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Internship report: Louisiana State Museum

Patricia M. White
University of New Orleans

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Internship Report:
Louisiana State Museum

A Report
Presented to
the Faculty of the Graduate School
of the University of New Orleans

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts in Arts Administration

by
Patricia M. White

May 1994

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FORWARD

This internship report describes the student's experiences while working for Louisiana State Museum in New Orleans, one of the largest and oldest historical complexes in the United States. Its mission is to collect, preserve and present the materials which document Louisiana's cultural identity. Included in the Museum holdings are eight historic Vieux Carre properties, four of which function as museums, and an extensive permanent collection (over three million pieces) of fine, decorative, folk and textile arts; military and inventive artifacts; manuscripts; prints; maps; and photographs illustrating the culture and history of Louisiana.

At the time of the student's internship, Louisiana State Museum was a museum in transition, reopening its redesigned flagship building, the Cabildo (devastated by fire on May 11, 1988), and seeking to establish a more inclusive public image. Although the intern's assignments were directly associated with the marketing of the Cabildo, this thesis will seek to examine the public dimension of museum administration as it applies to all aspects of operations.

Historical museums in general have difficulty in fulfilling their public mandate. Many were established in the late nineteenth or early twentieth century according to the Victorian model of "progress." At the top of this ascending ladder was Western man - culture was seen to advance from the primitive to the civilized. Today, these museums remain burdened with the values and perceptions of the past. Often characterized by narrow collections and biased interpretations, the historical museum presents a formidable challenge to the modern arts administrator.

The vertical model of progress is shifting to a horizontal one of global interdependence. Western people are beginning to view themselves as part of a pluralistic cultural system. Historical museums must adapt by presenting their content within a contextual, relative framework and in a manner which fosters tolerance and empathy. Programming must be inclusive and management must be representative. This report seeks to address some of these challenges.

CHAPTER I

HISTORY OF LOUISIANA STATE MUSEUM

The Beginning

Louisiana State Museum (LSM) had its beginning with exhibits returned from the Louisiana Purchase Exposition, the World's Fair held in St. Louis in 1904. A replica of the Cabildo (the Museum's flagship building) served as the state pavillion there and housed a display of Agriculture, Natural History and Industry illustrating the progress and development of Louisiana through its products and technology. Upon the Fair's closure several citizens of New Orleans petitioned the Louisiana Legislature to hold the exhibit together as a permanent exposition of the resources of our State.¹

The Museum was authorized in 1906 under Louisiana Legislative Act 169 as the Office of the State Museum (Appendix A, p. 60). A Board of Trustees was appointed by the Governor with consent of the Senate for terms of four years. The collection was placed temporarily on exhibit in New Orleans in the Washington

1

Louisiana Legislature. House. First Biennial Report of the Board of Curators, report prepared by T. P. Thompson 1907.

Artillery Hall.²

In 1907 the collection was expanded to include a department of Louisiana History consisting of documents, letters, plans, maps, artifacts, paintings, books, and medals relating to the early history of Louisiana. Appreciating the educational and commercial advantages of the Museum to the city, the Mayor of New Orleans, Martin Behrman, and the City Council in 1908 turned over the Cabildo and the Presbytere, then just vacated by the courts, to the State Museum.³ The History Department, in the Cabildo, was opened to visitors April 17, 1911 and the Natural History Department, in the Presbytere, was opened on July 1 of the same year. It was reported that 20,000 items in all were moved to the new facilities (Appendix B, p.72).⁴

Disarray and Disrepair

The Museum gained respect for the high scholarly standards established by its first Chief Curator, Robert Glenk. Glenk

2

(Thompson, 1909)

3

The Cabildo and the Presbytere are sister buildings from the same era which anchor Jackson Square.

4

Samuel Wilson, The Cabildo on Jackson Square, (Gretna, Louisiana: Pelican Publishing Company, 1988), 97.

and his all-volunteer staff worked tirelessly to maintain the collection but the task soon overtook them (largely due to an unrestricted policy on acquisitions.) The State then, as now, would fund only the most basic operational costs. No money was available for conservation and therefore the collection, including the buildings, fell into a worsening state of disarray and disrepair.⁵

During the Great Depression the Works Progress Administration was inaugurated by the federal government and the Louisiana State Museum reaped a permanent benefit. In 1935 a record preservation project was started employing 105 persons, and the immense amounts of documents, letters, books, files, and objects which had not been cataloged or repaired were put in some semblance of order. Within two years more than 2,000,000 index cards were typed, 42,000 pictures classified, thousands of documents and books were shelved, and all historic buildings were measured and documented. In addition, the WPA spent \$50,000 repairing and improving the Cabildo and thousands more repairing other LSM properties. But it was not enough to overcome state legislative ambivalence. In 1942 the State Museum closed its doors to the public for lack of

5

Louisiana State Legislature. House. Fifth Biennial Report of the Board of Curators, T. P. Thompson 1915.

funds.⁶

By the mid-fifties, Museum properties were again in need of emergency repairs. Board and administrative positions became patronage appointments. Upon the recommendation of Governor Huey P. Long no curator was on the staff. Reformers were characterized as "uncooperative."⁷

It was at this time that the Friends of the Cabildo incorporated as a watchdog group to insure the State's proper management of her holdings. The group successfully lobbied for immediate structural repairs to the Cabildo, but for two decades the Museum would remain little more than a warehouse for its unfocused collection.⁸

Horizon of Change

Change would occur in the late 1970's with the advent of another support group, the Louisiana Museum Foundation, which was created to raise funds for Museum activities not

6

(Wilson 1988, 117)

7

Louisiana State Legislature. House. Biennial Report to the State Legislature, 1957.

8

(Wilson 1988, 140)

covered by State allocations.⁹ These would include acquisitions, program support (exhibits and educational programs), and collection conservation. The Foundation funded the blockbuster *Sun King* exhibit on display during the Louisiana World Exposition of 1984-5 as well as the permanent Jazz and Mardi Gras exhibits in the Old U.S. Mint. Most recently, the Foundation was instrumental in raising \$1.5 million to underwrite the cost of design, fabrication, and construction of the new multicultural Louisiana history exhibit in the restored Cabildo.¹⁰

In a bid to become a truly statewide museum, LSM Director Robert Macdonald (tenure 1981-87) moved to add The Old State Capital in Baton Rouge and Louisiana State Museum-Shreveport to the system. Macdonald held that a statewide system could display more of the Museum's vast collection of artifacts and rotate exhibits around its three cities. He also hoped a statewide system would win bigger budgets, since it would not be seen as benefitting only New Orleans. But with state revenues falling LSM still concentrated its efforts in New Orleans and never received enough money to renovate the Baton

9

By law, the state budget covers only operational costs of the State Museum including salaries and wages and physical plant costs. All programming costs must be obtained through support groups.

10

James F. Sefcik, Interview by author, 20 January 1994, New Orleans, Louisiana State Museum, New Orleans.

Rouge and Shreveport buildings or to create major exhibits for them.¹¹

Current Director James F. Sefcik was appointed in December of 1987. Previously the Director of the New York State Museum, Sefcik was at the helm during construction of their flagship museum in Albany. Thus he arrived with a fertile agenda for redesigning all LSM exhibitry which he considered dull and drab. Fully aware of the Museum's significance as a tourist attraction, Sefcik proposed popular themes such as Jazz, Mardi Gras and the Mississippi River; multi-cultural social interpretations of collections; user-friendly displays; interior upgrading of all facilities; and the use of outdoor banners.¹²

But the redesigning Sefcik originally envisioned for all LSM properties would be superceded by the necessity of completely restoring the Cabildo and its collections and exhibitry, decimated by fire on May 11, 1988. Unfortunately, with Sefcik's efforts concentrated on New Orleans, the alliance with the Old State Capital, Baton Rouge and Louisiana State Museum - Shreveport was undermined. Feeling like neglected

11

Bruce Egger, "Museum's Problems Mount after Cabildo Blaze," Times Picayune, 8 April 1981, 1 (B).

12

Bruce Egger, "Museum Board Approves Plans for Cabildo Exhibits," The Times Picayune, 21 June 1991, 4 (B).

stepchildren, community leaders, with the assistance of their respective legislators, moved to incorporate the properties as entities separate from LSM.¹³

¹³

(Egglar, "Museum's Problems Mount after Cabildo Blaze," 1981, 1 [B]).

CHAPTER II

CRISIS OF MISSION

Political Affiliations

From its very beginnings, Louisiana State Museum has suffered from a crisis of mission. Due to legislative pressure and the character and location of the properties themselves, the Museum has been forced into the niche of tourist attraction. In the 1913 Report of the President of Board of Curators, T.P. Thompson states,

"Every stranger who visits New Orleans makes for Jackson Square, the centre of the 'vieux carre,' and no better spot could be had for a permanent exhibit of the resources of our Commonwealth than this Mecca of the stranger...

"Every visitor to the Museum becomes a talking advocate, or at any rate he is himself convinced by what he sees that our State is endowed by nature with a more varied productiveness than most any other single State of the Union."¹⁴

It is clear that the Museum was created primarily as a promotional vehicle of the State and the emphasis continues today. Although there is nothing inherently wrong with this marriage between the arts and tourism (indeed, sound fiscal management now demands increased earned revenues), in the case of Louisiana State Museum, its identity as a tourist

14

(Thompson, 1913)

attraction comes at the expense of public service to the community.

Louisiana State Museum is a state office within the Department of Culture, Recreation and Tourism. Tourism in the State of Louisiana remains one of the largest, most steady industries in our ever-fluctuating economy and the lifeblood of the Museum. The Museum is the state's tenth major tourist attraction and its highest attended museum with over 200,000 annual visitors, seventy-five percent of whom are tourists.¹⁵

This identity as a tourist attraction underlies the sole funding of operational activities by the legislature. Because the Museum can continue to serve tourists simply by opening its doors, the need for programs, exhibits, acquisitions and conservation is not perceived. The budget for the Department of Culture, Recreation & Tourism (DCRT) in the fiscal year 1991-92 was nearly \$31 million, of which the State Museum received \$2 million. Because the legislature feels it can continually cut back on funding, the dependence upon tourism (at the expense of community service) becomes a self-fulfilling prophecy.¹⁶

¹⁵

"Top Tourist Attractions," CityBusiness, November 1993, p.8.

¹⁶

State of Louisiana, Department of Culture, Recreation and Tourism, Pocket Guide, FY 1992-93.

Physical Presence

The very location of State Museum properties within the city of New Orleans works against the Museum's fulfillment of its mission. Mandated to serve the state as a whole but not accessible to the majority of state residents, the Museum is in the unfortunate position of having its budget controlled by legislators who perceive little if any benefit to their constituents. To the majority of legislators, the Museum fulfills its purpose as an appendage of DCRT and as a source of political appointments for the governor.

Another aspect of physical presence inhibiting a broadened public mission is the Museum's exclusive image. The imposing landmark properties can be intimidating to all but the middle and upper-class groups that already comprise visitorship. Problems of accessibility result from LSM's pedestrian-oriented Vieux Carre locale. State and local residents have difficulty with transportation, traffic, and parking. And finally, the real or perceived problem of crime inhibits many residents from venturing to the French Quarter.

Director James F. Sefcik has attempted to make the Museum appear more friendly by positioning large colorful banners

on the building facades, much to the chagrin of the Vieux Carre Commission. The Commission prohibits such defacement of historic property but as a state office, the Museum may supersede their authority. Visitorship has been up since the banners were installed; however, there is no evidence to suggest diversity in the market.

LSM's physical presence is a formidable one, and one which it is neither possible nor desirable to change. The landmark properties and their locations have unmatched beauty and significance. The challenge is to create an institution reflective of and responsive to the community which it is mandated to serve. Efforts to serve the community must ultimately be based within more representational exhibit content and targeted program services.

CHAPTER III

MANAGEMENT

Board of Directors

Governance of the Museum is effected through its Board of Directors which is composed of the following members appointed by the governor (Appendix C, p.73):

- * two members from a panel of three names submitted by the *Friends of the Cabildo*,
- * one member from a panel of three names submitted by the *Louisiana Historical Society*,
- * one member from a panel of three names submitted by the *Foundation for Historical Louisiana, Inc.*,
- * one member from a panel of three names submitted by the *Old State Capitol Associates* in Baton Rouge,
- * one member from a panel of three names submitted by the *Louisiana Historical Association*,
- * two members from a panel of three names submitted by the *Friends of the Louisiana State Museum-Shreveport*,
- * two members from a panel of three names submitted by the *Louisiana Museum Foundation*, and
- * ten members from the state at large in such manner as to encourage statewide representation on the board.

Each at-large member serves a term of four years concurrent with that of the governor making the appointment. All other members serve four-year terms commencing mid-term with the at-large appointments. All appointments by the governor are

submitted to the Senate for confirmation. The board meets monthly.

Officers of the Museum Board consist of Chairman, Vice Chairman, Secretary, Assistant Secretary, Treasurer and Assistant Treasurer. They are elected by a majority vote of the Board and serve for terms of two years. The Treasurer serves as Chairman of the William Irby Trust Committee and advises the Board on all matters related to receipts and disbursements of the Irby Trust commercial and residential leases of the Lower Pontalba Building of the Louisiana State Museum.¹⁷

The Board appoints by majority vote the Director of the Louisiana State Museum who serves as Executive and Administrative Officer of the Board and discharges all operational, maintenance, administrative, and executive functions of the Board. The Director serves as an unclassified state employee and as the Assistant Secretary of the Office of the State Museum.¹⁸

17

The Lower Pontalba Building was willed to the Museum by Mr. Irby and is composed of rental units and an historic house museum, The 1850 House. Rental revenues from the property comprise an unrestricted museum fund.

18

The responsibility of the Assistant Secretary of the Office of the State Museum is to report on Museum operations to the State Legislature.

There are five Standing Committees of the Louisiana State Museum Board. All Standing Committees consist of five members: a Committee Chairman appointed by the Chairman of the Museum Board and four members selected by the Committee Chairman. The Committee Chairman is a member of the State Museum Board. All Committee appointments, except the Chairman of the William Irby Trust Committee, who is the Treasurer of the Board, are approved by a majority vote of the Board.

The Standing Committees are:

- * Accessions Committee - to advise on all accessioning, deaccessioning, purchases, loans, and conservation of the collections and buildings,
- * Buildings and Grounds Committee - to advise on the usage, maintenance, repair, restoration, and upgrading of buildings and grounds,
- * Budget Committee - to advise on matters related to the operations and Capital Outlay Budget requests,
- * Education Committee - to advise on all matters related to educational programs, and
- * William Irby Trust Committee - to advise on all operations of the trust including receipts and disbursements, leases, and operations.

The implications of the political nature of the LSM Board of Directors pervade the planning and implementation of operations at every level. Although the enabling legislation states that "members shall have a knowledge of and interest in art, history, and cultural restoration," oftentimes this is not the case, especially in the at-large appointments. Also

despite the legal mandate of "statewide representation," only two of nineteen members are African-American.

It is the view of the intern that the Board should be geared towards more open recruitment. The image projected reflects the white, well-educated and comfortably well-off-to-affluent person. In order to create more meaningful dialogue and draw broader, more meaningful legislative support, the Louisiana State Museum Board of Directors must be more representative of the state's social, ethnic and economic makeup. Without a strong inclusive identity at the highest level, the museum will continue to have a crisis in the public service aspect of its mission.

Staff

Besides the Assistant Secretary Director James F. Sefcik and Deputy Director Bob Martin, there are eighty persons on staff who work within the following five divisions:

- * Marketing and Public Relations - including Communications, Building Use, and Cashiers;
- * Public Programs - including Special Projects Exhibitions, and Education;
- * Administration and Operations - including Administrative Services, Accounting, Maintenance, Custodial, and Security;
- * Collections - including the Registrar, Individual

Collections, and Curators;

* Historical Center - including the Historian, Library, and Research Center.

An organizational chart provided in Appendix D (p. 77) describes this staff and hierarchy of Museum personnel. In actual practice, the Director's extraordinary enthusiasm and professional expertise have prompted him to personally oversee many operational functions, perhaps too many.

In the past eight years under Director Sefcik, the State Museum has achieved a higher profile within the community. Clearly part of this notoriety is due to the successful restoration of the Cabildo. While this achievement is significant, the time is right to capitalize on this good public will and initiate new programs and services. It is the view of the intern that time spent by the Director micro-managing staff would be better spent in long-term planning, increased advocacy on the legislative and Board levels, and increased major-donor cultivation within the private sector. Such efforts would assist in building a foundation of improved community service and a strong inclusive public identity.

The staff is very stratified in terms of race and levels of responsibility. Secretaries, custodians, maintenance workers and security guards are nearly all African-American. At the next level up, including curators, there is one African-

American. The middle-management level including all division directors are all white females, and upper-management is white male. The noninclusive composition of staff carries over into the volunteer staff also. Of nearly thirty volunteer docents and museum shop workers, two are black.

In a metropolitan area which is sixty-eight percent African-American, these numbers are unacceptable. Although it must be remembered that all State Museum staff positions (except director) are classified civil service jobs, and therefore subject to methodical recruiting standards, personal bias still plays a role in hiring. Before any inroads can be made into minority markets, active steps must be taken to cultivate more representative paid and volunteer staff. LSM's image must be more welcoming.

CHAPTER IV

PROGRAMS AND EXHIBITS

Overview

Louisiana State Museum provides a diverse range of programs and exhibits focusing on the history and culture of the state. All of these are funded through private contributions (including facility rental "contributions" to Louisiana Museum Foundation) or private foundation and government grants. The Museum presents approximately one dozen new exhibitions each year, both permanent and changing, and hosts traveling exhibitions created by other institutions.

Current exhibitions include:

- * *In the Eye of the Beholder: Treasures of the Louisiana State Museum* (eclectic turn-of-the-century collection)
- * *Zachary Taylor: The Louisiana President* (Taylor memorabilia)
- * *You Didn't Have to be a Soldier to Fight* (World War II posters)
- * *Uptown New Orleans: Historic Jefferson City* (architectural styles)
- * *On Louisiana Waters* (maritime)
- * *Louisiana Portrait Gallery* (early Louisiana Residents)
- * *Evergreen Plantation* (Tulane University/New Orleans Public Schools preservation collaborative)

- * *Mardi Gras* (multi-regional and multi-cultural traditions)
- * *Jazz in New Orleans* (history of jazz)
- * *Early Louisiana History*

and the travelling exhibit:

- * *The Earth Trembles With His Thunder: A Social History of the American Alligator* (fact and folklore).

The great portion of programming at Louisiana State Museum is youth oriented. LSM serves over 25,000 youngsters a year through school tours of its facilities and countless more through travelling exhibitions and other information services. A variety of age-specific, special interest, and outreach activities are offered free to elementary and high school students each year. From live jazz performances to French Quarter walking tours to a "travelling" suitcase series, the State Museum is a leader in heritage education for youngsters.

In-house programs are presented by specially-trained volunteers from the Friends of the Cabildo and include:

- * *Young Explorers* (tracing Louisiana's early history and ten flags)
- * *Louisiana's First Families* (outlines the state's rich Native American heritage)
- * *Pastfinders* (an historical/architectural walking tour of the French Quarter)
- * *Hands On* (learning about the last century through artifact handling)

* *A Day in the 1850's* (explores urban life in the days before electricity and cars)

* *The Paper Chase* (an advanced program that teaches document reading)

* *Jazz in New Orleans* (tour and live performance by Louis Armstrong Foundation volunteers)

and the travelling exhibits:

* *An Artistic Sojourn through the Afro-Louisiana Experience* (contemporary artworks)

* *Paper Town Folks* (based upon the Harriet Joor children's book about role-playing paper dolls)

* *Mardi Gras Suitcase* (hands-on artifacts)

* *Treasures of the State Museum Suitcase* (hands-on artifacts).

New this year, the traveling suitcase exhibits bring the museum experience into the classroom, thereby serving a larger, state-wide audience. The suitcases are packed with touchable artifacts, color slides, and activity sheets. Created especially for schools unable to visit the Museum's French Quarter properties easily, both suitcases are available for nominal shipping charges and have been continually booked since their inception.

In addition to the guided tours and traveling programs, school children enjoy field trips to Museum properties under the guidance of their teachers and chaperons. Complete packets of pre-visit and post-visit materials are available to assist teachers in customizing their visits to their students'

studies and interests. Packets include slides, lesson plans, team activities, and scavenger hunts designed to foster critical thinking skills by associating history with the child's everyday experience.

Community Outreach

While these school-based programs are valuable, studies show that out-of-school experiences may contribute as much, if not more, to future educational attainment and lifestyle choices than in-school activities. The Museum does little in regard to family-oriented programming. Minority families in particular are poorly served by LSM and museums in general. This disadvantage can be tied to the following several factors cited by a recent American Association of Museums study.¹⁹

1. The African American family is more complex with greater dependence upon extended families (the typical African American museum group is comprised of 6-8 children and 2-3 adult women). Leisure-time activity planning is logistically more difficult for African American families.

2. Family tradition is of greater importance for

¹⁹

John H. Faulk, Ph.D. Leisure Decisions Influencing African American Use of Museums, Study produced for American Association of Museums, Washington, D.C., 1992, 6-9.

African Americans. Since individuals taken to museums by their parents are highly likely to be regular visitors as adults, low museum use by African Americans becomes a self-fulfilling prophecy.

3. The African American community has different information networks than those of the traditional museum visitor. The thought of going to a museum does not arise as a possibility in leisure planning.

It is the intern's view that minorities should be actively targeted through family-oriented programming. Weekend events free for any number of children accompanied with an adult should be developed. African and African American heritage and culture should be highlighted and African American docents should be cultivated. New information networks can be developed through nearby churches and neighborhood organizations. LSM should emphasize its social relevance with a long-term commitment to minority communities.

Popular Programming

In an attempt to broaden its market appeal the State Museum has hosted several "crowd pleaser" exhibits. Included in these are temporary exhibits on alligator folklore and the Louisiana movie industry. Director Sefcik has also installed permanent exhibits on jazz and Mardi Gras based solely on their widespread public appeal. As the need for

self-generated revenues increases along with the Museum's desire to broaden its audience, popular programming will become a mainstay.

The intern suggests that popular programming has its place. In order to be relevant to society museums must communicate a broad range of content on a variety of levels. Experimentation, not conservatism, should be the hallmark of museums.

CHAPTER V

THE CABILDO

Transformation

The Cabildo is one of our nation's most significant historic buildings and the centerpiece of the Louisiana State Museum's collection of historic properties. Yet, the local outpouring of sentiment when the Cabildo burned was a very interesting phenomenon (Appendix E, p.78). Clearly, residents from across the state highly value this symbol of Louisiana, but few ever visit. How wonderful it would be to transform this passive affection into active participation.

The devastation of the Cabildo provided an opportunity for Louisiana State Museum to reinvent itself, to formulate an organizational identity of community service. Thus the story of Cabildo restoration is also the story of institutional transformation.

Brief History

In order to assess any post-restoration changes, we must first begin with a brief history of the Cabildo. The

Cabildo was built in 1795-9 to house the Spanish Colonial government that controlled Louisiana at the time. The Cabildo is where the Louisiana Purchase transfer took place in 1803, where the Louisiana Supreme Court met to adjudicate the nation's landmark "separate but equal" cases. The Cabildo has functioned at various times over the years as a city hall, police station, fire station, jail, courthouse, library, lamplighter's headquarters, army barracks, church, hospital, notarial office, and arsenal. In 1825 it housed General Lafayette. The Cabildo embodies Louisiana's sense of self.

The Fire

On May 11, 1988, the Cabildo was damaged by a fire ignited by a workman's torch. The structure's top floor and mansard roof were destroyed and the first and second floors suffered significant smoke and water damage. Many artifacts that were on exhibit and in storage in the Cabildo - about 790 pieces - were damaged or destroyed. The outpouring of public and private support inspired by the disaster enabled the Museum to complete a \$6.5 million building restoration and a \$1.5 million historic exhibit.

It was six years before completion of the restoration and installation of the exhibits in February of 1994. Besides

rebuilding the third floor and its mansard roof, the restoration included repairing termite damage, rebuilding the cupola, restoring the staircase, replacing windows, repairing the floors, and replastering the walls. Workers also corrected drainage problems and installed new wiring, an upgraded air-conditioning system sprinklers, and a security system.

Social History

The museum can also now boast state-of-the-art exhibits. The previously eclectic presentation of objects relating to Louisiana life and history now tells a coherent story from Colonization through Reconstruction. The storyline emphasizes "social history" and places heavy emphasis on the roles played by American Indians, black slaves, free people of color, and later immigrant groups - not just the French, Spanish, and Anglo-Americans who dominated government. A great deal of new research went into developing a content which interprets major events and historical themes in an issue-oriented manner, examining how complex social issues resulting from the blending of these diverse cultures determined Louisiana's history.

Arranged as a walk through history, exhibits depict the

Native Americans' encounter with the first explorers, the Louisiana Purchase, exploration of the Louisiana territory by Lewis and Clark and Pike, the Battle of New Orleans, and Reconstruction. Topics include: education and entertainment, death and disease, immigration, plantation life and slavery, and urban life and industry.

This social and topical manner of tracing history is problematic in terms of artifacts, however, especially since the storyline refers to an early period of time. Because LSM is emphasizing the issues of the *everyday* life versus the *exceptional* life, there is an obvious lack of objects in the exhibits even though the script was written around the Museum's collection.

Strong community ties would have aided in securing a greater variety of artifacts. Recent efforts to solicit donations and loans within minority groups were limited to contact with Greater St. Stephen Church in New Orleans. Although a very large community-oriented congregation, church-goers did not perceive the Museum as an allied institution and no acquisitions were made.

Likewise, little effort was made to obtain American Indian artifacts either directly from tribes or from Louisiana State University which holds a large collection. When Native

Americans did not immediately respond to Museum inquiries, they were effectively written off. The intern suggests that these groups require cultivation over time. Although new acquisitions guidelines are being written to better reflect the mission of the Museum today and into the next century, LSM will have to broaden minority participation for results in this area.

Exhibit Design

To compensate for the lack of objects in the current Cabildo exhibit, curators made use of reproductions and text to fill in the gaps between the few great men and events traditionally depicted within history museums. Large segments of the exhibit depend solely on the use of reproductions - four hundred of one thousand total images. To be fair, many of these reproductions represent items within the collection that are too fragile to be displayed, such as documents and textiles.

There has been much debate from both within and without the museum community over the extensive use of text in the Cabildo. The script for the exhibit (written and developed in-house) represents the most current scholarship on early Louisiana and was completed by historian Kim Hanger under a

Louisiana Endowment for the Humanities grant. Editing was done by curators Tamra Carboni and Tom Czekanski to accentuate the mission and the collection of the Museum. Director James Sefcik acted as head curator on the project and had final approval on all aspects of the exhibit.

While Sefcik believes most visitors will be comfortable only reading text headers, informal interviews with museum-goers by the intern revealed a difficulty in identifying major conceptual labels. Visitors are not easily aware of the levels of interpretive choices before them. Major ideas do not pop out, but blend into a solid wall of text. The intern believes this to be a graphic design limitation (although the exhibits were created by the nationally known firm of ExPlus.) The repetitive scale and limited color values are tiring and confusing to the eye. In some galleries, such as the Civil War and Reconstruction, too many of these panels are positioned right next to one another.

The intern suggests that changes in color and scale, and the addition of open space in certain areas might relieve what one visitor described as "mental overload." Although written at the ninth-grade level, the preponderance and presentation of the text may be intimidating to all but avid history scholars, thereby alienating the very market segment the Museum is seeking to cultivate.

Two high-tech displays were designed to add drama to the exhibit and have popular appeal. An animated video on the evolution of Louisiana's cultural "gumbo" is lighthearted and fun. On the second floor a fibre optics map tells the story of the exploration of the Louisiana territory with lighted trails, narration, music, and nature sounds. These multi-sensory displays provide a needed break in the concentration required for reading.

The second floor Jackson Square Gallery is also designed to provide mental diversion and physical relaxation. The sunny room is empty of furnishings other than benches for sitting and enjoying a view of the square. The space also serves as a place for food and bar service during museum rentals.²⁰

Exhibit Content

While architectural use and display design greatly affect a visitor's perception and enjoyment of a museum, other influences on experience derive from content itself. The

²⁰

The Cabildo is available for private rentals during closing times. The cost of \$7000 includes a \$3000 non-deductible maintenance charge which goes to the state and a \$4000 "contribution" which goes to the Museum Foundation in support of programming.

homogeneity of the aforementioned editorial team (white, well-educated, middle class) may result in more serious biases of interpretation and omission. In fact, an informal showing of the exhibit to Native Americans by the intern revealed their offence at the omission of the Native American role in the exploration of the Louisiana territory.²¹

This omission could have been avoided by conducting an evaluative study within a multi-cultural/socio/economic group during the exhibit's formative stages. Such studies can be valuable tools in determining cognitive and affective messages not perceived by a design team.²² The intern suggests in-depth surveying of visitor attitudes and expectations to create more effective interpretive programs and to alleviate problems in

²¹The intern easily located and gave a preview tour to a group of five Native Americans on December 20, 1993. None of them had been contacted by the Museum even though they are quite visible at certain community events.

²²

The intern refers to the following two studies:

Amy Walsh, ed., Insights: Museums, Visitors, Attitudes, Expectations (Los Angeles: The Getty Center for Education in the Arts, 1991).

Susan K. Nichols, ed., Visitor Surveys: A User's Manual (Washington, D.C.: American Association of Museums Technical Information Service, 1990).

future exhibit design.²³

Another technique for fostering dialogue with the visitor would be to install a "from the curator" panel in the Lamplighter Room (visitor's entrance.) The room holds a free introductory display on the history of the Cabildo including the fire and reconstruction and would be excellent for placing the entire exhibit within the framework of the Museum's mission. Likewise, a debriefing panel at the museum exit might assist the visitor in formulating his thoughts and impressions of the exhibit. Currently, only comment cards are available.²⁴ Such panels would engage the visitor on a very personal level as well as provide an opportunity for institutional self-examination. The intern recommends that any future policy changes in collections management and programming be based upon well-research and well-executed visitor surveys.

Assessment

On the basis of the exhibitry itself, the intern concludes

23

There are plans in the works to renovate the Presbytere and redesign all exhibitry.

24

The intern redesigned the comment cards to reflect a friendly, more accessible Museum image.

that Louisiana State Museum has made significant strides in its efforts to address issues of public service and education. In the view of the intern, the Cabildo succeeds in providing an educational experience that fosters the notion of a pluralistic society and the critical thinking necessary to face global problems. Although the collections and interpretive processes did not include mechanisms for multicultural participation or an inclusive staff dialogue, the end product (exhibit) reflects the spirit of equity. The flaws as such are perceived within the decision-making and managerial dimensions of the organization.

CHAPTER VI

DESCRIPTION OF INTERNSHIP

Analysis of Marketing Challenge

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.²⁵

The image that does exist associates the Museum with the buildings, the Cabildo and/or the Presbytere. Most locals remember going to these museums as children and never again returning...the same pattern of usage that continues today.²⁶ To them, the museums are important, beautiful buildings with nothing of interest inside. The imposing exteriors also

²⁵

For a detailed listing of the intern's responsibilities, refer to Appendix F.

²⁶

Museum administrators are proud to note that 25,000 school children a year walk through LSM doors, but the institution falls woefully short of serving their families.

convey an intimidating and elitist impression - further widening the gap.

The marketing challenge, therefore, was to project a more vital, relevant image which would reach across borders of race and class. The reopening of the Cabildo presented this opportunity through a wealth of free publicity and a \$30,000 marketing allocation from the Louisiana Office of Tourism. The intern attended and contributed to all meetings establishing marketing strategy (for a complete listing of duties, consult Appendix F, p.79).

The marketing team seized the opportunity to formulate an integrated image for the organization as a whole. Key words, phrases and images such as the intern's public service announcement "Explore Louisiana's past...and create a memory" could be used institution-wide as well as in all Cabildo related materials. Marketing Director Claire Brown's "Gateway to the Past" along with an image of the Pilie gates was appropriate to the gala invitation.²⁷ An informal language and images representing of the broad community were used in visitor guides and promotional brochures. In all instances a concerted effort was made to project a warm, familiar face.

²⁷

The Pilie Gates are the magnificent wrought iron gates of the Cabildo entrance.

Marketing Publications

The most important marketing goal, due to its far-reaching and lasting impact, was to establish a consistent print image and to revamp all handouts. Therefore, the entire funding allocation from the Office of Tourism would be used to develop these materials. In order of priority, Marketing Director Brown wanted:

- * a Cabildo promotional brochure,
- * a multi-purpose press folder with Cabildo related inserts,
- * an institutional promotional brochure picturing all properties and explaining our general purpose, and
- * two Cabildo visitor guides, adult and children's.

Ms. Brown felt the reopening of the Cabildo required sustained marketing at all tourist/convention points of trade since the facility had been closed for over six years. Cabildo promotional brochures should be provided on a regular basis to all concierge desks, travel agencies, convention planners, and visitor centers. Constant renewal is necessary due to continual guest turnover. Ms. Brown envisioned the all-purpose press folder as a way to 'piggyback' our new image onto the media blitz of the Cabildo reopening.

By contrast, Museum Director Sefcik determined the order of priorities to be:

- * three Cabildo visitor guides; adult, children's and African-American,
- * a commemorative Cabildo poster,
- * an institutional press folder with Cabildo related inserts.

At the time of the reopening LSM had an adult guide, a child guide and a poster. The press folder had arrived too late to be used for the event. The institutional promotional piece was in the works.

Ms. Brown's priority of external over internal pieces (promotion over visitor guides) indicates an emphasis on long-range institutional image-building within the wider community. She believes the Cabildo will require sustained promotion since it has been closed for six years. The visitor guides, at the bottom of her list, could be produced in-house if necessary.

Director Sefcik maintains that external marketing is not necessary. Since most of the Museum's visitors are tourists coming in off of the street, his strategy is to reinforce the experience once the person is inside by providing a highly targeted visitor guide. Promotion will be generated later through word-of-mouth visitor accounts.

While the intern agrees that word-of-mouth is the most

effective means of museum advertisement, she does not see its value in developing broader markets. The targeted African-American visitor guide would likely have little effect considering the current three percent level of black visitorship. Moreover, as the following segment indicates, African-American professionals held widely differing opinions on the matter.

Visitor Guides

Peter Mayer Advertising, Inc. which contracted to produce the marketing materials was strongly opposed to producing any specialized visitor guides other than one for children. They warned against appearing patronizing to segments of the black market. With two black representatives on the design team, the agency believed that presented correctly, the multi-cultural exhibit would sell itself to different constituencies. Besides, a targeted visitor would place cashiers in the awkward position of deciding who was black and who was white.

On the other hand, Greater New Orleans Black Tourism Network representatives were equally sure that a separate brochure was necessary. Their experience has proven that specialized marketing is needed to attract minority tourists who account

for over one tenth of the annual \$260 billion trade. (U.S. Travel and Tourism figures, 1992)

Clearly some form of target marketing is called for. It was finally decided not to produce the separate visitor guide but to plan for a future black heritage promotional piece. The intern fully concurs with the decision.

Image

The image designed by Peter Mayer Advertising served as an institutional logo for all of the Museum's new printed materials. Based on a quilt, the design incorporates symbols of various cultural and historic contributions to the state (Appendix G, p.80). The folk style of the image is meant to convey warmth and friendliness to a broad public as well as to appear contemporary to more sophisticated audiences. "A Medley of Cultures" is a repeated key phrase used to position the Museum within minority markets. The quilt design also appears on the all-purpose press folder. Here it accompanies "Gateway to Louisiana's Past" to convey the notion of public access, activity, empowerment. The Museum is projected as an active facilitator, not passive bystander.

Reopening Poster

The commemorative poster is another internal marketing strategy. Mr. Sefcik's reasoning behind the poster is to produce a collector's item for major donor recognition and legislative advocacy. While the intern acknowledges the value of donor recognition, as well as the value of a strong director's persona, the piece is not without overtones of self-promotion (real or perceived) on the part of Mr. Sefcik who personally signed them. The intern feels that State monies should be spent to cultivate the public and commemorative gift items should derive from private sources.

Publicity / Promotion

Because no money is budgeted by the state for LSM marketing initiatives, a great deal of importance is placed on the marketing department's ability to generate publicity. Dissemination of information through press releases, media alerts, public service announcements, and direct media contacts are crucial to the Museum's successful outreach in general and to the reopening of the Cabildo in particular. The intern wrote numerous press releases, media alerts, public service announcements, and program fliers (Appendix

p.95).

The Cabildo reopening was covered by local, state and national media. Since LSM has no clipping service and few subscriptions, it is not possible to give a full accounting of coverage. To date there have been forty-two items of local coverage that we are aware of.

Special Events

The Cabildo reopening consisted of the following special events which the intern assisted in coordinating:

- * Press Day
- * Major Donor Dinner
- * WWL Morning Show Live Broadcast
- * Patron Party
- * Celebration
- * Public Day: Ribbon Cutting/Heritage Festival

There are numerous regulations involved with the use of museum facilities and public spaces. In all cases, detailed staff work orders and facility use plans were compiled and submitted for approval in advance. In addition, arrangements were made with the Department of Parks and Parkways, the Vieux Carre Commission and the New Orleans Police Department.

Press Day

National, regional, and local media were invited to tour the Cabildo on the morning of the 23rd. Participants were greeted by the marketing staff who remained on hand to answer questions and offer assistance. Press kits were distributed and a buffet breakfast was available. Although major media representatives had been individually scheduled for tours prior to Press Day, turnout was good with twenty-three local and regional representatives present.

Major Donor Dinner

The sit-down dinner was by invitation to major donors to the Cabildo Rebuilding Fund. The Cabildo Rebuilding Fund was established with a \$100,000 donation from the Whitney Bank the day after the fire of May, 1988. The fund was administered by the Museum Foundation and its purpose was to provide new exhibits not covered by insurance or state capitol allocations. In all \$1.5 million was collected, eighty percent of which came from about twenty major

donors.²⁸

The two hundred guests enjoyed cocktails and hors d'oeuvres while previewing the exhibits. Seven musical groups were stationed throughout the galleries as well as on two floors in the Arsenal where the six-course dinner was served.²⁹ The dinner was paid for out of the Cabildo Rebuilding Fund. An exact cost cannot be determined due to the fact that entertainment and food services were contracted for the weekend as a whole. General costs will be discussed in a later segment.

A silent auction of about one hundred antiques and artworks was sponsored by New Orleans Auction Galleries with proceeds going to the Louisiana Museum Foundation. Auction personnel delivered and set up the items and maintained the auction during this event and the Saturday Celebration.

WVL Morning Show

WVL Television broadcaste their Morning Show live from the

²⁸

Within the Major Donor level there were six donors at the \$100,000 level and 12 donors at the \$50,000 level.

²⁹

The Arsenal is an adjoining building currently used for events.

Cabildo on February 25. Guests included Sefcik and LSM Division Directors as well as Colonial-era folk entertainers. Although impossible to quantify, the public relations benefit from the television coverage was invaluable in establishing the Museum's new image.

Patron Party/Celebration

The twilight Patron Party launched an evening of fundraising festivities on Saturday, the 26th. The Party occurred in three private apartments in the Lower Pontalba Building. Guests were serenaded from the mall with Dixieland jazz while they enjoyed food and spirits on the balconies above. Expecting no more than one hundred and fifty persons at \$250 a ticket, we were pleasantly surprised when the total topped two hundred and fifty.

At eight thirty, patrons "second-lined" over to the Cabildo where they joined the Preview Celebration. Over one hundred additional guests paid \$125 to toast the new exhibits and the architectural restoration. Entertainers representing Louisiana's different musical styles created a special ambience on each of the Cabildo's three floors and in the Arsenal where, for \$1200 and \$5000, guests hosted private tables. Bonne Fete provided an array of Creole dishes along

with open bars.

These two events were planned by the Foundation's Cabildo Reopening Committee with the help of the marketing department well in advance. Serious problems occurred from the continual interference of State Museum Board President Dr. E. Ralph Lupin and Museum Director James Sefcik. In fact Committee Chairperson Marianne Cohn resigned in the fall of 1993 leaving the Foundation board in a scramble to replace her.

It seems the President and Director were independently planning aspects of the events without the knowledge or consent of the Committee. In one instance, Director Sefcik told New Orleans Furniture Makers (contracted for the Sala Capitular reproduction pieces) they could sell their furniture alongside the silent auction items. Upon hearing of the offer Jean Vidos, who had donated the services of New Orleans Auction for her own promotional purpose, threatened to pull out. Director Sefcik withdrew his offer but ill feelings persisted.

The invitation created even greater problems. Unknown to the Committee, Dr. Lupin promised the printing to an acquaintance who offered to provide paper at no charge. New chairpersons Margee Farris and Shelly Middleberg reluctantly agreed. But in December, the printer revealed to the Committee that he

elsewhere. These problems combined with Sefcik's several changes of text (including one at the blue line stage) resulted in numerous unnecessary delays. A high profile event such as this requires a minimum of six to eight weeks notice. Reopening Celebration invitations were mailed just four weeks prior to the party.

The Committee was forced to make other eleventh-hour changes when Sefcik independently invited an additional thirty persons to the Major Donor Dinner. Not only had these people not contributed at the recognized level, but the Committee had to move the dinner from the Jackson Gallery to the Arsenal to accommodate three more tables. Then on December 23, Dr. Lupin unsuccessfully attempted to change the caterer and the music.

These are but a few examples of the problems resulting from the inappropriate involvement of the President and Director. It is indicative of a managerial style unwilling to grant autonomy to those with recognized authority. It is particularly destructive in this case where alienation of high-level community supporters can have long-term and wide-ranging fiscal and public relations ramifications.

Public Day

The grand reopening event was entirely planned and coordinated through the Marketing Department. It occurred on Sunday, February 27, 1994, with a ribbon-cutting, an outdoor heritage festival, and free admission to the museum. The entire Chartres Mall was used for an outdoor performance stage, visitor queuing line, and cordoned-off honored guest seating for politicians. Promotion for the day was very effective - more than 10,000 people attended the festival and over 2,000 people viewed the exhibits free of charge.

Opening ceremonies began on a patriotic note with the music of the U.S. Navy Ceremonial Band followed by a military reenactment presented by the Jean Lafitte National Park, Chalmette Living History Unit. In full regalia, Major General Andrew Jackson delivered the *1815 Farewell Address* to his Battle of New Orleans troops. The historic interpreters representing various militia groups then marched into the Square where they saluted their commander with a firing of muskets.

Following a brief introduction of local leaders and VIP's including Governor Edwin Edwards and Lt. Governor Melinda Schwegmann, the ribbon was cut signaling the reopening of the Cabildo. Outdoor festivities highlighting Louisiana's

heritage were ongoing. Included were gospel harmonies, Acadian ballads, Spanish flamenco dancers, Irish music, Islenos folk songs, and a traditional African drum and dance corps. A troupe of actors mingled among the crowd impersonating period characters. The calculated effect of the festival was to establish Louisiana State Museum's image as a broad public institution and to break down social/economic barriers to usage.

Summary of Special Events

The Cabildo reopening events were all successful. The final total of ticket revenues collected from the Patron Party/Celebration was \$102,000. The silent auction netted an additional \$12,000 for a grand total of \$120,000. The cost of the three parties totaled about \$42,000. Opening day cost approximately \$8,000 - a low figure due to the fact that most of the performers donated their services. Therefore, there is about a \$70,000 net total of donations earmarked for a Foundation endowment fund.

CHAPTER VII

RECOMMENDATIONS

Identity

Louisiana State Museum's ill-formed public identity remains its biggest hurdle to success into the next century. The well-designed print materials and promotional events stemming from the reopening of the Cabildo will help to project the new public spirit of the Museum. However, in order to accomplish real and lasting change, the intern offers the following suggestions:

- * Establish a contemporary mission statement.
- * Conduct a Louisiana Legislative advocacy campaign.
- * Work toward restructuring the Louisiana State Museum Board of Trustees.
- * Develop a more diversified management group.
- * Create more autonomy for staff.
- * Implement and utilize visitor surveys.
- * Increase minority and collaborative programming.

Mission Statement

The intern recommends a reworking of the mission statement to emphasize the Museum's public service role in the

community, including a representational acquisition and collections policy, community-oriented program direction, and open management policy. The contemporary mission statement can be used as a basis for long-range planning and support including a legislative advocacy campaign.

Legislative Advocacy

The Louisiana Legislature must embrace an expanded social role for the Museum. Without a vision of community service at the highest administrative levels, the best intentions of the Museum will remain confused and futile. The Museum Director should spend a significant amount of time in long-term planning and legislative advocacy. One and five-year plans should be formulated on the basis of the revised mission statement. A campaign of letters and personal visits should follow.

Board of Trustees

The current noninclusive composition of the board creates unnecessary barriers to expanding the public dimension of Louisiana State Museum. There must be recruitment of board members who represent different ethnic and social segments

of the community. Because LSM is a state office and because board appointments are largely political, change would best be realized through direct citizen action. The intern suggests that the Museum create programming alliances with various neighborhood and church groups that may in turn inspire a grassroots demand for board inclusion.

Diversified Management

Efforts must also be made to develop a more inclusionary management staff. The intern recommends that the Museum actively recruit individuals from all races, classes and walks of life to serve as volunteers and interns within all divisions. This would be the fastest way to change the face and attitude of management. It would also provide training, experience, and inspiration to groups who largely do not meet the minimum requirements for paid positions.

Staff Autonomy

Efforts should be made on the Director's part to create more autonomy for staff while strengthening intra-organizational communication. While highly astute, the Director often operates within a vacuum. The intern recommends

interdivisional meetings on a regular monthly basis.³⁰ This would provide a forum for the exchange of information and ideas between staff and Mr. Sefcik alike. It would encourage individual initiative in terms of proposing and carrying out new activities. It would stimulate experimental programming.

Visitor Surveys

Community members need to be involved in every stage of program planning. Visitor surveys assessing the new Cabildo exhibitry should be immediately initiated. Results should be utilized to design interpretive programming and future exhibits.

Dialogue panels should be installed at the entrance and exit of the Cabildo. A "From the Curators" panel would introduce the visitor to the mission statement and explain how the exhibits are used to interpret it. An exit panel should be designed to stimulate discussion and obtain feedback from visitors.

³⁰

Presently, staff meetings occur on no regular basis. In the intern's six months of service, there were two general assembly staff meetings at which the Director lectured.

Expanded Programming

To reach underserved communities, Louisiana State Museum should expand its minority programming. This can be facilitated through collaborative initiatives with church, civic, and social service groups. New venues should be sought such as school festivals and shopping malls. Families in particular should be targeted by designing interactive events suitable for all ages.

The Museum should more aggressively identify and acquire artifacts that reflect the broad range of regional culture and history. This will give non-traditional visitors more of a sense of identification with the institution.

CHAPTER VIII

THE INTERN'S CONTRIBUTION

Due to the sheer labor intensity of the Cabildo reopening, the short term contributions of the intern were substantial. The intern participated in all meetings and informal discussions, often relating how she had studied an operational situation and its resolution. The intern also acted as media liaison and special events coordinator.

More tangible evidence of the intern's input include composition of press releases and developing, editing, and proofreading of all promotional materials.

The intern's long term contribution is harder to quantify. Insofar as the successful marketing of the Cabildo has contributed to the establishment of a new, more public image for the Museum, the intern is quite proud of her participation.

CHAPTER IX

Conclusion

The internship with Louisiana State Museum was selected because the reopening of the Cabildo offered an excellent opportunity to explore the issues surrounding the marketing of historic properties. In these times of diminished funding for the arts, historical museums are particularly pressed to demonstrate their relevance to the greater society.

Louisiana State Museum has made a considerable effort in this regard, but the job is far from complete. LSM must continue to strengthen the public dimension of its institutional identity. The Cabildo reopening provided the organization with a high profile. The Museum must now seize the momentum by initiating strategies to increase minority and non-traditional audiences through collaborative alliances and diversified programming.

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Amendments through 1987

(Updated March, 1989)

R.S. 25:315

LIBRARIES AND MUSEUMS

CHAPTER 5. STATE MUSEUM

Section	Section
347, 348. Repealed.	351. Lease of Old United States Mint.
349. Commercial leases; New Orleans French Quarter; State Museum Board has title to or custody or possession of.	352. Louisiana State Museum-Shreveport.
350. Residential leases; New Orleans French Quarter; State Museum Board has title, custody, or possession.	353. Old State Capitol.

§ 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 New Orleans, Baton Rouge, and Shreveport 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.

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(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) Two members shall be appointed from a panel of three names submitted by the Old State Capitol Associates in Baton Rouge.

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

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

(8) Ten members shall be appointed from the state at large in such manner as to encourage statewide representation on the board.

E. Each member appointed pursuant to Paragraph (8) of Subsection D shall serve 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.

Amended by Acts 1976, No. 396, § 1, eff. July 31, 1976; Acts 1977, No. 264, § 1, eff. July 7, 1977; Acts 1980, No. 774, § 1, eff. July 31, 1980; Acts 1982, No. 511, § 1; Acts 1983, No. 687, § 4; Acts 1987, No. 416, § 1.

Acts 1976, No. 396, § 3 provides as follows:

"In the event that House Bill No. 400 of this 1976 Regular Session of the Legislature is enacted into law, the Board of Directors of the Louisiana State Museum shall be transferred as provided in such Act."

House Bill No. 400, which provided for transfer of the Board of Directors of the Louisiana State Museum to the Department of Culture, Recreation and Tourism, was enacted into law as Acts 1976, No. 513 (See R.S. 36:209).

Acts 1977, No. 264, § 2 provide as follows:

"The initial terms of the two additional members of the board appointed from the state at large in 1977, shall be as follows:

"(1) One member shall be appointed to a term of two years;

"(2) One member shall be appointed to a term of four years.

"The terms of office shall commence July 1, 1977. Thereafter their successors shall be appointed and serve for terms of six years."

State Fire Museum. House Concurrent Resolution No. 215 of the 1986 Regular Session designates the fire museum located in Gretna in Jefferson Parish as the official Fire Museum for the state of Louisiana.

Louisiana Forestry Museum. Senate Concurrent Resolution No. 153 of the 1987 Regular

Session designates the City of Winnfield as home of the Louisiana Forestry Museum.

Louisiana Political Museum and Hall of Fame. Senate Concurrent Resolution No. 15 of the 1987 Regular Session designates the City of Winnfield as the home of the Louisiana Political Museum and Hall of Fame.

1980 Amendment: Rewrote subsec. D, which had read:

"D. The terms of the initial members of the board shall be as follows:

"(1) Six members shall serve a two year term;

"(2) Six members shall serve a four year term; and

"(3) Five members shall serve a six year term.

Thereafter their successors shall be appointed and serve for terms of six years."

Section 2 of Acts 1980, No. 774 (§ 1 of which amended subsec. A of this section) provided:

"The term of the members in office prior to twelve o'clock noon on March 10, 1980 shall be deemed to have terminated as of March 10, 1980, however, any such member shall remain in office until his successor is appointed and takes office."

1982 Amendment: In subsec. C, substituted "the following" for "seventeen", rewrote (5), which previously read: "(5) Twelve members shall be appointed from the state at large." Added pars. (6) and (7); in subsec. D, a

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appointed pursuant to Paragraph (7) of Subsection C" and the second and third sentences; and rewrote subsec. B, which previously read:

"B. The Board of Directors of the Louisiana State Museum, hereinafter referred to as the board, is hereby created in the State Art, Historical and Cultural Preservation Agency. The board shall be the successor to, and shall exercise all authority previously granted to, the Board of Managers of the Louisiana State Museum, previously transferred to the State Art, Historical and Cultural Preservation Agency and the Board of Directors of the Louisiana State Museum created by R.S. 25:801(C), as more specifically provided in this Chapter."

Sections 4 and 5 of Acts 1982, No. 511 (which became effective September 10, 1982) provided as follows:

"Section 4. A. Notwithstanding any other provision of law to the contrary, the terms of the members of the Board of Directors of the Louisiana State Museum in office on the effective date of this Act shall expire as follows:

"(1) The term of one of the members appointed pursuant to R.S. 25:341(C)(1) shall expire on the second Monday in March, 1984, and the term of the other member appointed pursuant to such Paragraph shall expire on the second Monday in March, 1986.

"(2) The term of the member appointed pursuant to R.S. 25:341(C)(2) shall expire on the second Monday in March, 1985.

"(3) The term of the member appointed pursuant to R.S. 25:341(C)(3) shall expire on the second Monday in March, 1984.

"(4) The term of the member appointed pursuant to R.S. 25:341(C)(4) shall expire on the second Monday in March, 1985.

"B. (1) The term of one of the initial members appointed pursuant to R.S. 25:341(C)(5) shall expire on the second Monday in March, 1983, and the term of the other initial member appointed pursuant to such Paragraph shall expire on the second Monday in March, 1986.

"(2) The term of one of the initial members appointed pursuant to R.S. 25:341(C)(6) shall expire on the second Monday in March, 1983, and the term of the other initial member appointed

pursuant to such Paragraph shall expire on the second Monday in March, 1986.

"C. Notwithstanding any provision of law to the contrary, the terms of the members in office on the effective date of this Act appointed pursuant to R.S. 25:341(C)(5) prior to the effective date of this Act shall be the members appointed pursuant to R.S. 25:341(C)(7) and their terms shall expire on the second Monday in March, 1984.

"Section 5. The name of the Louisiana State Exhibits Museum at Shreveport is hereby changed and hereafter the museum shall be called the Louisiana State Museum-Shreveport."

1983 Amendment: In the section heading, inserted "purpose;" and "; oath"; redesignated former subsecs. B to E as subsecs. C to F; added subsecs. B and G; and rewrote subsec. A which previously read:

"A. The Louisiana State Museum is established in the city of New Orleans under the management and supervision of a board of directors."

The 1983 amendment also, in subsec. D, inserted "of" following "knowledge" in the introductory paragraph, substituted "three" for "six" in par. (1), substituted "Old State Capitol Associates" for "Friends of the Old State Capitol", and inserted "in such manner as to encourage statewide representation of board".

In subsec. E, as amended by Acts 1983, No. 687, § 1, "Subsection D" was substituted for "Subsection C" an authority of R.S. 24:253.

1987 Legislation

The 1987 amendment rewrote par. D(7) which prior thereto read:

"(7) Twelve members shall be appointed from the state at large, but on and after noon of the second Monday in March, 1984, ten members shall be appointed from the state at large in such manner as to encourage statewide representation on the board."

The 1987 amendment also added par. D(8); and in subsec. E, substituted "(8)" for "(7)", and deleted from the end "and beginning in 1984 every appointment confirmed by the Senate shall again be submitted by the governor to the Senate for confirmation every two years after the initial confirmation".

§ 342. Domicile; powers and duties of the office of the state museum and the board; buildings and properties administered

A. (1) The board of directors shall meet once each quarter, unless additional meetings are called by the director or the governor. A meeting shall be held at least biennially in the museum facilities in Shreveport and in Baton Rouge; all other meetings shall be held in the museum facilities in New Orleans.

(2) The board shall adopt bylaws establishing policies and procedures for its governance, including but not limited to the following:

(a) The election and responsibilities of the board's officers, including a chairman and vice chairman to serve terms of two years;

(b) The selection, term, compensation, and responsibilities of advisors to the board; and

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(c) The appointment, compensation, duties, and functions of standing or special committees of the board.

(3) A majority of the board shall constitute a quorum for the transaction of official business. All official actions of the board shall require the affirmative vote of a majority of the members present and voting.

(4) The board shall establish and use an identifying seal pertaining to museum business. The board shall not authorize reports and recommendations which include the issue, publication, or distribution of general information documents or pamphlets, which are published on a regular basis and are generally known as newsletters.

(5) The museum shall be open to the public as may be prescribed by rules duly promulgated by the assistant secretary of the office of the state museum.

(6) The office of the state museum, through the board and in cooperation with nonprofit corporations established to support the Louisiana State Museum, may seek private funding to support the museum's programs.

(7) The office of the state museum, through the assistant secretary, shall have authority to contract with consulting experts in the fields of museum administration and conservation of paintings, books and papers, and other decorative arts, and with appraisers, buying agents, designers, engineers, attorneys, accountants, construction and financial experts, and other such persons as may be necessary to carry out the purposes of the museum.

(8) Notwithstanding any provisions of law to the contrary and in particular the provisions of R.S. 25:349(5) and R.S. 41:1212, the office of the state museum, through the assistant secretary, may enter into contracts and agreements with any public agency or nonprofit corporation which has been established for the primary purpose of supporting the programs and activities of the Louisiana State Museum, including the Friends of the Cabildo, the Old State Capitol Associates, the Friends of the State Exhibit Museum, and the Louisiana Museum Foundation, for the establishment of offices, stores, or exhibits on the property and in the buildings of the museum. The office of the state museum, through the assistant secretary, may also enter into contracts and agreements for joint construction, equipment, maintenance, and financing of such buildings, and may enter into contracts and agreements for the joint financing, supervision, and conduct of cooperative enterprises and undertakings. Any public agency may enter into contracts and agreements with the office of the state museum for the purposes mentioned in this Paragraph.

B. (1) The domicile of the board shall be the city of New Orleans, provided that the office of the state museum may establish additional offices within such museum facilities as it may deem advisable.

(2) The board shall advise the secretary of the Department of Culture, Recreation and Tourism and the assistant secretary of the office of the state museum with respect to policies for the state museum. The board shall continue to exercise its powers, duties, and functions with respect to accessions, decessions, loans, and conservation of museum properties and collections in accordance with professional museum practices as established by the American Association of Museums, except as otherwise provided by law; shall select the director of the Louisiana State Museum as provided in R.S. 25:343; and the members thereof shall continue to serve as trustees for the William Irby Trust.

(3)(a) The office of the state museum, subject to the provisions of R.S. 36:909, shall have custody of and shall administer, manage, operate, maintain, and preserve:

(i) the buildings, collections, and exhibitions of the Louisiana State Museum complex located in the city of New Orleans, including but not limited to the Cabildo, the Presbytere, the Lower Pontalba Building, the Jackson House, the Creole House, the old State Arsenal, Madame John's Legacy, and the Old United States Mint in New Orleans;

(ii) the Old State Capitol in Baton Rouge;

(iii) the Louisiana State Museum-Shreveport; and

(iv) other museums hereafter established under the jurisdiction of the office.

(b) The office also shall have custody and operation of the former United States Branch Mint Building located at Esplanade Avenue and Decatur Street, city of New Orleans, parish of Orleans, in order that said branch mint building may be utilized for public purposes by the state of Louisiana through the office, and to that end the office is authorized to enter into such agreement or agreements as may be necessary to meet requirements of the government of the United States for the acquisition of said mint building, provided that nothing contained in this Chapter shall affect the rights of the city of New Orleans and the Louisiana Historical Society as set forth in Ordinance 5303, new council series of the city of New Orleans, adopted June 30, 1908.

C. (1) For the prompt and efficient transaction of business the board may create from its membership an executive committee which shall consist of the chairman and vice chairman of the board and such additional members as the board shall determine. The members shall record the proceedings of each meeting of the executive committee.

(2) A majority of the members of the executive committee shall constitute a quorum for the transaction of business; however, when the board has delegated to the executive committee full power to act with respect to a matter, affirmative action by a majority of the entire membership of the executive committee shall be required.

(3) The executive committee shall meet monthly, except in those months in which the board meets, or at the call of the chairman.

(4) The executive committee shall consider such matters as are referred to it by the board. It shall execute such orders and resolutions as shall be assigned to it at any meeting of the board, and it shall also take such action as is necessary when an emergency requiring immediate action arises during the interim between board meetings. All acts of the executive committee shall be submitted to the board for ratification or rejection at its next meeting except in matters in which the board has delegated to the executive committee full power to act.

(5) The board may create and through its bylaws regulate the appointment, meetings, compensation, duties, and functions of any additional standing committees which it deems necessary or expedient.

(6) The board may appoint and through its bylaws regulate the appointment, term of office, compensation, duties, and functions of nonboard members of the standing or special committees of the board.

D. The Louisiana State Museum shall cooperate with Louisiana schools and institutions of higher learning in the teaching of Louisiana history and culture.

E. Except as otherwise provided by law, the board and the professional staff of the Louisiana State Museum shall be governed by the standard of museum ethics as promulgated by the American Association of Museums. The board may adopt such further standards of ethics as it deems to be in the best interest of the museum.

F. In accordance with rules duly promulgated by the assistant secretary of the office of the state museum, the board may set and charge admission and tour fees and user or rental fees to any or all museum buildings and exhibits, and such user or rental fees shall reflect the actual cost of maintenance of the space rented and the market rates for comparable space in the locality of the space rented.

Amended by Acts 1976, No. 896, § 1, eff. July 31, 1976; Acts 1977, No. 264, § 1, eff. July 1, 1977; Acts 1980, No. 774, § 1, eff. July 31, 1980; Acts 1982, No. 511, § 1; Acts 1983, No. 687, § 4; Acts 1986, No. 822, § 1; Acts 1987, No. 415, § 1.

- Transfer of Functions See note concerning Acts 1976, No. 896, § 3 following R.S. 25.341.

1980 Amendment: Divided the prior subject matter of subsec. A into pars. (1) and (2) thereof and in par. A(1) deleted "the election to be held within thirty days of July 1 of each odd-numbered year".

1982 Amendment: In the section heading added "office of the state museum and the"; and rewrote subsec. B, which previously read:

"B. The domicile of the board shall be the city of New Orleans. The board shall have custody of and shall administer, operate, maintain, and preserve, subject to the authority of the director of the State Art, Historical and Cultural Preservation Agency, the buildings, collections, and exhibitions of the Louisiana State Museum complex located in the city of New Orleans, including but not limited to the Cabildo, the Presbytere, the Lower Pontalba Building,

the Jackson House, the Creole House, the Old State Arsenal, Madame John's Legacy, and the Old United States Mint in New Orleans, and other museums hereafter established under the jurisdiction of the board. The board shall have custody and operation of the former United States Branch Mint Building, located at Esplanade Avenue and Decatur Street, city of New Orleans, parish of Orleans, in order that said branch mint building may be utilized for public purposes by the state of Louisiana; through the board and to that end, the board is authorized to enter into such agreement or agreements as may be necessary to meet requirements of the government of the United States for the acquisition of said mint building. Provided, that nothing contained in R.S. 25:341 to R.S. 25:347 shall affect the rights of the city of New Orleans and the Louisiana Historical Society as set forth in Ordinance 5303, new council series of the city of New Orleans, adopted June 30, 1908."

Acts 1982, No. 511, § 7, repealed subsec. C, which had read:

"C. The board shall be responsible for all functions of the state heretofore vested in and administered, managed, and maintained by the Board of Managers of the Louisiana State Museum or the Board of Directors of the Louisiana State Museum previously created by R.S. 25:801(C) under any provision of law."

1983 Amendment: Rewrote the section, which previously read:

"A. (1) The board of directors shall hold regular meetings; prescribe rules for its government; elect such officers as may be needed, including a chairman, to serve for terms of two years; and appoint a director, who shall be selected as provided in R.S. 25:346."

"(2) The board shall establish and use an identifying seal pertaining to museum business and make a biennial report to the governor. The museum shall be open to the public at least six days a week during such hours as may be prescribed by the board."

"B. (1) The domicile of the board shall be the city of New Orleans."

"(2) The board shall advise the secretary of the Department of Culture, Recreation and Tourism and the assistant secretary of the office of the state museum with respect to policies for the state museum. The board shall continue to exercise its powers, duties, and functions with respect to accessions and decessions of museum properties and collections, shall select the director of the Louisiana State Museum as provided in R.S. 25:343, and the members thereof shall

continue to serve as trustees for the William Irby Trust.

"(3) The office of the state museum, subject to the provisions of R.S. 36:909, shall have custody of and shall administer, manage, operate, maintain, and preserve: 1) the buildings, collections, and exhibitions of the Louisiana State Museum complex located in the city of New Orleans, including but not limited to the Cabildo, the Presbytere, the Lower Pontalba Building, the Jackson House, the Creole House, the old State Arsenal, Madame John's Legacy, and the Old United States Mint in New Orleans, 2) the Old State Capitol in Baton Rouge, 3) the Louisiana State Museum-Shreveport, and 4) other museums hereafter established under the jurisdiction of the office. The office also shall have custody and operation of the former United States Branch Mint Building, located at Esplanade Avenue and Decatur Street, city of New Orleans, parish of Orleans, in order that said branch mint building may be utilized for public purposes by the state of Louisiana, through the office and to that end, the office is authorized to enter into such agreement or agreements as may be necessary to meet requirements of the government of the United States for the acquisition of said mint building, provided that nothing contained in this Chapter shall affect the rights of the city of New Orleans and the Louisiana Historical Society as set forth in Ordinance 5303, new council series of the city of New Orleans, adopted June 30, 1908."

On authority of R.S. 24:253, the following changes were made in the text as amended by Acts 1983, No. 687, § 1: in subsec. A, par. (3) was designated, former pars. (3) to (7) were redesignated as pars. (4) to (8), in par. A(4), "officers" was substituted for "officer", and, in par. A(8), "may" was inserted preceding "enter"; and, in par. B(3), designated subpara. (a) to (b), designated items (i) to (iii) in subpar. B(3)(a); and made nonsubstantive changes in punctuation."

1986 Legislation: Rewrote the section as follows:

The 1986 amendment in subsec. A, in par. (4), deleted "and make an annual report to the governor, the secretary of Department of Culture, Recreation and Tourism, presiding officers of both houses of the legislature, and the standing committees of each house having jurisdiction over the museum" following "museum business", and added a second sentence.

1987 Legislation: Rewrote the section as follows:

The 1987 amendment, in par. A(1), substituted "biennially" for "once each year" and "and in Baton Rouge; all other meetings shall be held in the museum facilities in" for "in Baton Rouge, and".

§ 343. Museum director; appointment; powers and duties

The board shall appoint a professional director of the Louisiana State Museum who shall have at least five years of experience in institutional administration and curatorship in a field related to the purposes and activities of the museum. The board may remove

the director for cause only after a hearing by the board. The museum director shall serve as executive and administrative officer of the board and shall discharge all operational, maintenance, administrative, and executive functions of the board, subject to the control, jurisdiction, and supervision of the secretary of the department.

Amended by Acts 1976, No. 896, § 1, eff. July 31, 1976; Acts 1983, No. 687, § 4.

~~Transfer of Functions: See note concerning Acts 1976, No. 396, § 3 following R.S. 25.841.~~
~~1983 Amendment: In the section heading, substituted a comma for a semicolon following "director"; and rewrote the section, which previously read:~~
~~"The board shall appoint a professional director of the Louisiana State Museum who shall have three years of administrative experience in the field. The museum director shall serve at the pleasure of the board and shall serve as executive and administrative officer of the board and shall discharge all operational, maintenance, administrative and executive functions of the board, subject to the control, jurisdiction, and supervision of the board."~~

~~§ 344. Operating funds~~

~~The legislature shall provide sufficient funds for the proper operation of the properties set forth above according to accepted standards of museum operations, including a competent professional, technical, and administrative staff, all members of which shall be subject to the civil service laws.~~

~~Amended by Acts 1976, No. 396, § 1, eff. July 31, 1976; Acts 1983, No. 687, § 4.~~

~~Transfer of Functions: See note concerning Acts 1976, No. 396, § 3 following R.S. 25.341.~~
~~1983 Amendment: Rewrote the section, which previously read:~~
~~"The legislature shall provide sufficient funds for the proper operation by the board of the properties set forth above, according to accepted standards of museum operations, including a competent professional, technical, and administrative staff, all members of which come under the civil service laws. The board shall be empowered to set an admission fee to any or all buildings and exhibits, if desirable."~~

§ 345. Donations and loans; disposition of abandoned loans

A. The board may solicit and accept funds, governmental grants, donations, and contributions of lands, buildings, money, relics, works of art, or other property on behalf of and as additions to the museum either in the form of loans or in the form of donations inter vivos or mortis causa, or may acquire them by purchase, lease, or otherwise, subject to the terms, condition, or limitation contained in the instrument by which such property is acquired. However, the board shall be empowered and authorized to enter into any and all contracts with any person, lender, or donor that it may deem fit, proper, and necessary to accept and receive such lands, buildings, money, relics, works of art or other property on behalf of and as additions to the museum. The museum is specifically empowered to serve as the beneficiary of any public trust heretofore or hereafter created for such purpose pursuant to the provisions of R.S. 9:2341 through R.S. 9:2347.

B. The board is granted the authority of decession with respect to any collections of the Louisiana State Museum and for such purpose is specifically exempted from the laws of the state relative to the sale or disposal of surplus property. The board shall establish policies and procedures necessary to carry out this authority in an orderly manner consistent with the standards established by the American Association of Museums, except as otherwise provided by law.

C. (1) Any property which has been deposited with the Louisiana State Museum, by loan or otherwise, and which has been held by the museum for more than ten years, and to which no person has made claim shall be deemed to be abandoned and, notwithstanding the provisions of Chapter 1 of Title XII of Book III of the Louisiana Civil Code, shall become the property of the museum, provided that the museum has complied with the following provisions:

(2) At least once a week for two consecutive weeks, the museum shall publish in at least one newspaper of general circulation in the parish in which the particular museum facility is located a notice and listing of the property. The notice shall contain:

(a) The name and last known address, if any, of the last known owner or depositor of the property;

(b) A description of the property; and

(c) A statement that if proof of claim is not presented by the owner to the museum and if the owner's right to receive such property is not established to the satisfaction of the museum within sixty-five days from the date of the second published notice, the property will be deemed to be abandoned and shall become the property of the museum.

(3) If no valid claim has been made to the property within sixty-five days from the date of the second published notice, title to the property shall vest in the museum free from all claims of the owner and all persons claiming through or under him.

Amended by Acts 1976, No. 396, § 1, eff. July 31, 1976; Acts 1983, No. 687, § 4.

Transfer of Functions: See note concerning Acts 1976, No. 396, § 3 following R.S. 25:341.

1983 Amendment: Rewrote the section, which previously read:

"§ 345. Donations and loans

"A. The board may accept lands, buildings, money, relics, works of art, or other property on behalf of, and as additions to the museums either in the form of loans or in the form of donations inter vivos or mortis causa or acquire them by purchase, lease, or otherwise; provided, however, that the board shall be empowered and authorized to enter into any and all contracts, with any person, lender, or donor that it may deem fit and proper, necessary to accept and receive such lands, buildings, money, relics, works of art or other property on behalf of and as additions to the museums, whether in the

form of loans or in the form of donations inter vivos or when necessary to acquire same by purchase, lease, or otherwise.

"B. The board is granted the authority of deaccession with respect to any collections of the Louisiana State Museum and for such purpose is specifically exempted from the laws of the state relative to the sale or disposal of surplus property. The board shall establish policies and procedures necessary to carry out this authority in an orderly manner."

In the text of the section as amended by Acts 1983, No. 687, § 1, the following changes were made on authority of R.S. 24:253: in subsec. A, "may" was inserted preceding "acquire"; in par. C(1), "of Book III" was inserted following "Title XII"; and nonsubstantive punctuation changes were made.

§ 346. Use of museum's collections

The collections of the museum may be lent in part subject to approval by the board. The office of the state museum shall insure proper safeguards for their maintenance and return and shall insure that proper records are kept. The collections shall be available for the use of educational projects, subject to the approval of the board.

Amended by Acts 1976, No. 396, § 1, eff. July 31, 1976; Acts 1983, No. 687, § 4.

Transfer of Functions: See note concerning Acts 1976, No. 396, § 3 following R.S. 25:341.

1983 Amendment: In the section heading, deleted "Scope of the museum,"; and rewrote the section, which previously read:

§ 346. Scope of the museum; use of museum's collections

"A. The Louisiana State Museum shall be primarily an historical museum devoted to the collection, preservation, and exhibition of objects of art, documents, artifacts, and the like, relating to the history and culture of Louisiana.

"B. The collections of the museum may be lent in part at the discretion of the board, which shall insure proper safeguards for their maintenance and return and that proper records are

kept. The board shall make such collections or articles available for the use of educational projects, subject to the supervision of a proper committee of the board."

Notes of Decisions

1. Construction and application
If the microfilming or the copying of any historical document or "collection" might present even the slightest possibility of partial or total destruction, then the board of managers of the Louisiana State Museum Louisiana state commission should refuse such document or "collection" to be microfilmed or copied. - Op. Atty.Gen., Aug. 29, 1972.

§§ 347, 348. Repealed by Acts 1983, No. 687, § 7

Acts 1983, No. 687, provided for the deletion of provisions for abandoned functions and mac-

tive agencies of the Department of Culture, Recreation and Tourism.

~~Repeated~~

~~Prior to repeal, R.S. 25:347 was amended by Act 1976, No. 396, § 1. Another R.S. 25:348, enacted by Acts 1979, No. 581, § 1, has been redesignated as R.S. 25:349 on authority of R.S. 24:253.~~

§ 349. Commercial leases; New Orleans French Quarter; State Museum Board has title to or custody or possession of

Notwithstanding any provisions of law to the contrary, and in particular the provisions of R.S. 41:1212, the board of directors of the Louisiana State Museum is authorized to lease for any purposes other than oil, gas, or other mineral development, commercial space within or on the properties located in the New Orleans French Quarter which the board has title to or custody or possession of, without advertising for and receiving public bids for such leases, provided that such leases are negotiated for and executed according to the terms and conditions contained in this Section.

(1) The board shall establish a comprehensive plan of usage and lease program for the commercial space within or on the properties located in the New Orleans French Quarter which the board has title to or custody or possession of. The plan shall (a) be compatible with the historic nature of the museum properties; (b) establish criteria for the acceptance or rejection of lease application; (c) be presented at a public meeting of the board with prior notice that such plan will be discussed at such meeting by public advertisement at least once no more than ten days before such meeting is held; and (d) be available to the public, in writing, upon request.

(2) No earlier than one month after the adoption of such plan, the board shall review applications for commercial leases at a public meeting after notice that such applications will be accepted at such meeting by public advertisement at least once no more than ten days before such meeting is held.

(3) No earlier than one month after receiving such commercial lease applications the board shall render its decision to accept, reject, or defer such commercial lease applications at a public meeting after prior notice that such decision will be rendered at such meeting by public advertisement at least once no more than ten days before such meeting is held.

(4) In making its decision the board shall determine (a) the financial qualifications of applicants; (b) the compatibility of the proposed lease with the historic integrity, structure, and safety of the property, the relationship of the proposed commercial lease with other commercial leases on the property; and (c) the impact of the proposed lease on the historic character of the neighborhood in which the properties are located. The board shall fix terms and establish minimum rental fees as determined in the comprehensive plan of usage.

The following determinates are illustrative and not exclusive.

(5) The board shall accept no applications from nor shall it approve any lease with any board member or his spouse or child or any person of which he is an officer, director, trustee, partner, or employee, or of which he has a substantial personal economic interest, as distinguished from that of a general class or general group of persons, of which he may be reasonably expected to know.

(6) All commercial leases approved by the board shall be reviewed by the attorney general and no lease shall be finally approved by the board unless approved by the attorney general as to form and legality.

~~Added by Acts 1979, No. 581, § 1, eff. July 18, 1979.~~

This section, originally enacted as R.S. 25:348, has been redesignated on authority of R.S. 24:253.

Another R.S. 25:349 also enacted by Acts 1979, No. 581, § 1, as well as yet another, enacted by Acts 1979, § 270, § 1, have been redesignated as

R.S. 25:350 and 25:351, respectively, on the same authority.

Library References

States 6-94.

C.J.S. States §§ 156, 157.

§ 350. Residential leases; New Orleans French Quarter; State Museum Board has title, custody, or possession

Notwithstanding any provisions of law to the contrary, and in particular the provisions of R.S. 41:1212, the board of directors of the Louisiana State Museum is hereby authorized to lease for any residential purposes, residential space within the Lower Pontalba Building of which the board has title to or custody or possession of, without advertising for and receiving public bids for such leases, provided that such leases are negotiated for and executed according to the terms and conditions set forth and contained in this Section.

(1) The board shall receive applications from private individuals only for residential leases in the Lower Pontalba Building, and shall approve or reject such applications based on the financial qualifications and prior lease experience of such applicants.

(2) Approved applications shall be placed on file according to the date received and applicants shall be shown available residential lease space according to order of receipt. Upon declination or disqualification of an applicant, the board shall show available residential lease space to the next applicant in order of receipt. The board may remove any applicant from the file who has declined the opportunity to lease on two or more occasions.

Added by Acts 1979, No. 581, § 1, eff. July 18, 1979.

This section, originally enacted as R.S. 25:349, has been redesignated as R.S. 25:350 on authority of R.S. 24:253.

§ 351. Lease of Old United States Mint

The provisions of any other law, and in particular the provisions of Part I of Chapter 10 of Title 41, to the contrary notwithstanding, the board of directors of the Louisiana State Museum is hereby authorized to negotiate a lease for approximately six thousand square feet of space on the third floor of the Old United States Mint in New Orleans with a nonprofit historical research library whose purposes are to collect, preserve, and make available manuscripts and books relating to the history of ethnic and racial minorities in the United States for the purpose of converting the space into a library and archives and making same available to the public for study and scholarly research. The board is further authorized to enter into such lease for such property for the foregoing purposes and in accordance with such terms and conditions as the board deems to be in the best interest of the lessor without the necessity to advertise for and receive bids as provided for in Part I of Chapter 10 of Title 41 for other leases, provided that a final determination to enter into any such lease shall be made in open meeting of the board after public advertisement at least once no more than ten days before such open meeting is held. Notwithstanding the provisions herein, the term of the initial lease(s) shall not exceed ten years and any lease(s) executed hereunder shall not be transferable to any sublessee.

Added by Acts 1979, No. 270, § 1, eff. July 10, 1979.

This section, originally enacted as R.S. 25:349, has been redesignated as R.S. 23:351 on authority of R.S. 24:253.

Library References

States ¶85.

C.J.S. States § 145.

§ 352. Louisiana State Museum-Shreveport

The Louisiana State Museum-Shreveport is part of the Louisiana State Museum and under the jurisdiction and control of the office of the state museum of the Department of Culture, Recreation and Tourism. The office shall be responsible for the operation of the museum and for its collections and exhibits.

Added by Acts 1982, No. 511, § 1.

Section 5 of Acts 1982, No. 511 provided: "The name of the Louisiana State Exhibits Museum at Shreveport is hereby changed and

hereafter the museum shall be called the Louisiana State Museum-Shreveport."

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Library References

States ↔45, 88, 92 et seq.
 C.J.S. States §§ 79, 80, 82, 136, 147, 156.

§ 353. Old State Capitol

A. The Old State Capitol is part of the Louisiana State Museum, is dedicated to war veterans of Louisiana, and is designated as a multi-purpose facility to be used both as offices for veterans organizations and the Department of Veterans' Affairs, and as a museum. The office of the state museum of the Department of Culture, Recreation and Tourism shall be responsible for management, supervision, and control of the Old State Capitol and for its collections and exhibits.

B. The office of the state museum shall perform and exercise all powers, duties, functions, and responsibilities of the Old State Capitol Memorial Commission, which commission was abolished and its functions transferred to the secretary of the Department of Culture, Recreation and Tourism by the Executive Reorganization Act.

C. The Department of Veterans' Affairs shall be housed within the Old State Capitol. In addition to any other space allocated to the Department of Veterans' Affairs in the Old State Capitol, the basement of the Old State Capitol is hereby dedicated for use as offices for veterans' organizations and the Department of Veterans' Affairs. The office of the state museum shall allocate and provide sufficient office space within the Old State Capitol to each federally chartered veterans' organization without cost or charge.

Added by Acts 1982, No. 511, § 1. Amended by Acts 1986, No. 802, § 1.

1986 Legislation

The 1986 amendment, in subsec. C, inserted a second sentence.

Library References

States ↔88, 92 et seq.
 C.J.S. States §§ 147, 156.

RULE

Department of Culture, Recreation and Tourism
Office of State Museum

Notice is hereby given that the Office of the State Museum adopted the rule as follows:

Title 25
CULTURAL RESOURCES
Part III. Office of State Museum

Chapter 1. Public Access

§103. Building Rental Policy

The Louisiana State Museum is responsible for the preservation of the historic buildings placed in its care and the collections contained within the buildings. In order to meet this responsibility the Board of Directors of the Louisiana State Museum has adopted the following policy for use of the Museum's facilities for functions not sponsored by the Louisiana State Museum.

A. Requests for Usage

Requests will be considered from:

1. nonprofit organizations with purposes similar to the educational and historical museum purposes of the Louisiana State Museum;
2. official governmental agencies for governmental functions;
3. groups and individuals whose proposed usage does not involve commercial or political promotion or fundraising and whose usage is, in the opinion of the Museum Board, not in conflict with the purpose of the Louisiana State Museum.

B. Procedures

1. Requests will be considered from:

- a. eligible organizations/agencies/groups/individuals for receptions and similar functions numbering no more than 500 persons and occurring during non-public hours;
- b. eligible organizations/agencies/groups/individuals for business meetings, lectures and slide presentations numbering no more than 200 persons and occurring during non-public hours;
- c. eligible organizations/agencies for business meetings, lectures and slide presentations numbering no more than 100 persons and occurring during public hours.

2. The museum director is authorized to approve usage of the building within the provisions of this policy, in addition to museum-sponsored programs/functions.

3. Requests for usage of the buildings that do not clearly come within this policy will be submitted to the Museum Board's Buildings and Grounds Committee. The committee will make a recommendation to the museum board for final action.

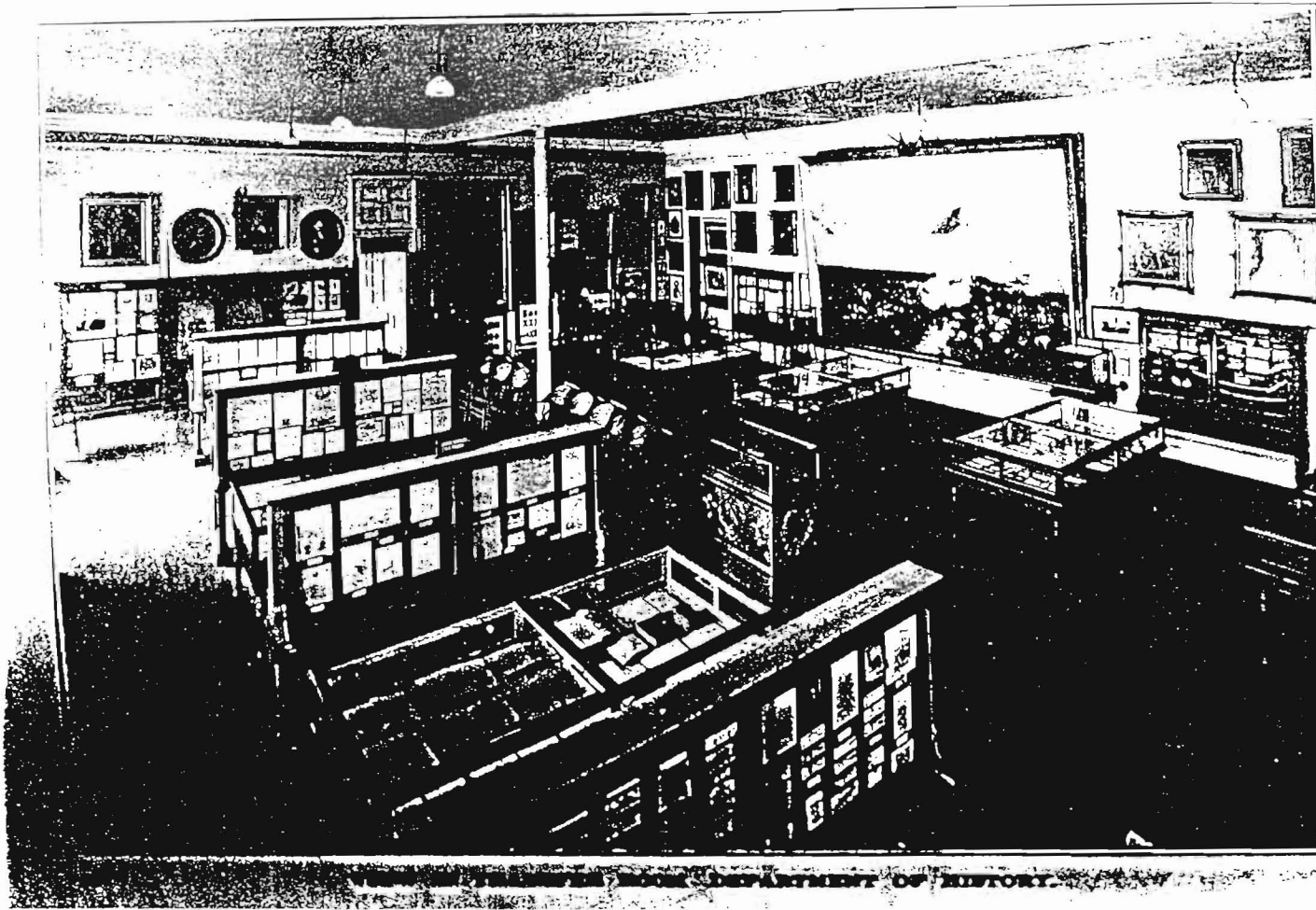
4. The museum board will deny an application if, in the board's opinion, the proposed usage would endanger the museum's building and/or collections or interfere with its interpretive exhibitions and other programs.

5. The museum board may waive the tax-deductible gift donation when the board determines that to do so would be in the best interest of the museum.

6. Base service charge fees will not be waived for non-museum functions.

7. The museum does not provide catering services. Host organizations must make arrangements with the caterer of their choice. The museum reserves the right to reject caterers that do not comply with the museum's instructions concerning proper care of museum facilities.

8. All requests must be submitted in writing prior to the anticipated function in sufficient time (14 days) to allow for proper planning, coordination and completion of the necessary written agreement.



The Louisiana State Museum

By-Laws

Article I

The Louisiana State Museum Board shall function under the provisions of Title 36 of the Louisiana Revised Statutes and Act 774 of 1980 establishing the duties, powers and responsibilities of the Louisiana State Museum Board.

Article II

The officers of the Louisiana State Museum Board shall consist of Chairman, Vice Chairman, Secretary, Assistant Secretary, Treasurer, Assistant Treasurer. The officers of the Board shall be elected by a majority vote of the Board and serve for terms of two years. Officers shall continue to serve until successors are elected.

Article III

The Chairman shall preside over all meetings of the Louisiana State Museum Board and in the Chairman's absence the Vice Chairman shall preside. The Secretary shall certify all minutes of the Board and in the Secretary's absence the Assistant Secretary shall certify the minutes. The Treasurer shall serve as Chairman of the William Irby Trust Committee and shall advise the Board on all matters related to receipts and disbursements of the Irby Trust commercial and residential leases of the Lower Pontalba Building of the Louisiana State Museum. In the Treasurer's absence the Assistant Treasurer shall make such reports.

Article IV

The Louisiana State Museum Board shall meet on the first Wednesday of each month and at other times that the Chairman may deem necessary. All meetings of the Louisiana State Museum Board shall conform to all laws relative to meetings of public boards.

Article V

The Executive Committee of the Louisiana State Museum Board shall consist of the Board's officers and two members elected by a majority of the Board.

The Executive Committee shall be authorized to take action on behalf of the Board in cases where action cannot be postponed until the next regularly scheduled Board meeting. Actions of the Executive Committee shall be voted on by the Board meeting immediately following such action.

Article VII

The Board shall appoint by majority vote a professional Director of the Louisiana State Museum who shall serve as Executive and Administrative Officer of the Board and shall discharge all operational, maintenance, administrative and executive functions of the Board. The Director shall serve as an unclassified state employee and as the Assistant Secretary of the Office of the State Museum. The Director may be removed for cause only after a hearing by the Board.

Article VIII

There shall be five Standing Committees of the Louisiana State Museum Board. These Committees shall advise the Board on matters pertaining to the Committee's particular area of concern. All Standing Committees shall consist of five members: A Committee Chairman appointed by the Chairman of the Museum Board, four members selected by the Committee Chairman. Committee Chairmen shall be members of the Louisiana State Museum Board. All Committee appointments, except the Chairman of the William Irby Trust Committee, who shall be the Treasurer of the Board, shall be approved by a majority vote of the Board.

Any member of the Board of Directors is authorized to attend Executive Session of any of the Standing Committees of the Board.

The Standing Committees of the Louisiana State Museum Board shall be:

1. Accessions Committee

To advise the Museum Board on all accessioning, deaccessioning, purchases, loans, and conservation of the Louisiana State Museum's museum collections and buildings.

2. Buildings and Grounds Committee

To advise the Louisiana State Museum Board on the usage, maintenance, repair, restoration, and upgrading of the State Museum's buildings and grounds.

3. Budget Committee

To advise the Louisiana State Museum Board on matters related to the preparation, submittal, and approval of the Louisiana State Museum's annual operations and Capital Outlay Budget requests.

4. Education Committee

To advise the Louisiana State Museum Board on all matters related to the Museum's educational programs.

5. William Irby Trust Committee

To advise the Louisiana State Museum Board on the operations of the William Irby Trust including receipts and disbursements, commercial and residential leases and on other matters relative to the efficient operation of the William Irby Trust.

Article IX

The Chairman shall be authorized to appoint Special Committees with the approval of a majority of the Board. Chairman and members of Special Committees may or may not be members of the Louisiana State Museum Board.

Article X

A majority of the Board shall constitute a quorum for the transaction of official business. All official actions of the Board shall require the affirmative vote of a majority of the members present and voting at a public meeting called by the Chairman or Vice Chairman.

Article XI

Proxies will not be accepted on votes of the Board.

Article XII

Motions to amend these By-Laws cannot be acted on until the regularly scheduled Board meeting following the Board meeting at which the motion was made.

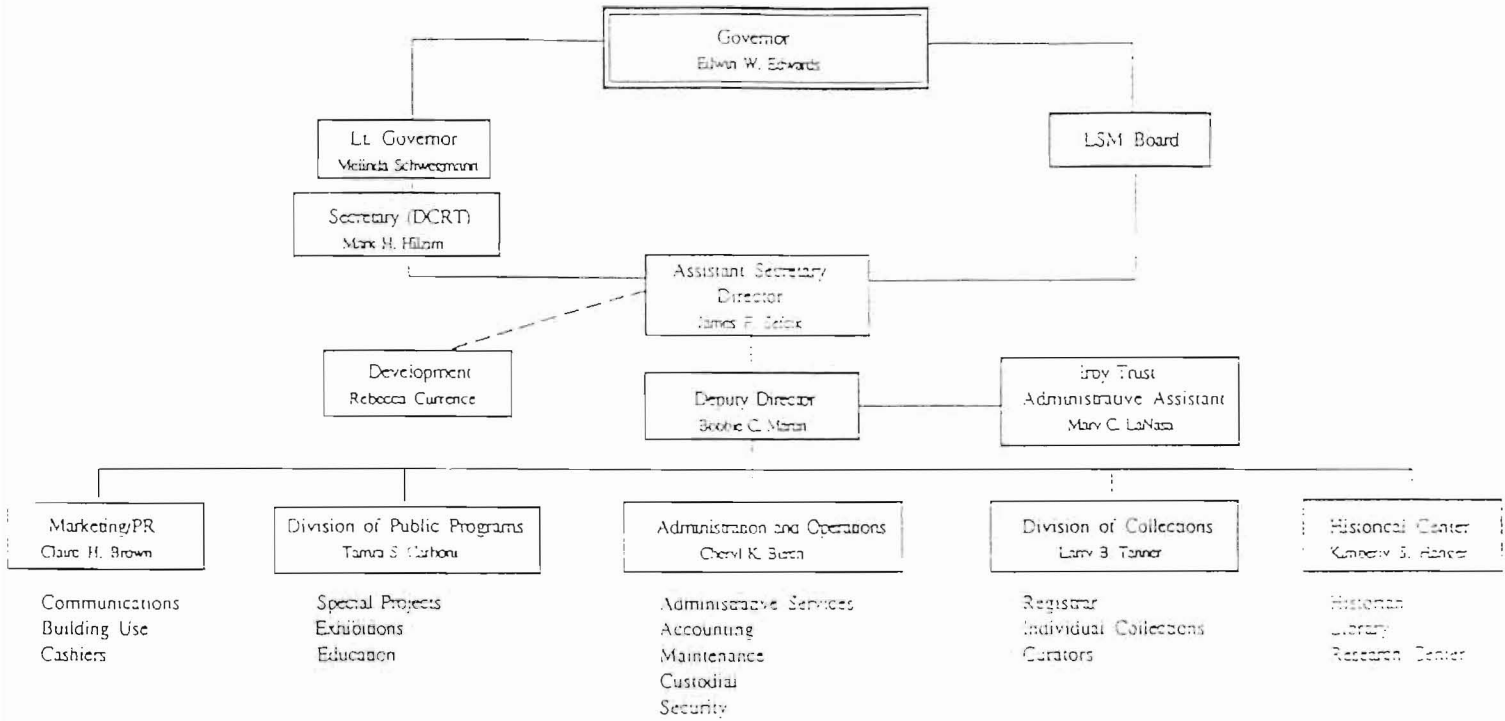
Article XIII

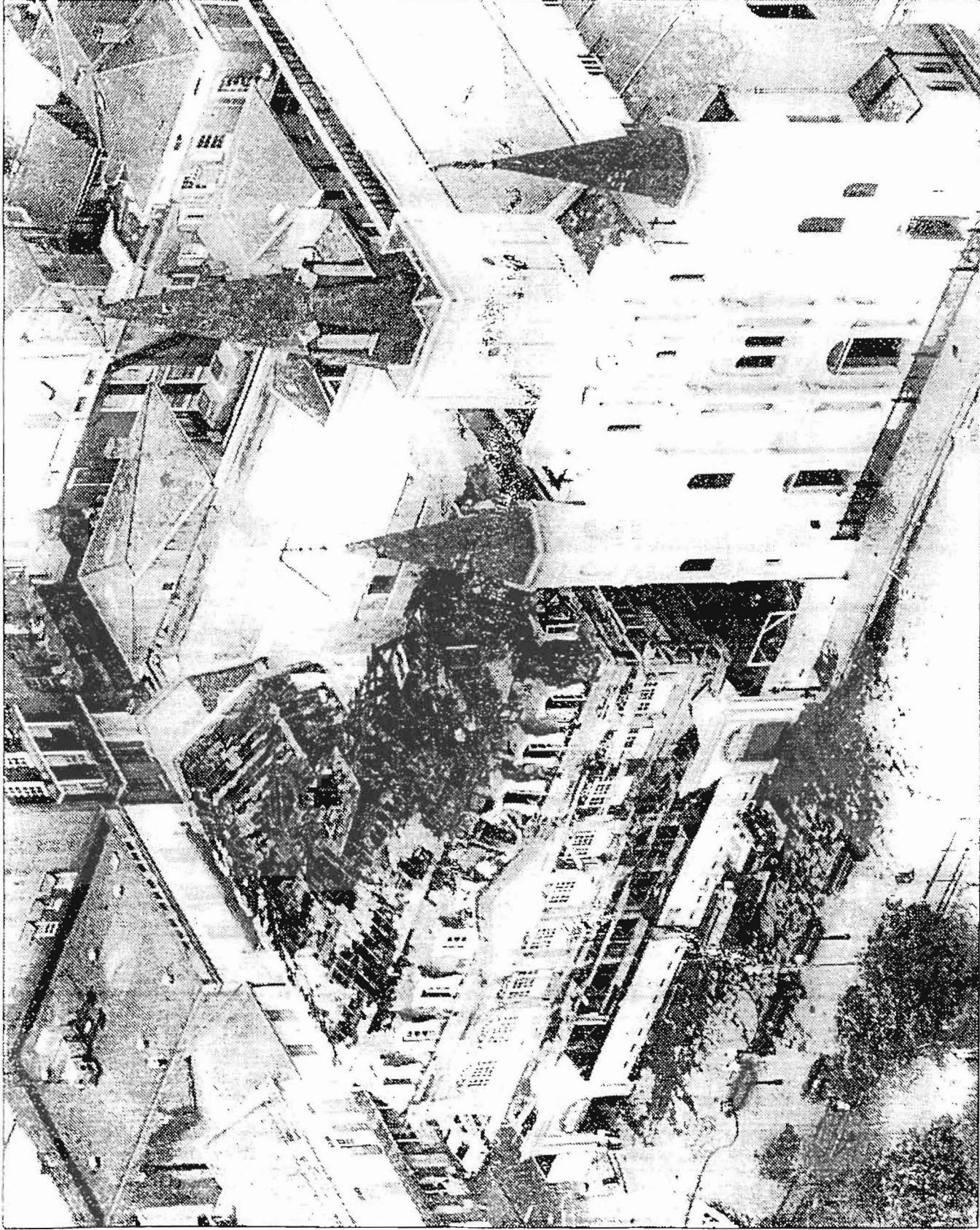
Roberts Rules of Order (Revised) shall govern the conduct of the Board meetings. The Chairman, with the consent of the Board, shall appoint a Parliamentarian who will advise the presiding officer on questions of procedure in transacting the business of the Board meetings.

Amended: 4/1/82
2/5/86
4/9/86
6/4/86
9/7/88

Office of State Museum

Organizational Chart





The extent of the Cabildo damage was visible Thursday; charred roof beams had collapsed in places. STAFF PHOTO BY TED JACKSON

OPINIONS VARY FROM THE PUBLIC

SPECIFIC TASKS AND RESPONSIBILITIES OF INTERN

The following tasks and projects were completed by the intern:

1. Special events conceptualization, planning and coordination:
 - * arranged, contracted, costumed and coordinated entertainers, historic interpreters and actors
 - * finalized arrangements with police, Vieux Carre Commission, and Parks and Parkways Commission
 - * Processed all ticket and auction sales and kept financial records
 - * designed exterior decorations
 - * assisted in invitation design and production
2. Marketing and Public Relations Initiatives:
 - * participated in all meetings on marketing materials; visitor guides, poster, brochures
 - * coordinated photo shoots, media tours, Vampire movie shoots, Morning Show
3. Promotional Initiatives:
 - * wrote numerous press releases, media alerts and public service announcements.
 - * produced programming fliers
 - * produced *Historical Perspectives* (Foundation newsletter)
4. Other:
 - * trained all cashiers and developed related materials for use with new computerized registers
 - * researched visitor survey methodology.

A Medley of Cultures



CABILDO



The Cabildo, constructed in 1700, occupies a site whose history as a center of government reaches back to the earliest colonial settlement. It was here that courtrooms, police offices, prisons and other functions of a struggling colony were housed. In 1803, transfer ceremonies for the Louisiana Purchase occurred here; several famous Supreme Court cases were heard in the building as well.

Today, as the flagship property of the Louisiana State Museum, the Cabildo houses exhibits portraying the State's past from European settlement through Reconstruction. We hope that your visit leaves you with an appreciation of the diverse cultures that have shaped Louisiana's rich and fascinating heritage.



The Cabildo
in New Orleans

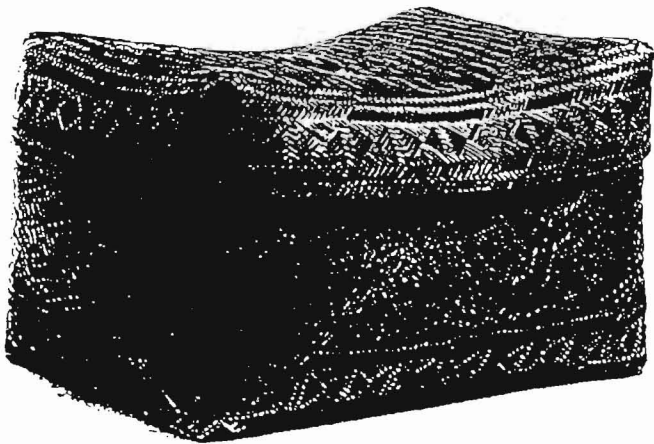


hen the French began to settle in the Mississippi Valley in 1699, they encountered Native Americans living in small clans of hunters and large farming communities. Numerous artifacts of this early culture

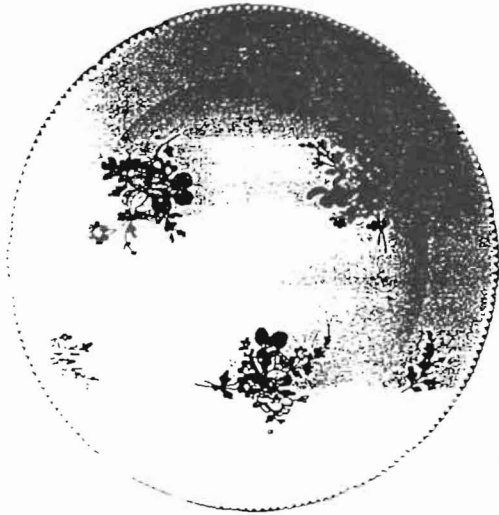
are displayed here, including a remarkable basket from the Whitimacha Indians.

Many of Louisiana's early craftsmen were slaves and free African Americans. Furniture maker Celestine Clapion was a free man of color who produced the exquisitely crafted armoire that is shown on this floor.

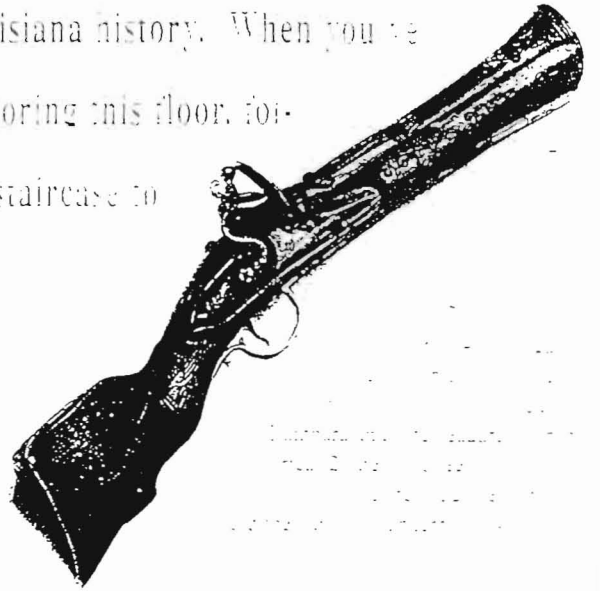
Weapons were important to the dangerous business of founding a new world far from civilization. Our



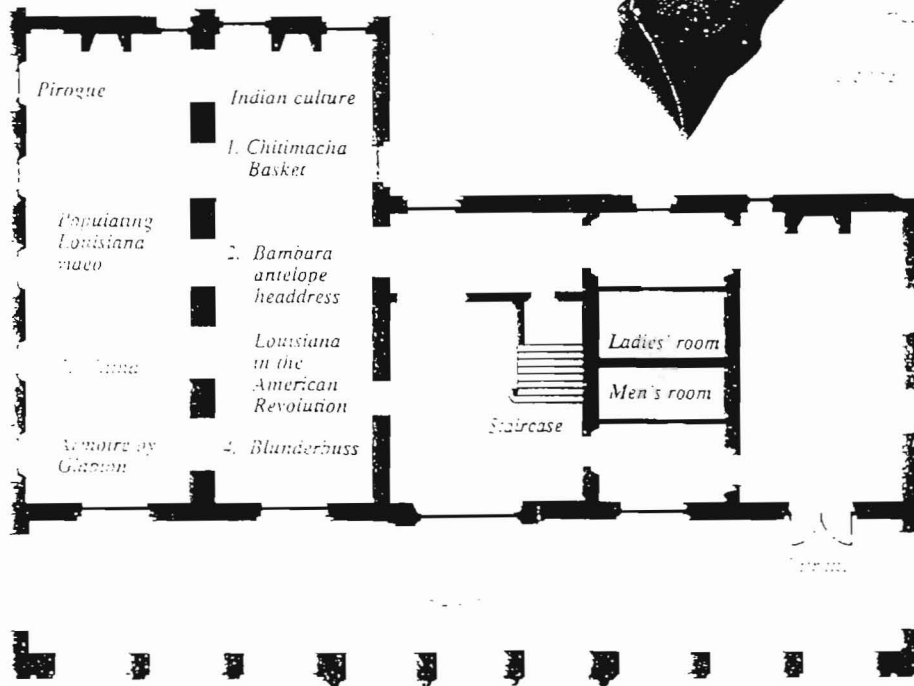
collection contains many examples that are notable for their innovation as well as for their security.



Take time to view our 4 1/2 minute video describing the remarkable population growth in the early years of Louisiana history. When you are finished exploring this floor, follow the wide staircase to the second floor.



Blunderbuss
 The blunderbuss was a type of early firearm that was used in the early years of Louisiana history. It was a short-barreled, wide-mouthed gun that was easy to use and could fire multiple bullets at once.





Shortly after Napoleon's death in 1821, his doctor, Francesco Antommarchi, made a mold of the Emperor's face. Four bronze masks were cast from the mold, one of which is on exhibit here.

On this floor you will find the Sala Capitular, the room where the town council, the *cabildo*, met weekly during Spanish rule. It was here that the Louisiana Purchase agreement was signed in 1803, transferring ownership of the Louisiana territory to the United States. A large painting by the late 19th century painter, Thure de Thulstrup, commemorates the occasion.

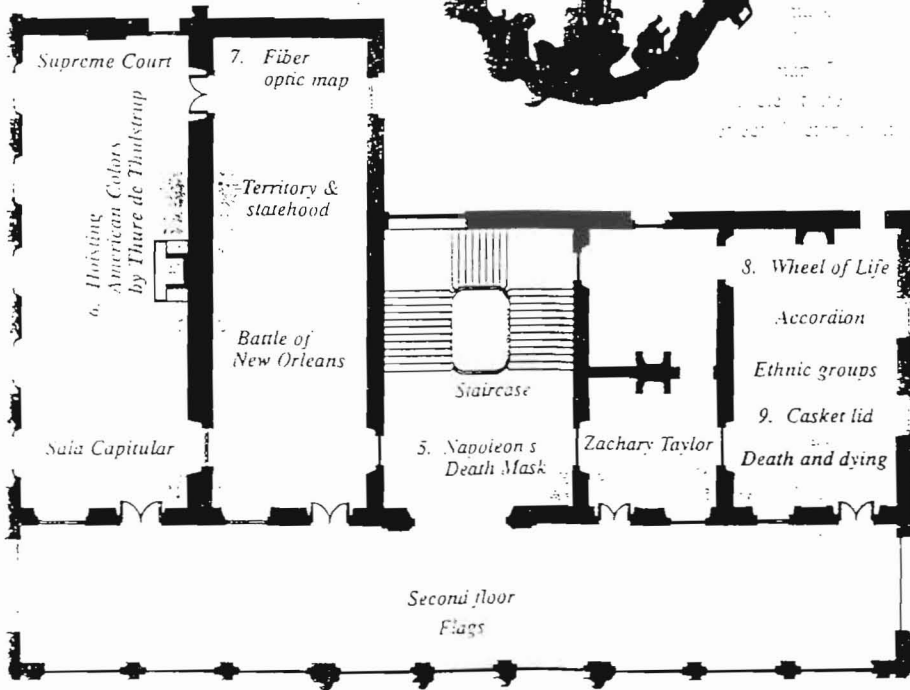


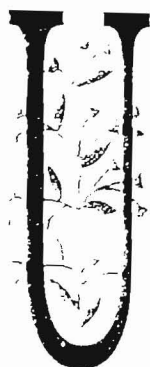
A map, utilizing the latest fiber optic technology, demonstrates the enormity of the immense land area that was acquired through the Louisiana Purchase.

Other aspects of Louisiana life and history are represented on this floor as well.



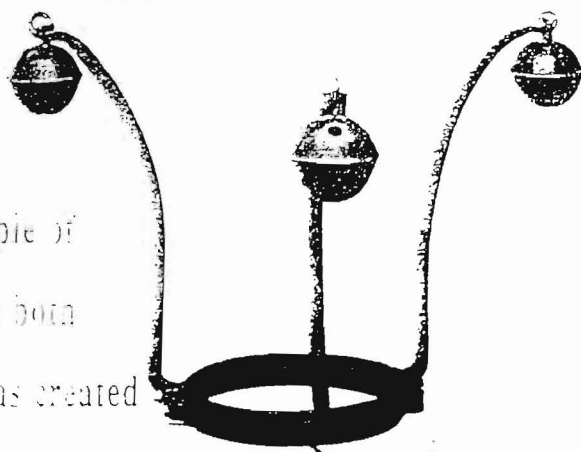
music, death customs, culture, education, the Battle of New Orleans and the many groups who immigrated to Louisiana. Take the stairway to the third -- and final floor -- when you are finished looking.





Until the Civil War, slaves were bought and sold as property in Louisiana. An auction block used at a New Orleans slave market and a slave collar recall this infamous era.

Yet other aspects of life in antebellum Louisiana are shown in artifacts of prosperous white landowners and free people of color. Fine clothing and domestic goods were both imported and made here. The cake basket was created by Adolphe Himmel, a noted New Orleans silversmith.



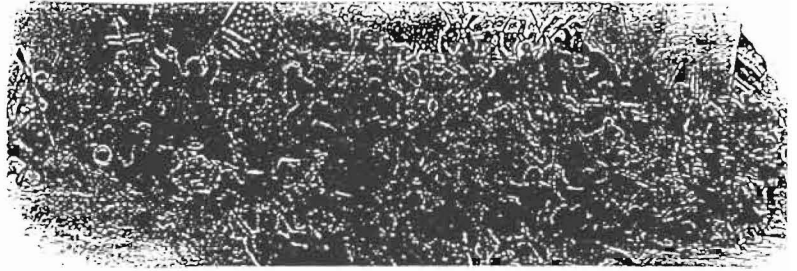
Different views of the Civil War are shown in various artifacts and images, such as this portrait of African-American soldiers who fought for the Union at the Battle of Port Hudson.

The period of Reconstruction is explored through a number of unusual objects, such as the ten-dollar bill. It bears the French word *libre*, meaning free. Americans called





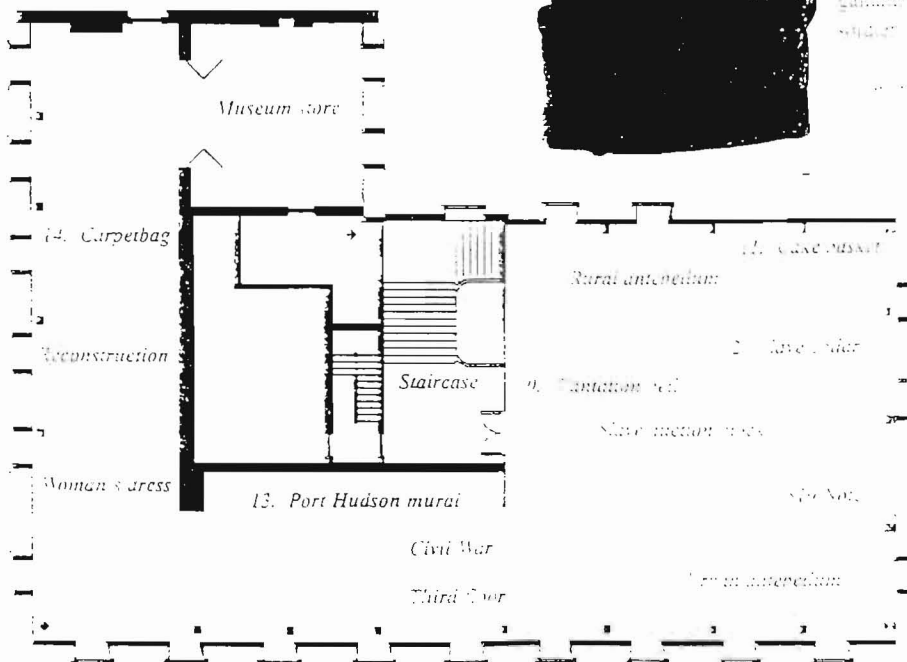
the notes "dixies," giving rise, some believe, to the term commonly applied to southern states.



We hope that you have enjoyed your walk through Louisiana's history. Please come back again to visit the Cabildo and the other historic landmarks of the Louisiana State Museum.



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Please visit these other Louisiana State Museum landmarks:

The Presbytere

Originally intended as a home for the priests of St. Louis Cathedral, the building now houses permanent and changing exhibits on Louisiana history and culture. Current exhibitions include the Treasures of the Louisiana State Museum, military and maritime history, portraits, costumes and more. Located on Jackson Square.

The Old U.S. Mint

The oldest existing U.S. Mint building, this large landmark now houses the Museum's popular exhibitions on jazz and Mardi Gras. The Louisiana Historical Center, an archive of maps and documents, is also here. 400 Esplanade Ave.

The 1850 House, Lower Pontalba Building

This recreated antebellum town home, located in the Baroness Pontalba's famous row house on Jackson Square, is furnished with artifacts reflecting New Orleans' middle class lifestyles during the most prosperous time in the city's history. 523 Saint Ann St.

All museum properties are open Tuesday-Sunday from 10 a.m. - 5 p.m.



Key To Cover Illustration

1. Louisiana Indian
2. Jean-Baptiste Le Moyne, Sieur de Bienville
3. Emperor Napoleon Bonaparte
4. Marcelino Hernandez
5. General Andrew Jackson
6. Signing of the Louisiana Purchase
7. Choctaw
8. Flags that have flown over Louisiana
9. Plantation heritage
10. German accordion
11. Solomon Northup
12. Marie Laveau
13. Mississippi Steamboat
14. Judan Tour
15. Jordan Noie - drum
16. Reconstruction period
17. African-American soldier at Port Hudson

Louisiana State Museum
P.O. Box 2448
New Orleans, LA 70116
Phone: (504) 568-8968 FAX: 568-8969



LOUISIANA CABILDO

Welcome to the Cabildo. This building was built over 200 years ago when Louisiana was owned by Spain. You can learn more about the Cabildo by looking at the exhibit next to the visitors' desk.

You are about to take a trip back in time. On your voyage you will meet the people who influenced the history of Louisiana. Among them will be soldiers, pirates, Indians, generals, entertainers and ordinary people. Here you will learn their stories - stories of war, great discoveries, disasters, hardships and awesome adventures.

This is your trip: you pick the road you want to travel and see the things you want

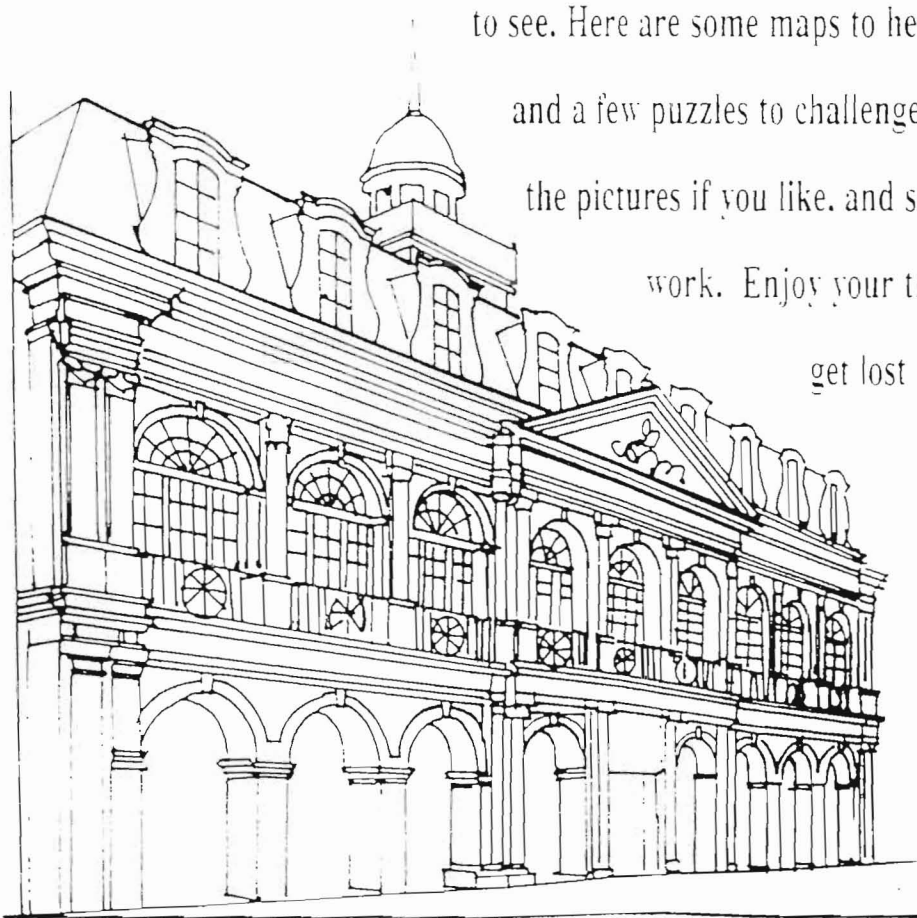
to see. Here are some maps to help you find your way

and a few puzzles to challenge your mind. Color

the pictures if you like, and show us your best

work. Enjoy your trip... and don't

get lost in time!

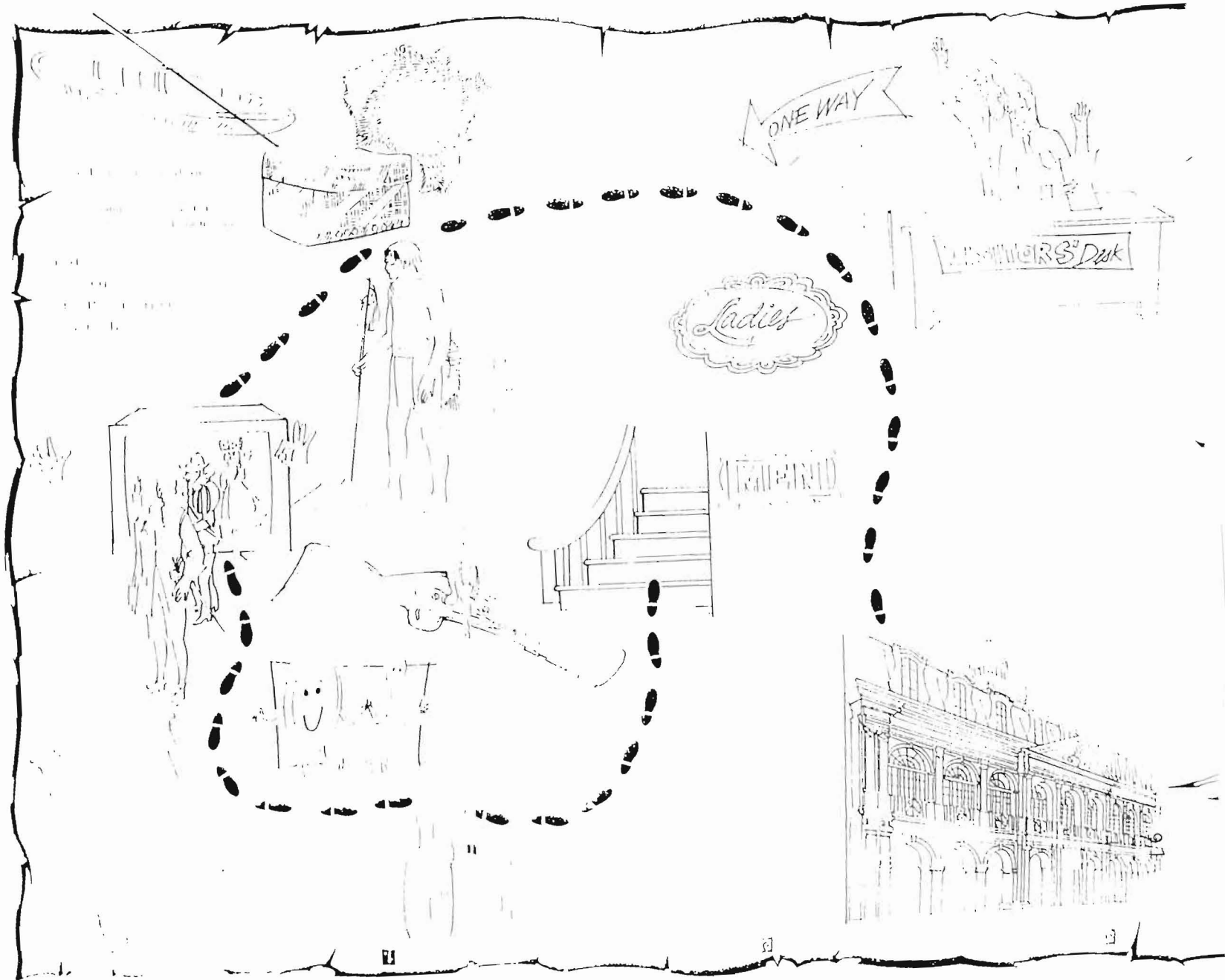


The earliest people to live in Louisiana were Native American Indians. Louisiana Indians traveled great distances in boats carved out of logs. French settlers later built similar boats that they called Pirogues (say "pee-roos"). Take a look at our Pirogue.

Many of Louisiana's craftsmen were slaves and free African Americans. Celestin Glapion was a free man of color and a skilled furniture maker. He made a beautiful large cabinet (called an armoire) which you'll see here.

Life was very dangerous, and various weapons were needed for protection. You will see many kinds of sword, knives and guns here. Be sure to find a short gun with a large barrel known as a blunderbuss.

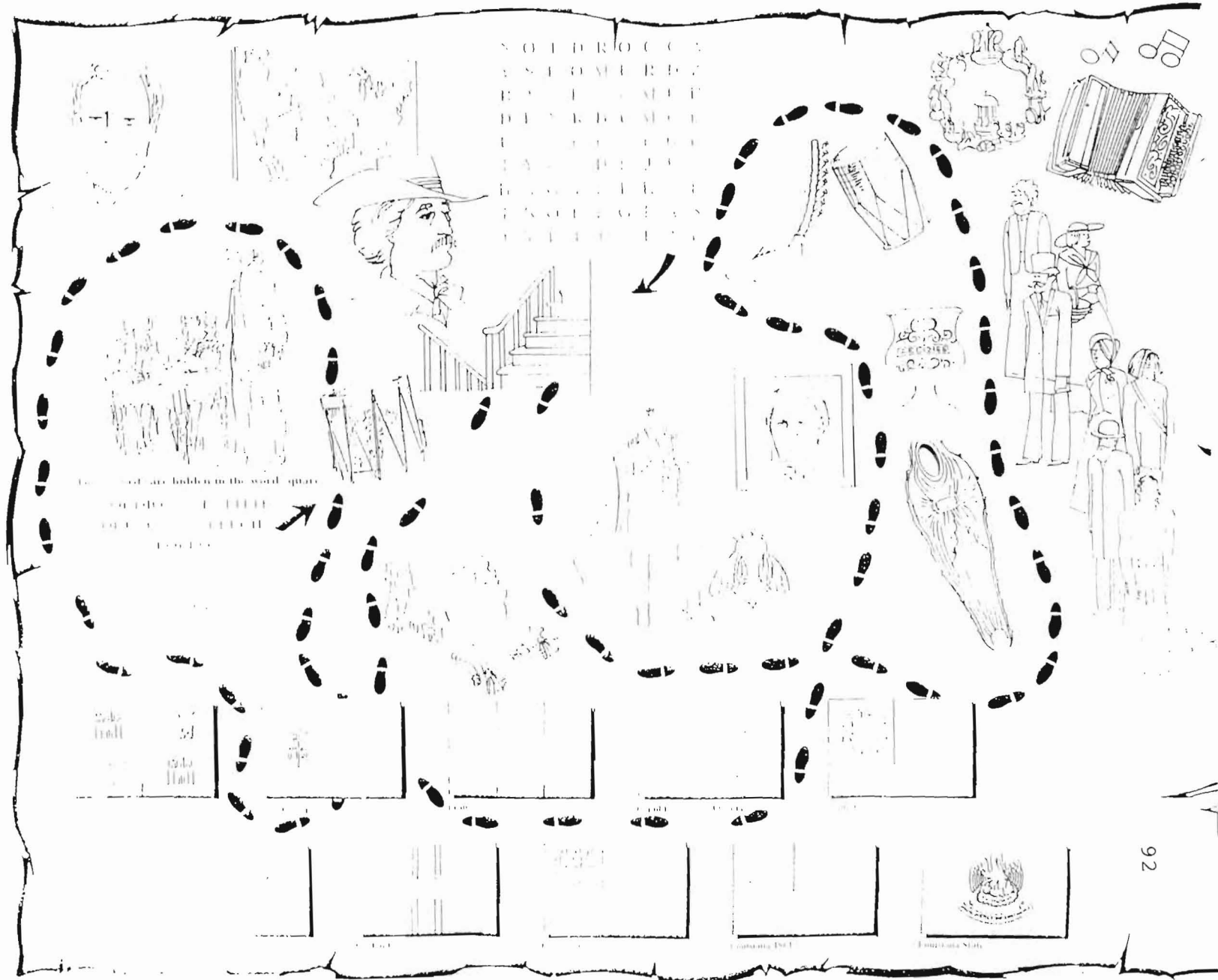
When you are ready to travel further, turn the page to the next map and go up the wide staircase to the second floor.



Now you're on the second floor of the Cabildo where you'll see a mask of the great French Emperor Napoleon Bonaparte. The mask was made by Napoleon's doctor after the Emperor died in 1821.

In 1815, in a battle near New Orleans, American soldiers defeated the finest British troops. A young black man named Jordan Noble was a drummer in this battle. Find the drum he owned while you're up here.

People from all over the world came to New Orleans and many brought their country's favorite music and musical instruments with them. German musicians and merchants brought the accordion here, and it later became an important part of Cajun music. Find the accordion and go up to the top floor of the Cabildo. There is a map on the next page.

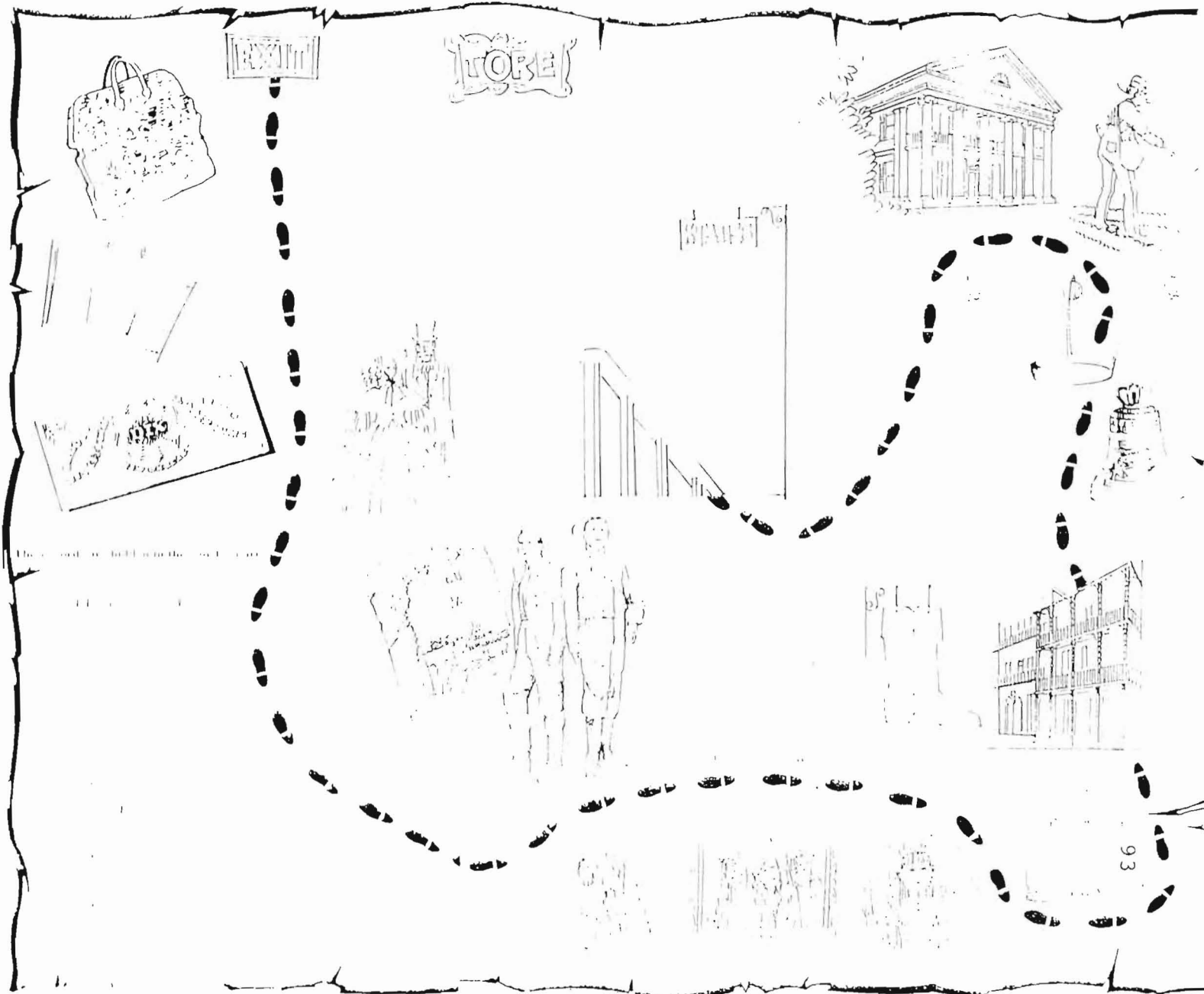


Before the Civil War, slaves were used for much of the hard work in Louisiana. Men, women and children were bought and sold like property at public sales called auctions. You will see an auction block where slaves were shown to buyers. Years later, during the Civil War, African Americans fought for the Union against the Confederate but at Port Hudson. You can learn more about these brave soldiers by looking at the exhibit on this floor.

The money used in Louisiana had French words on it. The ten dollar bill you see here has the word "DIX" on it, which in French means "ten."

Louisiana was one of the first Southern states in which African Americans and their white supporters fought to allow black citizens the right to vote. The ballot box you see here is a symbol of that struggle.

Now you can return to the first floor and back to the present. We hope to see you again soon...somewhere in time!



The Presbytere

Discover the "Treasures" of the Louisiana State Museum plus displays of model boats, swords, paintings, photographs, and more. Located on Jackson Square.

The Old U.S. Mint

Learn all about Mardi Gras through costumes, parade floats, jewelry, "throws" -- even Zulu coconuts! See-- and hear -- the history of jazz! 400 Esplanade Ave.

The 1850 House

Explore what life was like for families living in New Orleans before the Civil War in this famous house: don't miss the nursery, filled with children's toys of yesteryear. 523 Saint Ann St.

All Louisiana State Museum buildings are FREE to children 12 and under and are open Tuesday thru Sunday, from 10 a.m. - 5 p.m. Call to find out about special guided tours and other programs for young people and for classroom use.



KEY TO COVER ILLUSTRATION

1. Louisiana Indian
2. Jean-Baptiste Le Moyne, Sieur de Bienville
3. Emperor Napoleon Bonaparte
4. Marcelino Hernandez
5. General Andrew Jackson
6. Signing of the Louisiana Purchase
7. Choroophone
8. The ten flags that have flown over Louisiana
9. Plantation heritage
10. German accretion
11. Solomon Northup
12. Marie Laveau
13. Mississippi steamboat
14. Jordan Toure
15. Jordan Noele's drum
16. Reconstruction period
17. African-American soldiers at Port Hudson

Louisiana State Museum
P.O. Box 2448
New Orleans, LA 70112
Phone (504) 588-6968 FAX (504) 588-6969

Restoring the State Museum's Crown Jewel

New Orleans could do little more than watch helplessly as one of its greatest treasures was devastated by flames on May 11, 1988. The Cabildo is one of the most historic buildings in the country and the centerpiece of the Louisiana State Museum's collection of landmark properties. The Cabildo embodies Louisiana's sense of self. Her destruction was unimaginable.

The Cabildo is where the Louisiana Purchase transfer took place in 1803; where the Louisiana Supreme Court met to adjudicate such landmark cases as *Plessey vs. Ferguson*, and the Slaughterhouse cases. Built as a city hall, the Cabildo has also functioned at various times over the years as a police station, fire station, city jail, courthouse, library, lamplighter's headquarters, army barracks, church, hospital, notarial office, arsenal, museum, and in 1825 it housed General Lafayette.

When the blaze was out, State Museum Director James F. Sefcik knew the building could be saved. The structure's top floor and mansard roof were severely damaged but the first and second floors sustained only the effects of smoke and water. What Sefcik couldn't foresee were the complexities which lay ahead as he rallied the forces of restoration

A Monumental Task

The Museum's mandate to Koch & Wilson Architects was to rebuild the structure exactly as it was at the time of the fire. The firm's initial task was to document the building as thoroughly as possible to determine what was still salvageable. The entire third floor, mansard roof and cupola would have to be rebuilt. Other repairs would include replacement of the wooden floors, complete replastering of all walls, restoration of the staircase, replacement of second floor windows, and upgrading of heating, cooling, electrical, plumbing and security systems. Few salvageable architectural elements remained other than window frames, dormers, the staircase balustrade, a single gallery pediment and the English ridge roofing tiles. Everything else would have to be replaced.

In addition to the obvious damage there were many surprises---both good and bad. On the negative side, there was Formosan termite damage, asbestos, unforeseen structural damage, and a determination by the State Fire Marshall that the Cabildo was part of a larger complex of attached buildings which also required upgrading. On the plus side, the desire for exact replication yielded a great deal of historical information gathered from analyses of wood, stone, clay and paint samples as well as building techniques and archeological findings.

Dating of samples both confirmed and disputed existing documentation. The Cabildo was originally built after an earlier disastrous fire in 1794, according to the designs of Gilberto Guillemard and incorporating the ruins of the 1751 French Corps de Garde. Research identified original first floor terra cotta paving tiles 3 1/2" - 4" thick. Archeological excavation of the

courtyard yielded evidence of a 1730 prison building as well as signs of a button-making enterprise, providing a glimpse into the colonial prisoner's life.

In preparation for General Lafayette's visit in 1824, the original wrought iron staircase was replaced with the carved cypress "union jack" design which we see now. Data gathered for its restoration corroborated this account. By contrast, what were believed to be marble steps proved to be a high grade of limestone.

The original flat Spanish tile roof covered by the 1847 addition of the mansard roof was found under third story flooring. A rear exit in the Mayor's office was also concealed during this renovation. The story told is that he used the exit to escape unwanted audiences. The visitor will be intrigued by this door "going nowhere" now visible at the second level stairwell.

Alterations during the nineteenth century resulted in the removal of all but one of the second floor gallery doorways. A paint sample from the remaining doorway pediment, which was always thought to be original, dated from the 1800's. Except for the staircase stringer, most of the original millwork is gone necessitating careful research of period decorative finishes.

During demolition and salvage work, it became apparent that the fire had caused structural damage to the building. The heavy masonry walls showed signs of movement. Plumb surveys found the exterior walls to be leaning out beyond safe margins. Further investigation revealed wrought-iron ties and wooden joists weakened from termite damage were twisted and broken from the lateral loads of leaning walls. Emergency structural bracing to "tie" the building together at the second and third floor levels was initiated. Iron rods were run the full length of the Cabildo with strapping between. Heavily studded shear walls were installed on the second floor between the Sala Capitular and treasurer's office and the Mayor's and secretary's offices.

Raisin' the Roof

The most visible and dramatic work of the project has been the reconstruction of the mansard roof. Added to the existing structure in 1847, it remains the oldest example of Second Empire architecture in the United States. Built according to the French scribe method of heavy timber construction, the Cabildo roof frame was fabricated and erected just as it was over 150 years ago.

Of particular concern was the availability of old-growth cypress, and the time required for felling, logging, sawing, and the six months initial air drying period for timbers too long (up to 48 feet) to fit in any kiln. In addition, very few mills in the country were equipped to cut logs over 24 feet. An old mill near Apalachicola, Florida with unlimited "carriage" length was found to handle the long timbers. Cutting one log often required a whole day!

Because this was such a large project, with over 2,000 historic joints, a group of independent timber framing companies formed a joint venture, *Historic Reproduction & Restoration* in New Hampshire. Serving as master timber framer was Frederic Brilliant, a French timber framer trained under *L'Association des Compagnons D' devoir* in France, where timber framing is taught the same as it has been for over six hundred years.

The timbers were shipped to New England where the historic timber frame restoration

specialists engaged the task of cutting some of the most complicated compound joinery in timber framing to reconstruct the original 1847 frame exactly. Members to be joined were laid over full-size tracings and marked for cutting, using the traditional french-scribe method. The joinery was done predominantly with hand tools, and fits exceptionally well, in spite of variation in the size, twist and bow of the long timbers. Each piece was carefully marked for later assembly. Using only wooden pegs, the timber frame puzzle was assembled on Jackson Square and hoisted up to the roof of the Cabildo where it remains exposed for viewing from the third floor interior.

Crowning this marvel of engineering is the cupola. The old pine ribs were steam bent for construction and it is finished with hand-cut shingles and dental work.

An additional surprise to many is that the building is painted for the first time this century. The Cabildo was originally whitewashed but now sports the buff-tan color of the 1947 renovation.

At a cost of more than \$6 million, the Cabildo restoration is among the most painstaking, involved historic restorations of its kind. But it is more than an investment in a landmark---it is an investment in our sense of self---one which may stand even prouder for the adversity overcome.

February 23, 1994

CONTACT: Claire Brown or Angela Vachetta

FOR IMMEDIATE RELEASE

(504) 568-6972

Trio of Preview Events To Celebrate Cabildo Reopening

The long-awaited, eagerly anticipated reopening of the Cabildo will be prefaced by splendid revelry in the form of a trio of preview parties. Event chairpersons Margee Farris and Shelley Middleberg, together with a cadre of Cabildo aficionados, are pulling out all the stops to make sure that the landmark's rebirth makes history.

On Thursday, February 24, the evening belongs to those very near and dear the State Museum's heart--those whose generosity made the Cabildo's dynamic new exhibits possible. Major donors to the Cabildo Rebuilding Fund will be wined and dined in the newly restored galleries. To the strains of classical music, this select group will toast the restoration and new displays. Chairpersons of the dinner are Phyllis Taylor and Dot Shushan.

A twilight patron party will launch an evening of festivities on Saturday, February 26, the day before the ribbon is cut. Organized by chairpersons Adrian Delesdenier, Christy Mintz and Carol Riddle, the patron party will occur in the shadow of the landmark, in three private apartments in the historic Lower Pontalba Building, beginning at 6:30 p.m. Patron ticket prices begin at \$500 per couple.

At 8:30 patrons will second-line over to the Cabildo itself, where they'll join more guests arriving for revelry expected to last until the Cathedral's clock rings in a new day. Entertainers representing Louisiana's unique musical styles, nostalgically reflecting different eras, will create a special ambience. An eclectic menu, created to celebrate New Orleans' culinary heritage, will be served along with spirits suitable for saluting the occasion. An auction of fine art and antiques presented by New Orleans Auction Galleries, Inc., will occur throughout the evening. Gala tickets begin at \$250 per couple.

Committee members are: Ann Abbrecht, Catherine DeMontluzin, Nancy Diefenthal, Jeff Flair, Jeff Fountain, Blanche Francis, Jane Gerson, Marcy Certier, Beveriy Gianna, Gern Glaser, Diane Glazer, Lillian Glazer, Kim Glazer-Goldberg, Linda Green, Susan Hanemann, Zully Jimenez, Carole Jacobson, Wayne Lassen, Pam Lee, Freda Lupin, Olivia Manning, Nancy Marcellos, Marc Middleberg, William J. Premaza, B.J. Powell, Mark Romig, Karen Soil, Roselle Ungar, Jean Vidos and Christina Wysocki.

Funds raised by the Patron party and Gala will benefit the State Museum's Acquisitions Fund. All reopening activities are presented by the Louisiana State Museum Board of Directors. E. Ralph Lupin, Chairman. Governor Edwin W. Edwards and Lt. Governor Melinda Schwegmann are Honorary Chairmen.

Cabildo opening Heralded by Celebration of Cultural Diversity

The big day is coming! On **February 27, from 1 p.m. - 6 p.m.**, the long-awaited reopening of the **Cabildo** will be celebrated with all the fanfare the cherished landmark deserves. After five years of painstaking restoration and preparation, the Louisiana State Museum flagship building, festooned with a giant ribbon ready for cutting, will be the focal point for the entire community.

Festivities highlighting Louisiana's unique heritage and cultural diversity will mirror the exhibit's theme. The celebration will include a traditional Native American stomp by the various tribes of the *Muskogean Nation*, the soulful gospel harmonies of the *Heavenly Stars*, Acadian ballads by *Sassyfrass*, spirited Irish music by the *Celtic Folk*, Isleños folk music by Irvan Perez and a traditional African dance and drum corp. A troupe of actors impersonating period characters will delight both children and adults and crossword puzzles and souvenir masks will add fun to this rediscovery of our Louisiana heritage.

Opening ceremonies will begin on a patriotic note with the rousing music of the U.S. Navy **Ceremonial Band** at 1 p.m. in Chartres Mall followed by a military reenactment presented by the **Jean Lafitte National Park, Chalmette Living History Unit**. In full regalia, Major General Andrew Jackson will deliver the 1815 *Farewell Address* to his Battle of New Orleans troops. The two dozen historic interpreters representing various militia groups will then march into the Square where they will salute their commander with a firing of muskets.

Following a brief introduction of local leaders and VIP's including **Governor Edwin W. Edwards** and **Lt. Governor Melinda Schwegmann** and a multi-denominational invocation, fourteen-year-old singing sensation *Terrell Pierce* will perform the national anthem. At 2 p.m., the ribbon will be cut and balloons will be released from the cupola signaling the reopening of the Cabildo, after which the public will be invited to tour the facility **FREE** of charge. The new exhibitry they will see explores Louisiana history from colonization through Reconstruction from a social perspective by focusing upon ethnic influences and cultural issues.

The reopening will be especially meaningful for those who rallied to save this vital part of our heritage--- the heroic firemen who fought to rescue the building and artifacts; the Governor and Legislature whose commitment assured completion

of the restoration; the over 1,200 private citizens and corporations whose \$1.5 million in donations made the new state-of-the-art exhibitry possible, the diverse community Louisiana State Museum serves.

Promotional support for Cabildo opening day festivities is being provided by WLMG, "Magic 102" radio.

As of Tuesday, March 1, 1994, the Cabildo will be open to the public Tuesday through Sunday from 10:00 a.m. to 5:00 p.m. For information or group reservations, call (504) 568-6968.



Edwin W. Edwards
Governor

Mark M. Sizem
Secretary

Melinda Schwegmann
Lieutenant Governor
and Commissioner

James F. Seifick
Assistant Secretary

State of Louisiana
Department of Culture, Recreation and Tourism
OFFICE OF STATE MUSEUM

REQUEST FOR COVERAGE

December 17, 1993
FOR IMMEDIATE RELEASE

CONTACT: Claire Brown or Angela Vaccetta
(504) 568-6972

REGULATOR CLOCK ADDED TO LOUISIANA STATE MUSEUM COLLECTION

A magnificent tall-case regulator clock attributed to local jeweler/watchmaker E. A. Tyler has been added to the permanent LSM collection of decorative arts. Dated ca. 1855, the rare master clock is an important artifact of state history.

The clock was commissioned by Mr. George Mather who was heir to extensive land holdings in Southeast Louisiana and served as Secretary of the Board of Underwriters, 120 Common Street. His ancestor, James Mather, was Mayor of New Orleans (1807-12) as well as a first trustee of The College of New Orleans.

Standing over eight feet, the clock probably served a commercial use in one of Mr. Mather's many businesses which included underwriting for Lloyd's of London. The brass face labeled "made by E. A. Tyler" advertised its local origin as that of Mr. Tyler's fine watch and jewelry store, 115 Canal Street, "the most thronged and fashionable part of the city". Mr. Tyler was one of the original "projectors and proprietors" of the Fair Grounds and he was also Director of the Bank of Lafayette, which existed in what was known as the American sector of New Orleans (now the Central Business District). It is most probable that through his commercial connections he became acquainted with Mr. Mather.

After acquisition by Genevieve Bena Leger, ca. 1880, the clock was modified with the addition of an elaborately carved cypress base and crest. The Leger family owned Hope Plantation which later became Louisiana State University, Baton Rouge. The crest presents a variation of Louisiana's state emblem of a pelican feeding her brood. She is flanked by a cotton bale and cornucopia laden with fruit on one side and a barrel and coiled ship's line on the other. The flared base depicts Louisiana agricultural products including cotton and corn.

The oak case is fitted with a glass door and side panels. The movement, attributed to the Howard Company of Boston, has a mercury pendulum and one weight and is in excellent operating condition. The Louisiana State Museum is grateful to the Friends of the Cabildo for their support of the acquisition.



P. O. Box 2448 (751 Chartres Street)
New Orleans, LA 70176-2448
(504) 568-6968

An Equal Opportunity Employer

REVAMPED MARDI GRAS EXHIBIT EXPLORES CULTURAL DIVERSITY; MAGNIFICENT ZULU COSTUMES AMONG NEW ADDITIONS

The multicultural approach to history has inspired the Louisiana State Museum's recent revamping of its popular *Carnival in New Orleans* exhibit on display at the Museum's *Old U.S. Mint*. In order to provide a "fuller" Carnival history as well as cultural context for the museum visitor, curators have added new materials reflective of the various ethnic and cultural groups whose celebrations have grown around the mainstream Mardi Gras tradition.

African-American Contributions

Some of the most spectacular additions to the State Museum's Carnival collection have come from the African-American community.

With a Carnival tradition that dates back to the late 1800's, African Americans were among the first to parade outside the traditional Carnival routes. These early foot parades through black neighborhoods were staged by the Mardi Gras Indians, traditionally believed to be people of mixed African and Indian ancestry. The various Indian "tribes" compete through informal dance and costume competitions. Elaborate plumed and beaded costumes are the hallmark of the Mardi Gras Indian and the installation includes several of these extraordinary ensembles.

The exhibit's largest addition is a tableaux featuring a variety of costumes from the Zulu organization. Incorporated in 1916, Zulu has grown into Mardi Gras' largest krewe with a predominantly African-American membership.

The distinguishing trademarks of the early Zulus are still seen today - painted black faces, grass skirts, decorated coconuts and tribal-looking costumes worn by the satirical Zulu "characters." Now on view at the *Old U.S. Mint* are character costumes from the 1991 Zulu parade, *Witch Doctor*, *Big Shot* and *Governor* as well as the spectacular 1993 attire of King and Queen Zulu.

The Cajun Connection

Some of the lesser-known Carnival traditions, even though they've been practiced in Louisiana for more than a century, are specific to the southwestern part of the state. The Acadian traditions, rooted in medieval Europe, were brought to Louisiana by early French Acadian settlers.

Today, more than a dozen prairie Cajun communities celebrate Fat Tuesday with a traditional "courir de Mardi Gras," a house to house "run" in the countryside. Masked revelers,

either on horseback, in wagons or on foot, travel from residence to residence begging for gifts¹⁰³ of food or money in exchange for singing, dancing or clowning antics.

The homey Cajun Mardi Gras costumes which have been added to the enlarged State Museum *Carnival* exhibit, stand in stark contrast to the opulent New Orleans Mardi Gras garb. Acadian carnival costumes are traditionally made from materials readily available on the prairie. The *Paillasse* or “straw man” costume is crafted from burlap, straw, corn husks, feathers and Spanish moss. This comical-looking character represents the clown or fool and is charged with maintaining an atmosphere of laughter and merriment.

Gay Carnival Organizations

The organized celebration of Carnival by the gay community began in the late 1950's when the *Krewe of Yuga* was formed to parody the mainstream balls.

Spectacle is the cornerstone of the gay ball. Artistry and showmanship are demonstrated in the costuming and staging, and invitations to these spectacular balls are some of the most sought after in the city.

The permanent Carnival exhibit at the State Museum's *Old U.S. Mint* boasts several fabulous costumes from gay carnival organizations including a pair of seahorses from the *Amon-Ra* tableau, “Sea Fantasy,” and “Merlin the Wizard,” an elaborate *Petronius* costume of papier mache, iridescent fabric and miniature lights that greets visitors entering the museum exhibit.

With the addition of materials from a cultural mix of Mardi Gras activities, the State Museum's exhibit provides a more complete display of Louisiana's Carnival traditions. The always-popular exhibit still features vintage Carnival ball invitations, costume and float sketches, historic ball favors and a re-created Mardi Gras parade street scene complete with authentic flambeaux. Thanks to the generosity of individuals and organizations across the state, visitors to Louisiana and the State Museum are now privy to the variety of spirited celebrations the locals have long enjoyed.

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Edwin W. Edwards
Governor

Mark H. Hilzlm
Secretary

Melinda Schwegmann
Lieutenant Governor
and Commissioner

State of Louisiana
Department of Culture, Recreation and Tourism
OFFICE OF STATE MUSEUM

James F. Sefcik
Assistant Secretary

February 17, 1993

PUBLIC SERVICE ANNOUNCEMENT

Start: Immediately
Stop: February 27, 1994
Subject: Cabildo Reopening Festivities

CONTACT: Claire Brown or
Angela Vachetta (504) 568-6972

20 Seconds:

IT'LL BE SOLDIERS, INDIANS AND COLONISTS FROM
ACROSS SPACE AND TIME FOR THE REOPENING
CELEBRATION OF LOUISIANA'S MOST FAMOUS LANDMARK.
THE CABILDO! ON FEBRUARY 27 FROM 1-6, THE STATE
MUSEUM WILL HOST A FREE FESTIVAL OF MUSIC, HISTORIC
REENACTMENT AND MERRIMENT. COME, SEE THE CABILDO.
EXPLORE LOUISIANA'S PAST....AND COLLECT A MEMORY.



Edwin W. Edwards
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February 17, 1994

PUBLIC SERVICE ANNOUNCEMENT

Start: Immediately
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CONTACT: Claire Brown or
Angela Vachetta (504) 568-6972

20 seconds:

REDISCOVER LOUISIANA'S MOST FAMOUS LANDMARK
THE CABILDO, REOPENING FEBRUARY 27TH. THE
STATE MUSEUM'S CROWN JEWEL IS BACK -
BEAUTIFULLY RESTORED AND FILLED WITH EXCITING
NEW EXHIBITS ILLUSTRATING THE BLENDING OF OUR
MANY CULTURES. COME, EXPLORE LOUISIANA'S
HISTORY....AND COLLECT A MEMORY.



TEACHERS! COME ONE, COME ALL THE CABILDO IS REOPENING!

The big day is coming! The Louisiana State Museum is pleased to announce the reopening of its flagship building, the Cabildo. Beginning March 1, 1994, students will once again be able to visit this favorite landmark.

The exciting, new exhibit explores major historical events in Louisiana's history in a way which incorporates the contributions of the various ethnic and racial groups who helped shape the state's unique character.

The main areas include:

- ◆ Native Americans and the Colonial Period
- ◆ Territory to Statehood
- ◆ Battle of New Orleans
- ◆ Antebellum Louisiana
- ◆ Civil War
- ◆ Reconstruction

Within these sections are subtopics on the arts, social customs, agriculture and industry, economics, education, natural resources, and cultural exchange.

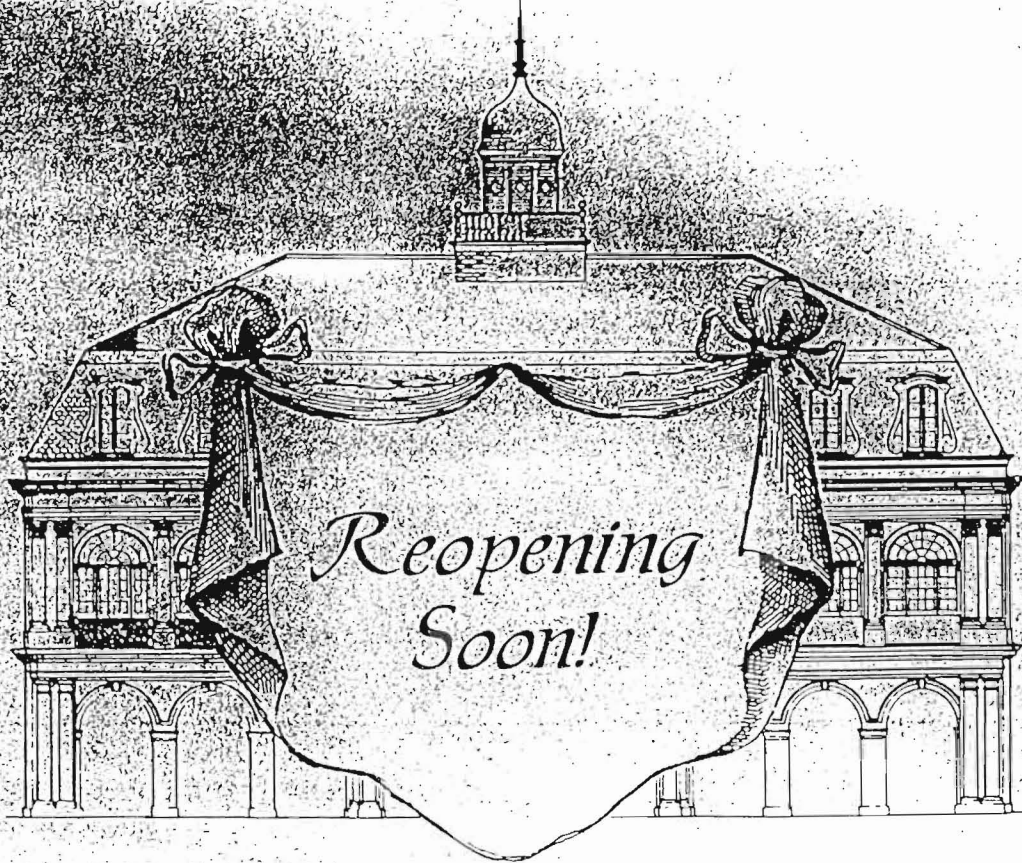
State Museum educators have developed materials for teacher-led visits. These complement school curriculum objectives and are designed to stimulate critical thinking skills and to encourage students to become actively engaged with the objects on display.

Teachers making advance reservations will receive a complete packet of materials including pre-visit and post-visit materials. All educational groups, through the university level, are admitted FREE to the historic properties of the Louisiana State Museum, including the Old U.S. Mint, the Presbytere, and the 1850 House as well as the Cabildo.

The Cabildo will be open Tuesday through Sunday from 10:00 a.m. to 5:00 p.m. Call (504) 568-6968 to make a reservation for your class.



DON'T MISS LOUISIANA'S NEWEST EDUCATIONAL RESOURCE!



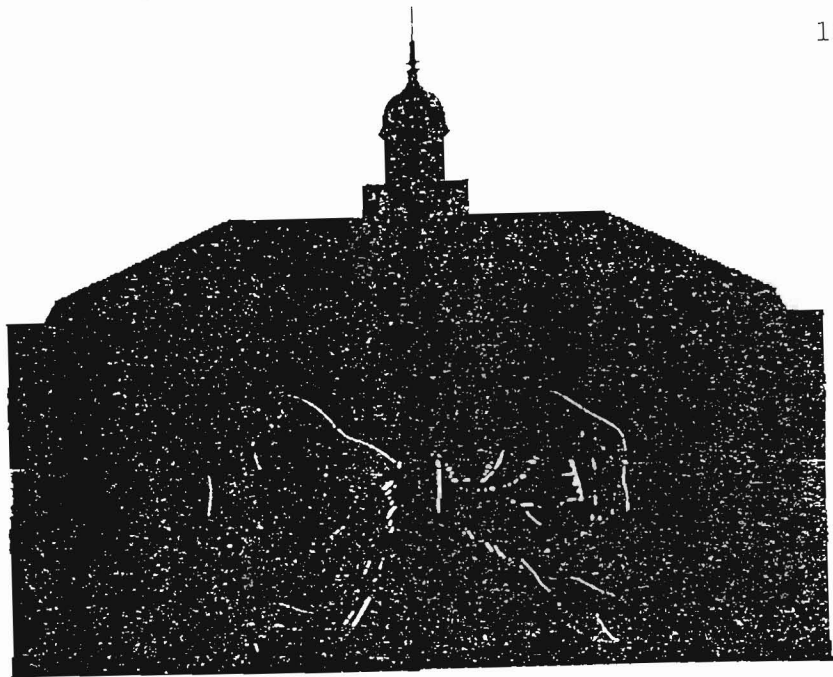
On May 11, 1988, New Orleanians watched in shock as fire devastated the renowned Cabildo. Five years later, it has been authentically restored in what is considered to be one of the most complex historic restorations of its kind.

Filling the Cabildo is a brand new, \$1.5 million museum exhibition created especially for the restored landmark. Arranged as a walk through Louisiana history from Colonial times through Reconstruction, the exhibit features more than 1,000 artifacts and pieces of art illustrating Louisiana's fascinating legacy.

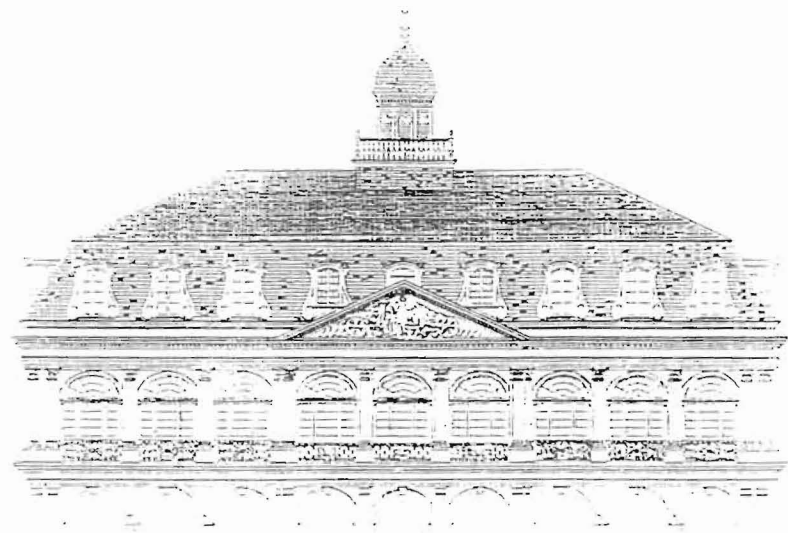
Beginning March 1, 1994,
the Cabildo will be open to the public year round.
Tuesday through Sunday, from 10:00AM to 5:00PM.

Reservations for group admissions are now being accepted.
A 20% discount is available for groups of 20 or more.
Multiple building discounts are also available for groups visiting two or more of the historic properties of the Louisiana State Museum.

Please call (504) 568-6968 for information or to book a group.
Also, watch your mailbox for an invitation to a special tour and travel industry Cabildo viewing and reception!



Don't forget to...



Wish

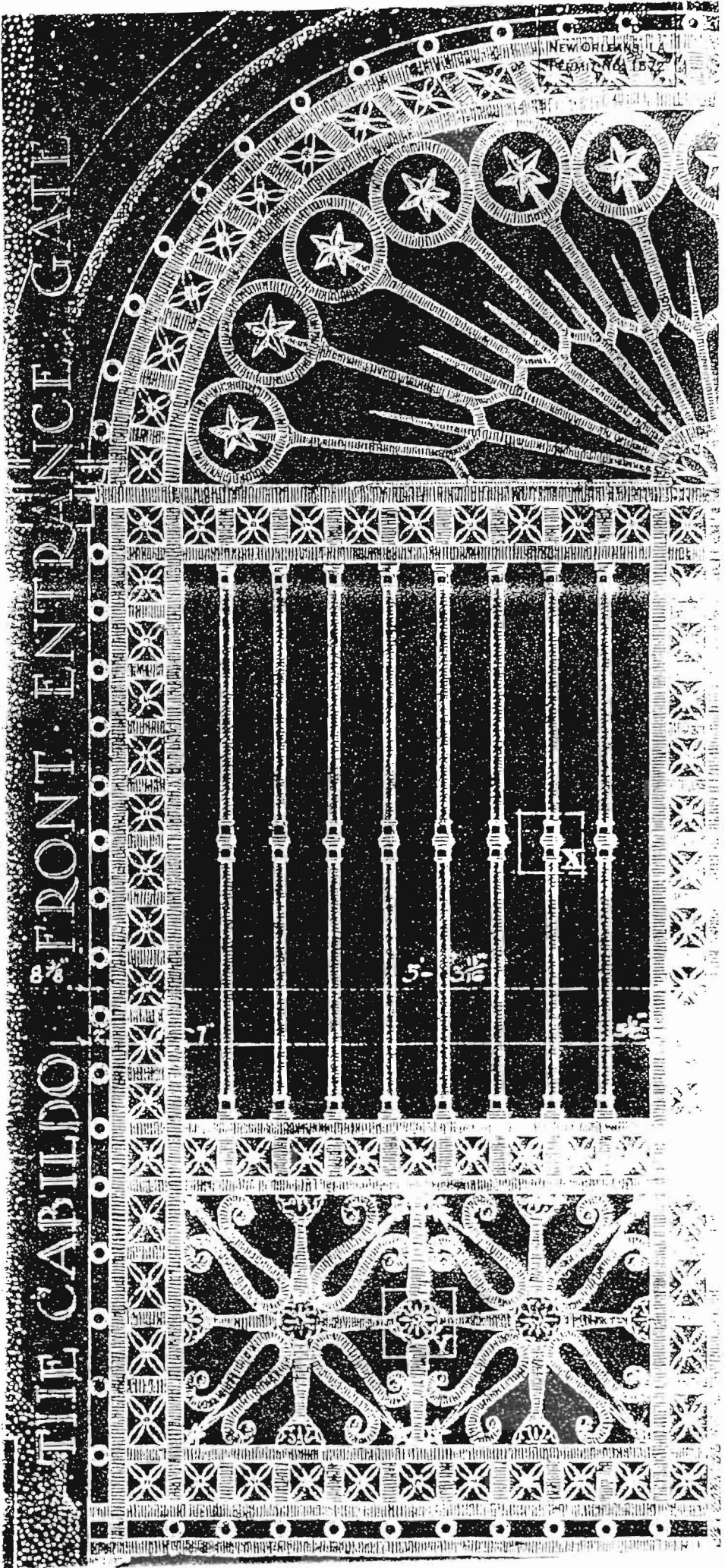


February 27.



Happy Holidays from the Louisiana State Museum.

THE CABILDO FRONT ENTRANCE GATE





Memento

the Gateway to

Louisiana's Past

The Board of Directors
of the Louisiana State Museum

cordially invites you to
a twilight toast
to the reopening of our most treasured landmark:

the Cabildo

Patron Party
Saturday, February 26, 1994
6:30 p.m.

Lower Pontalba Apartments

Cabildo Celebration will follow at 8:00 p.m.

Cabildo Celebration Patron Party

Name (as you wish it to appear on program): _____

Street address _____

City _____ State _____ Zip _____

- \$500 ~ Two tickets to Patron Party and Celebration
 \$1,200 ~ Four tickets to Patron Party and Celebration; reserved table for 4
 \$5,000 ~ Eight tickets to Patron Party and Celebration; reserved table for 8
(Patrons at this level will be photographed in the cupola.)

My check for \$ _____ is enclosed. Please make check payable to Cabildo Reopening-LMF (Louisiana Museum Foundation).

Charge my MasterCard or Visa

Card number _____ Expiration _____

Signature _____

Proceeds from the Celebration will benefit the Acquisitions Fund
of the Louisiana State Museum

VITA

Patricia White was born on January 9, 1951, in New Orleans, Louisiana. She studied Fine Art at the University of Southwestern Louisiana during the years 1969-71. She owned and operated a health food emporium in Grand Lake, Colorado and worked as a pastry chef in the Catskills. Between 1981-91 Ms. White was a professional fashion designer in New York City. She returned to New Orleans to pursue a career in the Arts. In 1992, Ms. White earned her Bachelor of Fine Arts Degree in Art History and is currently working toward a Master of Arts Degree in Arts Administration.

EXAMINATION AND THESIS REPORT

Candidate: Patricia M. White

Major Field: Arts Administration

Title of Thesis: Louisiana State Museum

Approved:

Marion E. Oltrogg
Major Professor & Chairman

A. R. Wells
Dean of the Graduate School

EXAMINING COMMITTEE:

Elizabeth M. Williams
Jane A. Brooks

Date of Examination:

April 19, 1994