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## The Ogden Museum of Southern Art: An Internship Report

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The Ogden Museum of Southern Art

An Internship Report

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

Master of Arts  
in  
Arts Administration

by

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B.A. Florida State University, 2012

December, 2015

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**Abstract:**

This internship report documents and outlines my time with the Ogden Museum of Art in New Orleans, Louisiana, from January to May of 2015. It closely outlines the history and structure of the organization, as well as its strengths, weakness, opportunities and threats. This report also includes a detailed description of all tasks and responsibilities assigned to me as an intern, an analysis of its current state, research of best practices in the field, and an educated analysis of its probable trajectory.

### **Introduction:**

I knew of the Ogden Museum of Southern Art before my arrival in New Orleans in 2013. During the year in between my graduation from Florida State University and my acceptance to the University of New Orleans, I was always on the hunt for career opportunities in my field and I had my eye on the southeast region. I did not apply to any positions at the Ogden during this time, however I did realize that pursuing my Masters Degree was becoming unavoidable.

Many of my classmates held Graduate Assistant positions at the Ogden Museum, so the organization held a wide-spread positive reputation in my mind. I volunteered for their O What A Night Gala in the fall of 2014 where I met happy staff members and fellow volunteers. Prior to this internship, I perceived the Ogden Museum as a strong cultural institution with a strong donor base and a unique mission in a perfect location.

I contacted Sarah Story, a classmate listed on the museum's website as Project Coordinator, who connected me with Chantel Foretich. Foretich, hired in October 2014, was very new to the Ogden and I worked closely under her during this internship.

## Chapter One: The Ogden Museum of Southern Art

The Ogden Museum of Southern Art defines its mission as thus:

The mission of the Ogden Museum of Southern Art is to broaden the knowledge, understanding, interpretation, and appreciation of the visual arts and culture of the American South through its events, permanent collections, changing exhibitions, educational programs, publications, and research.

The Ogden Museum's history begins with Roger Ogden and his infatuation with a Southern painting. Ogden is now a real estate developer who deals in commercial properties such as shopping centers, hotels, office properties, as well as public pro bono projects.<sup>1</sup> In 1966, Ogden became smitten with *Blue Lagoon*, a Southern landscape by Alexander Drysdale. Ogden persuaded his father to help him acquire the piece as a gift for his mother and by the mid-1980's Ogden had become an avid collector of Southern art. When the collection grew too large to remain in the management and possession of one individual, Ogden reached out to Dr. Gregory O'Brien, Chancellor of the University of New Orleans (UNO), to create a distinctive public-private partnership.

This relationship was established by Ogden making a gift, from his collection to the Foundation, to create a Southern Museum of Art specifically located in the Lee Circle area of New Orleans. While the constructing and designing of the Museum was underway, the collection was temporarily housed in a gallery on Julia Street. The Ogden Museum now houses the largest collection of Southern art in the world.<sup>2</sup>

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<sup>1</sup> "Roger H. Ogden." Real Estate. Accessed February 22, 2015.  
<http://www.rogerogden.com/real-estate.html>.

<sup>2</sup> Ogden Museum Website

Major donors and contributors who made this possible include the University of New Orleans Foundation's Board of Directors, Governor Michael J. Foster and the State of Louisiana, Fran Villere and Bill Goldring, the Woldenberg Foundation and the Goldring-Woldenberg Institute for the Advancement of Southern Art and Culture. Roger Ogden continues to participate in and support the Museum to this day.

The Ogden Museum opened to the public in 1999, in an introductory gallery in the Warehouse Arts District of New Orleans. The temporary gallery presented exhibitions, established educational programming and launched collaborative relationships with other local and national arts and educational institutions. The organization's formal affiliation with the Smithsonian Institution began in 2001, making it the first affiliate Smithsonian Institution affiliate in Louisiana. The Ogden Museum opened Stephen Goldring Hall for 20th and 21st century Southern Art and Culture in August 2003. The campus contains two architectural treasures: the modern and state of the art Stephen Goldring Hall museum space of five floors and 47,000 square feet, designed by Barron and Toups, and the classical Henry Hobson Richardson's Patrick F. Taylor Memorial Library, a 1889 national historic registered building that hosts musical concerts and special events. In Phase III of the Ogden's capital expansion, the library will house 18th and 19th century galleries and the Clementine Hunter Education Wing. Home to the largest collection of Southern Art in the world, including the Roger Houston Ogden Collection, there are over 3,000 objects in the Museum's collection ranging from the 18th to the 21st centuries, including artists from the District of Columbia, Maryland, West Virginia, Virginia,

Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, Arkansas, and Oklahoma. The collection includes paintings, sculptures, prints, works on paper, ceramics, watercolor paintings, craft designs and photographs. Since its establishment in 2003 the Museum has mounted over 250 exhibitions, and was one of the first cultural institutions in New Orleans to re-open post-Katrina.

### *Organizational Structure*

The museum is registered as a 501(c)3 and has been located at 925 Camp St since 2003. Currently the Ogden Museum has a staff of twenty-nine, including two University of New Orleans Graduate Assistants. The Operations Department is headed by Rachel Ford who previously served as Events Coordinator, the Development Department is managed by Amelia Whittington temporarily during the Museum's search for a Development Director, the Education Department is headed by Ellen Balkin, the Curator of the Collection is Bradley Sumrall, the Chief Preparator/Curator of Photography is Richard McCabe, William Andrews is Executive Director, and Sarah Story is Deputy Director.

William Andrews oversees all departments and answers to a Board of 39 trustees who meet 6 – 12 times annually. Andrews joined the Ogden Museum as Director in December 2011. Previously, Andrews served as Director of the University of Mississippi Museum and Historic House at the University of Mississippi and an Adjunct Professor of Art. From 2007 to 2009, Andrews was the Project Manager of the Visual Arts Center at Mississippi State University.



He graduated from Mississippi State University with a Bachelor of Fine Arts in Painting and Sculpture in 1993, and received a Masters of Fine Arts from Mississippi State University in Electronic Visualization. At the Ogden Museum, Andrews initiated the Louisiana Contemporary exhibition that was juried in 2013 by Franklin Sirmans, Curator of Contemporary Art from the Los Angeles County Museum of Art.

Sarah Story joined the Ogden Museum in 2012 as the Project Coordinator and became the Deputy Director in 2015. She previously held the position of Curator of Education at the University of Mississippi Museum and Historic Houses for three years where she initiated an internship program with the College of Education, Nutrition and Hospitality Management and Department of Art to serve the Museum's K-12 educational programs. She received a BFA in painting from the University of Mississippi in 2011, and is pursuing a Masters in Arts Administration at the University of New Orleans. Additionally, Story was an elementary school art teacher in Trujillo, Peru, and assisted with academic research in 14<sup>th</sup> century manuscripts in Dresden, Germany.

Ellen Balkin has worked in the Ogden Museum Education Department for ten years and holds a Bachelor of Fine Art from Washington University, St. Louis. Formerly the Education Coordinator for the Hermann-Grima + Gallier Historic Houses in New Orleans, she has organized over 25 artist residencies at Jefferson and Orleans Parish Public Schools. She began as a docent at the Ogden Museum in 2004, and later became Outreach Coordinator for the Artist and Sense of Place Residency. During the past five years she has also directed the Museum's summer camp

programs. She assumed the position of Education Coordinator in 2011. Before working in arts education, Balkin was a graphic designer developing and designing cutting edge educational materials and textbooks. In addition to her professional positions, she was President of the Isidore Newman School Parents Association from 2009 to 2010 and serves as a member of many non-profit boards. Under Balkin's leadership the Ogden Museum's Teen Docent program was nominated for the National Youth and Humanities award in 2014, and the Museum's Education Department received the Outstanding Community Partnership Award from the Orleans Public Education Network in November 2014.

Bradley Sumrall earned a Bachelor of Arts in English from the University of Southern Mississippi and has worked at the Ogden Museum since 2007. He oversees the permanent collection, design, and installation for the Museum's changing exhibitions. He has organized a significant number of exhibitions.

Richard McCabe was born in England, but raised in the American South. He earned Masters of Fine Arts in Studio Art from Florida State University in 1998 before moving to New York City. While in New York, McCabe worked within the exhibition departments of The International Center for Photography, Robert Miller Gallery and El Museo De Barrio. He also taught photography at the Pratt Institute and Montclair State University. In 2005, McCabe moved to New Orleans, Louisiana to serve as Chief Preparator at the Ogden Museum of Southern Art. In 2010, McCabe was named the Museum's Curator of Photography. He has also served as an Associate Professor of Art at Xavier University.

The Center for Southern Craft & Design and Museum Store is managed by Jane Winslow and overseen by Alexis Annis, Museum Services Manager. All of the Organization's technology is handled by Jarod Nix.

### *A Period of Transition*

When I began at the Ogden Museum in January 2015, a staff of twenty-five members, including three graduate assistants, carried out the daily operations, programs, and exhibitions. The management structure was fairly traditional and typical of fine arts Museums in the region. From March to June, the Museum lost six staff members including Chantel Foretich, Director of Development; Stacey Gibbons, Controller; Libra LaGrone, Deputy Director and Southern Music Curator; Jane Marie Dawkins, Administrative Coordinator; Lindsay Pritchard, Co-Manager of Retail Operations; and Charles Lovell, Major Gifts Officer. With these major staffing changes, William Andrews decided to re-organize the internal staffing structure of the Ogden Museum.<sup>34</sup> Will Brothers was hired as the new Controller and the Museum hired Alexis Annis as "Museum Services Manager," a position that combined the past duties of Libra LaGrone and Jane Marie Dawkins to oversee administrative aspects of the Center for Southern Craft and Design as well as Ogden After Hours. Part of this restructuring included promoting Rachel Ford, previously Events and Hospitality Manager, to Director of Operations and Amelia Whittington, previously Membership Coordinator, to Membership and Development Manager.

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<sup>3</sup> APPENDIX A

<sup>4</sup> APPENDIX B

## *Programming*

The Museum's major programs and events include Ogden After Hours, Sippin' in Seersucker, O What A Night Gala, Louisiana Contemporary, and the Magnolia Ball. Smaller programming includes Film at the O, Art of Giving, as well as Haute and Handmade. The Museum also participates in Art for Arts' Sake and Whitney White Linen Night.<sup>5</sup>

Ogden After Hours (OAH) is a weekly event with live music and musician interviews open to the public at regular admission prices. OAH has been hosted since October 2003 and has featured artists such as Theresa Andersson, brothers James and Troy "Trombone Shorty" Andrews, Sunpie Barnes, the Basin Street Sheiks, Kim Carson, and Leah Chase, with interviewers such as Alex Rawls (offBEAT Magazine, Editor), John Swenson (AP Music Writer), and Michael Tisserand (Gambit Weekly, Editor).<sup>6</sup> These performances are recorded by the Museum and made available to the public via a compilation CD entitled Ogden After Hours Live Vol. 1, produced at Ultrasonic Studios, New Orleans. The Museum has also hosted three annual "Ogden After Hours for Teachers," which welcomes three hundred fifty teachers from across the metropolitan area. OAH is supported in part by a grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council, funding is also provided by the National Endowment for the Arts, a Federal

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<sup>5</sup> Ogden Museum Website

<sup>6</sup> "Ogden Museum." Ogden After Hours : Of Southern Art. Accessed January 28, 2015. [http://www.ogdenmuseum.org/ogden\\_after\\_hours.html](http://www.ogdenmuseum.org/ogden_after_hours.html).

agency; a Community Arts Grant made possible by the City of New Orleans as administered by the Arts Council of New Orleans; and a Community Partnership Grant from the New Orleans Jazz & Heritage Festival and Foundation, Inc. and The Helis Foundation.

Sippin' in Seersucker is an event presented by The Shops at Canal Place to benefit the Ogden Museum of Southern Art. The event includes all things Southern classic, such as mint juleps and live jazz. Guest can also participate in a "Best Dressed" contest for best seersucker ensemble.<sup>7</sup> Hosted in house, Magnolia Ball and O What a Night are more formal events. O What A Night is hosted in October and includes live music, food from award-winning chefs, and a silent auction. All proceeds from these events benefit the Museum.

During the Contemporary Art Center's annual Whitney White Linen Night, the Ogden Museum hosts its opening reception for the Louisiana Contemporary art exhibition. The Louisiana Contemporary, presented by Regions Bank, is a statewide, juried exhibition organized by the Ogden Museum. Its purpose is to celebrate the living, vibrant art culture in Louisiana by showcasing work of living, contemporary, local artists. Prizes are valued up to three thousand dollars, including a cash prize for Best of Show.

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<sup>7</sup> Heidman, Elizabeth. "'Sippin' in Seersucker" Melds Fashion and Feasting for The Ogden Museum of Southern Art." MyNewOrleans. August 1, 2013. Accessed February 5, 2015. <http://www.myneworleans.com/St-Charles-Avenue/August-2013/Sippin-in-Seersucker-Melds-Fashion-and-Feasting-for-The-Ogden-Museum-of-Southern-Art/>.

## *Membership*

Funding for the Museum is acquired through major gifts, grants, individual gifts, and multiple levels of membership funding. There are nine levels of membership available: Individual, Dual, Family, Supporting, Kohlmeyer Circle, Curator's Circle, Director's Circle, Richardson Society, and Chairman's Circle.<sup>8</sup> The first four are standard Museum memberships ranging from sixty dollars to one hundred twenty-five dollars, and include benefits such as unlimited free admission; free admission to Ogden After Hours, White Linen Night, Art for Arts' Sake, exhibition opening receptions, gallery talks, panel discussions, book events; free admission to nearly seven hundred Museums throughout the United States and Canada through the North American Reciprocal Museum program; discounts at the Museum store, items sold at the Art of Giving holiday event, ticket prices for select special events, the "O" Bar, rates on group tours, and guest tickets. Membership accounts for approximately 10% of the Museum's revenue.<sup>9</sup>

A recent goal of the Museum has been to expand their reach for the Kohlmeyer Circle level of membership. This level focuses on younger patrons, aged twenty-one to forty-five, with "a passion for Southern art and for advancing the Museum's mission, which is to broaden the knowledge, understanding, interpretation, and appreciation of the visual arts and culture of the American

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<sup>8</sup> "Ogden Museum." Membership : Of Southern Art. Accessed January 25, 2015. <http://www.ogdenmuseum.org/membership/index.html>.

<sup>9</sup> APPENDIX C

South.”<sup>10</sup> The Kohlmeyer Circle is a way of seeking out potential future members for the Board of Trustees or higher-level membership holders.

Curator’s Circle and Director’s Circle memberships range from five hundred to a thousand dollars respectively and have additional benefits such as annual lectures and champagne receptions. Richardson Society and Chairman’s Circle are the two most exclusive membership levels. These members are collectors, philanthropists, and huge supporters of the Museum.

### *Budget and Funding*

In the Fiscal Year ending in 2015, the Ogden Museum projects an operating budget of \$2,604,054, which is an increase from the previous year by over \$250,000. Major areas of increase include Grants, Membership Contributions, Admissions, Facility Rentals and Bar Sales, and Store Sales. The majority of these increases can be attributed to the Museum’s growing popularity locally and as a tourist destination, a conclusion I came to after surveying customers in the store and at the admissions desk during my time at the Ogden Museum.<sup>11</sup> Admissions, Facility Rentals and Bar Sales, and Store Sales are all traffic-based revenue. Membership has been a major focus within the Development department.

The Museum projected spending \$25,000 less on Curatorial and Exhibitions as well as less spending on programming. However, there is a projected increase in spending in departments such as Development and Administration.

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<sup>10</sup> "Ogden Museum." Kohlmeyer Circle : Of Southern Art. Accessed January 25, 2015. <http://www.ogdenmuseum.org/kohlmeyer/index.html>.

<sup>11</sup> During my internship, I also worked part-time at the admissions desk and in the gift shop.

## **Chapter Two: The Internship**

When I entered the Arts Administration program at the University of New Orleans, I was most interested in working for a non-profit that focused on Visual Art. I completed two practicums within the Arts Administration program before beginning my internship with the Ogden Museum. The first of these was in the Director's Office with the New Orleans Museum of Art, the second was in the Education Department with the Orlando Museum of Art. I sought an internship with the Ogden Museum of Southern Art based on my personal goals, and to gain Development and Fundraising experience with an organization that seemed to be on the rise. From the fiscal year of 2014 to 2015, the Ogden Museum's projected operating budget grew from \$2,330,353 to \$2,604,054, roughly a 10% increase with over a \$100,000 increase in total support.

### *An Overview*

I began my internship with the Ogden Museum on January 8<sup>th</sup>, 2015. Coordinating this internship was difficult from the initial email forward. I first expressed interest in interning with the Ogden Museum of Southern Art on October 29<sup>th</sup> 2014 when I emailed Ashlee Rivalto expressing my interest with a copy of my resume. I did not get a reply. On November 4<sup>th</sup>, I sent a second email to Sarah Story expressing my interest. We scheduled a meeting with Chantel Foretich and Sarah Story, however I only met with Foretich. On December 17<sup>th</sup>, 2014 I was informed Foretich was still interviewing candidates and hadn't made any decisions yet. On January 2<sup>nd</sup>, 2015 I was informed I needed to be in the office by next Wednesday



(January 7<sup>th</sup>). On January 5<sup>th</sup> I received an email from Foretich pushing back my starting date to January 8<sup>th</sup>. This type of disorganized management was an ongoing theme during Foretich's term as Development Director.

Under Foretich's instruction and management, my main task was working with donor information. Amelia Whittington trained me and another intern in *Altru* and our main task was to write and enter donor biographies. These Biographies included researching a long list of donors, finding their educational background, workplace, involvements in other local/regional nonprofits, family information, and picture. I was often instructed to enter correspondence between Foretich and constituents. She would forward me an email correspondence for me to copy and paste into *Altru*. I was also given the responsibility of ensuring all staff members signed monthly Board Member Birthday Cards and scanning the cards into *Altru*.

On January 15<sup>th</sup>, I met with Foretich and voiced concerns about the use of my time. While the donor list was long enough to spend twenty to thirty hours a week entering biographies, I wouldn't learn much and felt I could be really helpful to the organization. Her solution was to team me with Charles Lovell, Major Gifts Officer, to work with grants. My first task was setting up an excel spreadsheet designed to track and coordinate grants. This spread sheet listed the name of the grant and foundation, when it was due, when the Museum applied, the amount the Museum requested, the amount granted, and what the grant supported. After creating this

spreadsheet, I maintained all of the Ogden Museum's grant tracking with information from Lovell, Whittington, and Ellen Balkin.<sup>12</sup>

My second task was looking over drafts of grants for Lovell, he also sent drafts to Foretich and Whittington. I enjoyed working with grants and expressed my enthusiasm to Foretich and Lovell. However I did not have enough work to fill my days with the Ogden Museum and met with Foretich asking for more projects several more times. Often the projects I was given were unwanted busy work such as creating a Microsoft Word document listing all the zip codes in Orleans parish and changing addresses on constituent mailings.

On March 18<sup>th</sup>, all development interns and Graduate Assistants were asked to have an out-of-office meeting with Deputy Director, Sarah Story. Once at the meeting, we were informed Foretich had been asked to resign and that Amelia Whittington was our new point person for future tasks and leadership. I immediately sought out a meeting with Whittington to restructure my internship and daily tasks. Amelia thought my continued help with grants was the best idea and I was asked to do more research and eventually draft any grants under \$10,000. I also was to continue updating the grants calendar and help maintain donor information in the *Altru* Database.

Because of this major transition, many of my tasks were to assist with miscellaneous office up-keep such as constructing Membership Surveys and collecting the data from these surveys, bulk mailings, researching corporate

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<sup>12</sup> APPENDIX D

sponsors for Ogden After Hours, researching potential funders for upcoming exhibitions, drafting social media content for GiveNOLA Day 2015, and event member check-in.

I finished out my internship under the instruction and supervision of Whittington and with the experience of writing two grants with requests in the \$20,000 range.

### *Grants*

In 2014, the Ogden Museum reported to have \$100,311 of grant revenue, 10% of overall Funds Raised<sup>13</sup>. Lovell shared three versions of how the Museum had attempted to effectively track grants before my internship. These were clearly not documents he updated frequently or on any schedule. These previous methods were all in Microsoft Excel spreadsheets; I decided the new tracking calendar should remain in Excel for the purposes of sharing and simplicity. Excel is a program most of the office is familiar with and I knew that once my internship was over, someone would have to take over the tracking. My main goals were to create an easy-to-read, clear, and effective method. I asked Lovell once a week for any updates he had as to keep the spreadsheet up-to-date. Part of my grant-tracking duties included preparing reports for Board Meetings. These reports read similarly to a budget narrative, and included grants the organization was waiting to hear from, amounts that had been awarded, and potential grant opportunities.

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<sup>13</sup> APPENDIX C

Proofing and editing Letters of Intent/Interest or online long-answer format applications for Lovell was something I was often asked to do. After my edits, a draft was sent to Amelia for her final approval. I was also asked to research foundations previous awardees to pinpoint its values and/or to add more direction in Letters of Interest and Concept Papers. While Lovell's was with the organization placing the finishing touches on applications was a large part of my duties. Often he had issues with online portals and formatting, with which I was happy to offer assistance. On Charles' behalf, I met with Ellen Balkin and other staff members to find and discuss pictures of our programming for grant applications. This usually included editing photos to meet specific requirements from the foundation or online portal.

The specific language used for grants, as well as previous applications, was sourced from a master digital filing system set up by Jarod Nix. Each staff member has personalized limited access to multiple folders. For the purposes of my internship I had access to the Development files and the Education files as well as public files containing logo images and miscellaneous items that every staff person can access. Other documents I needed for grants were obtained either through correspondence with Sarah Story or Will Brothers. These other documents were usually the budgets for the last three years, the IRS tax exempt letter, 990, board list, and key staff resumes or biographies. Through these tasks I learned the multiple steps to grant writing and the application process.

After being asked to assist and take over grants under \$10,000, I immediately began work on the concept paper requesting \$10,000 for Ogden Family Day from

the GPOA (German Protestant Orphan Asylum) Foundation. The foundation requested twelve copies of one page including a description of the organization, a description of the funding needed, and organization specifics such as date funded and tax ID. The Museum was asked to submit a full proposal in June where-in Ellen Balkin took over. Ultimately the request was denied.

I wrote grants to the New Orleans Theater Association, Gulf States Initiative, Entergy, the Greater New Orleans Foundation, and Arts Council New Orleans. The first three all were smaller grants which required minimal basic documents, a Letter of Intent, and a description of the organization. The Ogden received a combined \$12,000 from these foundations. The Ogden Museum requested \$20,000 from the Greater New Orleans Foundation through their IMPACT grant and \$25,000 from Arts Council New Orleans through their Culture as Capital grant. Through the Arts Council, the Museum was awarded \$19,000. The request through IMPACT was denied.

### *Ogden After Hours*

There were two major funding areas that occupied the majority of my efforts: Ogden After Hours and Education. Education is a very active department that is constantly in need of funding. The department oversees family days, docent training, summer camp, educational activities at events, etc. It comes as no surprise that many of my funding research was geared towards education.

Throughout my time with the Ogden Museum, I worked member check-in every Thursday for Ogden After Hours. The experience was excellent and I had an opportunity to familiarize myself with a large amount of the organization's

members and experience the diversity of the weekly vent first hand. In January 2015, the Museums website listed funding for Ogden After Hours as supported by “the Goldring-Woldenberg Institute for the Advancement of Southern Art and Culture, Abita Beer, Cadillac, Republic Beverage Company, Michael Paz Productions, and offBEAT Magazine.” This information was out of date and is no longer on the site. The Museum was focused seeking corporate funding for the weekly event. After researching corporate sponsors of local music festivals my top two recommendations were Rouses and Whole Food who both sponsored individual stages and/or performances at Bayou Boogaloo and French Quarter Fest.

#### *Funds Raised*

During my internship with the Development Department of the Ogden Museum I assisted in raising \$8,000 through an Education Appeal mailing towards Summer Camp Scholarships. I also worked to raise approximately \$19,000 towards General Operations, and \$22,000 towards programming such as O What A Night, Ogden After Hours, and Summer Camp.

### Chapter 3: SWOT Analysis

The Ogden Museum of Southern Art is an organization rapidly growing in popularity within the New Orleans community. There are many areas in which the organization excels, some where it doesn't, and some that are out of the Museum's direct control. A SWOT analysis can create a better understanding of an organization's internal and external environment by further evaluating its strengths, weaknesses, opportunities, and threats. The SWOT Analysis paired with an in-depth look at Best Practices will allow me to create informed and thoughtful recommendations for the organization.

	<b>Favorable</b>	<b>Unfavorable</b>
<b>Internal</b>	<u>Strengths:</u> <ol style="list-style-type: none"> <li>1. Passion for the Mission</li> <li>2. Board Support</li> <li>3. Strong Member Base</li> <li>4. Effective Programming</li> <li>5. Strong Social Media Presence</li> </ol>	<u>Weaknesses:</u> <ol style="list-style-type: none"> <li>1. Poor Communication During a Period of Transition</li> <li>2. Mismanagement of Volunteers and Interns</li> </ol>
<b>External</b>	<u>Opportunities:</u> <ol style="list-style-type: none"> <li>1. A Proximity to Other Arts Organizations</li> <li>2. Accessibility</li> <li>3. Potential for Growth</li> </ol>	<u>Threats:</u> <ol style="list-style-type: none"> <li>1. Competition for Patronage</li> <li>2. Competition for Funding Opportunities</li> <li>3. Young Audiences Lack Loyalty</li> </ol>

## Strengths

The Ogden Museum has been dedicated to growth while maintaining true to their mission, and that dedication has been met largely with success. Some strengths that have attributed to this success include a strong office moral and shared passion for the Ogden Museum's mission, extensive member and board support, programming, and a strong media presence.

### *Passion for the Mission*

Staff enthusiasm within non-profits is underrated and underappreciated. If a staff is unenthusiastic about its organization's programming and mission, it is unlikely it will be able to sway donors and new patrons. The Ogden Museum is staffed with dedicated, positive people who self-educate on upcoming and current exhibitions without hesitation. Staff members, who often spend more than forty hours a week in the on-site offices, are often seen enjoying non mandatory events such as Ogden After Hours and Family Days. It is this attitude that unites the staff and encourages the brand within the New Orleans community. This also creates an interesting form of word of mouth marketing for the organization. I've had the unique opportunity to be a visitor, intern, and admissions associate within the Ogden Museum and have had positive experiences due to the dedication and positivity of the staff. This positive atmosphere creates a space for patrons and donors to share their passion for Southern Art and potentially draws in new donors.



### *Board Support*

The Ogden Museum has an active member base and Board of Trustees. Board support accounts for 30% of funds raised and memberships sold have grown over 60% from 2014 to 2015. Board loyalty and enthusiasm for a nonprofit arts organization can make a large impact on the organization's outreach and financial stability. Board members are champions for the organization within the community and should be constantly promoting organizations that reflect their values, such as the Museum.

### *Strong Member Base*

Enthusiasm and incentive to become a member can greatly be attributed to programming and benefits geared towards members and the Museum's dedication to the growth and nurturing of the Kohlmeyer Circle. According to Whittington, in 2015 the Museum has a 5% increase in membership revenue so far this year.<sup>14</sup> When Whittington arrived at the Museum The Kohlmeyer Circle was a loosely organized affinity group that was free to join. Whittington transformed the Kohlmeyer Circle to be a level of membership for young art enthusiasts ages 21-45. This meant dissolving the affinity group and beginning with no members in November 2014. There are now eighty-seven members.<sup>15</sup> The Ogden Museum clearly understands the importance of nurturing future high-level donors, board members, and overall supporters through their young art patron membership level.

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<sup>14</sup> Data from October, 2015

<sup>15</sup> Data from October, 2015

### *Effective Programming*

The Ogden Museum's programming is very well executed, with special consideration for Ogden After Hours. OAH is a program that broadens the Ogden Museum's mission and creates eligibility for the organization financially through grants and corporate sponsorship. The program also offers financial support to local artists and, therefore, local economies. This sets the organization up to better serve its community and bolster its good name. This program also serves as cultural preservation by recording the musical event and celebrating traditions such as the Mardi Gras Indian, and offers an educational aspect. O What A Night, Sippin' in Seersucker, and Magnolia Ball are perfectly in-line with the New Orleans social season and varying degrees of formality. Much of the Ogden Museum's programming creates funding opportunities through grants and individual donations, as well as generating revenue. Strong programming is especially significant in New Orleans due to the thriving social scene. Successful programming can often attract significant members of the community and, therefore, the press and greater visibility.<sup>16</sup>

### *Strong Social Media Presence*

The Ogden Museum received positive feedback from all social media platforms with over 7,000 likes on Facebook, 13,000 followers on Twitter, 5,500

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<sup>16</sup> Sue Strachan, NOLA.com | The Times-Picayune. "Bryan Cranston, John Goodman, Helen Mirren and Bryan Batt Attend O What a Night Gala at the Ogden Museum of Southern Art." The Times-Picayune. October 19, 2015. Accessed October 13, 2015. [http://www.nola.com/society/index.ssf/2014/10/bryan\\_cranston\\_john\\_goodman\\_he.html](http://www.nola.com/society/index.ssf/2014/10/bryan_cranston_john_goodman_he.html).

followers on Instagram with an average of 50 likes per post, and the Museum Store Instagram with 95 followers and growing. Since Grace Rennie has taken over Social Media accounts, the voice and brand have been consistent, with responses on a steady rise. In comparison, the Contemporary Arts Center has only 1,400 followers on Instagram and posts approximately once a week with an average of 20 likes per post. Some of this success with social media can be credited towards a large portion of the Museum's staff being under 35. Social media, when done correctly and strategically, is a budget-friendly way of marketing one's organization with full control of ones brand and voice.

### Weaknesses

As important as it is to acknowledge an organizations strengths, it is also important to recognize its weaknesses. Weaknesses within an organization are often more telling than strengths, and while there are many things the Ogden Museum does well, the organization is notorious for loading too much upon their staff, not staffing in accordance with their growing budget, and not taking advantage of volunteer programs.

#### *Poor Communication During a Period of Transition*

Many nonprofits are comprised of staff members with dual titles and/or combined positions, such as Programming and Development Assistant or Chief Curator and Deputy Director. This is especially true when departments overlap, such as Development and Marketing. However, the majority of the Ogden Museum's staff members wear multiple hats and have very little experience doing so. While

each department within the Museum has a head, Education, Operations, and Development mainly consist of part-time staff. Curatorial is the only department consisting of three full-time staff members and the majority of the staff is under 35. The Ogden Museum entered into the staffing transition without a clear and/or shared focus. Eventually, Rachel Ford was promoted to Director of Operations and Amelia Whittington was temporarily promoted to Development Manager. The position of Museum Services Manager, filled by Annis, was clearly meant to fill several positions within the organization left by LaGrone and Dawkins. While staff morale is high, an overworked staff can negatively affect focus on the mission and what their specific duties are when working towards that mission. This is made even worse when an organization lacks experienced senior staff members to provide guidance.

The transition also caused a lot of miscommunication and gossip among the staff. Andrews and Story held multiple meetings with staff members, which should not have been discussed as much as they were. After some time, a staff meeting was held announcing that Rachel and Amelia were stepping up to higher positions and that the Museum would be hiring a new person. Not only was there poor communication from higher up in the organization, the staff is very cliquy and not accepting of new faces unless an instant connection is made. This poor attitude to newcomers, combined with a lack of communication during a stressful time, can negatively impact the work environment.

### *Mismanagement of Volunteers and Interns*

Interns and volunteers can be instrumental to the running of a nonprofit. Both offer their time and labor to the organization for little to nothing in return. The Museum does source interns from local and national universities in various departments and runs a decent program, but has very few volunteers and does not properly manage the majority of its interns. The Museum also gets student help through the University of New Orleans Arts Administration Program, however graduate assistants are paid. Many times as, an intern, I felt mismanaged and not fully taken advantage of. Other interns voiced concern as well. Over the course of my seven months with the Ogden Museum, I only interacted with two regular volunteers and they were docents. The Museum does recruit volunteers for special event such as Magnolia Ball and O What A Night, but these volunteers are, more often than not, friends of the staff who are persuaded by free entry into the event. Volunteer incentives for events are a great recruitment strategy that is not being properly implemented by the staff. There is also no known official staff member who deals exclusively with volunteers. Balkin deals with most of the potential volunteers but is in no way acting as coordinator. Volunteers and interns can help relieve staff members of work, are passionate champions of the organization within the community, and do not cause the organization any financial strain. Not taking advantage of free and passionate labor from volunteers and interns does not make sense for a non-profit organization.

## Opportunities

The Ogden Museum has several external factors and opportunities that can be explored. These include, but are not limited to: it's wonderful location, New Orleans tourism, and potential for growth within the collection.

### *A Proximity to Other Arts Organizations*

The Ogden Museum is located in the Central Business District, the Arts District of New Orleans, and walking distance from the Historic French Quarter. It is also just steps away from the World War II Museum, The Contemporary Arts Center, and the Confederate Memorial Hall Museum. This poses as an excellent opportunity to collaborate with the surrounding organizations for events or even day passes. The Ogden Museum benefits from participating in The Contemporary Arts Centers White Linen Night event but is not an official collaborator. If the Ogden Museum partnered with a neighbor organization and shared the partnership on social media, it would benefit both organizations.

### *Accessibility*

Many tourists plan to visit at least two of the Museums in the area during their trips, the most popular being the WWII Museum and the Ogden Museum. Due to The Ogden Museum's visibility from each of the surrounding organizations, many visitors who did not plan on visiting the Ogden Museum are lured in by curiosity and the Museum's gift shop. The Museum is also easily accessed by hotels in the French quarter by pedi-cab or on foot, and is located very close to an Interstate-10

exit, making it easy to access for taxis and travelers new to the city. There is also a bus stop across the street, a Taxi Stand a block away, and a streetcar stop on Lee Circle near the Museum. This visibility and accessibility creates the opportunity for new and unplanned visitors.

### *Potential For Growth*

While the majority of fine arts institutions do not exclude living and contemporary artists, it is usually not their focus to include them in their permanent collection. These institutions struggle with their budgets and competition with other institutions to collect work from artists who either have no intention or ability to create any longer. Due to the Ogden Museum's unique mission dedicated to Art of the American South, the organization can explore, collect, and display work from outsider artists, living Artists, and art that is generally less sought after. It also opens the Museum up to exhibiting local Louisiana artists, furthering its interest in celebrating New Orleans culture and supporting the local community. The Ogden Museum's collection can be bettered without the financial limitations and fierce competition institutions such as NOMA endure.

### Threats

While some external factors are positive opportunities, there are also some uncontrollable threats the organization should take into consideration.

### *Competition for Patronage*

While the Ogden Museum's location creates some opportunities, it also poses a few threats. Unfortunately its accessibility is stunted by the lack of free and affordable parking near the Museum, not to mention visitors of other institutions also seeking parking in the area. The other institutions are in constant competition with the Ogden and each other for patronage. The WWII Museum is the Ogden Museum's largest threat in the area even though they do not share similar missions. The WWII Museum has two gift shops and two restaurants, a movie theater, and exhibit space. The Ogden Museum does not serve food or beverage, and the Contemporary Arts Center lacks a gift shop. It is often not possible for tourists to see all four spaces in one day, especially since the WWII Museum is so vast and time-consuming.

### *Competition for Funding Opportunities*

Another uncontrollable threat is the competition for funding with in the greater New Orleans area. This is a threat for many, if not all, arts organizations in the area. Many high level donors for the Ogden Museum also serve on the boards of the CAC or NOMA as well as civic boards such as hospitals. Because of this, trustees are splitting their resources. There are also a finite number of local foundations that offer funding towards visual arts programming or operating funds. Because the Ogden Museum is still growing and going through a transition, the constant competition for funding in the New Orleans area is a major threat. Approximately 45% of the Museums budget is donated support or grants. Not only is the Museum



competing for funding, it's also competing with similar programming such as gala events which bring in earned revenue from ticket sales and auction items.

### *Young Audiences Lack Loyalty*

The Ogden Museum attracts a large number of young people and tourists, which is wonderful for admissions and gift shop sales. Although membership is on the rise, the Museum is not as appealing to locals as the New Orleans Museum of Art or the WWII Museum. The Ogden Museum is still perceived as new, something excellent for branding, marketing, and attracting young adult audiences. Hopefully, the young patrons and members of the Ogden Museum will remain members and climb to higher levels of support, but there is little to no guarantee. Many of them have no ties to the city and there is no way to ensure their personal success within the community. If the Ogden Museum continues to focus efforts on young and new patrons, they may experience a dip in membership.

## Chapter Four: Best Practices

After performing a SWOT analysis, we must observe Best Practices to further investigate ways the Ogden Museum can best fulfill the mission in the most ethical and honest way. Best Practices will focus on areas outlined by the Independent Sector in comparison to the Morris Museum of Art, located in Augusta Georgia. The Independent Sector is a network for nonprofits, foundations, and corporations founded in 1980, which provides resources for nonprofit leadership on a national level.<sup>17</sup> The Morris Museum was the first Museum to dedicate itself to the Art of the American South. It began as a foundation in 1985 but transitioned into a Museum in 1990.<sup>18</sup> There are clear parallels in mission, size, and regional location between the Ogden Museum and the Morris Museum.

The purpose of the Morris Museum of Art shall be: to enhance the quality of life in the Central Savannah River Area and to broaden the knowledge and understanding of the visual arts in the Southeastern United States by collecting, preserving and displaying works of art focused upon, but not limited to, the art and artists of the American South; by creating and hosting quality traveling exhibitions; and by developing and maintaining a library and research center focusing on Southern American painting; and to contribute to the general appreciation of art through lecture programs, symposia, publications, and other educational programs.<sup>19</sup>

The Independent Sector focuses on four categories: Legal Compliance & Public Disclosure, Effective Governance, Financial Oversight, and Responsible

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<sup>17</sup> "What Are the Principles?" Principles for Good Governance and Ethical Practice. Accessed August 15, 2015.

<sup>18</sup> "About the Morris Museum of Art." About the Morris Museum of Art. Accessed September 8, 2015. <http://www.themorris.org/aboutus.html>.

<sup>19</sup> "Morris Museum of Art Mission Statement." Morris Museum of Art Mission Statement. Accessed August 21, 2015.

Fundraising.<sup>20</sup> The thirty-three principals, developed in 2007 and updated in 2015, are meant to assist nonprofit organizations in becoming stronger, more accountable, successful practices.

### *Legal Compliance*

The first seven principles exist to ensure that nonprofit organizations comply with all legal regulations and fully disclose all documents in accordance to federal policy and state policy.<sup>21</sup> They suggest charitable organizations adopt and enforce a code of ethics by which all staff, trustees, and volunteers adhere. Organizations should also create policies regarding all conflicts of interest, procedures protecting “whistleblowers,” and the protection of all important information and documents. A plan should also be in place for the protection of the organization’s assets, including its integrity and reputation, against damage or loss. Apart from these plans and policies, these principals also state that all internal information regarding operations, governance, finances, and programs, be made widely available to the public. They also suggest sharing methods of evaluating progress with the public. A nonprofit that is transparent and forthcoming with its documentation and budgets is more likely to be trusted by the public. The Ogden Museum’s 990 is available through Guide Star for the years 2011, 2012, and 2013 but the organization would do well to make this document more readily available.

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<sup>20</sup> The Principles for Good Governance and Ethical Practice. Independent Sector. 2014. Accessed August 15, 2015.

<sup>21</sup> "Annual Reporting & Filing." IRS.org. Accessed September 4, 2015. <http://www.irs.gov/Charities-&-Non-Profits/Annual-Reporting-&-Filing-1>.

### *Effective Board Governance*

The Board of Trustees is the governing body of a nonprofit; they collectively take time out of their lives to financially support the organization as well as make all major decisions. Because of this, proper Board Governance is essential to a well-functioning nonprofit organization. A Board of Trustees should consist of at least five people, meet with regularity, be diverse, hire and evaluate the CEO of the organization, and be separate from paid staff. The Board should be self-governing and establish all policies regarding length of terms, number of terms to be served, education concerning their legal and ethical duties, and member removal or recusal. These principals acknowledge that some charitable organizations compensate their board members, however advises against it. The Ogden Museum's board meets eight times a year and is always given the Statements of Financial Position and Statement of Operating Activities. The Trustee Finance Committee Chair, who meets with the Finance Committee prior to each Trustee meeting, presents these documents.

### *Financial Oversight*

Sound financial management is important to any organization, charitable or otherwise. Principals such as keeping up to date and accurate financial records may seem obvious, but not doing so can impede an organization's vision or get them into trouble with the IRS. The Board of Trustees should frequently review financial activities to protect the organization from making poor financial decisions as well as mismanaging its finances. Not only should finances be reviewed, but also the budget should be properly allocated. A large portion of the budget should be spent on

programming that further fulfills the organizations mission. Staff reimbursement policies should be in place outlining what and who can or cannot be reimbursed. In 2014 20% of the Ogden Museum's budget was spent on programming, 41% was spent on Building and Administration, and 17% was spent of Curatorial and Exhibitions. According to the Principals, the Museum should be focusing the majority of its finances on Programming and Curatorial expenses. However, the Museum has been undergoing the process of obtaining the Patrick F. Taylor Library and this may account for excessive spending in Building and Administration.

### *Responsible Fundraising*

Responsible Fundraising and Financial Oversight are very closely related. While it is important to manage where and how your budget is allocated it is also important to be selective about where your funds are sourced. If a donation is not right for an organization, it's important to be able to recognize and politely decline the offer. It is equally important to treat the public, donors, and potential donors with respect and be forthcoming about the organization and what the mission is. An organization is responsible for being transparent about what they are raising funds for and then following through. This means if an organization solicits funds for education programming, all funds raised must be used on education programming. Also, the organization must act in accordance with the IRS and send proper receipts and documentation after receiving donations. Supporters and donors must never be compensated for their support and the identity or contact information of donors should not be released to the public unless mandatory by law. The Ogden Museum

follows all the rules and regulations or responsible fundraising and requires all staff and interns sign nondisclosure agreements.

### *The Morris Museum of Art*

While there are many Museums and Fine Arts institutions dedicated to preserving and exhibiting a specific genre of Art, there are very few dedicated to art of the American South. The Morris Museum of Art is the only comparable organization in the region. The Morris' mission differs from the Ogden Museum's in one large way: it does not limit itself to only Art of the American South. While both are dedicated to Art of this region, only one is limited to it. If the Ogden Museum is interested in displaying non-regional Artists, such as Basquiat, it must find a way to fit the exhibition into the mission.

The Morris Museum also provides a monthly music series entitled Southern Soul & Song, which is sponsored by Budweiser and has featured artists such as Della Mae, Asleep at the Wheel, and The Seldom Scene.<sup>22</sup> Tickets for these events range from fifteen to forty dollars or patrons can buy series tickets ranging from seventy-five to two hundred dollars. This Music series is held within Augusta's Imperial Theater. As outlined in the SWOT analysis, the Ogden Museum's Ogden After Hours is it's strongest program. However, the acoustics are not always fitted to the space. Often music is too loud and there is limited seating. The Morris Museum has partnered with the Imperial Theater, raised its ticket prices, and sells series tickets.

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<sup>22</sup> "Southern Soul & Song." Southern Soul & Song. Accessed September 10, 2015.

The Ogden could follow this example and use the extra income to cover costs of hosting Ogden After Hours within a space designed for loud musical performances.

Also mentioned in the SWOT analysis was the Ogden Museum's lack of full-time staff. The Morris Museum has a full-time staff of twenty-three with only seven part-time; it also has a volunteer core of 60. These volunteers work all events, including Southern Soul & Song, and operate the front desk on weekends. This large group of volunteers assists to alleviate the need for part-time employees. Although paid staff members are usually more reliable than volunteers, the Morris Museum's volunteers are passionate about the organization's mission and many have been with the Museum for more than fifteen years. The Morris Museum also employs a full-time Volunteer and Intern Coordinator who handles all scheduling and outreach for these programs. Employing a Volunteer and Intern Coordinator is something I would recommend the Ogden Museum doing to strengthen its internal structure.

## **Chapter Five: Recommendations**

After familiarizing myself with nonprofit Best Practices, performing a SWOT analysis, and spending seven months with the Ogden Museum of Southern Art, I've compiled some recommendations which may be useful to the Museum. These recommendations were established with the ultimate goal of growth and sound management in mind.

### *Volunteers and Interns*

Although the New Orleans Museum of Art and The Ogden Museum are not comparable in budget and size, the Ogden should consider adopting NOMA's volunteer structure. Many smaller nonprofit organizations rely on volunteers for extra help. However, the Ogden Museum has very few volunteers compared to most organizations and a system should be implemented to alleviate stress for the organization. Thursdays are free for Louisiana residents at the Ogden Museum and it would be easy to train a volunteer to operate the admissions system. The volunteer would not need a cash drawer, eliminating the risk of theft or financial mishap, the Museum would not need to compensate an employee for their time, and the extra help would alleviate pressure in the store. In the case of someone (a non-resident) needing a cash exchange, the store is capable of working admissions. Funds saved could be allocated to adding the responsibilities of Volunteer and Intern Coordinator to one of the Museum's many part-time employees. This would also take extra stress from Ellen Balkin.



### *Collaboration with Surrounding Organizations*

The Location of the Ogden Museum can be interpreted as both an Opportunity and a Threat to the organization, as listed in the SWOT analysis. One way to tip the scale in the Museum's favor would be to collaborate with the surrounding institutions to create a Day Pass or Joint Membership. A Day Pass would consist of visitors paying a flat rate to visit all three Museums in one day, therefore eliminating paying admission three times. Another option is creating a joint membership with these cultural organizations, which may not be as lucrative as the Day Pass but would be more appealing to the public. A way to control losses would be to only offer day passes or joint memberships during limited times, creating a surge for each organization.

It would be beneficial for the Ogden Museum, the Contemporary Arts Center, and the WWII Museum to collaborate and create a day pass for visitors. This day pass would eliminate some of the competition for these Museums and increase visitors in each institution. Another option is joint membership for all three of these organizations.

### *Ogden After Hours*

In Chapter Four, I discussed the model the Morris Museum uses for their weekly music series. While I don't recommend the Ogden Museum revamp their entire Ogden After Hours program to be modeled after the Morris Museum's, I do think it would be beneficial to find a new space for performances and to consider selling ticket packages. One option is to partner with the Contemporary Arts Center

to host certain performances of Ogden After Hours. The Contemporary Arts Center has performance spaces large enough to better handle the louder performances and more seating options than the Ogden Museum. Both Institutions could remain open, allowing guests to view both institutions during the performance and creating the opportunity for the Contemporary Arts Center to benefit from the partnership through ticket sales, exposure, and beverage sales.

Another cue the Ogden Museum could take from the Morris Museum's music series is sponsorship. Budweiser sponsors the Morris Museum's music program, but I don't think that kind of big-name sponsorship is right for the Ogden Museum's brand. However, a local sponsor like Abita or Rouses could be a great fit. The Ogden Museum is already on the right track by searching for corporate sponsorship for Ogden After Hours. It's an event that should attract a lot of funding. However the organization has struggled in finding a sponsor. My recommendation is to find a set sponsor for the whole series as opposed to one per week. An extended sponsorship could help to build a new audience, recruit members and further the specific mission of Ogden After Hours.

## **Conclusion**

The Ogden Museum of Southern Art is a growing organization with many opportunities in its future. Through positive attitude and the passion of many supporters, the Museum is well on its way to becoming a staple in the New Orleans community. The Ogden Museum has worked to perfect its exhibitions and programming to further the mission of preserving and encouraging Art of the American South. With this goal in mind, the Ogden Museum has some of the most successful programming in the city. The institution now needs to focus on a better internal structure and the opportunities outlined in the SOWT analysis and recommendations.

From performing the SWOT analysis and outlining best practices, it's been determined that the Ogden Museum currently struggles with staffing and competition from surrounding organizations. It is my hope that the Ogden Museum will strongly consider expanding its volunteer base and creating a full-time position responsible for coordinating volunteers and interns so less valuable time will be wasted through poor management and a lack of communication within the offices. As an intern, visitor, and over-all admirer of the Ogden Museum of Southern Art, I continue to witness the growing popularity of this institution and appreciate its strong vision for the future.

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## **Appendices**

APPENDIX A- Organizational Chart

APPENDIX B- Administrative Duties

APPENDIX C- 2015 Final Operating Budget (projected)

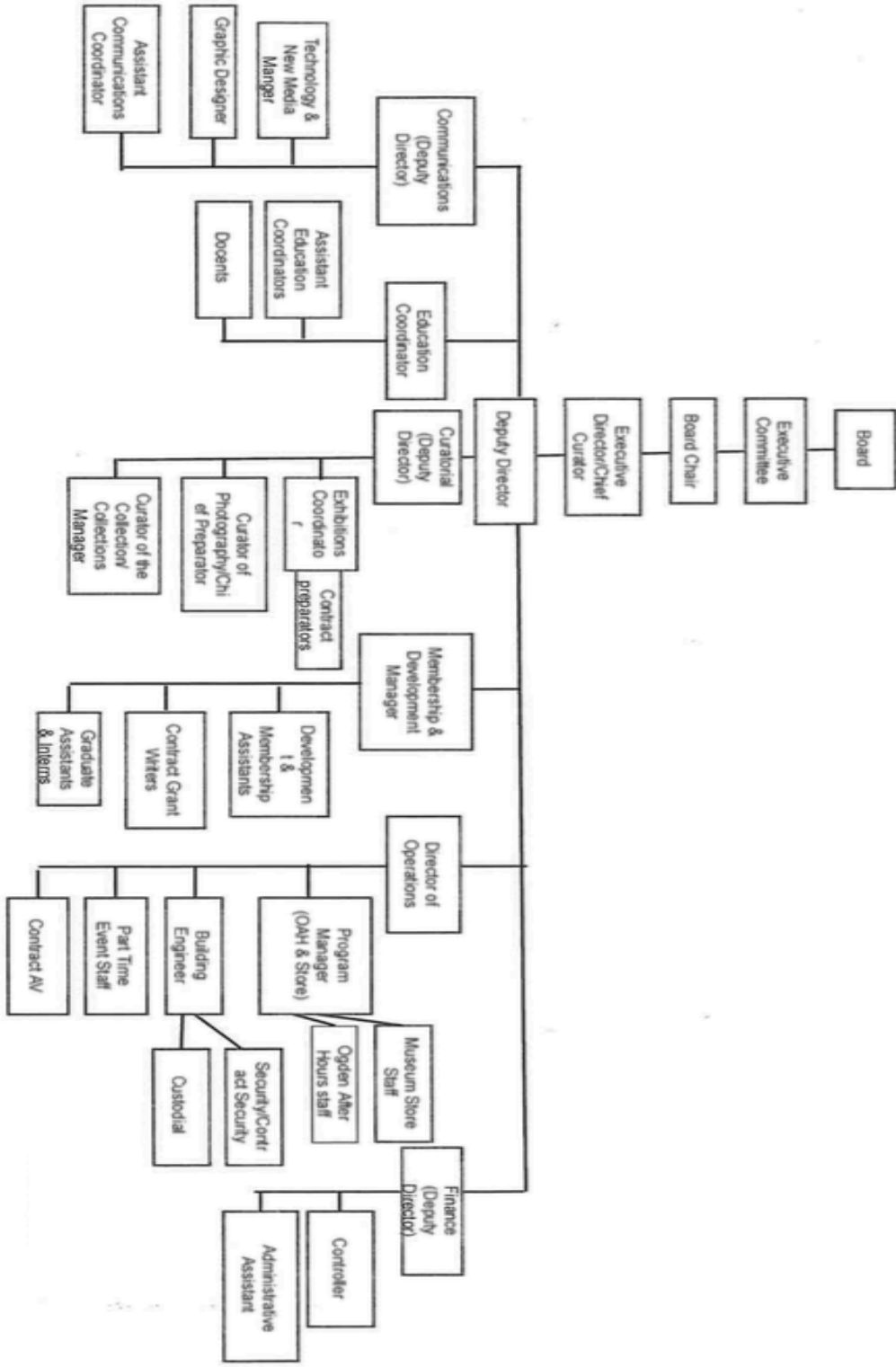
APPENDIX D- Grant Writing Sample

APPENDIX E- Social Media Numbers

APPENDIX G – Board List

APPENDIX F- The Ogden Museum 2013 990 Return

# APPENDIX A- Organizational Chart



## APPENDIX B- Administrative Duties

### Administrative Tasks

Master Calendar, incl. Staff Out Calendar	Rachel
Event Forms	Rachel
Weekly Production Schedule & Numbers	Rachel
Sign In/Out Sheet & Master Staff List	Rachel
Office Supplies & Printer Paper Ordering	Grace Connors
Approval of Office Supplies	Rachel (Grace C. to submit)
USPS/Bulk Mail	Amelia
USPS/Mail Machine	Will
Main Printer Tech Issues	Will
Water (Kentwood)	Cat & Will
Cash Deposits	Sam
Petty Cash	Rachel
New Staff Orientation	Sarah
Ogden After Hours	Rachel
Social Media	Grace Rennie
Staff Badges & Business Cards	Claire Wilkinson

**APPENDIX C- 2015 Final Operating Budget**

Ogden Museum of Southern Art			
Operating Budget			
2015 vs. 2014			
		2015	2014
<b>SUPPORT</b>			
UNO Income		\$ 165,000	\$ 165,000
Grants		130,000	100,311
Contributions:			
Richardson and Supporting Members- Board of Trustees		350,000	322,000
Richardson and Supporting Members		100,000	75,000
Sponsorships		100,000	99,500
Individual Contributions		50,000	36,000
Foundation Contributions		280,000	270,000
Corporate Contributions		25,000	25,000
<b>TOTAL SUPPORT</b>		<u>1,200,000</u>	<u>1,092,811</u>
<b>REVENUE</b>			
Memberships:			
General Memberships		75,000	117,747
Kohlmeyer Memberships		15,000	15,000
Corporate Memberships		10,000	5,000
University Memberships		10,000	10,000
Admissions		240,000	208,095
Programs:			
Education Workshops		24,000	16,030
Facility Rentals		100,000	82,800
Bar		72,000	45,000
OWAN		525,000	520,000
Magnolia Ball		91,000	-
Sippin in Seersucker		17,250	24,000
Special Programming		20,000	27,675
LA Contemporary		11,000	12,250
Store Sales		188,839	148,980
Contracted Services		-	-
Royalties		1,965	1,965
Other Income		3,000	3,000
<b>TOTAL REVENUE</b>		<u>1,404,054</u>	<u>1,237,542</u>
<b>TOTAL SUPPORT AND REVENUE</b>		<u>\$ 2,604,054</u>	<u>\$ 2,330,353</u>



Ogden Museum of Southern Art		
Operating Budget		
2015 vs. 2014		
	2015	2014
<b>EXPENSES</b>		
Curatorial and Exhibitions	\$ 390,534	\$ 416,684
Development:		
Development	379,150	272,363
Public Relations	65,488	68,375
Travel and Entertainment	-	7,500
Total Development	<u>444,638</u>	<u>348,238</u>
Administration:		
Administrative	584,087	461,460
Building Expenses	<u>510,342</u>	<u>495,746</u>
Total Administration	<u>1,094,428</u>	<u>957,207</u>
Programs:		
Education	140,000	146,773
Facility Rentals	26,373	24,100
Bar	48,750	19,006
OWAN	147,265	153,398
Magnolia Ball	31,000	-
Sippin in Seersucker	9,300	9,000
Special Programming	31,617	47,375
Ogden After Hours	<u>69,257</u>	<u>71,855</u>
Total Programs	<u>503,562</u>	<u>471,506</u>
Museum Store	<u>170,892</u>	<u>136,719</u>
<b>TOTAL EXPENSES</b>	<u><b>2,604,054</b></u>	<u><b>2,330,353</b></u>
Excess Revenue over (under) expenses	\$ 0	\$ 0

## APPENDIX D- Grant Writing Sample

June 22, 2015

Dr. Albert Rusega  
Greater New Orleans Foundation  
1055 St. Charles Avenue, Suite 100  
New Orleans, LA 70130

Dear Dr. Rusega:

The Ogden Museum of Southern Art respectfully requests \$20,000 in support of our award-winning weekly music series, Ogden After Hours, which presents concerts every Thursday from 6 – 8 pm that promote and explore the history and roots of Southern Music, particularly the rich musical heritage of the New Orleans area, particularly the rich musical heritage of the New Orleans area. Founded in 2003, the series hosts approximately 50 live concerts per year in a smoke-free, all-ages environment.

Since the program's founding in October 2003, the Museum has welcomed a diverse line-up of Southern musicians. Past performances include James and Troy "Trombone Shorty" Andrews, Little Freddie King, Alvin Youngblood Hart, Shovels and Rope, Sweet Crude, Tim Laughlin, Honey Island Swamp Band, Tricia Boutte, Dave Pirner, The Red Stick Ramblers, Stanton Moore, James Singleton, Johnny Vidacovich, Mike Dillon, Coco Robicheaux, 101 Runners, Lynn Drury, The New Orleans Concert Band, and Kristin Diable, to name a few.

The Ogden After Hours program is dedicated to promoting and preserving Southern Culture through the support of musicians from the American South. More than an art museum, the Ogden Museum is home to the celebration of Southern culture, including the region's unique blend of musical styles and talents. Support for these talented artists is shown through the employment of approximately 200 musicians annually (more than half from New Orleans), CD sales in the Museum Store, promotion through the Ogden Museum's growing social media platforms, and exposure to new audiences who may not have otherwise encountered these talented local artists. During 2014, there were over 9,600 attendees at Ogden After Hours, making it the Museum's most popular recurring program. Attendees include families, residents of the Warehouse District, the "after-work" crowd, and tourists enjoying the Museum and a night in New Orleans. The timing of the performances allows for many locals to enjoy the musicians' live performance in a different setting than a less family-friendly bar or club, and at an hour of the day that still allows for a safe family environment. Members of the museum enjoy free admission, non-members pay general admission of \$12.50, ages 5-17 get in for half price, children under 5 are free, and discounts are offered to military, teachers, students, and seniors over 65. The Ogden Museum is a North American Reciprocal Museum, offering free reciprocal admission to members of more than 750 museums across the United States and Canada, and employees of other art institutions always receive free admission through the Museum's "Flash Your Badge" program. All gallery spaces are open during the event, meaning patrons have the opportunity to explore the museum fully and view the Museum's changing and permanent exhibitions of Southern Art.

During the event, the performing musicians are interviewed by a guest journalist about their history and influences, creating an open dialogue between the artists and the audience. The music educators and professionals who have served as past moderators for Ogden After Hours include George Ingmire (New Orleans Calling, WWOZ Radio), Bill deTurk (WWOZ Radio), David Kunian (WWOZ Radio Documentarian), Todd Mouton (Director, Louisiana Crossroads), Keith Spera (Music Critic, *Times-Picayune*) Nick Spitzer (American Routes), and John Swenson (AP Music Writer,

June 22, 2015

*Rolling Stone*.) The Ogden Museum, in an effort to preserve and promote the culture of the American South, released a compilation of the recordings or performances and interviews from the program entitled "Ogden After Hours Live Vol. 1. This record was made possible through the gracious donations of Ogden After Hours artists and was produced at Ultrasonic Studios.

In addition to the live music, libations, and open galleries, the Museum also provides a children's art activity during the event, and celebrates openings of exhibitions in our Education Gallery. Families with children who have artwork displayed receive complimentary admission. The Ogden Museum's educational programming for Ogden After Hours is dedicated to including art students of all ages and backgrounds, including upcoming openings such as *The New Orleans Chapter of the Links HBCU Art Showcase* and the *Breakthrough New Orleans* collaboration. Educational programs are designed to engage diverse audiences and attract visitors who may not have otherwise engaged with the Museum.

Ogden After Hours has been recognized both locally and nationally for its musical merit and its impact on the community. In 2011 and 2012, the program was named "Great Jazz Room," in a national award given by *Downbeat*. In 2010 *Offbeat* recognized Ogden After Hours with an award for best programming, and in 2014, it awarded the Ogden After Hours program its "Best of the Beat" Community Music Award. In 2013 the organization Sweet Home New Orleans awarded Ogden After Hours the "Empower Musicians Seal of Approval" based on the Museum's demonstration of the most ethical practices in music presentation and fairest treatment of performers.

The Ogden After Hours program employs more than 200 musicians per year and directly supports local and regional musicians, music producers and interviewers, thus greatly contributing to the music and creative arts economy in New Orleans and beyond. Earlier this year, 2015, The Ogden Museum conducted a Member survey in which 52% of respondents rated Ogden After Hours the benefit of membership they most valued, more than all the other membership benefits combined. 89% agreed or strongly agreed that the Ogden Museum contributes positively to the New Orleans music community. In response to these positive results, the Ogden Museum is currently developing an Ogden After Hours survey to evaluate the program and seek the input of constituents for how it is structured and musicians they'd like to see. The Ogden Museum's evaluation plan includes tracking program attendance, concession and in-store sales, and evaluation of responses from the upcoming survey. In 2014 overall attendance for Ogden After Hours was 9,689 patrons, and we are on track to surpass that total this year, with more than 5,500 people attending in the first six months of the year.

For more than a decade, Ogden After Hours has been an important part of the New Orleans music scene, giving local and regional musicians employment and publicity opportunities and contributing to the economic and cultural health of the city. I appreciate your kind consideration of this proposal to support one of the city's most unique music experiences, and I look forward to hearing from you soon.

Sincerely,  
Amelia Whittington  
Membership and Development Manager

## APPENDIX E- Social Media Numbers

	4/13/15	4/20/15	4/27/15	5/4/15	5/11/15
<b>Facebook</b>					
Total Likes	6,472	6,519	6,564	6,599	6,646
New Likes	46	46	45	35	47
Total Reach	10,616	14,403	16,053	8,753	15,392
Post Reach	3,010	5,721	5,662	4,365	5,502
People Engaged	727	1,143	861	533	1,192
likes	213	382	263	197	341
comments	22	29	13	6	52
shares	28	27	41	32	54
post clicks	1,352	1,778	2,562	1,250	2,469
<b>Twitter</b>					
Total Followers	12,928	12,953	12,986	13,018	13,050
New Followers	23	25	33	32	32
Impressions	11,700	12,400	11,700	11,400	20,000
link clicks	34	28	17	10	51
Retweets	20	25	18	27	46
Favorites	22	28	23	35	68
Engagement Rate	2.10%	1.80%	1.40%	1.80%	2.60%
<b>Instagram</b>					
Total Followers	3,566	3,632	3,710	3,772	3,861
New Followers	61	66	78	62	89
Average Likes					
<b>Store Instagram</b>					
Total Followers					
New Followers					
Average Likes					

## APPENDIX F- Board List

### Officers

Chairman  
Allison Kendrick - New Orleans  
Community Activist, Art Collector

Vice Chairman  
Lloyd Shields - New Orleans  
Attorney, Shields, Mott, Lund

Secretary  
Anna Beth Goodman - New Orleans  
Business Owner – Pippen Lane

Treasurer  
Brian W. Fitzpatrick - New Orleans  
Investment Management, Crescent  
Capitol Consulting

### Trustees

Coleman E. Adler – New Orleans  
Business owner -Adler’s Jewelry

Allison Bell - New Orleans  
Attorney, Jones Walker

Louellen Berger – New Orleans  
Community activist

Meaghan Bonavita - New Orleans  
Arts Advocate, Board Member Arts  
Council of New Orleans

Dathel Coleman – New Orleans  
Community Activist

Bill Dunlap – Coral Gables, FL  
Artist

Stephanie Durant - Hahnville, LA  
Art Collector and Film Industry

Martha Anne Foster - Franklin, LA  
Board Member, Kennedy Center for Performing Arts

Sarah A. Freeman- Folsom, LA  
Artist

Dr. Jerry Fortino – New Orleans  
Pediatrician

Alexa Georges - New Orleans  
Philanthropist and Arts Consultant  
Board Member- New Orleans Jazz and Heritage Foundation and New Orleans Film Society

Dathel Georges - New Orleans  
Community activist, Member  
Country Day Parent’s League

William Goldring - New Orleans

Business owner- Sazerac Inc.  
Chairman Emeritus

Randy K. Haynie – Baton Rouge, LA  
Haynie and Associates  
Government Affairs  
Principal

Gregory Holt - New Orleans  
President, Daybrook Holdings, Inc.

Scott Howard – New Orleans  
President, Regions Bank  
Member, GNO Inc. and New Orleans Business Council

John Kallenborn - New Orleans  
President Chase, JP Morgan  
Board Members HNOG

Allan Kanner – New Orleans  
Attorney, Kanner and Associates

Kevin Kelly- Darrow, LA  
Houmas House Plantation  
Art Collector, Import Business Owner

Rita Benson LeBlanc - New Orleans  
Owner, New Orleans Saints  
and Hornets

Martha Murphy – El Dorado, AR

Community Activist

Elizabeth Nalty – New Orleans  
Community Activist

Roger Ogden – New Orleans  
Attorney, Real Estate Developer, Art Collector

Ambassador John Palmer - Jackson, MS  
Chairman of Gulf South Capital

Tia Roddy – New Orleans  
Philanthropist

Virginia Roddy – New Orleans  
Attorney, Elkins PLC

Henry Shane – New Orleans  
Architect, Favrot & Shane Chair, E. Jefferson General Hospital  
Chairman Emeritus

Karen Solomon - New Orleans  
Community Activist and McGehee School Parents League

Harry Shearer – New Orleans  
Actor, Writer and Community Activist

Ben Tiller – New Orleans  
Real Estate professional

Jay Underwood- Jackson, MS  
Medical Doctor and Art Collector  
Board Member of Bo Bartlett Center, Columbus, Georgia

Fran Villere – New Orleans  
Community Activist  
Board Member GNOF

Katy Weil – New Orleans  
Community Activist

Thomas Westervelt- New Orleans

Executive Vice President Iberia Bank  
Board Member, Louisiana Endowment For The Humanities and Louisiana Museum Foundation

Michael Wilkinson- New Orleans  
Business Owner- French Quarter Realty  
Art collector

*Board members are selected based on their ability to assist the Ogden Museum of Southern Art to achieve our educational mission. Candidates are selected from a wide variety of professional fields based on past professional accomplishments in the fields of art, education, business, architecture, literature, and the humanities.*

**APPENDIX F- The Ogden Museum 2013 990 Return**

<b>Form 990</b> Department of the Treasury Internal Revenue Service	<b>Return of Organization Exempt From Income Tax</b> Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except private foundations)	OMB No. 1545-0047 <b>2013</b> Open to Public Inspection
Do not enter Social Security numbers on this form as it may be made public. Information about Form 990 and its instructions is at <a href="http://www.irs.gov/form990">www.irs.gov/form990</a>		
<b>A</b> For the 2013 calendar year, or tax year beginning _____ and ending _____		
<b>B</b> Check if applicable: <input type="checkbox"/> Address change <input type="checkbox"/> Name change <input type="checkbox"/> Initial return <input type="checkbox"/> Terminated <input type="checkbox"/> Amended return <input type="checkbox"/> Acquisition pending	<b>C</b> Name of organization OGDEN MUSEUM OF SOUTHERN ART, INC. Doing Business As Number and street (or P.O. box if mail is not delivered to street address) Room/suite 925 CAMP STREET City or town, state or province, country, and ZIP or foreign postal code NEW ORLEANS, LA 70130 <b>F</b> Name and address of principal officer: WILLIAM P. ANDREWS SAME AS C ABOVE	<b>D</b> Employer identification number 72-1479496 <b>E</b> Telephone number 504-539-9650 <b>G</b> Gross receipts \$ 3,684,861. <b>H(a)</b> Is this a group return for subordinates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <b>H(b)</b> Are all subordinates included? <input type="checkbox"/> Yes <input type="checkbox"/> No If "No," attach a list. (see instructions) <b>H(c)</b> Group exemption number
<b>I</b> Tax-exempt status: <input checked="" type="checkbox"/> 501(c)(3) <input type="checkbox"/> 501(c) ( ) (insert no.) <input type="checkbox"/> 4947(a)(1) or <input type="checkbox"/> 527		
<b>J</b> Website: WWW. OGDENMUSEUM.ORG		
<b>K</b> Form of organization: <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> Other		
<b>L</b> Year of formation: 2002 <b>M</b> State of legal domicile: LA		
<b>Part I Summary</b>		
<b>1</b> Briefly describe the organization's mission or most significant activities: SEE SCHEDULE O		
<b>2</b> Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its net assets.		
<b>Activities &amp; Governance</b>	<b>3</b> Number of voting members of the governing body (Part VI, line 1a) <b>3</b> 27 <b>4</b> Number of independent voting members of the governing body (Part VI, line 1b) <b>4</b> 27 <b>5</b> Total number of individuals employed in calendar year 2013 (Part V, line 2a) <b>5</b> 27 <b>6</b> Total number of volunteers (estimate if necessary) <b>6</b> 175 <b>7a</b> Total unrelated business revenue from Part VII, column (C), line 12 <b>7a</b> 72,525. <b>7b</b> Net unrelated business taxable income from Form 990-T, line 34 <b>7b</b> 2,149.	
<b>Revenue</b>	<b>8</b> Contributions and grants (Part VIII, line 1h) <b>1,026,251.</b> <b>2,019,087.</b> <b>9</b> Program service revenue (Part VIII, line 2g) <b>354,714.</b> <b>562,717.</b> <b>10</b> Investment income (Part VIII, column (A), lines 3, 4, and 7d) <b>0.</b> <b>0.</b> <b>11</b> Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e) <b>503,727.</b> <b>795,208.</b> <b>12</b> Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12) <b>1,884,692.</b> <b>3,377,012.</b>	Prior Year      Current Year
<b>Expenses</b>	<b>13</b> Grants and similar amounts paid (Part IX, column (A), lines 1-3) <b>0.</b> <b>0.</b> <b>14</b> Benefits paid to or for members (Part IX, column (A), line 4) <b>0.</b> <b>0.</b> <b>15</b> Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10) <b>856,027.</b> <b>906,983.</b> <b>16a</b> Professional fundraising fees (Part IX, column (A), line 11e) <b>0.</b> <b>0.</b> <b>b</b> Total fundraising expenses (Part IX, column (D), line 25) <b>2,877.</b> <b>17</b> Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e) <b>606,373.</b> <b>926,462.</b> <b>18</b> Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25) <b>1,462,400.</b> <b>1,833,445.</b> <b>19</b> Revenue less expenses. Subtract line 18 from line 12 <b>422,292.</b> <b>1,543,567.</b>	
<b>Net Assets or Fund Balances</b>	<b>20</b> Total assets (Part X, line 16) <b>2,407,003.</b> <b>3,744,004.</b> <b>21</b> Total liabilities (Part X, line 26) <b>1,474,322.</b> <b>1,267,756.</b> <b>22</b> Net assets or fund balances. Subtract line 21 from line 20 <b>932,681.</b> <b>2,476,248.</b>	Beginning of Current Year      End of Year
<b>Part II Signature Block</b>		
Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.		
<b>Sign Here</b>	Signature of officer _____ Date _____ <b>WILLIAM P. ANDREWS, DIRECTOR</b> Type or print name and title	
<b>Paid Preparer Use Only</b>	Print/Type preparer's name Preparer's signature Date <input type="checkbox"/> Preparer's PTIN <b>CLAUDE M. SILVERMAN, CPA</b> _____ _____ <b>P00442624</b> Firm's name <b>ERICKSEN, KRENTEL &amp; LAPORTE, LLP</b> Firm's EIN <b>72-0549733</b> Firm's address <b>4227 CANAL STREET</b> <b>NEW ORLEANS, LA 70119</b> Phone no. <b>504-486-7275</b>	
May the IRS discuss this return with the preparer shown above? (see instructions) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		

Part III Statement of Program Service Accomplishments

Check if Schedule O contains a response or note to any line in this Part III [X]

1 Briefly describe the organization's mission: SEE SCHEDULE O

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

3 Did the organization cease conducting, or make significant changes in how it conducts, any program services? [X] No

4 Describe the organization's program service accomplishments for each of its three largest program services, as measured by expenses. Section 501(c)(3) and 501(c)(4) organizations are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.

4a (Code: ) (Expenses \$ 1,397,398. including grants of \$ ) (Revenue \$ 810,405.) TO BROADEN THE UNDERSTANDING OF THE AMERICAN SOUTH THROUGH ITS PERMANENT COLLECTIONS, CHANGING EXHIBITIONS, EDUCATIONAL PROGRAMS, PUBLICATIONS, RESEARCH CENTER, AND G.W. INSTITUTE FOR THE ADVANCEMENT OF SOUTHERN ART AND CULTURE.

4b (Code: ) (Expenses \$ including grants of \$ ) (Revenue \$ )

4c (Code: ) (Expenses \$ including grants of \$ ) (Revenue \$ )

4d Other program services (Describe in Schedule O.) (Expenses \$ including grants of \$ ) (Revenue \$ )

4e Total program service expenses 1,397,398.



**Part IV Checklist of Required Schedules**

	Yes	No
1 Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? If "Yes," complete Schedule A	X	
2 Is the organization required to complete Schedule B, Schedule of Contributors?	X	
3 Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? If "Yes," complete Schedule C, Part I		X
4 <b>Section 501(c)(3) organizations.</b> Did the organization engage in lobbying activities, or have a section 501(h) election in effect during the tax year? If "Yes," complete Schedule C, Part II		X
5 Is the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization that receives membership dues, assessments, or similar amounts as defined in Revenue Procedure 98-19? If "Yes," complete Schedule C, Part III		X
6 Did the organization maintain any donor advised funds or any similar funds or accounts for which donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? If "Yes," complete Schedule D, Part I		X
7 Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures? If "Yes," complete Schedule D, Part II		X
8 Did the organization maintain collections of works of art, historical treasures, or other similar assets? If "Yes," complete Schedule D, Part III	X	
9 Did the organization report an amount in Part X, line 21, for escrow or custodial account liability; serve as a custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or debt negotiation services? If "Yes," complete Schedule D, Part IV		X
10 Did the organization, directly or through a related organization, hold assets in temporarily restricted endowments, permanent endowments, or quasi-endowments? If "Yes," complete Schedule D, Part V	X	
11 If the organization's answer to any of the following questions is "Yes," then complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable.		
a Did the organization report an amount for land, buildings, and equipment in Part X, line 10? If "Yes," complete Schedule D, Part VI	X	
b Did the organization report an amount for investments - other securities in Part X, line 12 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VII		X
c Did the organization report an amount for investments - program related in Part X, line 13 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VIII		X
d Did the organization report an amount for other assets in Part X, line 15 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part IX	X	
e Did the organization report an amount for other liabilities in Part X, line 25? If "Yes," complete Schedule D, Part X	X	
f Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? If "Yes," complete Schedule D, Part X		X
12a Did the organization obtain separate, independent audited financial statements for the tax year? If "Yes," complete Schedule D, Parts XI and XII		X
b Was the organization included in consolidated, independent audited financial statements for the tax year? If "Yes," and if the organization answered "No" to line 12a, then complete Schedule D, Parts XI and XII if optional		X
13 Is the organization a school described in section 170(b)(1)(A)(ii)? If "Yes," complete Schedule E		X
14a Did the organization maintain an office, employees, or agents outside of the United States?		X
b Did the organization have aggregate revenues or expenses of more than \$10,000 from grantmaking, fundraising, business, investment, and program service activities outside the United States, or aggregate foreign investments valued at \$100,000 or more? If "Yes," complete Schedule F, Parts I and IV		X
15 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or other assistance to or for any foreign organization? If "Yes," complete Schedule F, Parts II and IV		X
16 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or other assistance to or for foreign individuals? If "Yes," complete Schedule F, Parts III and IV		X
17 Did the organization report a total of more than \$15,000 of expenses for professional fundraising services on Part IX, column (A), lines 8 and 11e? If "Yes," complete Schedule G, Part I		X
18 Did the organization report more than \$15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? If "Yes," complete Schedule G, Part II	X	
19 Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a? If "Yes," complete Schedule G, Part III		X
20a Did the organization operate one or more hospital facilities? If "Yes," complete Schedule H		X
b If "Yes" to line 20a, did the organization attach a copy of its audited financial statements to this return?		X

**Part IV Checklist of Required Schedules** (continued)

	Yes	No
<b>21</b> Did the organization report more than \$5,000 of grants or other assistance to any domestic organization or government on Part IX, column (A), line 17? If "Yes," complete Schedule I, Parts I and II		X
<b>22</b> Did the organization report more than \$5,000 of grants or other assistance to individuals in the United States on Part IX, column (A), line 2? If "Yes," complete Schedule I, Parts I and IV		X
<b>23</b> Did the organization answer "Yes" to Part VII, Section A, line 3, 4, or 5 about compensation of the organization's current and former officers, directors, trustees, key employees, and highest compensated employees? If "Yes," complete Schedule J		X
<b>24a</b> Did the organization have a tax-exempt bond issue with an outstanding principal amount of more than \$100,000 as of the last day of the year, that was issued after December 31, 2002? If "Yes," answer lines 24b through 24d and complete Schedule K. If "No," go to line 25a		X
<b>b</b> Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?		
<b>c</b> Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?		
<b>d</b> Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year?		
<b>25a</b> <b>Section 501(c)(3) and 501(c)(4) organizations.</b> Did the organization engage in an excess benefit transaction with a disqualified person during the year? If "Yes," complete Schedule L, Part I		X
<b>b</b> Is the organization aware that it engaged in an excess benefit transaction with a disqualified person in a prior year, and that the transaction has not been reported on any of the organization's prior Forms 990 or 990-EZ? If "Yes," complete Schedule L, Part I		X
<b>26</b> Did the organization report any amount on Part X, line 5, 6, or 22 for receivables from or payables to any current or former officers, directors, trustees, key employees, highest compensated employees, or disqualified persons? If so, complete Schedule L, Part II		X
<b>27</b> Did the organization provide a grant or other assistance to an officer, director, trustee, key employee, substantial contributor or employee thereof, a grant selection committee member, or to a 35% controlled entity or family member of any of these persons? If "Yes," complete Schedule L, Part III		X
<b>28</b> Was the organization a party to a business transaction with one of the following parties (see Schedule L, Part IV instructions for applicable filing thresholds, conditions, and exceptions):		
<b>a</b> A current or former officer, director, trustee, or key employee? If "Yes," complete Schedule L, Part IV		X
<b>b</b> A family member of a current or former officer, director, trustee, or key employee? If "Yes," complete Schedule L, Part IV		X
<b>c</b> An entity of which a current or former officer, director, trustee, or key employee (or a family member thereof) was an officer, director, trustee, or direct or indirect owner? If "Yes," complete Schedule L, Part IV		X
<b>29</b> Did the organization receive more than \$25,000 in non-cash contributions? If "Yes," complete Schedule M	X	
<b>30</b> Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? If "Yes," complete Schedule M	X	
<b>31</b> Did the organization liquidate, terminate, or dissolve and cease operations? If "Yes," complete Schedule N, Part I		X
<b>32</b> Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? If "Yes," complete Schedule N, Part II		X
<b>33</b> Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? If "Yes," complete Schedule R, Part I		X
<b>34</b> Was the organization related to any tax-exempt or taxable entity? If "Yes," complete Schedule R, Part II, III, or IV, and Part V, line 1		X
<b>35a</b> Did the organization have a controlled entity within the meaning of section 512(b)(13)?		X
<b>b</b> If "Yes" to line 35a, did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)? If "Yes," complete Schedule R, Part V, line 2		
<b>36</b> <b>Section 501(c)(3) organizations.</b> Did the organization make any transfers to an exempt non-charitable related organization? If "Yes," complete Schedule R, Part V, line 2		X
<b>37</b> Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? If "Yes," complete Schedule R, Part VI		X
<b>38</b> Did the organization complete Schedule O and provide explanations in Schedule O for Part VI, lines 11b and 19?		
<b>Note.</b> All Form 990 filers are required to complete Schedule O	X	

**Part V** Statements Regarding Other IRS Filings and Tax Compliance

Check if Schedule O contains a response or note to any line in this Part V

		Yes	No
<b>1a</b>	Enter the number reported in Box 3 of Form 1099. Enter -0- if not applicable		
	<b>1a</b> 62		
<b>b</b>	Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable		
	<b>1b</b> 0		
<b>c</b>	Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?	X	
<b>2a</b>	Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return		
	<b>2a</b> 27		
<b>b</b>	If at least one is reported on line 2a, did the organization file all required federal employment tax returns? <i>Note.</i> If the sum of lines 1a and 2a is greater than 250, you may be required to e-file (see instructions)	X	
<b>3a</b>	Did the organization have unrelated business gross income of \$1,000 or more during the year?	X	
<b>b</b>	If "Yes," has it filed a Form 990-T for this year? If "No," to line 3b, provide an explanation in Schedule O	X	
<b>4a</b>	At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?		X
<b>b</b>	If "Yes," enter the name of the foreign country: _____ See instructions for filing requirements for Form TD F 90-22.1, Report of Foreign Bank and Financial Accounts.		
<b>5a</b>	Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?		X
<b>b</b>	Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?		X
<b>c</b>	If "Yes," to line 5a or 5b, did the organization file Form 8868-T?		
<b>6a</b>	Does the organization have annual gross receipts that are normally greater than \$100,000, and did the organization solicit any contributions that were not tax deductible as charitable contributions?		X
<b>b</b>	If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?		
<b>7</b>	<b>Organizations that may receive deductible contributions under section 170(c).</b>		
<b>a</b>	Did the organization receive a payment in excess of \$75 made partly as a contribution and partly for goods and services provided to the payor?	X	
<b>b</b>	If "Yes," did the organization notify the donor of the value of the goods or services provided?	X	
<b>c</b>	Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?		X
<b>d</b>	If "Yes," indicate the number of Forms 8282 filed during the year		
	<b>7d</b>		
<b>e</b>	Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?		X
<b>f</b>	Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?		X
<b>g</b>	If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?		N/A
<b>h</b>	If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?	X	
<b>8</b>	<b>Sponsoring organizations maintaining donor advised funds and section 509(a)(3) supporting organizations.</b> Did the supporting organization, or a donor advised fund maintained by a sponsoring organization, have excess business holdings at any time during the year?		
<b>9</b>	<b>Sponsoring organizations maintaining donor advised funds.</b>		
<b>a</b>	Did the organization make any taxable distributions under section 4966? <b>N/A</b>		
<b>b</b>	Did the organization make a distribution to a donor, donor advisor, or related person? <b>N/A</b>		
<b>10</b>	<b>Section 501(c)(7) organizations.</b> Enter:		
<b>a</b>	Initiation fees and capital contributions included on Part VIII, line 12 <b>N/A</b>	<b>10a</b>	
<b>b</b>	Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities	<b>10b</b>	
<b>11</b>	<b>Section 501(c)(12) organizations.</b> Enter:		
<b>a</b>	Gross income from members or shareholders <b>N/A</b>	<b>11a</b>	
<b>b</b>	Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them.)	<b>11b</b>	
<b>12a</b>	<b>Section 4947(a)(1) non-exempt charitable trusts.</b> Is the organization filing Form 990 in lieu of Form 1041?	<b>12a</b>	
<b>b</b>	If "Yes," enter the amount of tax-exempt interest received or accrued during the year <b>N/A</b>	<b>12b</b>	
<b>13</b>	<b>Section 501(c)(29) qualified nonprofit health insurance issuers.</b>		
<b>a</b>	Is the organization licensed to issue qualified health plans in more than one state? <b>N/A</b> <i>Note.</i> See the instructions for additional information the organization must report on Schedule O.	<b>13a</b>	
<b>b</b>	Enter the amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans	<b>13b</b>	
<b>c</b>	Enter the amount of reserves on hand	<b>13c</b>	
<b>14a</b>	Did the organization receive any payments for indoor tanning services during the tax year?	<b>14a</b>	X
<b>b</b>	If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation in Schedule O	<b>14b</b>	

ERICKSEN, KRENTEL, & LAPORTE, LLP  
4227 CANAL STREET  
NEW ORLEANS, LA 70119  
(504) 486-7275

OGDEN MUSEUM OF SOUTHERN ART, INC.  
925 CAMP STREET  
NEW ORLEANS, LA 70130

OGDEN MUSEUM OF SOUTHERN ART, INC.:

ENCLOSED ARE THE ORGANIZATION'S 2013 EXEMPT ORGANIZATION RETURNS. THE PAPER FILED RETURN(S) SHOULD BE SIGNED, DATED, AND MAILED, AS INDICATED.

SPECIFIC FILING INSTRUCTIONS ARE AS FOLLOWS.

FORM 990 RETURN:

THIS RETURN HAS BEEN PREPARED FOR ELECTRONIC FILING. IF YOU WISH TO HAVE IT TRANSMITTED ELECTRONICALLY TO THE IRS, PLEASE SIGN, DATE, AND RETURN FORM 8879-EO TO OUR OFFICE. WE WILL THEN SUBMIT THE ELECTRONIC RETURN TO THE IRS. DO NOT MAIL A PAPER COPY OF THE RETURN TO THE IRS.

FORM 990-T RETURN:

FORM 990-T HAS A BALANCE DUE OF \$322.

PAYMENTS SHOULD BE MADE USING THE ELECTRONIC FEDERAL TAX PAYMENT SYSTEM (EFTPS). TAXPAYERS CAN MAKE DEPOSITS ONLINE AT WWW.EFTPS.GOV OR BY CALLING EFTPS CUSTOMER SERVICE AT 1-800-555-3453. FOR DEPOSITS MADE BY EFTPS TO BE ON TIME, THE ORGANIZATION MUST INITIATE THE TRANSACTION DURING BUSINESS HOURS AT LEAST 1 BUSINESS DAY BEFORE THE DATE THE DEPOSIT IS DUE. IF YOU ARE USING ACH CREDIT OR SAME-DAY FEDWIRE METHODS, PLEASE CHECK WITH THE APPROPRIATE FINANCIAL INSTITUTION FOR THE DEADLINE TO ENSURE TIMELY TRANSMISSION OF FUNDS.

PLEASE SIGN AND MAIL ON OR BEFORE NOVEMBER 17, 2014.

MAIL TO - DEPARTMENT OF THE TREASURY  
INTERNAL REVENUE SERVICE CENTER  
OGDEN, UT 84201-0027

FORM 990 STATE RETURN:

PLEASE SIGN AND MAIL ON OR BEFORE NOVEMBER 17, 2014.

MAIL TO - ATTORNEY GENERAL  
STATE OF LOUISIANA  
P.O. BOX 94005  
BATON ROUGE, LA 70804-9005

THE RETURNS WERE PREPARED FROM INFORMATION SUBMITTED BY YOU WITHOUT VERIFICATION BY US. PLEASE REVIEW THEM CAREFULLY AND CONTACT US IF YOU HAVE ANY QUESTIONS. IF THESE RETURNS ARE AUDITED, REQUESTS MAY BE MADE FOR SUPPORTING DOCUMENTATION. THEREFORE, WE RECOMMEND THAT YOU RETAIN ALL PERTINENT RECORDS.

SINCERELY,

ERICKSEN, KRENTEL, & LAPORTE, LLP

**Part VI Governance, Management, and Disclosure** For each "Yes" response to lines 2 through 7b below, and for a "No" response to line 8a, 8b, or 10b below, describe the circumstances, processes, or changes in Schedule O. See instructions.

Check if Schedule O contains a response or note to any line in this Part VI  [X]

**Section A. Governing Body and Management**

		Yes	No
<b>1a</b> Enter the number of voting members of the governing body at the end of the tax year if there are material differences in voting rights among members of the governing body, or if the governing body delegated broad authority to an executive committee or similar committee, explain in Schedule O.	1a	27	
<b>b</b> Enter the number of voting members included in line 1a, above, who are independent	1b	27	
<b>2</b> Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?	2		X
<b>3</b> Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors, or trustees, or key employees to a management company or other person?	3		X
<b>4</b> Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?	4		X
<b>5</b> Did the organization become aware during the year of a significant diversion of the organization's assets?	5		X
<b>6</b> Did the organization have members or stockholders?	6		X
<b>7a</b> Did the organization have members, stockholders, or other persons who had the power to elect or appoint one or more members of the governing body?	7a		X
<b>b</b> Are any governance decisions of the organization reserved to (or subject to approval by) members, stockholders, or persons other than the governing body?	7b		X
<b>8</b> Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:			
<b>a</b> The governing body?	8a	X	
<b>b</b> Each committee with authority to act on behalf of the governing body?	8b	X	
<b>9</b> Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If "Yes," provide the names and addresses in Schedule O.	9		X

**Section B. Policies** (This Section B requests information about policies not required by the Internal Revenue Code.)

	Yes	No
<b>10a</b> Did the organization have local chapters, branches, or affiliates?	10a	X
<b>b</b> If "Yes," did the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with the organization's exempt purposes?	10b	
<b>11a</b> Has the organization provided a complete copy of this Form 990 to all members of its governing body before filing the form?	11a	X
<b>b</b> Describe in Schedule O the process, if any, used by the organization to review this Form 990.		
<b>12a</b> Did the organization have a written conflict of interest policy? If "No," go to line 13	12a	X
<b>b</b> Were officers, directors, or trustees, or key employees required to disclose annually interests that could give rise to conflicts?	12b	X
<b>c</b> Did the organization regularly and consistently monitor and enforce compliance with the policy? If "Yes," describe in Schedule O how this was done	12c	X
<b>13</b> Did the organization have a written whistleblower policy?	13	X
<b>14</b> Did the organization have a written document retention and destruction policy?	14	X
<b>15</b> Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision?		
<b>a</b> The organization's CEO, Executive Director, or top management official	15a	X
<b>b</b> Other officers or key employees of the organization	15b	X
If "Yes" to line 15a or 15b, describe the process in Schedule O (see instructions).		
<b>16a</b> Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?	16a	X
<b>b</b> If "Yes," did the organization follow a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and take steps to safeguard the organization's exempt status with respect to such arrangements?	16b	

**Section C. Disclosure**

- 17** List the states with which a copy of this Form 990 is required to be filed **LA**
- 18** Section 6104 requires an organization to make its Forms 1023 (or 1024 if applicable), 990, and 990-T (Section 501(c)(3)s only) available for public inspection. Indicate how you made these available. Check all that apply.  
 Own website     Another's website     Upon request     Other (explain in Schedule O)
- 19** Describe in Schedule O whether (and if so, how), the organization made its governing documents, conflict of interest policy, and financial statements available to the public during the tax year.
- 20** State the name, physical address, and telephone number of the person who possesses the books and records of the organization: **STACEY GIBBONS - 504-539-9611**  
**925 CAMP STREET, NEW ORLEANS, LA 70130**

**Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent Contractors**

Check if Schedule O contains a response or note to any line in this Part VII

**Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees**

1a Complete this table for all persons required to be listed. Report compensation for the calendar year ending with or within the organization's tax year.

- List all of the organization's **current** officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation. Enter -0- in columns (D), (E), and (F) if no compensation was paid.
  - List all of the organization's **current** key employees, if any. See instructions for definition of "key employee."
  - List the organization's five **current** highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (Box 5 of Form W-2 and/or Box 7 of Form 1099-MISC) of more than \$100,000 from the organization and any related organizations.
  - List all of the organization's **former** officers, key employees, and highest compensated employees who received more than \$100,000 of reportable compensation from the organization and any related organizations.
  - List all of the organization's **former directors or trustees** that received, in the capacity as a former director or trustee of the organization, more than \$10,000 of reportable compensation from the organization and any related organizations.
- List persons in the following order: individual trustees or directors; institutional trustees; officers; key employees; highest compensated employees; and former such persons.

Check this box if neither the organization nor any related organization compensated any current officer, director, or trustee.

(A) Name and Title	(B) Average hours per week (list any hours for related organizations below line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)					(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee			
(1) KENRY SHANE PRESIDENT	1.00	X		X			0.	0.	0.
(2) ALITSON KEMERICE SECRETARY	1.00	X		X			0.	0.	0.
(3) LLOYD "SONNY" SHIELDS TREASURER	1.00	X		X			0.	0.	0.
(4) JULIA REED BOARD MEMBER	1.00	X					0.	0.	0.
(5) WILLIAM GOLDRING BOARD MEMBER	1.00	X					0.	0.	0.
(6) COLEMAN ADLER BOARD MEMBER	1.00	X					0.	0.	0.
(7) ALLISON BELL BOARD MEMBER	1.00	X					0.	0.	0.
(8) LOUELLEN BERGER BOARD MEMBER	1.00	X					0.	0.	0.
(9) DATHIEL COLEMAN BOARD MEMBER	1.00	X					0.	0.	0.
(10) WILLIAM DUNLAP BOARD MEMBER	1.00	X					0.	0.	0.
(11) STEPHANIE DURANT BOARD MEMBER	1.00	X					0.	0.	0.
(12) CALVIN FAYARD BOARD MEMBER	1.00	X					0.	0.	0.
(13) MARTHA ANNE FOSTER BOARD MEMBER	1.00	X					0.	0.	0.
(14) ANNA BETH GOODMAN BOARD MEMBER	1.00	X					0.	0.	0.
(15) JESSICA HARRIS BOARD MEMBER	1.00	X					0.	0.	0.
(16) RANDY HAYNIE BOARD MEMBER	1.00	X					0.	0.	0.
(17) JOHN KALLENSBORN BOARD MEMBER	1.00	X					0.	0.	0.

**Part VII** Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees (continued)

(A) Name and title	(B) Average hours per week (list any hours for related organizations below line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)					(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Officer	Director	Trustee	Key employee	Officer and director/trustee			
(18) ALLAN FANNER BOARD MEMBER	1.00	X					0.	0.	0.
(19) RITA BINGOM LEBLANC BOARD MEMBER	1.00	X					0.	0.	0.
(20) MARTHA MURPHY BOARD MEMBER	1.00	X					0.	0.	0.
(21) ELIZABETH SALTZ-SIMMONS BOARD MEMBER	1.00	X					0.	0.	0.
(22) ROGER OGDEN BOARD MEMBER	1.00	X					0.	0.	0.
(23) JOHN PALMER BOARD MEMBER	1.00	X					0.	0.	0.
(24) VIRGINIA RODDY BOARD MEMBER	1.00	X					0.	0.	0.
(25) LINDSEY ROUSSEL BOARD MEMBER	1.00	X					0.	0.	0.
(26) FRAN VILLERE BOARD MEMBER	1.00	X					0.	0.	0.
<b>1b</b> Sub-total							0.	0.	0.
<b>c</b> Total from continuation sheets to Part VII, Section A							108,323.	0.	0.
<b>d</b> Total (add lines 1b and 1c)							108,323.	0.	0.

**2** Total number of individuals (including but not limited to those listed above) who received more than \$100,000 of reportable compensation from the organization **1**

	Yes	No
<b>3</b> Did the organization list any former officer, director, or trustee, key employee, or highest compensated employee on line 1a? If "Yes," complete Schedule J for such individual	3	X
<b>4</b> For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than \$150,000? If "Yes," complete Schedule J for such individual	4	X
<b>5</b> Did any person listed on line 1a receive or accrue compensation from any unrelated organization or individual for services rendered to the organization? If "Yes," complete Schedule J for such person	5	X

**Section B. Independent Contractors**

**1** Complete this table for your five highest compensated independent contractors that received more than \$100,000 of compensation from the organization. Report compensation for the calendar year ending with or within the organization's tax year.

(A) Name and business address	(B) Description of services	(C) Compensation
NONE		

**2** Total number of independent contractors (including but not limited to those listed above) who received more than \$100,000 of compensation from the organization **0**

SEE PART VII, SECTION A CONTINUATION SHEETS



<b>Part VII</b> Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees (continued)										
(A) Name and title	(B) Average hours per week (list any hours for related organizations below line)	(C) Position (check all that apply)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual director	Institutional director	Officer	Key employee	Highest compensated employee	Trustee			
(27) KATY WEIL BOARD MEMBER	1.00	X						0.	0.	0.
(28) WILLIAM ANDREWS EXECUTIVE MUSEUM DIRECTOR	40.00				X		108,323.	0.	0.	
Total to Part VII, Section A, line 1c							108,323.			

**Part VIII** Statement of Revenue

Check if Schedule O contains a response or note to any line in this Part VIII

		(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512-514
Contributions, Gifts, Grants and Other Similar Amounts	1 a Federated campaigns				
	b Membership dues				
	c Fundraising events	57,750.			
	d Related organizations				
	e Government grants (contributions)	19,245.			
	f All other contributions, gifts, grants, and similar amounts not included above	1,942,092.			
	g Noncash contributions included in lines 1a-1f	845,920.			
	<b>h Total. Add lines 1a-1f</b>	<b>2,019,087.</b>			
Program Service Revenue	2 a <b>ADMISSION</b>	Business Code 900099 210,450.	210,450.		
	b <b>MEMBERSHIP</b>	900099 173,537.	173,537.		
	c <b>SCULPTURE FOR NEW ORLE</b>	611710 158,295.	158,295.		
	d <b>EDUCATION</b>	611610 16,415.	16,415.		
	e <b>ARTIST REVENUE</b>	900099 4,020.	4,020.		
	f All other program service revenue				
	<b>g Total. Add lines 2a-2f</b>	<b>562,717.</b>			
Other Revenue	3 Investment income (including dividends, interest, and other similar amounts)				
	4 Income from investment of tax-exempt bond proceeds				
	5 Royalties		2,215.		2,215.
	6 a Gross rents	(i) Real 189,738.			
		(ii) Personal 0.			
		c Rental income or (loss) 189,738.			
	d Net rental income or (loss)		189,738.	170,675.	19,063.
	7 a Gross amount from sales of assets other than inventory	(i) Securities			
		(ii) Other			
		b Less: cost or other basis and sales expenses			
		c Gain or (loss)			
	d Net gain or (loss)				
	8 a Gross income from fundraising events (not including \$ 57,750. of contributions reported on line 1c). See Part IV, line 18	a 671,805.			
		b Less: direct expenses 199,025.			
c Net income or (loss) from fundraising events			472,780.		472,780.
9 a Gross income from gaming activities. See Part IV, line 19	a				
	b Less: direct expenses				
	c Net income or (loss) from gaming activities				
10 a Gross sales of inventory, less returns and allowances	a 215,118.				
	b Less: cost of goods sold 108,824.				
	c Net income or (loss) from sales of inventory		106,294.	52,832.	53,462.
Miscellaneous Revenue	11 a <b>MISCELLANEOUS REVENUE</b>	Business Code 900099 24,181.	24,181.		
	b				
	c				
	d All other revenue				
	e Total. Add lines 11a-11d		24,181.		
	<b>12 Total revenue. See instructions.</b>	<b>3,377,012.</b>	<b>810,405.</b>	<b>72,525.</b>	<b>474,995.</b>

**Part IX Statement of Functional Expenses**

Section 501(c)(3) and 501(c)(4) organizations must complete all columns. All other organizations must complete column (A).

Check if Schedule O contains a response or note to any line in this Part IX

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VII.	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1 Grants and other assistance to governments and organizations in the United States. See Part IV, line 21				
2 Grants and other assistance to individuals in the United States. See Part IV, line 22				
3 Grants and other assistance to governments, organizations, and individuals outside the United States. See Part IV, lines 15 and 16				
4 Benefits paid to or for members				
5 Compensation of current officers, directors, trustees, and key employees	108,322.	83,949.	24,373.	
6 Compensation not included above, to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)				
7 Other salaries and wages	690,887.	535,427.	155,460.	
8 Pension plan accruals and contributions (include section 401(k) and 403(b) employer contributions)				
9 Other employee benefits	44,587.	34,668.	9,919.	
10 Payroll taxes	63,187.	49,038.	14,149.	
11 Fees for services (non-employees):				
a Management				
b Legal				
c Accounting	28,500.		28,500.	
d Lobbying				
e Professional fundraising services. See Part IV, line 17				
f Investment management fees				
g Other. (If line 11g amount exceeds 10% of line 25, column (A) amount, list line 11g expenses on Sch O.)	112,599.	82,792.	29,807.	
12 Advertising and promotion	95,384.	66,826.	28,558.	
13 Office expenses	32,255.	2,429.	26,949.	2,877.
14 Information technology	16,194.	5,899.	10,295.	
15 Royalties				
16 Occupancy	110,513.	85,864.	24,649.	
17 Travel	9,384.	2,611.	6,773.	
18 Payments of travel or entertainment expenses for any federal, state, or local public officials				
19 Conferences, conventions, and meetings				
20 Interest	28,509.		28,509.	
21 Payments to affiliates				
22 Depreciation, depletion, and amortization	55,006.	52,256.	2,750.	
23 Insurance	35,043.	29,787.	5,256.	
24 Other expenses. Itemize expenses not covered above. (List miscellaneous expenses in line 24e. If line 24e amount exceeds 10% of line 25, column (A) amount, list line 24e expenses on Schedule O.)				
a <b>SCULPTURE FOR NEW ORLEANS</b>	155,723.	155,723.		
b <b>CURATORIAL EXPENSES</b>	84,333.	84,333.		
c <b>CONTRACT STAFF</b>	54,109.	54,109.		
d <b>OGDEN AFTER HOURS</b>	41,985.	41,985.		
e All other expenses	66,925.	29,702.	37,223.	
25 Total functional expenses. Add lines 1 through 24e	1,833,445.	1,397,398.	433,170.	2,877.
26 Joint costs. Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation. Check here <input type="checkbox"/> if following SOP 98-2 (AIC 958-720)				

**Part X Balance Sheet**

Check if Schedule O contains a response or note to any line in this Part X

		(A) Beginning of year		(B) End of year
<b>Assets</b>	<b>1</b> Cash - non-interest-bearing	283,407.	<b>1</b>	440,164.
	<b>2</b> Savings and temporary cash investments	31,286.	<b>2</b>	493,842.
	<b>3</b> Pledges and grants receivable, net	135,000.	<b>3</b>	85,300.
	<b>4</b> Accounts receivable, net	31,996.	<b>4</b>	14,867.
	<b>5</b> Loans and other receivables from current and former officers, directors, trustees, key employees, and highest compensated employees. Complete Part II of Schedule L			
	<b>6</b> Loans and other receivables from other disqualified persons (as defined under section 4958(f)(1)), persons described in section 4958(c)(3)(B), and contributing employers and sponsoring organizations of section 501(c)(29) voluntary employees' beneficiary organizations (see instr). Complete Part II of Sch L			
	<b>7</b> Notes and loans receivable, net		<b>7</b>	
	<b>8</b> Inventories for sale or use	133,991.	<b>8</b>	136,478.
	<b>9</b> Prepaid expenses and deferred charges	4,758.	<b>9</b>	7,661.
	<b>10a</b> Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D	<b>10a</b> 1,537,864.		
	<b>b</b> Less: accumulated depreciation	<b>10b</b> 691,735.	899,615.	<b>10c</b> 846,129.
	<b>11</b> Investments - publicly traded securities		<b>11</b>	
	<b>12</b> Investments - other securities. See Part IV, line 11		<b>12</b>	
	<b>13</b> Investments - program-related. See Part IV, line 11		<b>13</b>	
	<b>14</b> Intangible assets		<b>14</b>	
	<b>15</b> Other assets. See Part IV, line 11	886,950.	<b>15</b>	1,719,563.
<b>16</b> <b>Total assets.</b> Add lines 1 through 15 (must equal line 34)	2,407,003.	<b>16</b>	3,744,004.	
<b>Liabilities</b>	<b>17</b> Accounts payable and accrued expenses	94,964.	<b>17</b>	89,697.
	<b>18</b> Grants payable		<b>18</b>	
	<b>19</b> Deferred revenue	171,513.	<b>19</b>	74,664.
	<b>20</b> Tax-exempt bond liabilities		<b>20</b>	
	<b>21</b> Escrow or custodial account liability. Complete Part IV of Schedule D		<b>21</b>	
	<b>22</b> Loans and other payables to current and former officers, directors, trustees, key employees, highest compensated employees, and disqualified persons. Complete Part II of Schedule L		<b>22</b>	
	<b>23</b> Secured mortgages and notes payable to unrelated third parties	680,000.	<b>23</b>	600,000.
	<b>24</b> Unsecured notes and loans payable to unrelated third parties		<b>24</b>	
	<b>25</b> Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24). Complete Part X of Schedule D	527,845.	<b>25</b>	503,395.
	<b>26</b> <b>Total liabilities.</b> Add lines 17 through 25	1,474,322.	<b>26</b>	1,267,756.
<b>Net Assets or Fund Balances</b>	<b>27</b> Organizations that follow SFAS 117 (ASC 958), check here <input checked="" type="checkbox"/> and complete lines 27 through 29, and lines 33 and 34.			
	<b>27</b> Unrestricted net assets	865,302.	<b>27</b>	2,027,821.
	<b>28</b> Temporarily restricted net assets	67,379.	<b>28</b>	136,427.
	<b>29</b> Permanently restricted net assets		<b>29</b>	312,000.
	<b>30</b> Organizations that do not follow SFAS 117 (ASC 958), check here <input type="checkbox"/> and complete lines 30 through 34.			
	<b>30</b> Capital stock or trust principal, or current funds		<b>30</b>	
	<b>31</b> Paid-in or capital surplus, or land, building, or equipment fund		<b>31</b>	
	<b>32</b> Retained earnings, endowment, accumulated income, or other funds		<b>32</b>	
<b>33</b> Total net assets or fund balances	932,681.	<b>33</b>	2,476,248.	
<b>34</b> <b>Total liabilities and net assets/fund balances</b>	2,407,003.	<b>34</b>	3,744,004.	

**Part XI Reconciliation of Net Assets**

Check if Schedule O contains a response or note to any line in this Part XI

1	Total revenue (must equal Part VIII, column (A), line 12)	1	3,377,012.
2	Total expenses (must equal Part IX, column (A), line 25)	2	1,833,445.
3	Revenue less expenses. Subtract line 2 from line 1	3	1,543,567.
4	Net assets or fund balances at beginning of year (must equal Part X, line 33, column (A))	4	932,681.
5	Net unrealized gains (losses) on investments	5	
6	Donated services and use of facilities	6	
7	Investment expenses	7	
8	Prior period adjustments	8	
9	Other changes in net assets or fund balances (explain in Schedule O)	9	0.
10	Net assets or fund balances at end of year. Combine lines 3 through 9 (must equal Part X, line 33, column (B))	10	2,476,248.

**Part XII Financial Statements and Reporting**

Check if Schedule O contains a response or note to any line in this Part XII

	Yes	No
1 Accounting method used to prepare the Form 990: <input type="checkbox"/> Cash <input checked="" type="checkbox"/> Accrual <input type="checkbox"/> Other _____ If the organization changed its method of accounting from a prior year or checked "Other," explain in Schedule O.		
2a Were the organization's financial statements compiled or reviewed by an independent accountant? If "Yes," check a box below to indicate whether the financial statements for the year were compiled or reviewed on a separate basis, consolidated basis, or both: <input checked="" type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separate basis	X	
b Were the organization's financial statements audited by an independent accountant? If "Yes," check a box below to indicate whether the financial statements for the year were audited on a separate basis, consolidated basis, or both: <input type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separate basis		X
c If "Yes" to line 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant? If the organization changed either its oversight process or selection process during the tax year, explain in Schedule O.	X	
3a As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Single Audit Act and OMB Circular A-133?		X
b If "Yes," did the organization undergo the required audit or audits? If the organization did not undergo the required audit or audits, explain why in Schedule O and describe any steps taken to undergo such audits		

**SCHEDULE A**  
**(Form 990 or 990-EZ)**

Department of the Treasury  
Internal Revenue Service

**Public Charity Status and Public Support**

Complete if the organization is a section 501(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.  
▶ Attach to Form 990 or Form 990-EZ.

▶ Information about Schedule A (Form 990 or 990-EZ) and its instructions is at [www.irs.gov/form990](http://www.irs.gov/form990).

OMB No. 1545-0047

**2013**

Open to Public Inspection

Name of the organization **OGDEN MUSEUM OF SOUTHERN ART, INC.** Employer identification number **72-1479496**

**Part I Reason for Public Charity Status** (All organizations must complete this part.) See instructions.

The organization is not a private foundation because it is: (For lines 1 through 11, check only one box.)

- 1  A church, convention of churches, or association of churches described in section 170(b)(1)(A)(i).
- 2  A school described in section 170(b)(1)(A)(ii). (Attach Schedule E.)
- 3  A hospital or a cooperative hospital service organization described in section 170(b)(1)(A)(iii).
- 4  A medical research organization operated in conjunction with a hospital described in section 170(b)(1)(A)(iii). Enter the hospital's name, city, and state: \_\_\_\_\_
- 5  An organization operated for the benefit of a college or university owned or operated by a governmental unit described in section 170(b)(1)(A)(iv). (Complete Part II.)
- 6  A federal, state, or local government or governmental unit described in section 170(b)(1)(A)(v).
- 7  An organization that normally receives a substantial part of its support from a governmental unit or from the general public described in section 170(b)(1)(A)(vi). (Complete Part II.)
- 8  A community trust described in section 170(b)(1)(A)(vi). (Complete Part II.)
- 9  An organization that normally receives: (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions - subject to certain exceptions, and (2) no more than 33 1/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See section 509(a)(2). (Complete Part III.)
- 10  An organization organized and operated exclusively to test for public safety. See section 509(a)(4).
- 11  An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes of one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2). See section 509(a)(3). Check the box that describes the type of supporting organization and complete lines 11e through 11h.
  - a  Type I      b  Type II      c  Type III - Functionally integrated      d  Type III - Non-functionally integrated
- e  By checking this box, I certify that the organization is not controlled directly or indirectly by one or more disqualified persons other than foundation managers and other than one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2).
- f If the organization received a written determination from the IRS that it is a Type I, Type II, or Type III supporting organization, check this box
- g Since August 17, 2006, has the organization accepted any gift or contribution from any of the following persons?
 

	Yes	No
(i) A person who directly or indirectly controls, either alone or together with persons described in (ii) and (iii) below, the governing body of the supported organization? _____	<input type="checkbox"/>	<input type="checkbox"/>
(ii) A family member of a person described in (i) above? _____	<input type="checkbox"/>	<input type="checkbox"/>
(iii) A 35% controlled entity of a person described in (i) or (ii) above? _____	<input type="checkbox"/>	<input type="checkbox"/>
- h Provide the following information about the supported organization(s).

(i) Name of supported organization	(ii) EIN	(iii) Type of organization (described on lines 1-9 above or IRC section (see instructions))	(iv) Is the organization in col. (i) listed in your governing document?		(v) Did you notify the organization in col. (i) of your support?		(vi) Is the organization in col. (i) organized in the U.S.?		(vii) Amount of monetary support
			Yes	No	Yes	No	Yes	No	
<b>Total</b>									

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990 or 990-EZ.

Schedule A (Form 990 or 990-EZ) 2013

**Part II Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)**

(Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part II. If the organization fails to qualify under the tests listed below, please complete Part III.)

**Section A. Public Support**

Calendar year (or fiscal year beginning in) ▶	(a) 2009	(b) 2010	(c) 2011	(d) 2012	(e) 2013	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")	974,261.	864,748.	1,953,003.	1,026,251.	2,019,087.	6,837,350.
2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
3 The value of services or facilities furnished by a governmental unit to the organization without charge						
4 Total. Add lines 1 through 3	974,261.	864,748.	1,953,003.	1,026,251.	2,019,087.	6,837,350.
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)						2,418,577.
6 Public support. Subtract line 5 from line 4						4,358,773.

**Section B. Total Support**

Calendar year (or fiscal year beginning in) ▶	(a) 2009	(b) 2010	(c) 2011	(d) 2012	(e) 2013	(f) Total
7 Amounts from line 4	974,261.	864,748.	1,953,003.	1,026,251.	2,019,087.	6,837,350.
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources	4,996.	30,986.	63,815.	72,432.	191,953.	364,182.
9 Net income from unrelated business activities, whether or not the business is regularly carried on	-5,326.	23,700.	12,441.	51,822.	3,149.	85,786.
10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV.)	38,123.	53,061.	6,226.	40,543.	24,181.	162,134.
11 Total support. Add lines 7 through 10						7,449,452.
12 Gross receipts from related activities, etc. (see instructions)					12	4,682,076.

13 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here

**Section C. Computation of Public Support Percentage**

14 Public support percentage for 2013 (line 6, column (f) divided by line 11, column (f))	14	58.51 %
15 Public support percentage from 2012 Schedule A, Part II, line 14	15	56.98 %

16a 33 1/3% support test - 2013. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization

b 33 1/3% support test - 2012. If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization

17a 10% -facts-and-circumstances test - 2013. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here. Explain in Part IV how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization

b 10% -facts-and-circumstances test - 2012. If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here. Explain in Part IV how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization

18 Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions

**Part III Support Schedule for Organizations Described in Section 509(a)(2)**

(Complete only if you checked the box on line 9 of Part I or if the organization failed to qualify under Part II. If the organization fails to qualify under the tests listed below, please complete Part II.)

**Section A. Public Support**

Calendar year (or fiscal year beginning in) ▶	(a) 2009	(b) 2010	(c) 2011	(d) 2012	(e) 2013	(f) Total
<b>1</b> Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")						
<b>2</b> Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization's tax-exempt purpose						
<b>3</b> Gross receipts from activities that are not an unrelated trade or business under section 513						
<b>4</b> Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
<b>5</b> The value of services or facilities furnished by a governmental unit to the organization without charge						
<b>6 Total.</b> Add lines 1 through 5						
<b>7a</b> Amounts included on lines 1, 2, and 3 received from disqualified persons						
<b>7b</b> Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of \$5,000 or 1% of the amount on line 13 for the year						
<b>8</b> Add lines 7a and 7b						
<b>9 Public support.</b> (Report on line 9.)						

**Section B. Total Support**

Calendar year (or fiscal year beginning in) ▶	(a) 2009	(b) 2010	(c) 2011	(d) 2012	(e) 2013	(f) Total
<b>9</b> Amounts from line 6						
<b>10a</b> Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources						
<b>b</b> Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						
<b>c</b> Add lines 10a and 10b						
<b>11</b> Net income from unrelated business activities not included in line 10b, whether or not the business is regularly carried on						
<b>12</b> Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV.)						
<b>13 Total support.</b> (Add lines 9, 10c, 11, and 12.)						

**14 First five years.** If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here.

**Section C. Computation of Public Support Percentage**

<b>15</b> Public support percentage for 2013 (line 8, column (f) divided by line 13, column (f))	<b>15</b>	%
<b>16</b> Public support percentage from 2012 Schedule A, Part III, line 15	<b>16</b>	%

**Section D. Computation of Investment Income Percentage**

<b>17</b> Investment income percentage for 2013 (line 10c, column (f) divided by line 13, column (f))	<b>17</b>	%
<b>18</b> Investment income percentage from 2012 Schedule A, Part III, line 17	<b>18</b>	%

**19a 33 1/3% support tests - 2013.** If the organization did not check the box on line 14, and line 15 is more than 33 1/3%, and line 17 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization.

**b 33 1/3% support tests - 2012.** If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3%, and line 18 is not more than 33 1/3%, check this box and stop here. The organization qualifies as a publicly supported organization.

**20 Private foundation.** If the organization did not check a box on line 14, 19a, or 19b, check this box and see instructions.





**Schedule B**  
(Form 990, 990-EZ,  
or 990-PF)

Department of the Treasury  
Internal Revenue Service

**Schedule of Contributors**

▶ Attach to Form 990, Form 990-EZ, or Form 990-PF.  
▶ Information about Schedule B (Form 990, 990-EZ, or 990-PF) and  
its instructions is at [www.irs.gov/form990](http://www.irs.gov/form990).

OMB No. 1545-0047

**2013**

Name of the organization

OGDEN MUSEUM OF SOUTHERN ART, INC.

Employer identification number

72-1479496

Organization type (check one):

Filers of:

Form 990 or 990-EZ

501(c)( 3 ) (enter number) organization

4947(a)(1) nonexempt charitable trust **not** treated as a private foundation

527 political organization

Form 990-PF

501(c)(3) exempt private foundation

4947(a)(1) nonexempt charitable trust treated as a private foundation

501(c)(3) taxable private foundation

Check if your organization is covered by the **General Rule** or a **Special Rule**.

**Note.** Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See instructions.

**General Rule**

For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, \$5,000 or more (in money or property) from any one contributor. Complete Parts I and II.

**Special Rules**

For a section 501(c)(3) organization filing Form 990 or 990-EZ that met the 33 1/3% support test of the regulations under sections 509(a)(1) and 170(b)(1)(A)(v) and received from any one contributor, during the year, a contribution of the greater of (1) \$5,000 or (2) 2% of the amount on (i) Form 990, Part VII, line 1h, or (ii) Form 990-EZ, line 1. Complete Parts I and II.

For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ that received from any one contributor, during the year, total contributions of more than \$1,000 for use exclusively for religious, charitable, scientific, literary, or educational purposes, or the prevention of cruelty to children or animals. Complete Parts I, II, and III.

For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ that received from any one contributor, during the year, contributions for use exclusively for religious, charitable, etc., purposes, but these contributions did not total to more than \$1,000. If this box is checked, enter here the total contributions that were received during the year for an exclusively religious, charitable, etc., purpose. Do not complete any of the parts unless the **General Rule** applies to this organization because it received nonexclusively religious, charitable, etc., contributions of \$5,000 or more during the year ..... ▶ \$ \_\_\_\_\_

**Caution.** An organization that is not covered by the General Rule and/or the Special Rules does not file Schedule B (Form 990, 990-EZ, or 990-PF), but it **must** answer "No" on Part IV, line 2, of its Form 990; or check the box on line H of its Form 990-EZ or on its Form 990-PF, Part I, line 2, to certify that it does not meet the filing requirements of Schedule B (Form 990, 990-EZ, or 990-PF).

LHA For Paperwork Reduction Act Notice, see the Instructions for Form 990, 990-EZ, or 990-PF. Schedule B (Form 990, 990-EZ, or 990-PF) (2013)

Name of organization <b>OGDEN MUSEUM OF SOUTHERN ART, INC.</b>	Employer identification number <b>72-1479496</b>
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**Part I Contributors** (see instructions). Use duplicate copies of Part I if additional space is needed.

(a) No.	(b) Name, address, and ZIP + 4	(c) Total contributions	(d) Type of contribution
1	GOLDRING FAMILY FOUNDATION P.O. BOX 53333 NEW ORLEANS, LA 70153-3333	\$ 141,500.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
2	THE HELIS FOUNDATION 228 SAINT CHARLES AVE, STE. 912 NEW ORLEANS, LA 70130-2601	\$ 250,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
3	FRAN AND GEORGE VILLERE 9 AUDUBON PLACE NEW ORLEANS, LA 70118	\$ 250,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)
4	WILLIE BIRCH AND ARTHUR ROGER GALLERY 432 JULIA ST NEW ORLEANS, LA 70130	\$ 175,000.	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input checked="" type="checkbox"/> (Complete Part II for noncash contributions.)
5	PETER ROGERS 1000 TOULOUSE ST NEW ORLEANS, LA 70112	\$ 452,476.	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input checked="" type="checkbox"/> (Complete Part II for noncash contributions.)
		\$	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II for noncash contributions.)

Name of organization <b>OGDEN MUSEUM OF SOUTHERN ART, INC.</b>	Employer identification number <b>72-1479496</b>
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**Part II Noncash Property** (see instructions). Use duplicate copies of Part II if additional space is needed.

(a) No. from Part I	(b) Description of noncash property given	(c) FMV (or estimate) (see instructions)	(d) Date received
4	PAINTING - "THE WEDDING" BY WILLIE BIRCH. PAINTED IN 2005.	\$ 175,000.	08/20/13
5	57 BLACKGLAMA PHOTOGRAPHS 1968-1992 BY R. AVEDON, B. KING, B. LACOMBE, F. SCAVULLO AND J. SEIP.	\$ 452,476.	08/21/13
		\$ _____	_____
		\$ _____	_____
		\$ _____	_____
		\$ _____	_____

Name of organization <b>OGDEN MUSEUM OF SOUTHERN ART, INC.</b>	Employer identification number <b>72-1479496</b>
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**Part III** Exclusively religious, charitable, etc., individual contributions to section 501(c)(7), (8), or (10) organizations that total more than \$1,000 for the year. Complete columns (a) through (e) and the following line entry. For organizations completing Part III, enter the total of exclusively religious, charitable, etc., contributions of \$1,000 or less for the year. (See the instructions.) **5**  
 Use duplicate copies of Part III if additional space is needed.

(a) No. from Part I	(b) Purpose of gift	(c) Use of gift	(d) Description of how gift is held
(e) Transfer of gift			
Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee	

(a) No. from Part I	(b) Purpose of gift	(c) Use of gift	(d) Description of how gift is held
(e) Transfer of gift			
Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee	

(a) No. from Part I	(b) Purpose of gift	(c) Use of gift	(d) Description of how gift is held
(e) Transfer of gift			
Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee	

(a) No. from Part I	(b) Purpose of gift	(c) Use of gift	(d) Description of how gift is held
(e) Transfer of gift			
Transferee's name, address, and ZIP + 4		Relationship of transferor to transferee	

**SCHEDULE D**  
(Form 990)

Department of the Treasury  
Internal Revenue Service

**Supplemental Financial Statements**

▶ Complete if the organization answered "Yes," to Form 990, Part IV, line 8, 7, 8, 9, 10, 11a, 11b, 11c, 11d, 11e, 11f, 12a, or 12b.  
▶ Attach to Form 990.

▶ Information about Schedule D (Form 990) and its instructions is at [www.irs.gov/form990](http://www.irs.gov/form990)

OMB No. 1545-0047

**2013**

Open to Public Inspection

Name of the organization **OGDEN MUSEUM OF SOUTHERN ART, INC.** Employer identification number **72-1479496**

**Part I Organizations Maintaining Donor Advised Funds or Other Similar Funds or Accounts.** Complete if the organization answered "Yes" to Form 990, Part IV, line 6.

	(a) Donor advised funds	(b) Funds and other accounts
1 Total number at end of year		
2 Aggregate contributions to (during year)		
3 Aggregate grants from (during year)		
4 Aggregate value at end of year		
5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control? <input type="checkbox"/> Yes <input type="checkbox"/> No		
6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit? <input type="checkbox"/> Yes <input type="checkbox"/> No		

**Part II Conservation Easements.** Complete if the organization answered "Yes" to Form 990, Part IV, line 7.

1 Purpose(s) of conservation easements held by the organization (check all that apply).

<input type="checkbox"/> Preservation of land for public use (e.g., recreation or education)	<input type="checkbox"/> Preservation of an historically important land area
<input type="checkbox"/> Protection of natural habitat	<input type="checkbox"/> Preservation of a certified historic structure
<input type="checkbox"/> Preservation of open space	

2 Complete lines 2a through 2d if the organization held a qualified conservation contribution in the form of a conservation easement on the last day of the tax year.

	Held at the End of the Tax Year
a Total number of conservation easements	2a
b Total acreage restricted by conservation easements	2b
c Number of conservation easements on a certified historic structure included in (a)	2c
d Number of conservation easements included in (c) acquired after 8/17/06, and not on a historic structure listed in the National Register	2d

3 Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the tax year ▶ \_\_\_\_\_

4 Number of states where property subject to conservation easement is located ▶ \_\_\_\_\_

5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds?  Yes  No

6 Staff and volunteer hours devoted to monitoring, inspecting, and enforcing conservation easements during the year ▶ \_\_\_\_\_

7 Amount of expenses incurred in monitoring, inspecting, and enforcing conservation easements during the year ▶ \$ \_\_\_\_\_

8 Does each conservation easement reported on line 2(c) above satisfy the requirements of section 170(h)(4)(B)(i) and section 170(h)(4)(B)(ii)?  Yes  No

9 In Part XIII, describe how the organization reports conservation easements in its revenue and expense statement, and balance sheet, and include, if applicable, the text of the footnote to the organization's financial statements that describes the organization's accounting for conservation easements.

**Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets.**

Complete if the organization answered "Yes" to Form 990, Part IV, line 8.

1a If the organization elected, as permitted under SFAS 116 (ASC 958), not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide, in Part XIII, the text of the footnote to its financial statements that describes these items.

b If the organization elected, as permitted under SFAS 116 (ASC 958), to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide the following amounts relating to these items:

(i) Revenues included in Form 990, Part VIII, line 1	▶ \$	<u>835,920.</u>
(ii) Assets included in Form 990, Part X	▶ \$	<u>1,715,863.</u>

2 If the organization received or held works of art, historical treasures, or other similar assets for financial gain, provide the following amounts required to be reported under SFAS 116 (ASC 958) relating to these items:

a Revenues included in Form 990, Part VIII, line 1	▶ \$	_____
b Assets included in Form 990, Part X	▶ \$	_____

**Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets** (continued)

- 3 Using the organization's acquisition, accession, and other records, check any of the following that are a significant use of its collection items (check all that apply):
- a  Public exhibition
  - b  Scholarly research
  - c  Preservation for future generations
  - d  Loan or exchange programs
  - e  Other \_\_\_\_\_
- 4 Provide a description of the organization's collections and explain how they further the organization's exempt purpose in Part XIII.
- 5 During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection?  Yes  No

**Part IV Escrow and Custodial Arrangements.** Complete if the organization answered "Yes" to Form 990, Part IV, line 9, or reported an amount on Form 990, Part X, line 21.

- 1a Is the organization an agent, trustee, custodian or other intermediary for contributions or other assets not included on Form 990, Part X?  Yes  No
- b If "Yes," explain the arrangement in Part XIII and complete the following table:
- |                                 | Amount |
|---------------------------------|--------|
| c Beginning balance             | 1c     |
| d Additions during the year     | 1d     |
| e Distributions during the year | 1e     |
| f Ending balance                | 1f     |
- 2a Did the organization include an amount on Form 990, Part X, line 21?  Yes  No
- b If "Yes," explain the arrangement in Part XIII. Check here if the explanation has been provided in Part XIII:

**Part V Endowment Funds.** Complete if the organization answered "Yes" to Form 990, Part IV, line 10.

	(a) Current year	(b) Prior year	(c) Two years back	(d) Three years back	(e) Four years back
1a Beginning of year balance	0.				
b Contributions	312,000.				
c Net investment earnings, gains, and losses					
d Grants or scholarships					
e Other expenditures for facilities and programs					
f Administrative expenses					
g End of year balance	312,000.				

2 Provide the estimated percentage of the current year end balance (line 1g, column (a)) held as:

- a Board designated or quasi-endowment  \_\_\_\_\_ %
- b Permanent endowment  100.00 %
- c Temporarily restricted endowment  \_\_\_\_\_ %

The percentages in lines 2a, 2b, and 2c should equal 100%.

3a Are there endowment funds not in the possession of the organization that are held and administered for the organization by:

	Yes	No
(i) unrelated organizations	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(ii) related organizations	<input type="checkbox"/>	<input checked="" type="checkbox"/>

b If "Yes" to 3a(i), are the related organizations listed as required on Schedule R?

4 Describe in Part XIII the intended uses of the organization's endowment funds.

**Part VI Land, Buildings, and Equipment.**

Complete if the organization answered "Yes" to Form 990, Part IV, line 11a. See Form 990, Part X, line 10.

Description of property	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Accumulated depreciation	(d) Book value
1a Land				
b Buildings				
c Leasehold improvements		1,087,775.	246,246.	841,529.
d Equipment		450,089.	445,489.	4,600.
e Other				
<b>Total.</b> Add lines 1a through 1e. (Column (d) must equal Form 990, Part X, column (B), line 10(c).)				846,129.

**Part VII Investments - Other Securities.**

Complete if the organization answered "Yes" to Form 990, Part IV, line 11b. See Form 990, Part X, line 12.

(a) Description of security or category (including name of security)	(b) Book value	(c) Method of valuation: Cost or end-of-year market value
(1) Financial derivatives		
(2) Closely-held equity interests		
(3) Other		
(A)		
(B)		
(C)		
(D)		
(E)		
(F)		
(G)		
(H)		
<b>Total.</b> (Col. (b) must equal Form 990, Part X, col. (B) line 12.)		

**Part VIII Investments - Program Related.**

Complete if the organization answered "Yes" to Form 990, Part IV, line 11c. See Form 990, Part X, line 13.

(a) Description of investment	(b) Book value	(c) Method of valuation: Cost or end-of-year market value
(1)		
(2)		
(3)		
(4)		
(5)		
(6)		
(7)		
(8)		
(9)		
<b>Total.</b> (Col. (b) must equal Form 990, Part X, col. (B) line 13.)		

**Part IX Other Assets.**

Complete if the organization answered "Yes" to Form 990, Part IV, line 11d. See Form 990, Part X, line 15.

(a) Description	(b) Book value
(1) ART WORK / ARTIFACTS	1,715,863.
(2) DEPOSITS	3,700.
(3)	
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
<b>Total.</b> (Column (b) must equal Form 990, Part X, col. (B) line 15.)	1,719,563.

**Part X Other Liabilities.**

Complete if the organization answered "Yes" to Form 990, Part IV, line 11e or 11f. See Form 990, Part X, line 25.

1. (a) Description of liability	(b) Book value
(1) Federal income taxes	
(2) CONSTRUCTION SOUTH PAYABLE	500,632.
(3) SALES TAX PAYABLE	2,763.
(4)	
(5)	
(6)	
(7)	
(8)	
(9)	
<b>Total.</b> (Column (b) must equal Form 990, Part X, col. (B) line 25.)	503,395.

2. Liability for uncertain tax positions. In Part XIII, provide the text of the footnote to the organization's financial statements that reports the organization's liability for uncertain tax positions under FIN 48 (ASC 740). Check here if the text of the footnote has been provided in Part XIII



**Part XI Reconciliation of Revenue per Audited Financial Statements With Revenue per Return.**

Complete if the organization answered "Yes" to Form 990, Part IV, line 12a.

1	Total revenue, gains, and other support per audited financial statements		1	
2	Amounts included on line 1 but not on Form 990, Part VII, line 12:			
a	Net unrealized gains on investments	2a		
b	Donated services and use of facilities	2b		
c	Recoveries of prior year grants	2c		
d	Other (Describe in Part XIII.)	2d		
e	Add lines 2a through 2d		2e	
3	Subtract line 2e from line 1		3	
4	Amounts included on Form 990, Part VII, line 12, but not on line 1:			
a	Investment expenses not included on Form 990, Part VII, line 7b	4a		
b	Other (Describe in Part XIII.)	4b		
c	Add lines 4a and 4b		4c	
5	Total revenue. Add lines 3 and 4c. (This must equal Form 990, Part I, line 12.)		5	

**Part XII Reconciliation of Expenses per Audited Financial Statements With Expenses per Return.**

Complete if the organization answered "Yes" to Form 990, Part IV, line 12a.

1	Total expenses and losses per audited financial statements		1	
2	Amounts included on line 1 but not on Form 990, Part IX, line 25:			
a	Donated services and use of facilities	2a		
b	Prior year adjustments	2b		
c	Other losses	2c		
d	Other (Describe in Part XIII.)	2d		
e	Add lines 2a through 2d		2e	
3	Subtract line 2e from line 1		3	
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:			
a	Investment expenses not included on Form 990, Part VII, line 7b	4a		
b	Other (Describe in Part XIII.)	4b		
c	Add lines 4a and 4b		4c	
5	Total expenses. Add lines 3 and 4c. (This must equal Form 990, Part I, line 18.)		5	

**Part XIII Supplemental Information.**

Provide the descriptions required for Part II, lines 3, 5, and 9; Part III, lines 1a and 4; Part IV, lines 1b and 2b; Part V, line 4; Part X, line 2; Part XI, lines 2d and 4b; and Part XII, lines 2d and 4b. Also complete this part to provide any additional information.

**PART III, LINE 4:**

EXPLANATION: THE MUSEUM'S HOLDINGS INCLUDE SOUTHERN ARTWORKS FROM WASHINGTON, D.C. AND 15 SOUTHERN STATES SPANNING THE 18TH-21ST CENTURIES, AND INCLUDE PAINTINGS, PRINTS, WATERCOLORS, PHOTOGRAPHS, CERAMICS, SCULPTURE, CRAFTS AND DESIGN.

**PART V, LINE 4:**

EXPLANATION: THE ENDOWMENT FUNDS SUPPORT THE OPERATIONAL BUDGET OF THE OGDEN MUSEUM OF SOUTHERN ART.



**SCHEDULE G**  
**(Form 990 or 990-EZ)**

**Supplemental Information Regarding Fundraising or Gaming Activities**

OMB No. 1545-0047

**2013**

Department of the Treasury  
Internal Revenue Service

Complete if the organization answered "Yes" to Form 990, Part IV, lines 17, 18, or 19, or if the organization entered more than \$15,000 on Form 990-EZ, line 6a.

▶ Attach to Form 990 or Form 990-EZ.

**Open To Public Inspection**

▶ Information about Schedule G (Form 990 or 990-EZ) and its instructions is at [www.irs.gov/form990](http://www.irs.gov/form990).

Name of the organization

**OGDEN MUSEUM OF SOUTHERN ART, INC.**

Employer identification number

**72-1479496**

**Part I**

**Fundraising Activities.** Complete if the organization answered "Yes" to Form 990, Part IV, line 17. Form 990-EZ filers are not required to complete this part.

- 1 Indicate whether the organization raised funds through any of the following activities. Check all that apply.
- a  Mail solicitations
  - b  Internet and email solicitations
  - c  Phone solicitations
  - d  In-person solicitations
  - e  Solicitation of non-government grants
  - f  Solicitation of government grants
  - g  Special fundraising events
- 2 a Did the organization have a written or oral agreement with any individual (including officers, directors, trustees or key employees listed in Form 990, Part VII) or entity in connection with professional fundraising services?  Yes  No
- b If "Yes," list the ten highest paid individuals or entities (fundraisers) pursuant to agreements under which the fundraiser is to be compensated at least \$5,000 by the organization.

(i) Name and address of individual or entity (fundraiser)	(ii) Activity	(iii) Did fundraiser have custody or control of contributions?		(iv) Gross receipts from activity	(v) Amount paid to (or retained by) fundraiser listed in col. (i)	(vi) Amount paid to (or retained by) organization
		Yes	No			
<b>Total</b> ▶						

3 List all states in which the organization is registered or licensed to solicit contributions or has been notified it is exempt from registration or licensing.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Part II Fundraising Events.** Complete if the organization answered "Yes" to Form 990, Part IV, line 18, or reported more than \$15,000 of fundraising event contributions and gross income on Form 990-EZ, lines 1 and 6b. List events with gross receipts greater than \$5,000.

		(a) Event #1	(b) Event #2	(c) Other events	(d) Total events
		ANNUAL GALA		2	(add col. (a) through col. (c))
		(event type)	(event type)	(total number)	
Revenue	1	Gross receipts	658,485.	71,070.	729,555.
	2	Less: Contributions	57,750.		57,750.
	3	Gross income (line 1 minus line 2)	600,735.	71,070.	671,805.
Direct Expenses	4	Cash prizes			
	5	Noncash prizes	39,375.		39,375.
	6	Rent/facility costs	79,364.		79,364.
	7	Food and beverages	16,517.		16,517.
	8	Entertainment	25,672.		25,672.
	9	Other direct expenses	29,538.	8,559.	38,097.
	10	Direct expense summary. Add lines 4 through 9 in column (d)			199,025.
11	Net income summary. Subtract line 10 from line 3, column (d)			472,780.	

**Part III Gaming.** Complete if the organization answered "Yes" to Form 990, Part IV, line 19, or reported more than \$15,000 on Form 990-EZ, line 6a.

		(a) Bingo	(b) Pull tabs/instant bingo/progressive bingo	(c) Other gaming	(d) Total gaming (add col. (a) through col. (c))
Revenue	1	Gross revenue			
Direct Expenses	2	Cash prizes			
	3	Noncash prizes			
	4	Rent/facility costs			
	5	Other direct expenses			
	6	Volunteer labor	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No
	7	Direct expense summary. Add lines 2 through 5 in column (d)			
	8	Net gaming income summary. Subtract line 7 from line 1, column (d)			

9 Enter the state(s) in which the organization operates gaming activities: \_\_\_\_\_  
 a Is the organization licensed to operate gaming activities in each of these states?  Yes  No  
 b If "No," explain: \_\_\_\_\_  
 \_\_\_\_\_  
 10a Were any of the organization's gaming licenses revoked, suspended or terminated during the tax year?  Yes  No  
 b If "Yes," explain: \_\_\_\_\_  
 \_\_\_\_\_

**11** Does the organization operate gaming activities with nonmembers?  Yes  No

**12** Is the organization a grantor, beneficiary or trustee of a trust or a member of a partnership or other entity formed to administer charitable gaming?  Yes  No

**13** Indicate the percentage of gaming activity operated in:

<b>a</b> The organization's facility	<b>13a</b>	%
<b>b</b> An outside facility	<b>13b</b>	%

**14** Enter the name and address of the person who prepares the organization's gaming/special events books and records:

Name ▶ \_\_\_\_\_

Address ▶ \_\_\_\_\_

**15a** Does the organization have a contract with a third party from whom the organization receives gaming revenue?  Yes  No

**b** If "Yes," enter the amount of gaming revenue received by the organization ▶ \$ \_\_\_\_\_ and the amount of gaming revenue retained by the third party ▶ \$ \_\_\_\_\_.

**c** If "Yes," enter name and address of the third party:

Name ▶ \_\_\_\_\_

Address ▶ \_\_\_\_\_

**16** Gaming manager information:

Name ▶ \_\_\_\_\_

Gaming manager compensation ▶ \$ \_\_\_\_\_

Description of services provided ▶ \_\_\_\_\_

Director/officer  Employee  Independent contractor

**17** Mandatory distributions:

**a** Is the organization required under state law to make charitable distributions from the gaming proceeds to retain the state gaming license?  Yes  No

**b** Enter the amount of distributions required under state law to be distributed to other exempt organizations or spent in the organization's own exempt activities during the tax year ▶ \$ \_\_\_\_\_

**Part IV** **Supplemental Information.** Provide the explanations required by Part I, line 2b, columns (ii) and (v), and Part III, lines 9, 9b, 10b, 15b, 15c, 16, and 17b, as applicable. Also complete this part to provide any additional information (see instructions).

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**SCHEDULE M  
(Form 990)**

**Noncash Contributions**

OMB No. 1545-0047

**2013**

Open to Public Inspection

Department of the Treasury  
Internal Revenue Service

- ▶ Complete if the organizations answered "Yes" on Form 990, Part IV, lines 29 or 30.
- ▶ Attach to Form 990.
- ▶ Information about Schedule M (Form 990) and its instructions is at [www.irs.gov/form990](http://www.irs.gov/form990).

Name of the organization **OGDEN MUSEUM OF SOUTHERN ART, INC.** Employer identification number **72-1479496**

Part I		Types of Property				
		(a) Check if applicable	(b) Number of contributions or items contributed	(c) Noncash contribution amounts reported on Form 990, Part VIII, line 1g	(d) Method of determining noncash contribution amounts	
1	Art - Works of art	X	81	835,920.	FAIR MARKET VALUE	
2	Art - Historical treasures					
3	Art - Fractional interests					
4	Books and publications					
5	Clothing and household goods					
6	Cars and other vehicles	X	1	10,000.	FAIR MARKET VALUE	
7	Boats and planes					
8	Intellectual property					
9	Securities - Publicly traded					
10	Securities - Closely held stock					
11	Securities - Partnership, LLC, or trust interests					
12	Securities - Miscellaneous					
13	Qualified conservation contribution - Historic structures					
14	Qualified conservation contribution - Other					
15	Real estate - Residential					
16	Real estate - Commercial					
17	Real estate - Other					
18	Collectibles					
19	Food inventory					
20	Drugs and medical supplies					
21	Taxidermy					
22	Historical artifacts					
23	Scientific specimens					
24	Archaeological artifacts					
25	Other ( )					
26	Other ( )					
27	Other ( )					
28	Other ( )					
29	Number of Forms 8283 received by the organization during the tax year for contributions for which the organization completed Form 8283, Part IV, Donee Acknowledgement				29	0
30a	During the year, did the organization receive by contribution any property reported in Part I, lines 1 - 28, that it must hold for at least three years from the date of the initial contribution, and which is not required to be used for exempt purposes for the entire holding period?				30a	X
	b If "Yes," describe the arrangement in Part II.					
31	Does the organization have a gift acceptance policy that requires the review of any non-standard contributions?				31	X
32a	Does the organization hire or use third parties or related organizations to solicit, process, or sell noncash contributions?				32a	X
	b If "Yes," describe in Part II.					
33	If the organization did not report an amount in column (c) for a type of property for which column (a) is checked, describe in Part II.					

LHA For Paperwork Reduction Act Notice, see the instructions for Form 990.

Schedule M (Form 990) (2013)







**SCHEDULE O**  
**(Form 990 or 990-EZ)**

Department of the Treasury  
Internal Revenue Service

**Supplemental Information to Form 990 or 990-EZ**

Complete to provide information for responses to specific questions on  
Form 990 or 990-EZ or to provide any additional information.  
▶ Attach to Form 990 or 990-EZ.

▶ Information about Schedule O (Form 990 or 990-EZ) and its instructions is at [www.irs.gov/form990](http://www.irs.gov/form990).

OMB No. 1545-0047

**2013**

Open to Public  
Inspection

Name of the organization

OGDEN MUSEUM OF SOUTHERN ART, INC.

Employer identification number

72-1479496

FORM 990, PART I, LINE 1

EXPLANATION: TO BROADEN THE KNOWLEDGE, UNDERSTANDING AND APPRECIATION  
OF THE VISUAL ARTS AND CULTURE OF THE AMERICAN SOUTH.

FORM 990, PART III, LINE 1

EXPLANATION: THE MISSION OF THE OGDEN MUSEUM OF SOUTHERN ART,  
UNIVERSITY OF NEW ORLEANS, IS TO BROADEN THE KNOWLEDGE, UNDERSTANDING,  
AND APPRECIATION OF THE VISUAL ARTS AND CULTURE OF THE AMERICAN SOUTH  
THROUGH ITS PERMANENT COLLECTIONS, CHANGING EXHIBITIONS, EDUCATIONAL  
PROGRAMS, PUBLICATIONS, RESEARCH CENTER, AND ITS GOLDRING-WOLDENBERG  
INSTITUTE FOR THE ADVANCEMENT OF SOUTHERN ART AND CULTURE. TO THAT END,  
THE MUSEUM WILL COLLECT, CONSERVE, EXHIBIT, STUDY, AND INTERPRET THE  
ART, CRAFT AND DESIGN OF THE SOUTH WITHIN THE CONTEXT OF THE REGION'S  
HISTORY, CULTURE, MUSIC, LITERATURE, AND FOOD.

FORM 990, PART VI, SECTION B, LINE 11:

EXPLANATION: THE BOARD REVIEWS THE 990 BEFORE IT IS FILED.

FORM 990, PART VI, SECTION B, LINE 12C:

EXPLANATION: THE OGDEN MUSEUM REQUESTS THAT ALL BOARD MEMBERS SUBMIT ANY  
CONFLICTS OF INTEREST DURING THEIR TERM.

FORM 990, PART VI, SECTION B, LINE 15:

EXPLANATION: THE COMPENSATION FOR AN EXECUTIVE DIRECTOR IS DONE VIA A

LHA. For Paperwork Reduction Act Notice, see the Instructions for Form 990 or 990-EZ.

Schedule O (Form 990 or 990-EZ) (2013)

332211  
09-04-13

Name of the organization OGDEN MUSEUM OF SOUTHERN ART, INC.	Employer identification number 72-1479496
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SELECTION COMMITTEE AND VOTED UPON BY THE BOARD, WHICH IS RECORDED IN THE MINUTES.

FORM 990, PART VI, SECTION C, LINE 19:

EXPLANATION: THE ORGANIZATION MAKES ITEMS AVAILABLE TO THE PUBLIC THROUGH THE STATE OF LOUISIANA LEGISLATIVE AUDITOR'S OFFICE.

FORM 990, PART XII, LINE 2C

EXPLANATION: THE PROCESS HAS NOT CHANGED FROM YEAR TO YEAR.

**Exempt Organization Business Income Tax Return**  
(and proxy tax under section 6033(e))

For calendar year 2013 or other tax year beginning \_\_\_\_\_, and ending \_\_\_\_\_

**2013**

Department of the Treasury  
Internal Revenue Service

Information about Form 990-T and its instructions is available at [www.irs.gov/form990](http://www.irs.gov/form990).  
Do not enter SSN numbers on this form as it may be made public if your organization is a 501(c)(3).

Open to Public Inspection for 501(c)(3) Organizations Only

<b>A</b> <input type="checkbox"/> Check box if address changed  <b>B</b> Exempt under section <input checked="" type="checkbox"/> 501(c)(3) <input type="checkbox"/> 408(e) <input type="checkbox"/> 220(e) <input type="checkbox"/> 408A <input type="checkbox"/> 530(z) <input type="checkbox"/> 529(z)	Print or Type Name of organization ( <input type="checkbox"/> Check box if name changed and see instructions.) <b>OGDEN MUSEUM OF SOUTHERN ART, INC.</b> Number, street, and room or suite no. If a P.O. box, see instructions. <b>925 CAMP STREET</b> City or town, state or province, country, and ZIP or foreign postal code <b>NEW ORLEANS, LA 70130</b>	Employer identification number (Employer's trust, see instructions.) <b>72-1479496</b>
		Unrelated business activity codes (See instructions.) <b>722410 532000</b>

**C** Book value of all assets at end of year: **3,744,004.**

**F** Group exemption number (See instructions.)

**G** Check organization type:  501(c) corporation  501(c) trust  401(a) trust  Other trust

**H** Describe the organization's primary unrelated business activity: **SEE STATEMENT 1**

**I** During the tax year, was the corporation a subsidiary in an affiliated group or a parent-subsidiary controlled group?  Yes  No  
If "Yes," enter the name and identifying number of the parent corporation.

**J** The books are in care of: **STACEY GIBBONS** Telephone number: **504-539-9611**

Part I Unrelated Trade or Business Income		(A) Income	(B) Expenses	(C) Net
<b>1a</b> Gross receipts or sales	<b>79,663.</b>			
<b>b</b> Less returns and allowances		<b>1c 79,663.</b>		
<b>2</b> Cost of goods sold (Schedule A, line 7)		<b>2 26,201.</b>		
<b>3</b> Gross profit. Subtract line 2 from line 1c		<b>3 53,462.</b>		<b>53,462.</b>
<b>4a</b> Capital gain net income (attach Form 8049 and Schedule D)		<b>4a</b>		
<b>b</b> Net gain (loss) (Form 4797, Part II, line 17) (attach Form 4797)		<b>4b</b>		
<b>c</b> Capital loss deduction for trusts		<b>4c</b>		
<b>5</b> Income (loss) from partnerships and S corporations (attach statement)		<b>5</b>		
<b>6</b> Rent income (Schedule C)		<b>6 19,063.</b>		<b>19,063.</b>
<b>7</b> Unrelated debt-financed income (Schedule E)		<b>7</b>		
<b>8</b> Interest, annuities, royalties, and rents from controlled organizations (Sch. F)		<b>8</b>		
<b>9</b> Investment income of a section 501(c)(7), (9), or (17) organization (Schedule G)		<b>9</b>		
<b>10</b> Exploited exempt activity income (Schedule I)		<b>10</b>		
<b>11</b> Advertising income (Schedule J)		<b>11</b>		
<b>12</b> Other income (See instructions; attach schedule.)		<b>12</b>		
<b>13 Total.</b> Combine lines 3 through 12		<b>13 72,525.</b>		<b>72,525.</b>

Part II Deductions Not Taken Elsewhere (See instructions for limitations on deductions.)		(Except for contributions, deductions must be directly connected with the unrelated business income.)	
<b>14</b> Compensation of officers, directors, and trustees (Schedule K)		<b>14</b>	
<b>15</b> Salaries and wages		<b>15</b>	<b>37,673.</b>
<b>16</b> Repairs and maintenance		<b>16</b>	
<b>17</b> Bad debts		<b>17</b>	
<b>18</b> Interest (attach schedule)	<b>SEE STATEMENT 2</b>	<b>18</b>	<b>1,344.</b>
<b>19</b> Taxes and licenses		<b>19</b>	<b>2,979.</b>
<b>20</b> Charitable contributions (See instructions for limitation rules.)		<b>20</b>	
<b>21</b> Depreciation (attach Form 4562)		<b>21 2,593.</b>	
<b>22</b> Less depreciation claimed on Schedule A and elsewhere on return		<b>22a</b>	<b>2,593.</b>
<b>23</b> Depletion		<b>23</b>	
<b>24</b> Contributions to deferred compensation plans		<b>24</b>	
<b>25</b> Employee benefit programs		<b>25</b>	<b>2,102.</b>
<b>26</b> Excess exempt expenses (Schedule I)		<b>26</b>	
<b>27</b> Excess readership costs (Schedule J)		<b>27</b>	
<b>28</b> Other deductions (attach schedule)	<b>SEE STATEMENT 3</b>	<b>28</b>	<b>22,685.</b>
<b>29 Total deductions.</b> Add lines 14 through 28		<b>29</b>	<b>69,376.</b>
<b>30</b> Unrelated business taxable income before net operating loss deduction. Subtract line 29 from line 13		<b>30</b>	<b>3,149.</b>
<b>31</b> Net operating loss deduction (limited to the amount on line 30)		<b>31</b>	
<b>32</b> Unrelated business taxable income before specific deduction. Subtract line 31 from line 30		<b>32</b>	<b>3,149.</b>
<b>33</b> Specific deduction (Generally \$1,000, but see instructions for exceptions.)		<b>33</b>	<b>1,000.</b>
<b>34</b> Unrelated business taxable income. Subtract line 33 from line 32. If line 33 is greater than line 32, enter the smaller of zero or line 32		<b>34</b>	<b>2,149.</b>

Part III Tax Computation	
35 Organizations Taxable as Corporations. See instructions for tax computation. Controlled group members (sections 1561 and 1563) check here <input type="checkbox"/> See instructions and:	
a Enter your share of the \$50,000, \$25,000, and \$9,925,000 taxable income brackets (in that order): (1) \$ _____ (2) \$ _____ (3) \$ _____	
b Enter organization's share of: (1) Additional 5% tax (not more than \$11,750) \$ _____ (2) Additional 3% tax (not more than \$100,000) \$ _____	
c Income tax on the amount on line 34	35c 322.
36 Treats Taxable at Trust Rates. See instructions for tax computation. Income tax on the amount on line 34 from: <input type="checkbox"/> Tax rate schedule or <input type="checkbox"/> Schedule D (Form 1041)	
37 Proxy tax. See instructions	37
38 Alternative minimum tax	38
39 Total. Add lines 37 and 38 to line 35c or 36, whichever applies	39 322.

Part IV Tax and Payments	
40a Foreign tax credit (corporations attach Form 1118; trusts attach Form 1116)	40a
b Other credits (see instructions)	40b
c General business credit. Attach Form 3800	40c
d Credit for prior year minimum tax (attach Form 8801 or 8827)	40d
e Total credits. Add lines 40a through 40d	40e
41 Subtract line 40e from line 39	41 322.
42 Other taxes. Check if from: <input type="checkbox"/> Form 4255 <input type="checkbox"/> Form 8611 <input type="checkbox"/> Form 8607 <input type="checkbox"/> Form 8856 <input type="checkbox"/> Other (attach schedule)	42
43 Total tax. Add lines 41 and 42	43 322.
44a Payments: A 2012 overpayment credited to 2013	44a
b 2013 estimated tax payments	44b
c Tax deposited with Form 8858	44c
d Foreign organizations: Tax paid or withheld at source (see instructions)	44d
e Backup withholding (see instructions)	44e
f Credit for small employer health insurance premiums (Attach Form 8941)	44f
g Other credits and payments: <input type="checkbox"/> Form 2439 <input type="checkbox"/> Form 4136 <input type="checkbox"/> Other _____ Total	44g
45 Total payments. Add lines 44a through 44g	45
46 Estimated tax penalty (see instructions). Check if Form 2220 is attached <input type="checkbox"/>	46
47 Tax due. If line 45 is less than the total of lines 43 and 46, enter amount owed	47 322.
48 Overpayment. If line 45 is larger than the total of lines 43 and 46, enter amount overpaid	48
49 Enter the amount of line 48 you want: Credited to 2014 estimated tax <input type="checkbox"/> Refunded <input type="checkbox"/>	49

Part V Statements Regarding Certain Activities and Other Information (see instructions)	
1 At any time during the 2013 calendar year, did the organization have an interest in or a signature or other authority over a financial account (bank, securities, or other) in a foreign country? If YES, the organization may have to file Form TD F 90-22.1, Report of Foreign Bank and Financial Accounts. If YES, enter the name of the foreign country here _____	Yes No <input type="checkbox"/> <input checked="" type="checkbox"/>
2 During the tax year, did the organization receive a distribution from, or was it the grantor of, or transferor to, a foreign trust? If YES, see instructions for other forms the organization may have to file.	Yes No <input type="checkbox"/> <input checked="" type="checkbox"/>
3 Enter the amount of tax-exempt interest received or accrued during the tax year: \$ _____	Yes No <input type="checkbox"/> <input type="checkbox"/>

Schedule A - Cost of Goods Sold. Enter method of inventory valuation: <input checked="" type="checkbox"/> N/A	
1 Inventory at beginning of year	1 0.
2 Purchases	2 26,201.
3 Cost of labor	3
4a Additional section 263A costs (att. schedule)	4a
b Other costs (attach schedule)	4b
5 Total. Add lines 1 through 4b	5 26,201.
6 Inventory at end of year	6 0.
7 Cost of goods sold. Subtract line 6 from line 5. Enter here and in Part I, line 2	7 26,201.
8 Do the rules of section 263A (with respect to property produced or acquired for resale) apply to the organization?	Yes No <input type="checkbox"/> <input checked="" type="checkbox"/>

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

Sign Here	Signature of officer _____ Date _____	Title DIRECTOR	May the IRS discuss this return with the preparer shown below (see instructions)? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
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Paid Preparer Use Only	Print/Type preparer's name CLAUDE M. SILVERMAN, CPA	Preparer's signature	Date	Check <input type="checkbox"/> if self-employed	PTIN P00442624
	Firm's name <input checked="" type="checkbox"/> ERICKSEN, KRENTEL & LAPORTE, LLP			Firm's EIN <input checked="" type="checkbox"/> 72-0549733	
	Firm's address <input checked="" type="checkbox"/> 4227 CANAL STREET NEW ORLEANS, LA 70119			Phone no. 504-486-7275	

**Schedule C - Rent Income (From Real Property and Personal Property Leased With Real Property)** (see instructions)

1. Description of property

(1) RENTAL OF FACILITY
(2)
(3)
(4)

2. Rent received or accrued		3(a) Deductions directly connected with the income in columns 2(a) and 2(b) (attach schedule)
(a) From personal property (if the percentage of rent for personal property is more than 10% but not more than 50%)	(b) From real and personal property (if the percentage of rent for personal property exceeds 50% or if the rent is based on profit or income)	
(1)	19,063.	
(2)		
(3)		
(4)		
<b>Total</b>	<b>0.</b>	<b>Total 19,063.</b>
<b>(c) Total income.</b> Add totals of columns 2(a) and 2(b). Enter here and on page 1, Part I, line 6, column (A)		<b>(b) Total deductions.</b> Enter here and on page 1, Part I, line 6, column (B)
		<b>0.</b>

**Schedule E - Unrelated Debt-Financed Income** (see instructions)

1. Description of debt-financed property	2. Gross income from or allocable to debt-financed property	3. Deductions directly connected with or allocable to debt-financed property		
		(a) Straight line depreciation (attach schedule)	(b) Other deductions (attach schedule)	
(1)				
(2)				
(3)				
(4)				
4. Amount of average acquisition debt on or allocable to debt-financed property (attach schedule)	5. Average adjusted basis of or allocable to debt-financed property (attach schedule)	6. Column 4 divided by column 5	7. Gross income reportable (column 2 x column 6)	8. Allowable deductions (column 5 x total of columns 3(a) and 3(b))
(1)		%		
(2)		%		
(3)		%		
(4)		%		
<b>Totals</b>			0.	0.
<b>Total dividends received deductions included in column 8</b>			0.	

**Schedule F - Interest, Annuities, Royalties, and Rents From Controlled Organizations** (see instructions)

1. Name of controlled organization	2. Employer identification number	Exempt Controlled Organizations			6. Deductions directly connected with income in column 5
		3. Net unrelated income (loss) (see instructions)	4. Total of specified payments made	5. Part of column 4 that is included in the controlling organization's gross income	
(1)					
(2)					
(3)					
(4)					
Nonexempt Controlled Organizations					
7. Taxable income	8. Net unrelated income (loss) (see instructions)	9. Total of specified payments made	10. Part of column 9 that is included in the controlling organization's gross income	11. Deductions directly connected with income in column 10	
(1)					
(2)					
(3)					
(4)					
<b>Totals</b>			Add columns 5 and 10. Enter here and on page 1, Part I, line 6, column (A)	Add columns 6 and 11. Enter here and on page 1, Part I, line 6, column (B)	
			0.	0.	

**Schedule G - Investment Income of a Section 501(c)(7), (9), or (17) Organization**  
(see instructions)

1. Description of income	2. Amount of income	3. Deductions directly connected (attach schedule)	4. Set-asides (attach schedule)	5. Total deductions and set-asides (col. 3 plus col. 4)
(1)				
(2)				
(3)				
(4)				
<b>Totals</b>	<b>0.</b>			<b>0.</b>

**Schedule I - Exploited Exempt Activity Income, Other Than Advertising Income**  
(see instructions)

1. Description of exploited activity	2. Gross unrelated business income from trade or business	3. Expenses directly connected with production of unrelated business income	4. Net income (loss) from unrelated trade or business (column 2 minus column 3); if a gain, compute cols. 5 through 7.	5. Gross income from activity that is not unrelated business income	6. Expenses attributable to column 5	7. Excess exempt expenses (column 6 minus column 5, but not more than column 4)
(1)						
(2)						
(3)						
(4)						
<b>Totals</b>	<b>0.</b>	<b>0.</b>				<b>0.</b>

**Schedule J - Advertising Income** (see instructions)

**Part I - Income From Periodicals Reported on a Consolidated Basis**

1. Name of periodical	2. Gross advertising income	3. Direct advertising costs	4. Advertising gain or loss (col. 2 minus col. 3); if a gain, compute cols. 5 through 7.	5. Circulation income	6. Readership costs	7. Excess readership costs (column 6 minus column 5, but not more than column 4)
(1)						
(2)						
(3)						
(4)						
<b>Totals (carry to Part I, line (5))</b>	<b>0.</b>	<b>0.</b>				<b>0.</b>

**Part II - Income From Periodicals Reported on a Separate Basis** (For each periodical listed in Part II, fill in columns 2 through 7 on a line-by-line basis.)

1. Name of periodical	2. Gross advertising income	3. Direct advertising costs	4. Advertising gain or loss (col. 2 minus col. 3); if a gain, compute cols. 5 through 7.	5. Circulation income	6. Readership costs	7. Excess readership costs (column 6 minus column 5, but not more than column 4)
(1)						
(2)						
(3)						
(4)						
<b>Totals from Part I</b>	<b>0.</b>	<b>0.</b>				<b>0.</b>
<b>Totals, Part II (lines 1-5)</b>	<b>0.</b>	<b>0.</b>				<b>0.</b>

**Schedule K - Compensation of Officers, Directors, and Trustees** (see instructions)

1. Name	2. Title	3. Percent of time devoted to business	4. Compensation attributable to unrelated business
(1)		%	
(2)		%	
(3)		%	
(4)		%	
<b>Total. Enter here and on page 1, Part II, line 14</b>			<b>0.</b>

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FORM 990-T      DESCRIPTION OF ORGANIZATION'S PRIMARY UNRELATED BUSINESS ACTIVITY      STATEMENT 1

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ALCOHOL SALES AT VARIOUS MUSEUM EVENTS, SUCH AS OGDEN AFTER HOURS, WHICH ARE OPEN TO THE PUBLIC.  
 RENTING OF SPACE FOR PRIVATE PARTIES TO NON-MEMBERS.

TO FORM 990-T, PAGE 1

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FORM 990-T      INTEREST PAID      STATEMENT 2

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DESCRIPTION	AMOUNT
INTEREST	1,344.
TOTAL TO FORM 990-T, PAGE 1, LINE 18	1,344.

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FORM 990-T      OTHER DEDUCTIONS      STATEMENT 3

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DESCRIPTION	AMOUNT
GENERAL AND ADMINISTRATIVE	9,987.
FACILITY MAINTENANCE AND UTILITIES	5,209.
CONTRACT STAFF	2,551.
ADVERTISING AND PUBLICATIONS	4,496.
MEETINGS, TRAVEL AND ENTERTAINMENT	442.
TOTAL TO FORM 990-T, PAGE 1, LINE 28	22,685.

STATEMENT(S) 1, 2, 3

## **Vita**

Sara Beale was born and raised in Winter Haven, Florida. She attended Florida State University in 2008, completing a Bachelors of Arts in Art History in 2012. Sara moved to New Orleans to pursue her Master's of Arts at the University of New Orleans. She currently holds the position of Office Administrator at KID smART and plans on remaining in New Orleans after graduation.