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Report on an Arts Administration internship with the Ogden Museum of Southern Art

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**Report on an Arts Administration Internship
with
The Ogden Museum of Southern Art**

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

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

**by
Cynthia L. Saylor
B.A., University of California,
San Diego, California, 1990
December 1996**

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ABSTRACT

This internship report describes my experiences and impressions while working with The Ogden Museum of Southern Art (OMSA). The OMSA will be a museum devoted to the visual arts heritage of the American South. The museum is scheduled to open in 1998. At the time of my internship the OMSA was in the middle of a capital campaign to raise the necessary funds to house and endow the collection. My internship consisted of planning and implementing an educational program. The event introduced the new director to the various groups that are cooperating to make the OMSA a reality.

INTRODUCTION

The Ogden Museum of Southern Art

The Ogden Museum of Southern Art (OMSA) was initiated by the donation of over 600 works of Southern Art to the University of New Orleans Foundation (UNO) in December of 1994 by developer/entrepreneur Roger Houston Ogden. The gift includes paintings, watercolors, drawings, prints, ceramics, sculptures and photographs. The artworks range from colonial times to the present and the artists represented are African-Americans, Europeans, native Southerners, women artists, self-taught and folk artists. The collection demonstrates as only art can the diverse historical and cultural influences that Southerners have experienced throughout their history. The Ogden Museum of Southern Art can be a place where people interested in the visual artistic history of the South experience the diversity and range of this important and vital area of the United States. There is no doubt the Ogden Collection can serve as the seed to grow into a wonderful regional visual art museum. The challenge in the creation of this museum will be in the ability of a number of diverse public, private organizations and individuals coming together to cooperate in the formation of the Ogden Museum of Southern Art. The donation has already precipitated the forging of partnerships between Roger Houston Ogden, the University of New Orleans Foundation and

Patrick F. Taylor. These partnerships are based on extraordinary donations to the community, but they also bring the challenge of a variety of commitments and concerns to the UNO Foundation and The Ogden Museum of Southern Arts.

ROGER HOUSTON OGDEN AND THE OGDEN COLLECTION

Roger Houston Ogden assembled over three decades a comprehensive collection of Southern art. What began in 1966 as the purchase by a college student of a painting he liked has become a private collection that is recognized as the world's best collection of Southern art ever assembled. He sought works of art which had an aesthetic appeal and which were associated with the South. Two criteria guide the collection: a work must first of all have aesthetic merit, and secondly, it must relate in some important way to the South either through its creator or its content. ¹ The works of art can be associated with the South either by subject matter, the artist being a Southerner or living and creating in the South or by drawing inspiration from the South.

Roger Ogden has said about his collection: "Quite simply, the heart of the collection evolves from a sense of place... the American Southland and particularly Louisiana."²

¹ Randolph Delehanty, Art in the American South: Works from the Ogden Collection of Southern Art (Baton Rouge, LA,:Louisiana State University Press, 1996, Essay III, pg. 2

² The Ogden Collection: Two Centuries of Louisiana Art, (Southeastern Louisiana University, 1990), exhibition catalog, introduction

The collection adheres to the geographical definition of the American South used by the Center for the Study of Southern Culture at the University of Mississippi. They define the region as approximately one quarter of the lower forty-eight states stretching from Maryland to Texas, and from the Ohio River to the Gulf of Mexico. Including Maryland, the District of Columbia, Virginia, West Virginia, Kentucky, Tennessee, Arkansas, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas and Oklahoma. By defining his collection in terms of place and geography Roger Ogden gives it an indelible character and shape. It's relevance and importance can be attached to and structured by the people, history and culture of the American South. In choosing to structure his collection around a concept which is larger than his own personal taste Roger Ogden has fashioned a collection that by its very definition can speak to a larger audience. Unlike many private collections which are driven solely by an individual's taste the Ogden Collection derives its shape, form and meaning from a larger concept. This makes its transition from a private collection to a public museum not only possible but meaningful.

Historically most public art museums have their origins in private collections.

"There have always been two main reasons for a private individual to accumulate possessions: a love of the objects themselves and a satisfaction in the social prestige they confer." ³

Certainly the Ogden Collection is driven by a love of the objects created by artists in the American South. Roger Ogden as a private collector also derives social prestige from his collection and by the donation and creation of a museum that bears his name. Yet as an Arts Administrator I do view the ability of this collection to move from a meaningful private collection to a meaningful public museum which can serve a large public as a particularly easy transition.

By the early 1980's Roger Ogden understood that the private collection he was fashioning for himself had a larger context and meaning. His hiring of a curator of the collection and the creation of archives about the individual artworks and the artists laid the groundwork for the sharing of the collection with the public. Since then it has been featured and exhibited extensively throughout the American South in university art galleries, historical museums and art museums. Currently a selection open to the public resides in Baton Rouge at the Governors Mansion. Already the collection has fulfilled some of the goals all museums strive to reach: to exhibit, to study, to conserve.

³ Kenneth Hudson, Museums of Influence (Cambridge University Press, 1987), pg. 39

Roger Ogden's collection began as an art collection which focused on Louisiana, it expanded over time to include works which represented all areas of the South. As a private collection the emphasis on Louisiana art was not a conflict. But for OMSA it will be necessary to create a collection which is truly representative of the South as defined by the Center for the Study of Southern Culture at the University of Mississippi. The careful acquisition by OMSA of works which adhere to it's mission to be a museum which truly represents the entire South will be a challenge.

DONATION OF THE COLLECTION

Roger Ogden's donation of 600 of the most important works from his private collection is valued at \$13 million dollars. It is the single largest donation the University of New Orleans (UNO) Foundation has ever received. However the gift was given without an endowment and with the stipulation that the UNO Foundation raise the funds to appropriately house and endow the collection and to do so by 1998. This committed the Foundation to raising \$11 million dollars. The donation and acceptance of this restricted gift has put the UNO Foundation in the position of creating and maintaining a museum. The forging of a partnership between the University of New Orleans Foundation, Roger Ogden and the transfer of the Patrick F. Taylor properties at Lee Circle laid the groundwork for the creation of the UNO Center for The Arts at Lee Circle.

The transformation of a private individual collection into a public art museum raises a myriad of issues and challenges. The commitment of the UNO Foundation to not only raise the necessary funds, but to find solutions and structures for creating and running an art museum is enormous. The donation of the Patrick F. Taylor Library to house the collection was extremely generous, but it also added another goal to the museum. By agreeing to house the collection at the Lee Circle location the Foundation assumes the added burden and responsibility to revitalize the Lee Circle area. The Museum became then, a leader in the creation of an arts complex at Lee Circle. This makes it more difficult for the museum to serve its primary constituency the University of New Orleans.

MISSION

The mission of The Ogden Museum of Southern Art will be to foster a greater appreciation of the visual arts in the Southern United States. This will be achieved through collection, conservation, preservation, study, exhibition and to disseminate information on and about the visual arts in the American South. The Ogden Museum of Southern Art will seek to have an especially

vital relationship with the University of New Orleans faculty and student body.

The Museum will seek out an audience as diverse as the South itself. The Museum wants to be a resource for art and cultural education for students of all ages. Outreach education will be directed at the elementary and secondary level. Volunteer docents will be a part of the museums education programs helping to create opportunities for community involvement and education.

GOALS

The Ogden Museum of Southern Art primary goals at this time are:

1. Create a museum facility that will appropriately house the gift of the collection.
2. Create all the necessary and appropriate procedures for the administration of an art museum.
3. Develop a program that serves the University of New Orleans academic community as well as the general public.
4. Financial Development. Raise the necessary funds to implement the stated goals.

MANAGEMENT STRUCTURE

Due to the start up nature of the OMSA the management structure that is in place during this development time period will be greatly expanded once the museum is up and running. At this time OMSA operates as a non-profit organization under the auspices of the UNO Foundation. The board of the UNO Foundation oversees the development of the OMSA project. Legal and fiduciary responsibility for OMSA lies with the UNO Foundation Board. OMSA also is bound by the UNO Foundation Board's bylaws.

The UNO Foundation Board has set up a special Lee Circle Oversight Committee to review and oversee the project for the board. Jerry Goldman is the chair of this seven person committee. The committee has concerned itself mainly with the construction plans for the new building and with the renovation of the Patrick F. Taylor Library. The University of New Orleans Vice-Chancellor of Development Bob Brown acts as a liaison between the Foundation and OMSA.

Roger Houston Ogden has named Randolph Delehanty as the Director of the new OMSA. Mr. Delehanty is also the curator of the Roger Ogden Collection. Peggy Outon is the Associate Director for Development and serves directly under Mr. Delehanty. At this time Mr. Delehanty and Ms. Outon are focusing on the design of facilities appropriate for housing the collection, the creation of procedures for the administration of the OMSA, and raising the funds to ensure

the successful completion of the new and renovated facilities. Funds are also being raised for an endowment, this will insure the security and continued operation of the OMSA. Ms. Outon is assisted by an Administrative Assistant, Anne Tenold.

Two community leaders William Goldring and Fran Villiere are the Co-chairs of the OMSA Capital Campaign. Mr. Delehanty and Ms. Outon also work with two community volunteer committees. A 30 person major gifts committee is actively assisting in the raising of the necessary funds for the OMSA. The Council of Advisors assists and advises with the ongoing development of the OMSA.

Associate Dean of the College of Liberal Arts at UNO Rick Barton serves as a liaison between OMSA and UNO.

A MUSEUM DIRECTOR: GENERALIST OR SPECIALIST?

Traditionally art museum directors are found among the best and the brightest of the art historians. They are specialist scholars with a proven track record in curating and writing in scholarly journals. Museum scholarship has endorsed that it is easier to train an art historian to be a manager than it is to train a manager to understand the art left in his or her care.

"The managerial generalist cannot be expected to have the education or experience that would enable him successfully to formulate a consistent, persuasive, informed, and authoritative point of view with respect to the museum's subject matter. This task-as important, perhaps, as any in the museum would of necessity have to be delegated to subordinate staff members. Neither could the generalist necessarily be expected to act effectively as a spokesman with respect to the museum's subject matter. Again, his only choice-absent some talent in the use of cue cards-might be to delegate his duty to subordinates." ⁴

The opinion Mr. Weil holds is one that has been endorsed for decades by the art and museum community. The role of the art museum has shifted in the past few decades. I think these changes within our societies attitude towards art museums requires a new role model for a museum director. No longer is it enough to "to

⁴ Stephen E. Weil, *Rethinking the Museum*, (Smithsonian Institution Press, 1990), pg. 103

collect, to preserve, to present and to educate".⁵ Museums are now required to have a much more active role with their publics. Exhibits are expected to educate on a multitude of levels not just in terms of art history. A generalist director is much more able to speak to and be understood by a variety of individuals and not just by art historians.

"It is my premise that art historians/art specialists know how to look after themselves. They have the privilege of education to seek out and sort out what they need, in almost any set of circumstances. Satisfying their own needs and expectations should be a low priority for such a public service as an art museum, and indeed they should be served last.

Catering for generalists (non-art specialists, who do not work full time in art) should be the first priority, followed by that of developing new audiences."⁶

The evolving definition of what an art museum means to us as a society continues. We are living in a time when the function of exactly what an art museum is supposed to do is being questioned. Public and private financial support for the arts fuels these debates. I think it is important at this juncture in the history of art museums for the director to be able to adeptly communicate with a variety of

⁵ Marie C. Malaro, Museum Governance, (Smithsonian Institution Press, 1994) pg. 81

⁶ Philip Wright, "The Quality of Visitor's Experiences in Art Museums" The New Museology, (Ed. by Paul Vergo, 1989) pg. 120

publics on many levels. A generalist rather than a specialist satisfies this requirement more effectively.

Mr. Delehanty does not come from the art community or the South. Though knowledgeable about art he has spent most of his professional life in California as an author, teacher and preservationist. He has never worked in an art museum. He became the curator of the Ogden Collection after he wrote the book "New Orleans Elegance and Decadence". Mr. Delehanty brings a fascinating background to the museum, but his lack of experience and knowledge about the running of a museum make him an interesting choice as director. In terms of analysis I felt Mr. Delehanty has a number of unique strengths that make up for his lack of art museum experience. He has worked extensively as a consultant on a variety of historical, architectural, museum and city planning projects. He was a lecturer at San Francisco State University for fifteen years, making him intimately familiar with University life. He is passionate about including and drawing upon the diverse cultures and populations in the American South. He is committed to creating a museum that serves an audience as diverse and varied as the art collection the museum cares for. His strengths lie in his ability to see how the OMSA could function as a resource for a variety of publics. His qualifications satisfy most of the needs of the OMSA. He is familiar with University life, is knowledgeable about planning

large public projects, is an effective communicator and his experience as the curator of the Ogden Collection has given him the knowledge he needs to oversee the art for the OMSA.

STAFF

At this time the staff is quite limited. Consisting of Randolph Delehanty as Director, Peggy Outon as Associate Director of Development and Anne Tenold as Administrative Assistant. Mr. Delehanty continues to curate the Ogden Collection and oversee the planning and construction of the museum. Ms. Outon is running the capital campaign. They work closely on all of the OMSA current goals.

Mr. Delehanty's background as an author of books for the general public help him in his ability to communicate effectively with people that may or may not be educated about art. He is able to explain complex issues about art and art history in entertaining and fresh ways. He has a very human way of relating his knowledge of the collection to others. I found his non-specialist approach to the collection much more interesting than traditional art historical approaches. Mr. Delehanty has the unique ability to humanize and personalize the collection. His past experience as an author writing for the general public and teacher make him a powerful communicator with the diverse population the OMSA

seeks. As a generalist Mr. Delehanty can understand and weigh more readily the importance of public concerns against scholarship and exhibitions. He can approach the collection and see how it could be used and enjoyed by multiple disciplines from the UNO community and from the larger community of New Orleans and the South.

Mr. Delehanty's strengths are also his weaknesses. Because he comes from a non-art and non-museum background and has never lived in the South, he brings a very fresh perspective to the role. His approach is not tainted by ideas about "how things should be done". In this I think unique and specific solutions can be created that a seasoned art professional would not be able to see. But he will also make mistakes someone with experience in the museum profession would probably not make.

As an intern I felt very lucky to be able to work so closely with Mr. Delehanty. Once the museum is fully staffed and a hierarchy in place I am sure the director of the OMSA will not be so readily available. Mr. Delehanty has a management style that is very relaxed and informal. He allows those around him to act autonomously and is not enamored of bureaucratic details. However he does have very specific expectations for the final form a project or task should take. He as a museum director should be, is an engaging and charming speaker, relaxed in public and enjoying discussions involving all aspects of the museum.

Peggy Outon brings an extensive range of fund raising experience to her role as development director. Ms. Outon has the stamina, enthusiasm and skills to oversee the raising of \$11 million dollars for the OMSA. She is very enjoyable to work with. Her open personality makes it possible to explore a variety of answers and/or solutions to problems or challenges. Her dual role as development director and an instructor of Arts Administration classes gives her professional knowledge a great deal of depth.

Mr. Delehanty and Ms. Outon are both committed to making OMSA a vital and living museum, one that is connected on many levels to the community. Philosophically they are very similar in this way. Their managerial styles are rather different. Mr. Delehanty approaches problems and questions from an academic viewpoint. He is scholarly. Preferring to deal with ideas and concepts. Ms. Outon likes to deal with the reality of situations. She is a nuts and bolts type. I think this is complimentary though at times I am sure a challenge for the two of them.

During my time with OMSA both Mr. Delehanty and Ms. Outon provided me with a wealth of knowledge and advice if I needed it. But they were both happy to have me act independently in the planning and creation of the lecture and reception. They would generally let me know what they wanted to have done and then left me to figure out the best way to do it. As an intern I saw this as an incredible opportunity to see my project through from inception to completion. Knowing that I had really made it happen.

THE INTERNSHIP

I served as the program coordinator for the inaugural Chancellor's Lecture for The Ogden Museum of Southern Art. The internship was from January-May 1996. I planned, implemented and coordinated all aspects of the lecture under the supervision of the Director of The Ogden Museum of Southern Art Randolph Delehanty and the Associate Director of Development Peggy Outon. I completed an event planning guide for the OMSA to be used by future coordinators of programs and events for the OMSA.

RESPONSIBILITIES

1. Creation of a budget
2. Production of a 4-color invitation
3. Creation of the first mailing list for OMSA
4. Coordination of all aspects of the lecture from slides, rental of all equipment, food, decorations, mailing, book signing, music, volunteers, security, parking etc.
5. Interfacing with the University of New Orleans. Helping OMSA establish lines of communication with UNO resources.
6. Creation of an event planning guide
7. Other tasks

INTERNSHIP INTRODUCTION

Because the staff at the Ogden Museum of Southern Arts is out of necessity very small. I worked closely with everyone. I was given a great deal of independence. Very early on in my internship we agreed that the OMSA wanted to present an educational program in the Spring of 1996. Defining what it was to be and who, how and what was to be presented was my challenge. In a series of meetings during the month of January we chose a theme for the program and decided that Mr. Delehanty would give a slide lecture and we would have a reception and book signing afterwards.

Our goals for the event were to:

1. Introduce Mr. Delehanty to the public as director of OMSA
2. Continue the excitement about the museum
3. Make it a fun night
4. Network the groups and individuals that are a part of OMSA
5. In doing all of the above induce others to contribute to OMSA

BUDGET

The Ogden Museum of Southern Art did not have a strict budget for this program. Because they are not functioning as a museum yet, they do not have an entertainment budget. The funds for this event came from a variety of sources.

The creation of a working budget was my first project. Essentially I began by listing everything we would possibly need and then grouping items into larger categories. This assisted my thought process in organizing my timeline. Once I knew exactly what was necessary, it was possible to figure out when items needed to be obtained. In the early stages of our planning of the lecture we did not know if we would charge for tickets and make the lecture public, or if the book signing would be a good source of revenue. So my early budgets included a revenue section. Once the decision was made to make the lecture a private affair it was impossible to see it as a fundraising event in the traditional sense. The expense of the lecture could only be viewed as a long-term attempt to attract prospects and enhance our reputation.

Because OMSA is under the auspices of the UNO Foundation we are allowed to use many of the resources at UNO. I was instructed by Ms. Outon and Mr. Delehanty to use as many of the services at UNO as possible. This served the dual purpose of saving funds and integrating the museum into the UNO community. The single greatest resource for this project and the one that saved us

the most money was UNO Design Services. They did all of the design and layouts for our invitation. This saved us from hiring a graphic designer which would of added a substantial sum to the project. Another source I contacted was UNO Audio Visual services. They were able to provide us with a slide projector and screen at a very low cost. I also used UNO Physical Plant Services for tables and chairs. The use of these various services by OMSA is an important step in the interfacing of the museum with the University. Though UNO suffers from typical bureaucratic headaches the services it provides allow the OMSA to cut costs and become part of the University community. These and other services that I found helpful at UNO are listed in my event planning guide.

I tried to reduce and contain costs as much as possible. In order to achieve these goals I asked for non-profit discounts, donations and engaged in old fashioned bargaining. I was able to get all of our security costs donated by the New Orleans Police Department by writing to Chief Pennington and requesting a donation of services.

The final budget was turned in to Ms. Outon after the event was completed.

INVITATION

The design of the invitation was a very involved process. It was important to both Mr. Delehanty and Ms. Outon that the invitation reflect not only the museum and the lecture, but also be something people would remember and perhaps keep. We reviewed a variety of styles, papers and images over several weeks. Our choice of a photograph from Mr. Delehanty's book "New Orleans Elegance and Decadence" with photographer Richard Sexton was based upon a number of factors. We selected and used an image from the book, because the book is well known and much admired by the New Orleans community. We felt our public would probably recognize the image, and they would then connect Mr. Delehanty with the book.

The title and topic of the lecture "Spirit, Signs and Soul in Southern Art" came from a chapter in Mr. Delehanty's new book to be available in the fall of 1996 on Southern art. The text of the invitation was carefully written to be easy to read and convey the essential facts about the lecture. I worked closely with Mr. Delehanty to fine tune the text in the invitation to say exactly what we wanted it to say. It is important to remember details that can stop someone from coming if they are not included. For example our invitation said "secure parking" which very subtly alerted our guests to the fact that we would have security at the event.

I worked extensively with Allison Watling at UNO Design Services on the layout and design of our invitation. We chose papers, font styles and the layout of the invitation based upon the impression we were trying to create. I proofed each copy and made necessary changes under Mr. Delehanty's supervision. I became well acquainted with everyone involved with UNO Design Services and made them aware of the museum. By the time the invitation was completed, OMSA had a well established working relationship with UNO Design Services.

MAILING LIST

The creation of a mailing list for this event was one of those duties, that however time consuming and boring it may be, is vitally important. One of the most basic aspects of any non-profit organization is the support it has within the community. The first step in this process is the recruitment and affiliation of community leaders to the organization. I worked with a variety of lists to create our final guest list. The following lists formed the basis for the first mailing list for the OMSA.

Major Gifts Committee

Council of Advisors

Randy S. Delehanty List

Roger H. Ogden List

UNO Foundation Board

Peggy Outon Prospect file list

UNO List

Foundation Source book list

Miscellaneous Lists

By combining and confirming of addresses and telephone numbers I was able to create an up to date mailing list. Each name was coded so that we can trace which list the name came from.

For our guest list Ms. Outon and I went through our final mailing list and selected 250 guests to mail invitations to.

Anne Tenold and I hand addressed each envelope. By hand addressing the envelopes we felt we had a better chance of getting them opened. I also created a backup guest list that would be mailed if we did not get enough RSVP's. We did not find it necessary to mail to this secondary list.

The guests we invited were all people that had some interest in either the OMSA, UNO, or the revitalization of Lee Circle. We wanted to use the evening to introduce Mr. Delehanty as the director of the OMSA and as a way of networking with the variety of people that were all helping to make OMSA happen.

COORDINATION

I supervised and oversaw all aspects of the lecture. From finding a pointer for Mr. Delehanty to use during the lecture to point at details on slides to having the lawn cut and the bushes trimmed.

Food: Solicited menu submissions from caterers, arranged tastings, evaluated costs.

Flowers/Decorations: Organized delivery and pick up. Supervised installation.

Drink: Planned bar set up and service. Arranged for storage.

Rentals: Coordinated all rental pickups and returns on time.

Set up/break down: Organized the set up and break down of the Great Hall.

Music: Consulted with UNO Jazz Studies to secure a Jazz trio.

Security: Secured donation of 3 NOPD officers for the evening.

Volunteers: Recruited 3 volunteers for the evening.

Book Signing: Ordered & received copies of Mr. Delehanty's book.

Slides: Arranged for slides to be made of the Ogden Collection for use during the lecture.

Cleaning: Scheduled cleaning.

A/V Needs: Secured all a/v equipment.

Photographer: Arranged for a photographer to document the evening. Photos will be used in an upcoming newsletter.

Parking: Secured parking for the evening.

Thank you notes: Wrote thank you notes to all volunteers and for any donations.

Press and Public Relations: Arranged for Mr. Delehanty's appointment to be announced in the business section of the Times-Picayune a week or so before his lecture.

INTERFACING WITH UNO

It is important to the future of OMSA that a healthy line of communication with UNO is established. I feel that I assisted OMSA in that process. Simply seeking out services, asking for advice and researching the best way to get something done within the university system raised the awareness at UNO about OMSA.

EVENT PLANNING GUIDE

I created at the completion of my internship an event planning guide which detailed my experiences in putting on the inaugural Chancellor's Lecture. It contains all the information necessary to organize and plan an event for OMSA.

OTHER TASKS

1. "The Raisers Edge"

During my first week with OMSA Anne Tenold who is the Administrative Assistant for Mr. Delehanty and Ms. Outon and I attended a UNO computer seminar. The seminar was called the "Raisers Edge". It was a program the UNO Foundation was adding to manage their donor and fundraising files. This was an excellent example of the challenges the OMSA faces in coordinating even at the most basic levels with UNO. The computers OMSA has do not interface with the ones at UNO so even getting access to the program would be a challenge. But also the approach that OMSA would be taking and the donor base they would be trying to attract was so totally different from the Foundation's that it was almost pointless for us to learn the program. Because OMSA would be unable to use the "Raisers Edge" in the foreseeable future we did not complete the seminar.

2. How Other Organizations Do It

To help in the planning of our lecture I attended three lectures given by other institutions. Lectures serve as a way of educating the public about a particular organization or topic important to the organization. How an organization presents itself publicly is how it is defined and understood. Opinions are formed positive and negative based upon the fact that the slide projector broke down or the coffee was cold. I wanted to make sure we

avoided any obvious mistakes and were well prepared for any mishaps. Sitting in the audience also gave me the perspective our future guests would have at our event. I found it very helpful to see how other institutions organized and presented themselves at lectures.

3. Seeing What all the Fuss is about!

One of my most enjoyable duties was to tour the Ogden Collection which is installed at Mr. Ogden's home. Mr. Delehanty gave a delightful tour of the house and the collection. I felt his understanding of the collection and how it could mean different things to different groups of people was very astute. He had delightful stories and anecdotes about much of the collection. He gave it a very warm and human aspect. Seeing the collection in person gave me a real sense of the meaning and reality of the OMSA project, and how great it will be once it is fully realized.

4. The Governor's Mansion

A selection of the Ogden Collection was installed at the Governor's Mansion in Baton Rouge upon the election of Mike Foster as the governor of Louisiana. Another example of how frequently and generously The Ogden Collection has been shared with the public. It was necessary to design a brochure to be available at the tourist offices around the state. Mr. Delehanty arranged the text and images and I coordinated the production of the brochure with UNO Design Services. Because of my earlier work on the invitation this process was much simpler and less involved, even though the

brochure was a more complex project. The brochure was ready and sent out in late summer. A sample is included in this report.

CHALLENGES POSED BY MY INTERNSHIP

"Institution building is an organic process whereby organizations evolve from newly formed entities into mature organizations" ⁷

PLANTING THE SEED

When we initially conceived of my internship Mr. Delehanty, Ms. Outon and myself imagined a much larger program than we actually were able to present. Early on in the planning of the program we found it necessary to revise our most basic ideas about what we wanted to do. We had thought to present an educational program which would introduce the museum to the public. In analyzing this idea we came to the conclusion that OMSA was not far enough along in its evolution as an institution to be introduced to the larger public. Instead we realized that it was more important to continue to build our core base of support before inviting the general public to any of our programs. For those reasons our program became a private rather than a public event. But it gave us the opportunity to bring the diverse individuals and organizations that are making the museum happen together. Many of these individuals we hope will provide leadership for the

⁷ Carolyn L. Stolper & Karen Brooks Hopkins, Successful Fundraising for Arts & Cultural Organizations, (Oryx Press, 1989) pg. 1

museum once it is up and running. We invited people from the philanthropic community, UNO, the art community including administrators and artists bringing together a diverse group. We introduced Mr. Delehanty as the director to this group of individuals. His lecture used the Ogden Collection as a base for talking about Southern art. In this way we conveyed the importance and value of the collection and discussed some of the issues which are particular and peculiar to a collection of Southern art. This lecture laid the groundwork for the continued building of audience and relationships for the OMSA.

Our realization that the OMSA was in the early stages of building relationships with its core group of supporters narrowed our reach in terms of who we would try to attract with this particular event. But it focused more sharply our intent and what we were trying to achieve. By focusing on those individuals that have so far been instrumental in the creation of the museum and those that can assist in the initial creation of OMSA we strengthen our base of support.

"Gradually as the vision is communicated to more and more people and as it becomes realized in the programs themselves, the organizations audiences will grow, board membership will expand, and the donor base will increase." ⁸

Though I was initially disappointed to not have a program that would be presented to the general public in terms of what I would

⁸ Ibid, 7 pg. 1

do as an intern it did provide me with a valuable lesson.

Understanding where your institution is in terms of it's life is vitally important. OMSA was not yet ready to present itself to the public. Instead at this stage in it's life it must create a strong and enthusiastic base of supporters that can be there to lead and invite the general public in once the museum is up and running.

UNIVERSITY ART MUSEUMS

In attempting to plan an event for OMSA it was very important that I remember that it was a University Art Museum. At this early stage how OMSA presents itself in relation to UNO is very important. To fulfill it's mission OMSA will need to establish a vital and dynamic relationship with UNO. I think it will be OMSA's greatest challenge. It was difficult at this stage of OMSA's life to reach out to the broad UNO community. But in choosing to title our event "Chancellor's Lecture" and by having Chancellor Greg O'Brien introduce Mr. Delehanty we tied UNO very closely to OMSA. We wanted to present the museum and the university as a unit. My concern for OMSA developing into a vital part of the UNO community lies in the museum truly being able to fulfill it's commitment to the university. OMSA will need to fulfill it's commitment to UNO by creating an engaging and vital relationship with the faculty and student body. By creating the "Chancellor's Lecture" OMSA has made a symbolic and important statement about the type of relationship it wants to establish with

UNO. What will be important is for OMSA to commit staff time, energy and programs to its long term relationship with UNO.

FOOTPRINTS

One of my greatest challenges and most interesting aspect of my internship was that I was frequently the first person to do something for the museum. Mine were the first footprints left behind. This meant it usually took longer to find out where something was, how to get it and who to get it from. But it also gave me a great deal of autonomy and allowed me the freedom to tailor solutions to our needs. For example my attempt to have light bulbs replaced initiated the transition from the staff of Patrick F. Taylor caring for the library to UNO taking responsibility for it. This was already in the works, but because it was necessary to have a number of things done to the building before the lecture, UNO came in and attended to things that they had not done before. The final switch from no longer calling Patrick F. Taylor's staff for maintenance was made during the time I was doing my internship. There is an established procedure now for repairing something at the OMSA, a particular person to call. It is all of these small pieces which eventually fit together and make it possible to run a museum. It is also important in terms of OMSA being a part of UNO that relationships between the two become established.

THE INTERN'S CONTRIBUTION

I found my internship to be a valuable and important experience. I believe the establishment of initial contact between UNO and OMSA to be a long term and important contribution. OMSA now has established relationships with a number of services which will continue to be important to OMSA into future. The creation of the mailing list was a crucial first step in developing a base of supporters. The event guide will assist others in planning events for OMSA. It also insures that the contacts and information I developed and gathered will not be lost to OMSA.

Because I was able to act independently under the supervision of Mr. Delehanty and Ms. Outon neither were burdened with the details of organizing and planning the event. This allowed them to concentrate on important fund raising and organizational planning that is being developed. Also Anne Tenold who acts as the Administrative Assistant, was rarely interrupted in her work to assist me. The short term effect being that all staff members of OMSA were able to continue with their important day to day work.

The actual impact of the event is difficult to determine. I perceive it as an excellent foundation to build upon. The event was well attended and everyone had an enjoyable and educational experience. OMSA presented a program which was informative but also gave the participants an opportunity to network with one another. The building of a leadership/donor base for the museum

is important at this stage. The event was an opportunity to educate and draw in potential volunteer leaders/donors for OMSA. If any of the attendees will eventually become leaders/donors for OMSA is something that cannot be known at this time. The short term impact of the event was positive. It will now be important for OMSA to continue to have events which are well run, educational and enjoyable.

I perceive my internship as a positive experience for both myself and OMSA. I left an important document behind, The Event Planning Guide which OMSA can continue to build upon. Because of this, relationships I established will not be lost to OMSA. I was allowed a great deal of independence in my internship, I am grateful for it and felt it made my internship more challenging. Mr. Delehanty and Ms. Outon however were never stingy with advice or left the me to flounder unsupervised. I found my internship to be an outstanding opportunity to share the wealth of knowledge Mr. Delehanty and Ms. Outon have about non profit's, arts organizations and public service. I also felt privileged to work with such dedicated professionals.

RECOMMENDATIONS

A New Paradigm for the Twenty-first Century

The Ogden Museum of Southern Art is in the enviable position of creating of museum from scratch. In creating a new institution it is important to understand and define exactly what the institution's responsibilities are.

Since approximately 1970 the five basic responsibilities of a museum have been defined as:

"to collect, to conserve, to study, to interpret, and to exhibit. Stressed as well was the interrelationship among these responsibilities. They form an entity. They are like the five fingers of a hand, each independent but united for a common purpose. If a museum omits or slights any of these five responsibilities, it has handicapped itself immeasurably." ⁹

These five responsibilities have been used by many types of museums to build collections management policies, organizational charts and it has been taught extensively in museum studies courses. They have also been used as a method for evaluating the performance of a museum and how well they are fulfilling their goals. Though amendments have been made to the five, most museums continue to use them as a basic structure. In formulating it's mission statement, organizational policies and collections management policies it will be vitally important for OMSA to define

⁹ Ibid, 4 pg. 57

exactly what its responsibilities are. By looking beyond the standard definitions of museum responsibilities OMSA can clearly define its own goals and structures.

To develop its mission, organizational and collections management policies I recommend the OMSA consider a new paradigm. The new paradigm reduces the museum's functions to three, "to preserve, to study and to communicate".¹⁰ By moving from five responsibilities to three the museum can become more focused and aware of why it exists. Choices can be made based upon how well they fulfill more specific functions. With the five functions I think the museum is placed in a position of having to fulfill a number of responsibilities that may or may not be useful.

The combining of "to collect, to conserve" into "to preserve" is particularly useful. By emphasizing "to preserve" the museum cannot collect artifacts for which it cannot properly care. This removes a financial burden from the museum to continue to acquire items that it cannot afford or care for properly. No longer can a purchase be based upon the objects inherent value. The museum must consider its ability to care for the object into the future. This is a much more practical and ethical method of collecting. The OMSA should use this as a basic structure for developing their collections management policy. "To preserve" also makes a deaccessioning policy even more crucial. Developing a private art collection into a public art museum will change the nature and

¹⁰ Ibid, 4 pg. 58

character of the collection. A museum is driven by its mission and goals. A private collection is based upon the taste and interest of the collector. To shape the OMSA collection based upon its mission as a museum will certainly change it. This shaping will necessitate at some point the need to deaccession a part of the collection. Being able to address this need with a well thought out and organized policy is essential. To preserve is really understanding collecting and conserving not as being interrelated but being at once the same function only different aspects. At its core this does not change a museums functions or policies, but rather calls for tighter and more controlled policies towards collecting and caring for the objects acquired by the museum. I think OMSA would be well served by this more stringent standard towards the collecting and conservation of the objects currently in its care and those that are considered in the future.

"To study" continues to serve the same purpose. Requiring the museum to research, document and understand the objects under its protection. Because Roger Ogden had the foresight to hire a curator for his collection fairly early his collection has been researched and documented.

"To communicate" is very different from "to interpret and to exhibit". To communicate suggests a new method for presenting to the public the museums collection. It also acknowledges the inherent interpretations that occur anytime a museum organizes an exhibit.

Stephen Weil suggests that "to communicate" does not provide museums with a clear function in terms of how they will relate with the public. I think perhaps "to communicate" appears unclear at this time in the history of the museum because we are in a transitory time. Our society continues to expect public institutions to address our growing awareness of how races, sexes and other cultures are represented. The public expects exhibitions to be not only educational but entertaining. Creating exhibitions which can speak to these issues and to publics which may or may not be educated about the visual arts is a challenge museums are frequently faced with. How they will do this into the Twenty-first Century is an evolving answer. I do think communicate is effective because it suggests that museums can communicate in a variety of ways with a diverse public. The way we understand a museum experience is in flux right now. I think the OMSA should be open to traditional and non-traditional methods for communicating with its publics. Because the OMSA is starting from scratch it can build into its educational policies an ability to be flexible and attempt new and different methods for conveying a museum experience to its visitors. For example, the New Orleans Museum of Art in City Park unveiled last spring an interactive exhibition space which can be used by children and adults alike to understand how artists come up with the art they do. Concepts like pattern, color and line are explored through panels, text, sounds, and computer terminals. It is not unlike the approach science and nature museums use to educate

their publics. If the OMSA can use and be open to new methods for communicating with its publics I think it will be better able to address this new role the art museum is evolving into.

Living up to it's name

The Ogden Museum of Southern Art has a strong bias in favor of the art of Louisiana and New Orleans in particular. It has frequently been exhibited as a collection of Louisiana art. As a private collection this was not a concern. But as a public museum that states as part of its mission the goal "to foster a greater appreciation of the visual arts in the Southern United States" it is of a great deal of concern. It will be important for the museum to develop a collection which is truly representative of the entire Southern United States. This should come about by a careful examination of the collection in its entirety. Glaring omissions should be filled as soon as possible and artworks which are repetitious should be noted. Clear goals should be developed to establish how the additions should be added and in what order. If works are to be considered for deaccessioning this should also be noted. A collections management policy and a deaccessioning policy should be established to insure the proper methods are followed in expanding and rounding out the collection. This is something that can be done before the museum is even opened. Mr. Ogden's input should be solicited. If he has any stipulations in terms of deaccessioning this should be addressed.

A collections management policy is vital to controlling how, when and what is collected by a museum. This intern recommends OMSA address these issues as soon as possible. Please see an example of a collections policy at the end of this report.

Fulfilling a mission: A University Art Museum

The OMSA will be a university art museum. To fulfill its mission it must serve the UNO community. The OMSA will need to work harder than most university art museums to serve the university community, because the museum will not be located on campus. How the museum will bridge this gap is a large challenge. Last summer I interviewed the directors of about a dozen university art museums and learned quite a bit about how a university art museum can develop a vital relationship with its student body. However, every one of the museums I examined were located on the campus. All of the museums that had a successful relationship with the university worked very hard at it.

For example, curators and directors often taught courses at the university. The museums might hold workshops or discussion groups which addressed methods for the faculty to use the museum. The faculty and student body was solicited regularly for ideas and input, their suggestions were taken seriously and followed through with. Interns from the university were frequently used by the museum. Exhibitions were planned which complemented either a particular course or curriculum. The faculty

was often involved with the planning of the exhibitions. Use of the museum by faculty was directly related to how welcome the museum made the faculty feel. This often meant having classroom space in the museum or some kind of physical space that had been set aside for use by the faculty. All of these tactics were used by a wide variety of university art museums to establish a fruitful relationship with their university populations.

OMSA has already established a particularly vital relationship with the Arts Administration department at UNO by using Arts Administration students as interns and volunteers. However, the OMSA has created a great deal of controversy on the UNO campus. Because of the large financial commitment required by the UNO Foundation many other UNO programs did not get the funding they had expected. OMSA will need to find a way of addressing this issue. The other major issue which must be dealt with is the physical distance between UNO and OMSA.

I recommend the following:

1. Solve the transportation problem

OMSA must find a way of transporting students and faculty between UNO and OMSA. This may mean creating a shuttle bus which runs between the two locations on a regular basis. OMSA will need to have safe, convenient and free parking for UNO students and faculty. A commitment to bridge the physical gap between OMSA and UNO by OMSA will send a strong signal to the UNO community that the museum is really a part of UNO and seeks a vital relationship with the university.

2. Dedicate physical space in the museum for UNO

The university art museums that were the most successful all had classroom space available in the museum for faculty and student use. If teachers felt they did have a place to work with students they felt unwelcome. This will be particularly important for OMSA because the faculty will have to travel to even get themselves and their students to OMSA. Once at the museum it will be important that they feel welcome and comfortable. From my research this is a crucial aspect to the university/museum relationship. Without a physical space to teach in faculty will frequently abandon any real practical use of the museum.

3. Dedicate staff time

At this point someone should be dedicated to act as a liaison between the UNO and OMSA. This person should be a facilitator in creating an open and ongoing dialog between UNO and OMSA. Priority should be given to addressing the natural feelings of resentment which developed because of the devotion of funding to the OMSA project by the UNO Foundation Board. The facilitator can also survey the various departments and find out what the best method of reaching them might be.

Before and while the museum is up and running seminars which teach the faculty about how to use the museum will be necessary. This should be organized by a museum staff member.

Once the museum is running a staff member must continue to serve as a liaison between the museum and UNO.

The relationship will need to be continually developed and monitored.

4. Museum staff teach courses at UNO

This was a common and repeating situation with the university museums I surveyed. The museum staff becomes familiar with the student body and the faculty. They also develop an understanding of the best ways to utilize the museum to teach with.

5. UNO can use OMSA as a place to hold special events.

This is one way OMSA can use its physical distance from UNO to its advantage. UNO is not a centrally located campus. But OMSA is highly visible and it will be a beautiful location to hold special events. Letting UNO use the OMSA space for lectures, receptions and other events will create a feeling of good will. It will also give UNO a sense of ownership about the museum.

6. Use of student interns and docents by OMSA

The relationship between UNO and OMSA should be mutually beneficial. One of the ways UNO will be able to assist OMSA is through student interns and faculty and student body docents.

OTHER IDEAS:

1. Course taught in art history department about how to be a docent. Students could research a particular part of the collection and do tours.
2. Art history course could use permanent exhibition as a test by removing or covering up the labels.
3. Faculty member and curator could teach a course together.
4. Use of faculty curators
5. Seminars in faculty use of the museum. Examples: The University and the Art Museum, Curriculum Structured Programming.
6. Solicit university for ideas for programming.
7. Have an exhibition of faculty art works
8. Have a juried exhibition of student art works
9. Allow faculty or students to organize an exhibition
10. Courses taught which are based on the collection
11. Course on museology taught by OMSA staff

CONCLUSION

Public Service: Mission, Money, and Wonder

"It is not easy to describe nonprofit organizations and this is partly what makes managing them such a difficult task fraught with challenges and problems. Unlike management issues in the profit sector, which tend to be clear and related to specific economic measures, issues in the nonprofit environment are more nebulous because they relate to the somewhat abstract concept of public service."¹¹

The concept of public service for an art museum is even more nebulous. A major part of what a museum must do is to preserve and often further the collection. This often does not translate easily into public service. The other aspect is that public service can often become confused with how many people walked through the door and how much money you got for a particular event or exhibition. I recommend that the OMSA struggle heartily with this concept of "public service" and come up with an equation which can balance the responsibilities of the museum equally between caring for the collection and sharing it with the community.

The economic impact of the arts on our communities has recently become a barometer for measuring how successful an arts organization is. This is a very dangerous concept for art museums and nonprofits to embrace. It is not appropriate for non profit's or

¹¹ Thomas Wolf, *Managing a Nonprofit Organization*, (Fireside, New York, NY, 1990), pg. 5

arts organizations to run institutions that are not financially responsible. But using standards the for profit or corporate sector uses to judge success or failure of a project or organization is also inappropriate. Instead organizations like OMSA need to establish methods for evaluating themselves internally. The mission should be the guide for determining if a non-profit organization has been successful or unsuccessful.

1. Is the mission clearly defined? Is the mission useful and effective to the community it seeks to serve?
2. Establish methods for evaluating if the mission is being fulfilled.
3. Formally review the mission at set intervals to determine if it continues to serve the community effectively.

Ultimately a museum is not merely a large storehouse for objects nor is it merely an educational institution. The magic of a museum lies in its ability to share with the public objects which inspire awe and wonder in human beings. A museum is a public institution which has been created to share with anyone the delight and wonder of objects created by the human hand. To treat the institution as anything less than this is to devalue and underestimate what a powerful place an art museum can be. I recommend the OMSA create an internal evaluation system which remembers this aspect of the museum. However nebulous and difficult to grasp this concept of wonder is what fuels the importance of the museum in our society.

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VITA

Cynthia L. Saylor was born in Sunnyvale, California in 1964.

She completed high school in San Diego, California and graduated cum laude from the University of California, San Diego in 1990 with a major in photography and a minor in literature. She moved to New Orleans in 1991 and enrolled in the University of New Orleans graduate program in Arts Administration in 1994. She will successfully complete the program in December of 1996. Currently she is the Director of A Gallery for Fine Photography in New Orleans, LA.

Appendix A

**Examples of
My Internship Work**

An Event Planning Guide
for
The Ogden Museum of Southern Art

Prepared
by
Cynthia L. Saylor

1996

Introduction

Special events are an opportunity to raise funds and increase the public's awareness about an organization. In planning an event take into consideration the overall long term impression you want to give about your organization and the short term immediate effect the event can have. In beginning to plan, define the goals and then choose an event which meets those goals. Those that attend should find out what is special, fun and important about the organization. This means having an organized and well run event. Nothing turns a potential donor (especially one from a well run corporation) off quicker than a shoddy or poorly planned event. Finally one of the most important things to keep in mind is that what gets said after an event is over is often more important than what actually happened.

What is a Special Event ?

A special event or program is a way of either generating income for an organization or less tangible but just as importantly a method for increasing the public's awareness about an organization. Special events can attract new board members, individual and corporate donors and serve as a way of thanking those who have already given of their time or funds.

Why have a Special Event ?

To fundraise, inform, raise visibility and allow the public to get to know an organization.

Planning

Step One: Goals

Choosing the event

Establish goals and define what is to be accomplished with a particular event. A review of the mission statement and who the organization is, helps to define goals for a particular event. The event should reflect and enhance the image of the organization and should be appropriate for the community. When choosing the date of the event remember to pick a date that does not conflict with other important events.

What kind of event will suit your goals?

Why are you having an event?

Who do you want to attend?

How many people do you want to attend?

Where are you having the event?

When are you having the event?

Step Two: Organizing

Develop a leadership base

Developing a volunteer leadership base to work with the staff of the organization is vital to the success of your event. Chairs, gala chairs, vice-chairs are all ways of establishing support and enthusiasm for the event. The leadership base for the event should be able to draw in many supporters and possible donors for the event. The leadership base should have a wide range of business and social contacts within your community. Honorary chairs of celebrities and politicians is another way of adding prestige to your event. Essentially the leadership base must be willing and able to encourage their friends and colleagues to attend the event.

Create an invitation list

Using the leadership base and the mailing list of the organization an invitation list can now be created. The leadership base should provide a list of individuals they feel would be interested in attending. The organization's development department will also have guests they feel are important to invite. The volunteer leadership base and the staff of the organization should personally solicit some of the invitees. It is important to have a list that does not include duplicates and is up to date. The staff should be prepared to do this before giving the lists to the leadership base. The staff and the volunteers should also be prepared to follow up with personal phone calls two to three weeks after the invitations have been mailed out.

Create a Budget

One of the first things to be done when planning an event is the creation of a budget. The creation of a budget forces you to itemize everything that will be needed. This helps in the prioritizing of things to be done and in the creation of a time line. Expected revenues and expenses should be included. It is important to evaluate after the event if the budgetary goals were met or not.

Time Line

The creation of a time line is important in the planning of the event. It will keep you aware of deadlines and alert you if you start falling behind schedule.

Needs List

Think through the whole event from before the guests arrive until after they leave. Do light bulbs need to be replaced? The bathrooms cleaned etc. If you are not paying for something it is easy to forget you need it.

Step Three: Informing**The Invitation**

This is a vital aspect to the event. What it looks like and says is crucial to the success of your event. The invitation should be tailored to the type of event you are having. A gala ball will have a much more complicated invitation than a simple lecture or reception. During the design of the invitation have as many people within and outside of the organization give feedback on it. Sometimes how it reads to someone not involved in the process of planning the event can give a clue to how comprehensible the invitation is. The invitation should list the chairs and committees involved in the event. Or it can list the major donors involved with the organization. For example OMSA noted our major gifts committee on our invitation. If possible have your invitations addressed by hand. It is much more personal and invitees are much more likely to open up a hand addressed envelope.

Press and Public Relations

Planning what type of press you need for the event is crucial. If the event is not open to the public then the press you will be able to get and want will be quite limited. Maybe a few photos after the event on the society page will be best. However if the event is open to the public then the press campaign will be much larger. The creation of a press release will be important. Getting it out early enough is also important. Following up with personal calls to writers and reporters may help you get extra free press for the event. If you are having a special guest, try to schedule radio or television interviews or a feature story in the art or society columns. The planning of how you will present the event to the public is an important part of its success. The press and public relations campaign should be planned early.

Step Four: Nuts & Bolts

Everything Else

Food

Drink

Servers/Bartenders

Entertainment/Music

Flowers/Decorations

Photographer

Rentals:

Chairs/Tables

Linens

Serving Utensils

Lighting

A/V or Sound Equipment

Cleaning-before & after

Security

Parking

Permits

Volunteers

Thank You notes

Spirit, Signs and Soul in Southern Art **April 17, 1996**

Example 1

Planning Goals

When I was planning our lecture the goals were to introduce Randy Delehanty to a specific group of people. Inform them about Southern Art and impress them with an elegant and fun evening. In accomplishing this we wanted our guests to go away from there event thinking and telling other people what a great time they had and feeling excited and inspired about what the museum could be for them and the community.

Budget

We were in a lucky situation for the Chancellor's Lecture because we had enough money to do exactly what we wanted. I still did my best to get items donated and the best price possible, but if I could not we had the funds to pay for what was necessary. We were not charging or trying to generate income to pay for this event. However if we had sold tickets or had actively tried to generate revenue my budget would of been much more complicated.

Invitation

Allow 4-8 weeks depending upon how complicated it is.

The invitation for the event or program sends a strong message to your potential guests. Make sure the invitation represents not only OMSA well but also the event appropriately. When planning the Chancellors lecture we wanted to send a message of elegance and a sense of the uniqueness of the occasion. This is an event that will now be held on an annual basis. We wanted it to be remembered as a special night. So we knew the invitation had to convey something artistic and beautiful. We used an image that tied the museum to the beauty and charm of New Orleans and the South. Pairing it with straight forward and formal language in the text. It is good when working out the text and layout to get lots of input. Have everyone on staff look over revisions and give input. The way things are read and understood can vary a lot, getting lots of opinions helps root out little inconsistencies or difficult to understand language. Remember to include a list of your committees, chairs etc. somewhere on the invitation. People like to know who your are connected to. Never lose an opportunity to show off your support! Because we were targeting our major gifts committee and potential donors we wanted to make the invitation as personal as possible. We hand addressed all of our 250 invitations. People are much more likely to open a hand addressed envelope than a pasted on label. If this had not been a private event but instead public our approach would of been very different. As it was

all the details from the heaviness of the envelope paper to the quality of the printing on the invitation was important to us. When designing the invitation remember that it is representing the museum and sends a message to everyone you invite.

UNO Design Services

Julian Feibelman-Coordinator of Marketing-286-6622

Allison Watling-Coordinator of Graphic Design-286-7325

Kim Cassim Nelson-Graphic Designer-286-7209

Sandra-Production Coordinator-286-6829

Jean Belteau-Accounting Coordinator-286-6296

Campus Police Bldg.

New Orleans, LA 70148

286-7160-fax

They need at least a month to design something. Longer if it is elaborate. I had my first meeting w/Allison to begin design of the invitation on 2/7/96 we finished w/the design on 2/24/96 we got a sample of color separation from printer on 3/11/96 and picked up invitations the week of 3/18/96, a little over 6 weeks from beginning to end. Beware! check all changes before going forward, do not approve anything until after you have visually checked it yourself. They are very helpful and friendly but also have a tendency to not follow through on things, like returning phone calls when they say they will etc. They bid jobs out to at least 3 different printers and can arrange stuffing and bulk mailing of things. Design Services is an excellent resource. Remember to always be punctual and polite. This is a service the museum will call upon for years to come and the relationship should be conducted with the long term in mind.

UNO Post Office:

They stamped and mailed our invitations. We just gave them our account number. Located on the UNO Campus at the Cove.

Guest List

Who should be invited? How many people need to attend for the event to be a success? Allow 4-6 weeks if you do not have an organized mailing list. I spent weeks coordinating, confirming and inputting names into a computer. We knew we were going to invite our Major Gifts Committee, Council of Advisors, UNO Foundation Board etc. Roger Ogden, Fran Villere, Randy Delehanty and Peggy Outon were all consulted to develop our guest list. We combined those lists with various other lists of potential donors to OMSA. We then had an "A" list of must invites and a secondary "B" list. This was very helpful though for OMSA because it was the first time a true mailing list was formed. We mailed invitations to 250 people and had approximately 100 people attend. We were very pleased with the turnout.

Security

Unfortunately this is an important issue in New Orleans. You want your guests to feel comfortable and safe at the event. Our invitation stated "secure parking" which conveyed very subtly that we would have security at our event. Crime is an important and scary fact of life. It is better to spend a bit extra on security and feel that if a situation arose it could be handled professionally and competently rather than having a tragic accident. I planned pretty far in advance to request a donation of services from the NOPD. Everyone I worked with connected with the NOPD was polite, efficient and friendly. I was very impressed. Be prepared with the information they need. Let them know who the event is for and give them plenty of notice. They donated three officers to our event. The officers patrolled the inside, outside and our parking area. If you do not get your donation make sure you have money in your budget for security. If you do get the donation remember to follow through with a personal thank you note. This means remembering to write down the officers names the night of the event!

OMSA police station is the Downtown Development Police Substation Magazine St.

They will schedule extra patrols if you let them know you are having an event at a particular time. Rental of police officers is \$17.00/hr. with a min. or 4/hrs. It is possible to put in a request to Chief Pennington for the donation of services. This is done by writing him a letter. The letter will then be passed on to patrol services (826-2740) who will then approve it or disapprove, then they will send it to security. One of the Lts. over there will then schedule the security. I spoke with Lt. John Bryson (827-3274). He was very helpful and was especially enthusiastic about Patrick Taylor, so use the building name!

Chief Richard J. Pennington
New Orleans Police Department
South Broad
New Orleans, LA 70119

Address all requests for donation of services to Chief Pennington's office.

Rentals

As your event or program takes shape you will probably need to rent some items you do not have. I used UNO Physical Plant Services for free and with a great deal of success for our Chancellor's lecture. If I was planning another event I would explore other services at UNO more extensively (see listings at end of this section). Basically all of the services I used at UNO worked out well. My only caution is to look at everything you are getting in advance. I was shocked at the quality of some of the things we got. I also ran into discrepancies between what I got and what I was told I was getting. If it

matters to you at all plan ahead and check out what you are getting in advance.

UNO Physical Plant Services

Amy-286-6586

They will pickup and deliver folding chairs, tables etc. Make the reservation at least 2-3 weeks in advance, more if it is a time that might be busy. They will call you the week of to confirm a delivery time. NO charge if it is a fund raising event. \$1.00 per chair otherwise. If it is for the Chancellor it will probably always be free. Beware! the chairs and tables are not beauties! I personally cleaned all of our folding chairs before the lecture. They must have been at an outdoor event before they came to us because they were quite muddy. The tables are long folding tables 6', 8' etc. You will definitely need linens to cover these tables with. The delivery guys were on time for pickup and delivery. They were very helpful moving everything in and out. If you have a tight budget or are not concerned about the quality of chairs, tables etc. this is a great free way to get them. In fact I researched chairs at several places around town and UNO was the only place that could supply me with metal chairs. The rental places all use a plastic chair for their low end chair rental and it was much worse than the banged up metal chairs UNO supplied for free. If for some reason UNO cannot supply you with what you need try the following places.

Perrier Party Rentals

Sue J. Bailey

Iris Ave.

New Orleans, LA 70121

Chairs, tables, glassware, plates, linens, coolers etc.

These guys have everything under the sun! They will extend discounts to non-profit groups but you really need to plan ahead to request this. You need to write a letter and should give yourself at least 4-6 weeks if you want to try for a discount or donation. Have an alternative plan in case it does not work out. Sue helped with the return of our linens, she had a great deal of enthusiasm about the museum. I sent her an information packet. If we need something from them again go through her.

Chaps Rental Service

Alvar St.

New Orleans, LA

Chairs, tables, glassware, plates, linens, etc.

Of the two I preferred Perrier but Chaps is okay to. Ask for policy on discounts or donations. Slightly cheaper than Perrier but seemed to have a more limited selection.

UNO Media Resources

Director, Bridget Kling-286-6286 (Graduate of Arts Admin. program)

Reservations/scheduling-286-6285

Rental of slide projectors, screens, etc. they also offer video taping services. Give media resources at least one day notice, more if possible. I gave them a month for our event. They will deliver and set up anything on the UNO Campus. If the equipment is to be used for a class there is no charge. If used for any other purpose then there is a fee. If your event is off campus i.e.. at the OMSA you will need to arrange to pick up what you need. Easiest way to pay is to use our UNO account number. Bridget is a wonderful resource for anything having to do with media needs. She knows the UNO campus and bureaucracy well and is willing to dispense free advice!

Martin Wine Cellar

Baronne St.

New Orleans, LA

899-7411

They are a great resource for wine glasses. They do not like to advertise this service and generally prefer to rent glasses to people that are buying the liquor for their party from them. But this is the cheapest way to get glasses in the city. \$7.00 per case! That adds up to 36 glasses per case. You do need to provide them with a \$75.00 deposit per case however. So come prepared either with a check, cash or a MC/VISA they do not accept AMEX. They also will balk a bit if they are not in the mood and you are not buying any liquor from them. Be prepared to name drop. See Peggy for appropriate names to use. I did this quite successfully. They do not accept reservations for the glasses so you have to take your chances. Our event was on a Wednesday night so I felt pretty safe. If you are doing something on a weekend night or a popular night for parties it's a good idea to pick the glasses up as early as possible or have a backup reservation some place else.

Music

UNO Music Department-286-6381

Jazz Studies-286-6039

UNO has an excellent jazz studies dept. many students work as musicians so if you need music for an event they are an excellent resource. Plan on \$250.00 or so for 2/hrs. We used Paul Longstrif Trio.

Other sources

Jack Gardner-888-9353

Knows who in the LPO plays outside of the orchestra.

Food

The food at your program or event should be suitable in terms of time of day, season and formality or informality of the occasion. The biggest lesson I learned was to start looking for a caterer early. I thought the food would be fun and easy. But instead choosing the food for the Chancellor's lecture was probably my biggest headache. Getting submissions for menus and estimates, doing tastings are time consuming and difficult to coordinate. We had decided upon simple pieces of cake, fruit and maybe some cheese. I researched everything from full service caterers that wanted \$800.00 for our event to mom&pop bakeries where we could spend \$150.00 and pick up the food ourselves. We ended up using Marie's Catering. They had done another event for us and came in under \$400.00, for the desserts we wanted and coffee service. It would of been cheaper to buy the desserts ourselves but we would of had to organize the rental of plates, coffee service etc. Remember sometimes you do not really save money when you do it yourself. Serving only dessert was also possible because of the timing of our event. The lecture did not start until 7:30 pm which gave everyone plenty of time to eat before coming.

Drink

To keep things simple we decided upon perrier and champagne. Luckily our Co-Chair is the head of Magnolia Marketing one of the biggest liquor distributors in the city. We were able to get the champagne at a great price. It really made serving a nice champagne at our event possible. The pairing of the Champagne and perrier really worked. I do not think we could of pulled off such a simple drink menu with a poor quality champagne. But everyone enjoys a nice glass of champagne and those that did not drink alcohol could have perrier or coffee. This also worked because of the time of the event. When choosing your drink menu remember to take into consideration the time of day and season. I also think keeping things simple and of good quality frequently is nicer than lots of choices of poor quality. We probably could of had a cheap bar for the price we paid for the champagne, but it would not of been as impressive. When choosing your drink menu also remember to try for donations. Ideas are beer distributors especially micro breweries,

liquor distributors and stores large and small. A few phone calls can do wonders.

Flowers

Instead of using a traditional florist we used Paul Poche. Paul does wonderful work with dried palm fronds, drapery, and has a wonderful collection of interesting props. His decorations gave our event a unique look and cost less than a traditional florist. I highly recommend brainstorming on ideas for decorations. Using an unusual source can make for a more memorable look than traditional cut flowers. However this only works with the right event. Sometimes using the old standbys are the way to go.

Paul Poche-947-3863
Magazine Flowers & Greenery
Magazine St.
New Orleans, LA

Photographer

It is important to have your event documented. Photographs are an important part of building the history of your organization. They can also be used in newsletters etc. If you plan ahead you can also arrange for them to be run in the newspaper's society page.

Frank Rogozienski
Chartres St.
New Orleans, LA 70116

Generous non-profit discount

Parking

When initially planning your event or program remember to look into the availability of parking. Indicating where your guests can park on the invitation is important. We were able to use the CAC parking lot. It was very convenient for us. When OMSA is open we should have our own parking garage. Until then we will probably need to make arrangements to use the CAC parking lot. Peggy Outon did this through the K&B Building.

Permits

It was not necessary for me to obtain any permits for our event. However this should be thought about in the early planning stages of your program or event. If permits are necessary give yourself plenty of time to get them and leave room for error.

Volunteers

I had three volunteers assist on the night of the event. Luckily one of my volunteers was an excellent bartender so she poured the perrier and champagne. The other two assisted with the selling of books and general flow of the evening. Though this particular event did not need a lot of volunteers some events may. If you anticipate a need for a large number of volunteers plan this in advance. Once the museum is open a docent and volunteer program will be in place. Before that a recruitment will be necessary. Possible sources of help are various committees, friends and the UNO student population especially Arts Administration and Art History students.

Press and Public Relations

The private nature of the Chancellor's Lecture did not call for any press. We did have an announcement made in the business section of the Times Picayune about Randy's appointment as Director of OMSA about two weeks before the lecture. We thought this would raise our invitees awareness about Randy and the Museum. But because our event was not open to the public I could not solicit the press as one normally would. If planning an event open to the public a press release should be sent out 2-3 weeks before the event. This should then be followed up with personal a phone call to the writer or reporter. Radio spots should be done if possible and all free publicity that it is possible to get should be taken advantage of.

Valerie Robinson
 Perdido St., Suite 100
 New Orleans, LA 70112
 Ph#529-4341
 fax-524-4731

Coordinate any press and publicity for the museum with Valerie. She will do press releases and send them out to papers etc.

Thank You Notes

I wrote thank you notes to all of our volunteers and anyone that donated anything. This is really only an application of the golden rule.

Clean Up

Who is responsible for cleaning up what and when. Make sure your garbage cans have bags. The caterers cleaned up the food and coffee service. But myself and one of the volunteers cleaned up the bar. Randy, Peggy, Anne and I also folded chairs and straightened up the hall after the lecture. Anne returned the media equipment for me and I returned all of the rentals the next morning. It is important to schedule this for yourself. I had a very hectic next day. But I also had a list of what needed to be returned and when.

Other Services

UNO Technical Services

In charge of building and grounds. i.e.. lawn cutting. Have the lawn trimmed and the grounds cleaned before an event.

Norma Grace-539-9200

UNO Sound and Stage Services

Christian Spooner-Supervisor

University Center

540-3802-pager

I did not use them for the Chancellor's Lecture but if you need microphones or sound for an event call them.

Professional Color

good for duping of slides, prints etc. full service photo lab

**Guest List
for
Inaugural Chancellor's Lecture April 17, 1996**

Abbreviations after zip codes:

**MG=Major Gifts Committee
CA=Council of Advisors
UNO/FB=UNO Foundation Board
LSU/BR=LSU Board of Regents
AC/B=Arts Council Board
om=Ogden Museum/Roger Ogden List
CARD=Council of Advisors Rough Draft
jl=Junior League
pf=Prospect File
vf=Virlane Foundation
Lib.Duf/=Libby Dufour Fund
EW/Free.=Ella West Freeman Foundation
Lup.=Lupin Foundation
EG/Schl.=Edward G. Schlieder Educational Foundation
BB=Booth-Bricker Fund
DBr.=Joe W. & Dorothy Dorsett Brown Foundation
RSD=Randolph S. Delehanty
NOMA=NOMA 2000 Capital Campaign Contributors
DR641=DR641 Major/Major Hit List**

Request for estimate

MARKETING AND COMMUNICATIONS

University of New Orleans 286-6829 286-7160 FAX

Please provide an estimate based on the following specifications. If possible, please fax the information.

Name of job: Elegance / Decade Date

Linotronic output required? no yes (If yes, output to negatives positive)
IBM Mac Program(s) used

Stock:
Cover: Text

Inks:
Cover: Text

Photos: B&W 4-color process Number: Size(s)

Printing: 1-sided 2-sided # of pages bleeds
Size: flat size folded size type of fold
Special requirements:

7 x 5"

Table with 2 columns: Quantity and Price. Handwritten entries include 500 1/4, 1,000 4/1, 500 4/4, and 1,000 4/4 with corresponding prices.

The Ogden Museum of Southern Art

Honorary Chair

The Honorable Marc H. Morial,
Mayor of New Orleans

March 12, 1996

Campaign Co-Chairs

William Goldring
Fran Villere

Major Gifts Committee

Coleman E. Adler
Ian Arnof
Walda Besthoff
Henry J. Bodenheimer
Earl Bridges
Sue Ellen Canizaro
Leah Clase
Thomas B. Coleman
Stephen A. Hansel
Arnold Kirschman
John Koerner
The Honorable Bob Livingston
F. Walker Lockett, Jr.
Peter A. Mayer
Nancy Marsiglia
L. Richards McMillan II
William Metcalf, Jr.
R. King Milling
Grover Mouton
Kenneth E. Newburger
Roger H. Ogden
Nancy Reuther
Warren L. Reuther
Martha Ann Samuel
Moise Steeg
Melba Steeg
Samuel Z. Stone
David Stone

Chief Richard J. Pennington
715 South Broad
New Orleans, LA 70119

Dear Chief Pennington,

I am writing on behalf of the Ogden Museum of Southern Art (OMSA) at the University of New Orleans Lee Circle Center for the Arts. The Ogden Museum of Southern Art is the result of an extraordinary gift from Roger Ogden of 600 pieces of his museum quality collection and the generosity of Phyllis and Pat Taylor with the gift of seven properties on Lee Circle

We would like to request the donation of the services of two New Orleans Police officers for the evening of Wednesday, April 17, 1996 from 7:30 PM - 11:00 PM. We will be holding our first Chancellor's lecture *Spirits, Signs and Soul in Southern Art* to be given by Randolph Delehanty, the Director of the Ogden Museum of Southern Art. A reception and book signing will follow. As this is our first OMSA event, it is very important that everything goes perfectly.

*University of New Orleans
Capital Campaign*

National Chair
James R. Molfett

Co-Chairs

Susan Hess
Paul Nalty
Glen Haydel

Gregory M. St. L. O'Brien,
Chancellor, UNO

The Ogden Museum of Southern Art and the entire UNO Lee Circle Center for the Arts is the most exciting project in the arts community today. Your wife Renee has graciously agreed to give advice and counsel by joining our Council of Advisors.

We hope you and she will be able to join us for our first inaugural chancellor's lecture. The Chancellor, Bill Goldring and Fran Villere join me in thanking you for your consideration of our request. I will call you next week to discuss this with you further.

Sincerely,

Cynthia L. Saylor
Event Coordinator

SATURDAY, APRIL 6, 1996 THE TIMES-PICAYUNE

UNO's Ogden art museum names its first director

The Ogden Museum of Southern Art, a project of the University of New Orleans, has named Randolph Delehanty as its first director.

Delehanty, the author of nine books, including "New Orleans: Elegance and Decadence" and the forthcoming "Art in the American South," holds degrees in history from Georgetown University and the University of Chicago. He earned his doctorate at Harvard University.

A former teacher at San Francisco State University, he was the first historian for the Foundation for San Francisco's Architectural Heritage.

The Ogden Museum of Southern Art, scheduled to open in 1998 at Lee Circle, has as its nu-

cleus nearly 600 works of art from the collection of New Orleans real estate developer Roger Ogden.

Plans call for the museum to be housed in a 37,000-square-foot complex that incorporates the 1888 Howard Library, recently renamed the Patrick F. Taylor Library, and a new building in the 900 block of Camp Street.

The museum would be part of a development proposed by the University of New Orleans Foundation, which hopes to establish a Central Business District arts and education complex at Lee Circle. Other components would include facilities for the UNO art department and studio and retail space for artists.



RANDOLPH DELEHANTY
Author, historian, teacher

March 29, 1996

For more information, contact:
Valerie Robinson, 504/529-4341 or
Peggy Outon, 504/539-9600.

FOR IMMEDIATE RELEASE

Delehanty Named Ogden Museum Director

Randolph Delehanty, Ph.D., has been named director of the Ogden Museum of Southern Art, a project of the University of New Orleans. Delehanty holds degrees in history from Georgetown University, the University of Chicago, where he was a University Fellow, and from Harvard University, where he was a University Prize Fellow and from which he received a doctorate degree.

A former ^{teacher} professor at San Francisco State University, he is the author of nine books, including *New Orleans: Elegance and Decadence* and the forthcoming *Art in the American South*. He also served as the first historian for the Foundation for San Francisco's Architectural Heritage.

delected { As director of the Ogden Museum, scheduled to open in 1998 in the Taylor Library Building at Lee Circle, Delehanty is responsible for ????

*Dessert and Coffee Reception
Ogden Museum of Southern Art
for 100 Guests
Wednesday, April 17, 1996
8:30 - 9:30pm*

*An elegant display of the Season's Sweetest Fruits
to include fresh strawberries, kiwi, grapes, bananas and melons
served with a Pineapple Cream Dipping Sauce*

*Praline Baked Brie en Croute
brushed with Pecans and Brown Sugar and
wrapped in puff pastry and baked to a golden perfection
served with freshly baked French Bread Slices*

Your favorite miniature sweets...

Chocolate Eclairs

Napoleons

Fruit Tarts

and

Assorted Chocolate Bon Bons and Petit Fours

with sinful fillings using the

finest chocolates, fruits and nuts

including Carrot Cake, Red Velvet and German Chocolate

*Silver Coffee Service
with china cups and saucers
and silver spoons*

1 Server/Busser

Pricing Structure

\$360

plus 9% tax....\$32.40

Total.....\$392.40

MARIE'S

CATERING CONNECTION Lorna

Lorna

*Need outlet
for coffee urn -
w/plates & napkins*

*Dessert and Coffee Reception
Ogden Museum of Southern Art
for 100 Guests
Wednesday, April 17, 1996
8:30 - 9:30pm*

*An elegant display of the Season's Sweetest Fruits
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*Silver Coffee Service
with china cups and saucers
and silver spoons*

1 Server/Busser


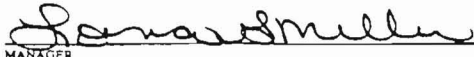
Pricing Structure

\$360

plus 9% tax....\$32.40

Total.....\$392.40

407 FOLSE STREET * HARRAHAN, LOUISIANA 70123 * (504) 738-9184 * FAX (504) 738-9284

CATERING CONTRACT			
Nature of Function: Dessert and Coffee Reception		Time In: 8:30pm	Time Out: 9:30pm
Day and Date: Wednesday, April 17, 1996			
Name of Organization, Group, Club or Reception: Ogden Museum of Southern Art			
Representative: Cynthia Zaylor - 945-1674			
Address: 615 Howard Ave.		Phone: (H) 539-9600	Phone: (W)
New Orleans, La. 70130			
Room:	No. Expected: 100	Minimum Guarantee: (Cannot be lowered) 100	
Gratuity:	Sales Tax: 90%	DEPOSIT: 25%	
MENU (Serving Time) _____		BAR (Serving Time) _____	
<i>see attached</i>		<i>see attached</i>	
Room Set-Up: set-up by 7:30			
PRICE: Total \$ 392.40			
deposit \$ 98.10			
balance \$ 294.30			
BALANCE TO BE PAID BY: April 3, 1996			
This booking is considered tentative until the signed contract and deposit are received. FOOD & BEVERAGE PRICES ARE SUBJECT TO INCREASE IN PROPORTION TO OUR INCREASED COSTS.			
		 MANAGER	
407 FOLSE STREET • HARAHAN, LA 70123 PH: (504) 738-9876		CUSTOMER 4/1/96 DATE	

University of New Orleans Foundation Check Request Form

This form is to be used to request all Foundation Checks; including paying vendors, reimbursements, awards, and transfers to the university. A separate form must be used for requested. Scholarships are considered transfers to the university. More than one student may be listed on a form but social security numbers for each student must be listed. All services paid must include address and social security numbers.

Department Ogden Museum of Southern Art Date: April 10, 1996
 Dept. Contact Ann Tenold Ext. # 539-9600
 Account # 333-75-0200 Account Title Entertainment/Delehan
lecture

Description-Invoice #, student's name & S.S.#, etc.	Amount
<u>catering -dessert+ coffee Reception</u>	<u>392.40</u>

Payee Name: Marie's Catering Connection SS# _____
 Address: 407 Folse Street Disposition of Check: _____
Harahan, LA 70123 Mail _____ Call Dept. _____

Purpose of Check: deposit + balance for catering for April 17, 1996 lecture.

Requested By _____ Department Head Approved _____ Dean/Director

For Foundation Office Use Only _____

Fund	Acct. #	Sub-Fund	Debit	Credit

Approved By _____ Check # _____
Foundation Business Manager

University of New Orleans Foundation Check Request Form

This form is to be used to request all Foundation Checks; including paying vendors, reimbursements, awards, and transfers to the university. A separate form must be used for each requested. Scholarships are considered transfers to the university. More than one student may be listed on a form but social security numbers for each student must be listed. All pre services paid must include address and social security numbers.

Department Ogden Museum of Southern Art Date: April 10, 1996
 Dept. Contact Ann Tenold Ext. # 539-9600
 Account # 333 75-0200 Account Title Entertainment/Dechant
LECTURE

Description-Invoice #, student's name & S.S.#, etc.	Amount
2 102qt Ice chests	58.18
2 90x156 Linen	

Payee Name: Perrier Party Rentals, Inc SS# _____
 Address: #5 Knox Road Disposition of Check: _____
Jefferson, LA 70121 Mail _____ Call Dept. _____

Purpose of Check: C.O.D for April 17, 1996 pick up.

Requested By _____ Department Head Approved _____ Dean/Director

For Foundation Office Use Only

Fund	Acct. #	Sub-Fund	Debit	Credit

Approved By _____ Check # _____
 Foundation Business Manager Check Date _____

PERRIER PARTY RENTALS, INC.
 #5 Knox Road
 JEFFERSON, LA 70121

(504) 834-8570

INVOICE

TO Ogden Museum of Southern Art
615 Howard Ave
New Orleans, La 70130

INVOICE DATE 4/4	SALESPERSON Ashley
SHIP TO Pick-up & Return to Perrier	

YOUR ORDER NO.	DATE SHIPPED	SHIPPED VIA	DEL. POINT	TERMS
<i>Cynthia</i>	<i>4/17 Wed.</i>	<i>pick-up</i>	<i>4/18 Thurs</i>	<i>C.O.D.</i>
QTY. ORDERED	QTY. SHIPPED	DESCRIPTION	UNIT PRICE	TOTAL
<i>2</i>		<i>102 Qt. Ice Chest</i>	<i>8 00</i>	<i>16 00</i>
<i>2</i>		<i>90x156 cmy liner</i>	<i>18 75</i>	<i>37 50</i>
				<i>53 50</i>
			<i>8.75% tax</i>	<i>4 68</i>
			<i>total</i>	<i>58 18</i>

ORIGINAL

101



Richard Sexton
 1820 Milan Street
 New Orleans, LA 70115
 504.895.3753
 504.895.3768 Fax

Invoice

Invoice No: 700 96
 Date: 1 April 1996
 Client: UNO-Ogden Museum of Southern Art
 615 Howard Ave.
 New Orleans, LA 70130
 Client PO No: verbal/Delehanty
 Job No: n/a

Professional Fees

4 35mm color slide duplicates from 35mm originals @ \$2.50 each	\$10.00
7 35mm color slide reductions from 120 originals @ \$9.00 each	\$63.00

TOTAL FEES DUE:

\$73.00

DUPLICATE

Duplicates picked up 3/29/96.

TERMS: New accounts: Net 10 days. Established accounts: Net 30 days. Past due accounts are subject to a service charge of 1 1/2% per month (18% per annum) on the unpaid balance. Any claims for adjustment should be made within 10 days of receipt of this invoice. Unless specifically stated otherwise, the copyright to all photos is retained by Richard Sexton. Usage is limited to that described in this invoice or in the appropriate rate sheet provided. No usage is granted until payment in full of this invoice.

Frank Rogozienski
 photographer
 2113 chartres street
 new orleans louisiana 70116
 504 945 1674

DATE 4/8/96
 INVOICE 96-12
 TO Ogden Museum of Southern Art
 615 Howard Ave.
 NOLA 70130

CLIENT Ogden Museum of Southern Art
 JOB DESCRIPTION Photography of reception and book signing

ORDERED BY Cynthia Saylor
 SHOOT DATE 4/17/96
 LOCATION Ogden Museum

USAGE As needed- unlimited

SUMMARY	PHOTOGRAPHY FEE	75.00
	ASSISTANT	
	EXPENSES	
	FILM\PROCESSING	
	SUBTOTAL	75.00
	TAX	
	TOTAL	\$75.00

SS# 572-61-5974

Please Make Checks Payable To:

Frank Rogozienski.

The Ogden Museum of Southern Art

Honorary Chair

The Honorable Marc H. Morial, Mayor of New Orleans

78

Campaign Co-Chairs

William Goldring

Fran Villere

Major Gifts Committee

Coleman E. Adler

Ian Arnof

Walda Besthoff

Henry J. Bodenheimer

Earl Bridges

Sue Ellen Canizaro

Leah Chase

Thomas B. Coleman

Stephen A. Hansel

Arnold Kirschman

John Koerner

The Honorable Bob Livingston

F. Walker Lockett, Jr.

Peter A. Mayer

Nancy Marsiglia

L. Richards McMillan II

William Metcalf, Jr.

R. King Milling

Grover Mouton

Kenneth E. Newburger

Roger H. Ogden

Nancy Reuther

Warren L. Reuther

Martha Ann Samuel

Moise Steeg

Melba Steeg

Samuel Z. Stone

David Stone

University of New Orleans Capital Campaign

National Chair

James R. Moffett

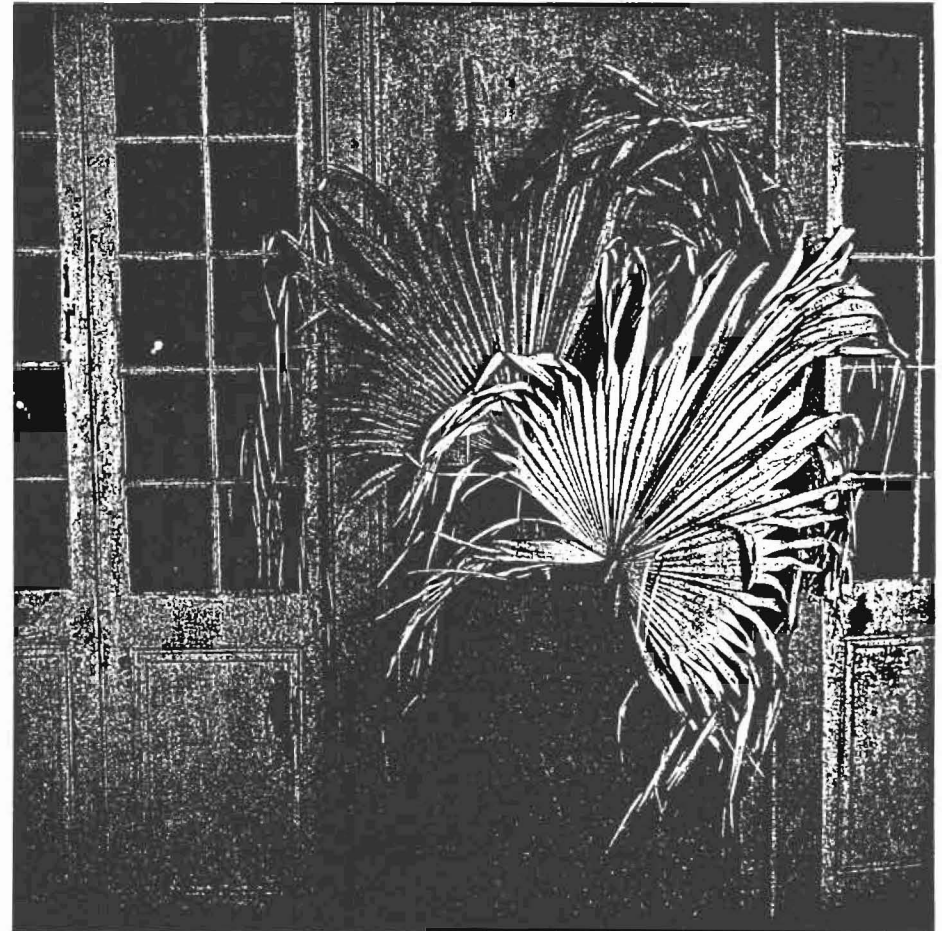
Co-Chairs

Susan Hess

Paul Nalty

Glenn Haydel

Gregory M. St. L. O'Brien; Chancellor, UNO



The Ogden Museum of Southern Art
 University of New Orleans
 Lee Circle Center for the Arts

cordially invites you and a guest to the inaugural

Chancellor's Lecture

Spirit, Signs and Soul in Southern Art

by

Randolph Delehanty

Director,

The Ogden Museum of Southern Art

and

Co-author with photographer Richard Sexton of

New Orleans: Elegance and Decadence

a slide talk on

Wednesday, April 17, 1996

at 7:30 P.M.

Reception and book signing by the authors to follow

615 Howard Avenue,
 the Patrick F. Taylor Library of 1888 on Lee Circle,
 the future home of The Ogden Museum of Southern Art

Secure parking at the corner of Camp and Howard streets
 Limited Seating, RSVP 539-9600

Palm fronds in the French Quarter studio
 of photographer Josephine Sacabo create a still life evocative
 of the Deep South. Photograph by Richard Sexton ©1993
 from *New Orleans: Elegance and Decadence*

THE OGDEN MUSEUM OF SOUTHERN ART

UNIVERSITY OF NEW ORLEANS
LEE CIRCLE CENTER FOR THE ARTS

cordially invites you and a guest to the inaugural

Chancellor's Lecture

for Spring, 1996

Signs Soul
SPIRIT, SOUL AND SIGNS
IN SOUTHERN ART

by

Randolph Delehanty

Director

The Ogden Museum of Southern Art
and

co-author with photographer Richard Sexton of
New Orleans: Elegance and Decadence

on

Wednesday, April 17, 1996
at 7:30 P.M.

*

^{provocative lecture}
This accessible, informative ^{slide} talk will be the inaugural
Chancellor's Lecture at the University of New Orleans
Ogden Museum of Southern Art which is now in the planning stage.
It will be drawn from the research Dr. Delehanty has been doing on
The Ogden Collection which will appear in his new book,
Art in the American South, ^{lecture with slide}
to be published by the LSU Press. The talk will last 45 minutes and
will cover a wide range of Southern visual art including paintings,
photographs, sculpture and ceramics by many different artists.

^{slide}
The talk will be held in the Great Rotunda of the landmark

¹ Patrick F. Taylor Library of 1888 on Lee Circle,

RSVPs:

Note that the invitation is for one person and a guest. How will we know if our phone RSVPs are for single or couple reservations? If we want to include pre-paid postcard reply cards instead we will have to use an envelope.

Invitation Lists:

Since seating will be limited, we may want to ask key people to give us a list of ten people they want to invite. RSD will have a list of about 50 people many of whom will probably want to come. Do we want to send out two batches of invitations? The first to key people and the second to others? We have the Junior League list. How do we make sure to invite African-American guests?

Permission:

Once we decide exactly what we want, RSD will clear the cover photo permission with Richard Sexton.

Slides:

RSD wants to make approximately 250 slides, all the images in the LSU Press Ogden Collection book in order to have material for a variety of future talks. There will also be a few slides from *Elegance and Decadence*.

Interdepartmental Invoice
Media Resources (ext. 6285)

To : OTHER
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945 1674

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SP 13	KODAK EKTAGRAPHIC IIIA-EXR BULB	\$30.00
OTHER 3	OTHER EQUIPMENT/SERVICE (SEE BELOW)	\$0.00
SC 10	TRIPOD SCREEN, WHITE 5'	\$15.00
PCART 1	PROJECTO-STAND AV CART-LA 150	\$0.00
<i>Total</i>		\$45.00

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Example of the Contents of a Collections Policy
From: *Museum Governance*
by Marie C. Malaro

Issues that should be addressed when drafting or reviewing a collection policy.

1. Statement of purpose

Have a clear sensible mission statement.

- a. All relevant legal documents, such as the museum's charter, bylaws, and founder's gift instrument. One must work within any legal restrictions, so be sure all essential documents are carefully reviewed from the very beginning.
- b. The mission statement should be consistent with the capabilities of the organization. Be sensible. The ultimate goal is to end up with a mission statement, collecting activities, and programming that are consistent and that reflect realistic assessments of a museum's capabilities in light of its resources.

2. Acquisition of Items

- a. Define what type or types of collections the museum maintains.
- b. Establish internal procedures for setting collecting goals and monitoring adherence to these goals.
- c. Caution that objects should not be accepted if there are inadequate provisions for caring for them or for utilizing them in the foreseeable future.
- d. Avoid the temptation to accept items of doubtful provenance. In the policy, specify who within the museum bears the burden of deciding whether provenance is satisfactory, what criteria are to be followed, and what records are to be made.
- e. Understand and clarify in the policy the difference between accepting items for accessioning and accepting them for the purpose of sale or exchange. The distinction can be important to the donor for federal income tax consequences.
- f. Have a thoughtfully considered policy regarding the acceptance of restricted gifts. Specify who makes the final decisions in this area. It is wise to require that these decisions be in writing.

- g. Provide guidance with regard to the handling of rights (droit moral, copyright, trademark) that may be associated with any object.
- h. Establish rules with regard to recordkeeping. Every accession (in fact, every item that comes in, whether is to be accessioned or not) should be recorded in some way as soon as possible. Each accession should be fully documented.
- i. Specify the museum's policy regarding authenticating objects for the public and providing appraisals. (First get competent advice regarding the potential legal liability, tax code provisions, and so on)
- j. If the museum collects contemporary objects and there could be potential problems with donors-for example, regarding use of the museum's name in advertising-provide guidance on these problems are to be avoided.

3. Deaccessioning

a. When can a museum deaccession?

As a general rule, if objects are no longer relevant and useful to the purposes and activities of the museum, they may be considered for Deaccessioning. Likewise, if objects cannot be preserved properly or used in the foreseeable future, Deaccessioning may be considered. Tied in with these considerations may be a need to improve or strengthen another area of the collection in order to further the goals of the museum. Deaccessioning in itself is not wrong or illegal. It usually is the manner in which it is done that causes concern.

b. How should the museum deaccession?

It is important to have a definite deaccessioning procedure. Normally the appropriate curator institutes the process, recommending action to a review group and/or appropriate museum official. At this stage, it should be established that there are no legal restrictions on disposal of the particular item, and any "moral" or "political" considerations should be set forth clearly for the deciding authority. Very often the deaccession process will vary depending on the value of the object under consideration. For example, under some circumstances, outside opinions and/or appraisals may be prudent. Final decisions on deaccessioning are left to the governing board of the museum, but in larger organizations there can be delegated authority to staff to approve relatively minor deaccessions. Complete written records should be made of every deaccession process.

c. Manner of disposal

In what manner should an object be disposed of? Much will depend on the type of object in question and the particular circumstances involved. The following alternatives should be weighed with legal and ethical ramifications in mind.

* Should only the interests of the museum be considered? (In other words, should the museum only seek the best trade or price?)

* Should efforts be made to keep the object in the community if it has significant local or historic interest?

* Should preference be given to keeping the object in the public domain? In other words, should private collectors be bypassed in favor of scholarly or cultural organizations that will continue to make the object available to the public?

* If there is to be a sale, should it be by public auction or private sale?

Your policy statement should reflect your organization's procedures for addressing such alternatives in light of its particular mission.

d. Use of proceeds

Proceeds received from deaccessions are usually dedicated to replenishing the collection. Consult codes of ethics promulgated within the museum profession on this important issue.

4. Loans

a. Specify to whom loans will be made and who has the authority to approve outgoing loans.

b. Specify when loans can be requested and who has the authority to approve incoming loans.

c. Establish provenance standards for incoming loans.

d. If there are potential problems regarding (1) misuse of the museum's name by lenders or (2) appearance of conflict of interest, provide guidance on how these problems are to be avoided.

e. Establish time limitations for incoming and outgoing loans. This is crucial for effective monitoring.

f. Delegate responsibility for establishing internal procedures for processing and following through on loans.

5. Objects Placed in the Custody of the Museum

It is preferable for the museum to record in some predetermined manner and within a reasonable time every object that is placed in its care. Very often this requires a registration method for objects other than loans that are left temporarily in the custody of the

museum for such purposes as attribution, identification, or study. The registration method should be designed to encourage prompt review of these objects in order to ensure expeditious handling. If any ambiguity exists, it may be best to clarify who has authority to accept objects placed in the custody of the museum and under what circumstances these objects can be accepted.

6. Care of Collections

- a. Conservation of collection objects and, in particular, preventative conservation measures are continuing responsibilities. There should be a delegation of responsibility to appropriate staff members to monitor conservation needs, and it should be clear who has final authority to approve conservation recommendations.
- b. Appropriate attention should be given to the packing and shipping of collection objects moving in or out of the museum. Specify who bears the responsibility for monitoring this.
- c. Who is responsible for governing access to the collection? To collection records? Have written guidelines that take into consideration any relevant statutes regarding access to public records. It is prudent to encourage openness

7. Inventories

- a. There should be periodic inventories of the museum's collections. Specify when and how these are done.
- b. Specify what procedure is to be followed if a collection object appears to be missing.

8. Insurance

- a. Specify whether the museum's own collection is to be insured while on premises.
- b. Establish guidelines for insuring incoming loans.
- c. Establish guidelines for outgoing loans.
- d. Specify who has the authority to contract for collection insurance and any procedure for deviating from general rules regarding such insurance.

General Comments:

A museum's collection management policy should be approved by its governing body; it should be in writing; it should be

required reading for all curatorial and administrative staff; and, of course it should be enforced.

Very often donors and prospective donors should be made aware of the collection management policy. It is much easier to explain to a donor why something cannot be done if one can quote a definite museum policy on the subject. Also, if there is any public inquiry as to why an object was accepted or disposed of by the museum, the answer can be given with confidence. Some may not agree with the museum's decision, but if there is documented evidence that a prudent, established policy was followed, museum officials should not fear public scrutiny.

Appendix B

Information About

The Ogden Museum of Southern Art

Ogden Museum of Southern Art UNO Lee Circle Center for the Arts

PROJECT DESCRIPTION

In late 1994, the UNO Lee Circle Center for the Arts came to life when local developer/entrepreneur, Roger Ogden, offered his world-class collection of Southern art valued at \$13 million to the University, provided that it could be housed in an appropriate facility. The Ogden Museum of Southern Art (OMSA) will include significant works of art from all periods in southern history, from colonial times to the present. The Museum's geographical definition of the South extends from Maryland to Texas and Oklahoma. The Ogden Collection is rich in works from the deep South, including the work of itinerant American artists, European artists, native Southerners, women artists, African-American artists, folk artists, wintering Northern artists working on Southern themes. The artists represented in the collection range from those of great sophistication to the self-taught. Their works are a window into the soul of the South, the many Souths that artists have expressed and continue to express. In addition to Mr. Ogden's original gift of 600 of his finest pieces, the Museum will acquire work from throughout the region through acquisitions from other donors. There is no place in any major southern city where people interested in the visual artistic heritage of the South can experience this rich, unheralded tradition. The audiences for the Museum will be as diverse and vibrant as the collection itself. This gift is the largest gift made by an individual in the history of the University and the largest to any cultural institution in New Orleans. Roger Ogden has specified that the Museum must open in 1998.

In order to accept Mr. Ogden's exceedingly generous offer, UNO sought the appropriate venue for the collection. Patrick F. Taylor has a long history of support for public education. Over the last fifteen years, he had acquired seven pieces of property on the riverside of Lee Circle; Mr. Taylor offered a sale/lease-back of all the properties to the UNO Foundation which allowed the foundation to acquire the properties at the appraised value of \$3.2 million at no net cost. The properties include an historic 1888 H.H. Richardson-designed red sandstone library which is the ideal facility to house the 19th century art of the South. Mr. Taylor and his wife, Phyllis did an extraordinary partial renovation of the Library, investing more than \$12 million in bringing the exterior, the Rotunda and lobby back to its former glory. Our brochure includes a map that shows the overall scope of the project which is the largest arts project ever undertaken in this city. It includes: the Ogden Museum of Southern Art, galleries and classrooms for the UNO Fine Arts Department & Arts Administration Graduate Program and the Arts Council of New Orleans' Louisiana Artists Guild. With the realization of these projects, the New Orleans Arts District will have all the elements needed for success - the district's already lively gallery scene, an acclaimed children's museum and an arts center dedicated to the visual and performing art of the new. However, it does not yet have (nor is there anywhere in the Central Business District or Convention Center area) an art museum!

The Ogden Museum of Southern Art as Educator

The Ogden Museum of Southern Art will be a true community educational resource serving the needs of students from kindergarten to post-graduate study. Docents available to schools, clubs and interested groups will be part of the Museum as soon as it opens. A full complement of adult programs - lectures, gallery talks, musical programs, etc. - will be integral to OMSA. The Tennessee Williams Festival, the UNO Jazz Studies Program and other arts organizations will be invited to present appropriate programs as part of the educational menu.

UNO College of Urban and Public Affairs has completed a master planning process for the UNO Lee Circle Center for the Arts. The process included a series of meetings with more than 60 stakeholders

in the project. CUPA faculty and students will continue to be involved with the urban design aspects of the project. Graduate students from the Arts Administration program have been involved since the inception of the project and are using the development of the Ogden Museum as a unique case study - an valuable opportunity for study for a new arts administrator. The close affiliation with the University of New Orleans offers rich opportunities for collaboration with academic disciplines from English, history, women's studies, African-American studies and environmental education. Faculty members have already requested that the collection be made available on slides at the campus library. Investigations have begun to compile a CD-ROM of the collection for distribution to other university art museums and public libraries throughout the south. As the UNO faculty becomes more familiar with the collection as a teaching resource (faculty members are making regular visits to the collection in Mr. Ogden's home currently), we envision the museum will be a stimulus for curriculum development, field trips, internships, research on individual artists and on southern culture. Faculty members will be used as lecturers and docents for their academic departments. At Indiana University, faculty uses the art museum so frequently that there is a waiting list for opportunities to develop classes. Study continues to learn the best practices of university art museums around the nation and to most closely adapt them to the needs of UNO.

Other universities in the community have already begun to make use of the proposed museum. Two classes from the Tulane School of Architecture are doing urban planning studies. The art department faculty and students at Southern University of New Orleans have received a presentation on the museum project. All colleges and universities both locally and around the region will be encouraged to use the museum and its holdings.

The Ogden Museum of Southern Art will have a comprehensive publication program, featuring both scholarly and popular titles. Art historians will have opportunities to research and publish monographs on OMSA artists. Catalogs and other books and pamphlets will be available to educate the general public on the artwork. Family guides to current exhibitions and publications aimed at children will also be an essential part of the publications program.

Exploration has begun to link the Ogden Museum of Southern Art with the Getty Museum programs of discipline-based arts education, the most advanced system of arts education in the country. Pieces from the collection will be reproduced for use in K-12 classrooms across the city. Students will become familiar with the artwork before visits to the museum. The artwork will be used to enhance reading, writing, history and cultural studies. But the most important part of the Getty's program concerns teacher training. OMSA will be part of the summer teacher institutes that will begin in the summer of 1998 through the efforts of the Orleans Parish Schools Office of Arts in Education. Most classroom teachers have little or no arts education themselves, so they find it very difficult to see the possibilities that the arts bring for enrichment to their students. **The very best opportunity for teacher training exists when teachers are still students; therefore, the UNO College of Education can play a leadership role in improving the application of discipline-based arts education in our region and use OMSA as its laboratory.** Such a program makes real change and progress.

UNO & The Region

In the University's recently completed strategic plan, the watchwords are Excellence, Leadership and Community. In the most recent *Master Plan for Higher Education in the State of Louisiana*, the LSU System Board of Regents describe UNO as a "comprehensive, metropolitan university providing essential support for the economic, educational, social and cultural development of the New Orleans metropolitan area". UNO serves 16,000 students annually - all of whom would benefit from the arts project as plans for curriculum development extend throughout the University. UNO is well-known for

realistic, self-reliant partnership-oriented plans and programs. Over the last ten years, the University's funding from the State has fallen from 85% to only 25%. External funding for research and sponsored projects was \$29,800,000 in 1994-95, a 700% increase in the last seven years.

UNO's position of leadership in our community has been secured by strategic alliances with many civic groups concerned with economic development including: MetroVision (a nine parish economic development group), the Downtown Development District and the UNO Higher Education & Business Council. The UNO Lee Circle Center for the Arts grows from this commitment to economic and cultural development in tandem with municipal infrastructure development. The Mayor of New Orleans recognized the enormous opportunities this project represents and readily agreed to serve as honorary Chair.

The UNO Foundation Board has designated the Ogden Museum of Southern Art has its number one priority in its current \$100 million capital campaign. Because of the magnitude of the project, the Foundation has convened an oversight committee charged with the responsibility of the project's mission and budget. This committee is chaired by Jerome Goldman. The campaign itself has enlisted the aid of 35 community leaders on the major gifts committee and an additional 67 leaders from across the region on the Council of Advisors. More than 150 people have endorsed this project and are involved in seeing that it reaches its full potential as a community resource.

Economic Impact of the UNO Lee Circle Center for the Arts

The area around Lee Circle is also experiencing a renaissance. The Morial Convention Center which brought 1,019,000 delegates to the city in 1994 is four blocks away from the site. The Union Passenger Terminal, currently under renovation, is four blocks in the other direction. Plans include street improvements to link Howard Avenue with the SuperDome and the new Sports Arena that will break ground next January. Plans also include light-rail trains to the suburbs, providing access to the Arts District never before available.

Tourism is the dominant industry in New Orleans. Tim Ryan, the Dean of the UNO Business School and the Regents' most respected business economist, has done an economic impact study on the total project which shows an economic impact by the third year of operation of \$97.1 million annually and a projected attendance of 500,000 adults and children every year. (The Aquarium attracts 2 million annually.) The opportunities are unprecedented for the Central Business District to once more be a place of life and hope for our citizens.

OMSA is already working with the Arts Tourism Partnership (ATP), an initiative of the Convention & Visitors Bureau, the Greater New Orleans Marketing Corporation, the Black Tourism Network, The Mayor's Office for Tourism, Arts & Entertainment and the Arts Council of New Orleans aimed at improving the economic opportunities of arts and tourism activities through better communication and coordination between the twin industries. ATP is convinced that the UNO Lee Circle Center for the Arts is a critical link to the convention and visitor business.

Your investment in the Ogden Museum for Southern Art at the UNO Lee Circle Center for the Arts will benefit the UNO students & faculty greatly, but the ramifications of your gift are much broader. Your organization will be one of the creators of the new dynamic cultural mix of architecture, music, theatre and visual arts in contemporary New Orleans, attracting visitors from across our region and around the world.

B-6 MONDAY, MAY 15, 1995

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Ambitious arts undertaking

New Orleans' reputation as a center for the arts is likely to grow if a plan to raise \$11 million for the Ogden Museum of Southern Art is realized.

The museum would be part of a Central Business District arts and education complex at Lee Circle proposed by the University of New Orleans Foundation. Besides the museum, the center would include UNO art department facilities and studio and retail space for local artists.

The museum project was first announced late last year when developer Roger Ogden gave the foundation hundreds of works from his collection of Southern art. The collection is to be housed in the Patrick F. Taylor Library, a 19th century building on Lee Circle that was previously called the Howard Library, and a new building on Camp Street.

Museum planners will try to raise \$6 million for the new building and renovations to the library and \$5 million for an operating endowment.

Backers are hopeful that the project will draw support from quarters interested in its educational mission who might not generally support arts endeavors.

"It's easy to support this museum because it does so many things for our city," said Wil-

liam Goldring, co-chairman of the capital funds drive. "It will help restore Lee Circle as a gateway to downtown while establishing a hub for tourism and education."

As the smashingly successful Monet exhibit recently demonstrated, arts can be a major draw for tourism, bringing visitors who otherwise might not visit New Orleans.

An economic impact survey done on that exhibit showed that 101,000 visitors were from out of state and that three quarters of them came specifically to see the Monet exhibit.

The center envisioned by the University of New Orleans would prove a valuable addition to what the city can offer this type of visitor, diversifying our thriving tourism industry.

Local art-lovers stand to gain as well. "It (the museum) also showcases an important collection of art that the public will find easily understandable because it reflects the culture and history of the South," Mr. Goldring said.

The undertaking is undeniably ambitious and would represent one of the larger arts fund-raising efforts in the city. But the potential benefits to the city in terms of culture, education, tourism and revitalization are inestimable.

The Rebirth of Lee Circle

Historic Lee Circle District has always been a focal point in New Orleans. The nineteen sixties, seventies and eighties, however, saw this central location fall into severe disrepair with buildings abandoned one after another. The landmark Howard Library building of 1888 suffered as owner after owner defaced its historic architecture in misguided modernizations.

In 1987, entrepreneur, industrialist and philanthropist Patrick F. Taylor, with the encouragement of his wife Phyllis, began the acquisition of the Howard Library, the former Mecom Company headquarters at 944 St. Charles Avenue, the former YMCA Hotel building, the American Bank Building and three other sites at Lee Circle. Mr. Taylor began the revitalization of Lee Circle with a meticulous restoration of the Library's public areas to their historic original condition. This restoration effort included securing stone from the quarry in Massachusetts from which the original sandstone for the Library was obtained, and the recruiting of crafts people to restore the carved woodwork and architectural features of the Library to their original beauty. Mr. Taylor's total investment in the acquisition and restoration of the properties exceeded twelve million dollars.

In 1994, to complete his vision for Lee Circle, Mr. Taylor generously agreed to transfer his entire assemblage of Lee Circle properties to the University of New Orleans Foundation to create the UNO Lee Circle Center for the Arts. This will accomplish the goals he and his wife Phyllis had for these key properties. By a creative sale-leaseback arrangement with

no net cost to the Foundation, Mr. Taylor laid the groundwork for the development of one of the nation's most innovative arts and education complexes. It will help achieve the rebirth of a vital place in our community.

Art collector Roger Ogden offered the core of his extraordinary collection of Southern art to create The Ogden Museum of Southern Art to be located at Lee Circle. Nineteenth century art will be housed in the library renamed the Patrick F. Taylor Library. The twentieth and twenty-first century art will be showcased in a new building to be constructed on an adjoining site provided by Mr. Taylor.

The University of New Orleans Foundation leased a portion of its newly-acquired properties to the Arts Council of New Orleans as the site for its Artists Guild, which will make Lee Circle a place for practicing artists and crafts people to make and display their art. Educational facilities for the University of New Orleans' distinguished Fine Arts program, Arts Administration and other programs at UNO will round out the initial plans for the revitalization of Lee Circle. These plans will stimulate further educational, cultural, artistic, residential and commercial development at this historic location. Lee Circle will become, once again, a unique focal point in New Orleans and the South.

The Patrick F. Taylor Library

The landmark Patrick F. Taylor Library building is a tribute to the vision of two leaders; one in the nineteenth and one in the twentieth century. Built in 1888, the Library is the only H.H. Richardson-designed building in the Southern United States. Built after Richardson's death through the generosity of the Charles Howard family, the building served as New Orleans only major research library for over fifty years. After the book collection of the Howard Library Collection was consolidated with Tulane University's collection in the 1940s to form the Howard-Tilton Library, the grand building was passed through several owners. It served successfully as law offices, an FM radio station and corporate offices. The elaborately carved woodwork, fine flooring and rich architectural details were sacrificed in various misguided modernizations. Eventually the Library, like so many other buildings at Lee Circle, was left vacant and fell into disrepair.

In 1987, entrepreneur, industrialist and philanthropist Patrick F. Taylor, with the encouragement of his wife Phyllis, began the acquisition of the Howard Library, the former Mecom Company headquarters at 944 St. Charles Avenue, the former YMCA Hotel building, the American Bank Building and three other sites at Lee Circle. Mr. Taylor began the revitalization of Lee Circle with a meticulous restoration of the Library's public areas to their original splendor. This restoration included going to the quarry in Massachusetts from which the original sandstone for the Library was obtained, and the recruiting of crafts people to restore the structure, the tile roof, the carved woodwork and architectural features of the Library building to their original beauty. The exterior of the Library,

the Great Rotunda and the entry hall were brought back to the condition they were in 1888. This restoration was achieved in a phenomenal ninety days. Mr. Taylor's total investment in the acquisition and restoration of the properties exceeded twelve million dollars.

To permit the University of New Orleans Foundation to respond to philanthropist and art collector Roger Ogden's generous offer of the core of his outstanding collection to the Foundation, Mr. Taylor generously agreed to transfer his entire complex of Lee Circle properties to the University of New Orleans Foundation in order to create the UNO Lee Circle Center for the Arts. This transfer allows the Foundation to create The Ogden Museum of Southern Art and to accomplish Mr. and Mrs. Taylor's vision of a revitalized Lee Circle dedicated to arts, culture and education. Through a creative sale-leaseback arrangement with no net cost to the Foundation, Mr. Taylor laid the groundwork for the development of one of the nation's most innovative arts and education complexes which will help achieve the rebirth of this vital place in our community.

The Patrick F. Taylor Library will house over three hundred pieces of eighteenth and nineteenth century art of The Ogden Museum of Southern Art. The historic restoration of the Great Rotunda will be conserved and the adjoining Great Hall will be designed to house six galleries on its main floor and six galleries on its mezzanine level. The ground level of the Library will house additional galleries of nineteenth century art. The Taylor Library annex will house support space for the museum including catering facilities.

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PATRICIA DENECHAUD
DON DIDIER
PATRICK DUNNE
MICKEY EASTERLING
JEAN FELTS
L. RON FORMAN
NORMAN FRANCIS
KARIN GIGER
DR. KURT GITTER
JOHN GEORGES
GENE GROVES
JANE HENSON
SAM HEATH
ROB HICKLIN
ANGELA HILL
SESSIONS HOOTSELL
EUGENIE HUGER

DOLLY ANN JOHNSEN
PRES KABACOFF
BOBBY KERRIGAN
KAY KERRIGAN
JON KUKLA
JOHN P. LABORDE
HENRY LAMBERT
JOHN W. LOLLEY
MARY JANE LUPBERGER
RALPH LUPIN, M.D.
ALLISON MCASHAN
ALDEN McDONALD
TI MARTIN
SHELLEY MIDDLEBERG
SYBIL MORIAL
NANCY MOSS
SUNNY NORMAN
RENEE PENNINGTON
TED POTTER
SANDRA PULITZER
PIXIE REISS
DR. MARY ELLA SANDERS
JAMES SEFCIK
MRS. SHEPARD SHUSHAN
MARGIE STICH
PHYLLIS TAYLOR
NIA TEREZAKIS, M.D.
COUNCILMAN OLIVER THOMAS
DR. MERV TRAIL
BILLY VEHNKAMP
JEAN VIDOS
MRS. E.L. WILLIAMSON
BETTY WISDOM
BRENT WOOD
ALICE YELEN
VICTOR KOSHKIN-YOURITZIN

3/18/96

The Roger Houston Ogden Collection
Exhibitions Sites

Alexandria Museum of Art, Alexandria, LA
Art Museum of Western Virginia, Roanoke, VA
Brooklyn Museum of Art, Brooklyn, NY
Butler Institute of American Art, Youngstown, OH
Cheekwood Fine Arts Center, Nashville, TN
Clark Hall Gallery, Southeastern Louisiana University, Hammond, LA
Columbia Museum of Art, Columbia, SC
Contemporary Arts Center, New Orleans, LA
Corcoran Gallery of Art, Washington, DC
Downtown Gallery, New Orleans, LA
Duke University Museum of Art, Durham, NC
Fine Arts Museum of the South, Mobile, AL
Fine Arts Museum of Mississippi, Jackson, MS
Florida Gulf Coast Art Center, Belleair, FL
Gallier Hall, New Orleans, LA
Georgia Museum of Art, Athens, GA
Gibbes Museum of Art, Charleston, SC
Greenville County Museum of Art, Greenville, SC
High Museum of Art, Atlanta, Georgia
Hirshhorn Museum, Smithsonian Institution, Washington, DC

Historic New Orleans Collection, New Orleans, LA
Hunter Museum of Art, Chattanooga, TN
Imperial Calcasieu Museum, Lake Charles, LA
Louisiana Arts and Science Center Riverside Museum, Baton Rouge, LA
Louisiana State Archives Building, Baton Rouge, LA
Louisiana State Museum, New Orleans, LA
Louisiana State University Museum of Art, Baton Rouge, LA
Loyola University Downtown Gallery, New Orleans, LA
Madison-Morgan Cultural Center, Madison, GA
Masur Museum of Art, Monroe, LA
Meadows Museum of Art, Centenary College, Shreveport, LA
McComas Hall Gallery of Art, Mississippi State University,
Starkville, MS
Mills College Art Gallery, Oakland, CA
Morris Museum of Art, Augusta, GA
Nancy Hoffman Gallery, New York, NY
New Orleans Academy of Art, New Orleans, LA
New Orleans Museum of Art, New Orleans, LA
North Carolina Museum of Art, Raleigh, NC
Pensacola Museum of Art, Pensacola, FL
Phillips Gallery, New York, NY
Portland Art Museum, Portland, OR

Provincetown Art Association and Museum, Provincetown, MA
Arthur Roger Gallery, New Orleans, LA & New York, NY
San Diego Museum of Art, San Diego, CA
State Historical Museum of Florida, Tallahassee, FL
Still-Zinsel Gallery, New Orleans, LA
Tampa Museum of Art, Tampa, FL
Taylor Clark Gallery, Baton Rouge, LA
Telfair Museum of Art, Savannah, GA
Tennessee State Museum, Nashville, TN
Tilden-Foley Gallery, New Orleans, LA
University Art Museum and Pacific Film Archive, University of California,
Berkeley, CA
University Art Museum, University of Southwestern Louisiana,
Lafayette, LA
University of Georgia Art Museum, Athens, GA
University of New Orleans, New Orleans, LA
U.S. Department of State, American Embassy - Brunei
Richard York Gallery, New York, NY

**THE ECONOMIC IMPACT OF THE
PROPOSED
OGDEN MUSEUM OF SOUTHERN ART
AND THE UNO LEE CIRCLE CENTER FOR
THE ARTS**

prepared by:

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DEAN
COLLEGE OF BUSINESS ADMINISTRATION
UNIVERSITY OF NEW ORLEANS

JULY, 1995

INTRODUCTION

This report estimates the total economic impact of the proposed Ogden Museum of Southern Art and the UNO Lee Circle Center for the Arts. The Complex consists of a series of art related projects that will enhance the ability of New Orleans, especially the downtown area, to attract visitors interested in art. The centerpiece of the complex is the Ogden Museum of Southern Art which will house the largest collection of Southern art in existence. The proposed Ogden Museum will be the first art museum in downtown New Orleans. As such, it will create a new attraction for the millions of visitors who come to New Orleans while creating a new attraction to lure additional visitors to the city.

The complex will also include the Arts Council of New Orleans Artist Guild/Art Incubator project -- an innovative idea that should complement the existing visitor industry as well as offer the proper environment for art related business to develop and prosper. The unique marriage of a traditional small business incubator and a new visitor attraction is what makes this project so exciting and viable. The visitor part of the project is the Artists' Guild, which provides an opportunity for visitors to see artists at work and to talk with the artist as they purchase works of art. There is only one model nationally for this kind of project -- the Torpedo Factory in Alexandria, Virginia which has been in business since 1974 and currently receives approximately 1,000,000 visitors annually.

The complex will also house facilities for the University of New Orleans Fine Arts Department graduate programs. This facility will house a gallery in which students and visiting artists can exhibit their work. This gallery will also provide space for non-commercial artists, experimental work and perhaps for traveling exhibits.

The proposed Ogden complex will further add to the "New Orleans experience" for hundreds of thousands of our existing visitors. In order for such a facility to be successful, it must attract many customers from the greater New Orleans metro area. Although these customers are crucial to the success of the project, they do not add to the economic impact because they are local residents. Thus, the methodology that is employed in this study is very conservative and assumes that the net economic impact consists of only new visitors who will come to the area because of the project or existing visitors who will prolong their stay or spend additional money in the local area because of its existence.

Thus, the total economic impact of the proposed complex will consist of the following elements:

1. The construction spending - note that this is one time spending, whereas the other categories will occur annually;
2. The spending in the local economy of the visitors who come to New Orleans because of the project; and

3. The secondary spending that will result from the above listed primary spending.

This report will be divided into two parts -- the first will be the impact of the construction spending on the local area economy; the second will be the impact of the on-going, or annual, spending. In addition to the economic impact, this report will also estimate the total employment and total state and local tax revenue that will be generated by the project.

IMPACT OF CONSTRUCTION SPENDING

The current proposal calls for the construction of several new or significantly renovated facilities for the project on land leased from the University of New Orleans for a nominal fee. Table I presents the total spending that will result from the construction. The plans call for the construction of a new 30,000 square foot building for part one of the Ogden Museum, renovation of the Taylor Library for part two of the Ogden Museum, renovation of an existing YMCA building for the UNO Fine Arts facility, and the construction of a new building for the Artist Guild/Arts Incubator project. The total dollar value of the primary, or direct, spending of these four construction projects is \$18.0 million (See Table I).

TABLE I

TOTAL CONSTRUCTION SPENDING
(in millions)

CATEGORY	PRIMARY SPENDING	SECONDARY SPENDING	TOTAL SPENDING
Ogden Museum - New	\$4.0	\$8.4	\$12.4
Ogden Museum - Renovation	\$2.0	\$4.2	\$6.2
UNO Arts Renovation	\$1.7	\$3.6	\$5.3
Artists Guild	\$10.3	\$21.6	\$31.9
TOTAL	\$18.0	\$37.8	\$55.8

Note: Totals may not add due to rounding.

Source: Ogden Museum and Author's calculations.

This direct spending produces additional spending in the local economy. This is called secondary spending and is an important part of the economic impact. Secondary spending is a multiple of the direct spending since it is caused by the direct spending. This multiple is called the net economic multiplier, or more simply the multiplier. The multiplier that is used depends on the industry involved and the area in which the spending occurs. The Bureau of Economic Analysis has estimated the net multiplier for new construction of this kind of facility in the New Orleans metro area to be equal to 2.0988 (Source: Regional Multipliers: A User Handbook for the Regional Input-Output Modeling System (RIMS II), 1992). Thus, we assume that the direct spending for

construction and related activities produces an additional 210%, in secondary spending in the New Orleans economy.

The secondary impact of the direct spending due to the construction spending is equal to a total of \$37.8 million. Combining this with the direct spending of \$18.0 million produces a **total economic impact due to the construction phase of the project of \$55.8 million**. This is money that would not have come into the local economy if the project were not to be undertaken.

The construction activities will create new jobs in the New Orleans area. That employment is of several types. First, there are the employees of the construction, professional services, and related sub-contractor firms. Second, there is the employment that is created by the spending that the construction and related firms and their employees make in the local area.

The Bureau of Economic Analysis estimates employment multipliers for the various industries in the RIMS II publication cited above. The employment multipliers capture both the primary and secondary employment effect of the new construction and related spending. The employment multiplier for building construction in the New Orleans area is 30.48 new employees for every one million dollars spent on construction. Thus, the construction phase primary spending of \$18.0 million will produce a total of 549 new jobs in the area economy over the construction phase of the project. It must be remembered that these are not permanent jobs but exist only during the construction phase.

IMPACT OF ON-GOING OPERATIONS

Once the facility is completed, the operations of the Ogden Arts complex will generate a great deal of new spending and new jobs in the local economy. The new spending that will be generated in the area by the Ogden complex is the spending of new visitors to the area attracted by the complex. To this primary spending, appropriate multipliers will be applied to estimate the secondary spending. Note that the economic impact is not calculated for the first year of operations but is estimated for the time when the project has reached its full potential. It is believed that the project can reach full potential in a maximum of three years, once formal and word-of-mouth advertising has had a chance to take effect. The impact is estimated for that time period.

All of the salaries are assumed to be local; that is, all future, permanent employees are expected to live in the New Orleans metro area. Only those purchases that could logically be purchased in the local area are counted as part of the economic impact. The Ogden complex will enhance the ability of the City of New Orleans to attract certain types of visitors to the city -- namely those affluent visitors interested in art. In addition, as the first major downtown art museum, the complex will help add to the bundle of attractions that New Orleans provides visitors, thereby increasing the length of stay of some visitors and causing other visitors to bring spouses to the city.

A significant part of the attraction of the complex will be the Arts Council's Artist Guild/Arts Incubator project. This innovative project will

showcase working artists, allowing visitors to actually see their art purchases being produced. It is modeled after the Torpedo Factory in Alexandria, Virginia which is currently attracting one million visitors annually. Alexandria is close to Washington, D. C. and benefits from the tourism industry there. But, unlike the Ogden Museum of Southern Art and the UNO Lee Circle Center for the Arts, it is not right in the middle of the D. C. tourism district. Visitors must travel some distance by bus or by car to get to the Torpedo Factory. One of the advantages of the New Orleans project is that it will be on the St. Charles streetcar line and should be able to attract a large number of the over 9 million visitors to New Orleans. Thus, we feel that the Ogden complex, including the Arts Council's Artist Guild/Arts Incubator project could, once the project reaches full potential, attract the same number of visitors that visit the Torpedo Factory -- 1,000,000. In order to be conservative, however, this study assumes that the maximum will be only 500,000 visitors annually and the visitor impact is based on that figure. (Note that the original feasibility study for the Aquarium of the Americas assumed first year visitation of 800,000 and the actual total was over 2,500,000.)

Of the 500,000 visitors, we assume that 88% or 440,000 would either be local residents or existing visitors to the area. Based on the metro area population of 1.2 million and 8 million visitors to the City, that implies a capture rate of 4.8%. In comparison, the Aquarium has a capture rate of 24%. Thus, we assume that the project will attract 60,000 new visitors to the City annually.

Most of these would be weekend visitors from a 200 to 300 mile radius of the City.

Of the new visitors, we assume that the average length of stay would be 2 nights in a hotel, most likely a downtown hotel. Given that the arts tend to attract relatively upper income visitors, we assume that on average these new visitors would spend \$125 a night on hotel rooms and \$100 dollars a day on other purchases (i.e., excluding their purchases at the complex itself) in the local economy -- food, entertainment, retail purchases, and purchases of art at the incubator. Based on these assumptions, the total primary spending of new visitors will be \$15.0 million on hotels and \$12.0 million on other purchases for a total of \$27.0 million. The secondary effect of this spending is \$29.9 million and \$7.6 million respectively for a total secondary impact of \$37.5 million. Thus, the total impact of new visitor spending that can be attributed to the Ogden Museum of Southern Art and the UNO Lee Circle Center for the Arts is \$64.5 million (See Table II).

In addition to the spending of new visitors, we assume that the 500,000 visitors to the project who come from the current residents or visitors will spend additional dollars at the complex that they would not have spent otherwise in the local area. The complex will provide a new product in the market that will create new spending. This assumption means that existing visitors and local residents will spend more on art works in New Orleans than they would without the project. We do not assume that they will increase their total spending on art

but that they will spend more of it in New Orleans than out of town. We assume that the average visitor to the complex will spend \$40 on art works. Based on the 500,000 visitors, the total new spending due to additional purchases of existing visitors and residents will be \$20.0 million annually. The secondary spending due to this direct spending will be \$12.6 million. The total impact of this part of the project is equal to \$32.6 million (See Table II).

TABLE II**TOTAL ANNUAL SPENDING OF VISITORS**
(in millions)

<u>CATEGORY</u>	<u>PRIMARY SPENDING</u>	<u>SECONDARY IMPACT</u>	<u>TOTAL IMPACT</u>
NEW VISITORS -- HOTELS	\$15.0	\$29.9	\$44.9
NEW VISITORS -- OTHER	\$12.0	\$7.6	\$19.6
EXISTING VISITORS	\$20.0	\$12.6	\$32.6
 TOTAL	 \$47.0	 \$50.1	 \$97.1

* Totals may not add due to rounding.

Thus, the visitors to the Ogden Museum of Southern Art and the UNO Lee Circle Center for the Arts will generate a total of \$47.0 million in new primary spending, \$50.1 million in secondary spending for a total impact of \$97.1 million.

EMPLOYMENT

As discussed earlier in this report, additional spending in an economy always produces more jobs in the area. In addition to the direct jobs produced by the Incubator itself, there are spin-off jobs. In other words, when a visitor spends money in a hotel or restaurant, that spending supports the employment of waiters and busboys at the restaurant. Subsequently, those waiters and busboys spend the income derived from the visitor spending on groceries, for in-

stance. The spending at the grocery store supports the employment of checkers and bagboys at the grocery. This process continues.

Using Bureau of Economic Analysis multipliers as described above, the total employment supported by the Ogden Museum of Southern Art and the UNO Lee Circle Center for the Arts will be 1,109, which includes the employment created by the new visitor spending. Some of the employment will be at the facility itself, while the remaining jobs will be generated in various opportunities in the visitor industry and throughout the rest of the economy.

TAX REVENUE GENERATED BY THE OPERATIONS OF THE COMPLEX

When money is spent in the local economy, some of that spending produces tax revenues to state and local governments in the area. This is especially true in the New Orleans area because of the heavy reliance on the retail sales tax. At the state level, visitors pay sales taxes and hotel/motel taxes as part of their spending in New Orleans and the rest of the state. In addition, the secondary spending produces state income tax revenue, sales tax revenue, and excise tax revenue. The direct spending of visitors produces local sales tax revenue.

STATE TAX COLLECTIONS

The state of Louisiana receives general sales tax revenues on the direct spending of visitors on their admission and other purchases. Applying the 4% state tax rate to the amount of these purchases produces total state sales tax revenue.

The remainder of state taxes that are attributable to the operations of the Ogden Museum of Southern Art and the UNO Lee Circle Center for the Arts are taxes paid on the income generated by the activities of the complex. Out of that income, the recipient is going to pay his state income taxes; in addition, he is going to buy goods and services and pay the taxes that apply to those goods and services. The retail sales tax applies to the purchase of some of those goods and services. Some goods and services, however, are not taxable under the retail sales tax, but are taxable under various other taxes -- such as the gasoline tax, the insurance premium tax, the soft drink tax, the beer tax and the like. These are referred to as excise taxes. The assumption for all of these taxes is that the recipient of this income is no different than the average Louisiana consumer; thus, the proportion of that secondary income that is paid in these various taxes is equal to average values for the state as a whole.

State income taxes that are paid out of this income can be estimated by determining the proportion of his income that the average person in Louisiana pays in state income taxes. In 1991, the average Louisiana resident paid 1.07

percent of his income in state income taxes. Applying this rate to the income generated produces our estimate of state income tax revenue.

To estimate the amount of sales tax revenue that is attributable to the income generated by the project, it is necessary to estimate the proportion of income that is spent on taxable commodities in Louisiana. The United States Department of Labor conducts a massive survey of consumer spending upon which it bases the Consumer Price Index. This survey is called the Consumer Expenditure Survey and the results of the 1991-92 Consumer Expenditure Survey have recently been released. That source reveals that consumers spent approximately 48.52% of their income on commodities that are taxable under the Louisiana retail sales tax. Applying this proportion to the total income and then applying the sales tax rate of 4% yields the sales tax revenue estimate.

Many goods and services are not taxable under the retail sales tax, but are taxable under special taxes, called excise taxes. We should also include these tax revenues in our estimates. The Louisiana taxes that are considered here are: the motor fuel tax, the public utilities tax (here it is assumed that the tax is passed on to consumers), the tobacco tax, the insurance premium tax, the beer and alcoholic beverage tax, the pari-mutuel tax, the soft drink tax, the special fuels tax, and vehicle licenses. According to State Tax Collections in 1991, on average, a Louisiana resident pays 1.687 percent of his income to the state in these taxes. Multiplying this rate times the new income produces the estimate of total tax revenue. Finally, the visitors pay state taxes on hotel rooms. In total,

the state tax rate on hotel rooms in the New Orleans area is 8% -- 4% for the Superdome, 2% for the New Orleans Convention Center, and 2% for the state general fund. Table III lists the revenue raised by the various taxes as a result of the activities of the project.

LOCAL TAX COLLECTIONS

The relevant local taxes for this analysis are the local sales tax and the local hotel/motel tax. Local governments in Louisiana do not use an income tax or excise taxes as the state does. The methodology used to estimate local sales and hotel/motel tax revenue is very similar to that used to estimate state sales tax revenue. The only major difference is that the sales tax rates are different. The rate for the retail sales tax in New Orleans is five percent. The five percent rate is divided up as follows: the city of New Orleans receives 2.5%, the Orleans Parish School Board receives 1.5%, and the Regional Transit Authority receives 1%. In addition to the sales tax, visitors will pay hotel/motel taxes. The hotel/motel tax rate in New Orleans is 3% -- 1.5% for the city and 1.5% for the Orleans Parish School Board.

The total sales tax revenue includes the sales taxes paid directly by the customers of the various parts of the complex plus the sales taxes paid out of the local income generated by the activities of the project. Table III presents the state and local tax revenues that will be created by the various parts of the Ogden complex.

TABLE III

TAX IMPACTS

<u>TAX SOURCE</u>	<u>TOTAL REVENUES</u>
State Tax Revenue:	
Income Taxes	\$177,100
Sales Taxes	\$2,081,200
Excise Taxes	\$279,200
Hotel taxes	\$1,200,000
Total State Tax Revenue	\$3,737,500
Local Tax Revenue:	
Sales Taxes	\$2,601,500
Hotel Taxes	\$450,000
Total Local Tax Revenue	\$3,051,500
TOTAL GOVERNMENTAL REVENUE	\$6,789,000

Thus, the new visitors and increased spending of existing visitors created by the Ogden complex will generate a total of \$6.7 million annually in increased revenue for state and local governments. The state of Louisiana will receive annually an increase of \$3.7 million. Local government in New Orleans will receive an increase of \$3.1 million annually.

CONCLUSION

The proposed Ogden Museum of Southern Art and the UNO Lee Circle Center for the Arts will provide a significant addition to the visitor industry in New Orleans. It will provide two new tourist attractions: first a downtown art museum with the nation's largest collection of southern art; second, it will provide downtown New Orleans with an innovative artist guild project that will attract a large number of new visitors into the area. It will also provide a facility for the University of New Orleans Fine Arts Department to help cultivate the local artists of the next century. These projects will attract new visitors to our community and will create new spending and income and jobs in New Orleans during the short run -- the construction phase of the project -- and the long run -- the operations phase of the project.

In the short run, the Ogden complex will produce a **total economic impact due to the construction phase of the project of \$55.8 million**. That impact will consist of \$18.0 million in direct spending and \$37.8 million of secondary spending. The construction activities will create new jobs in the New Orleans area. Thus, the construction phase primary spending of \$18.0 million will produce a total of 549 new jobs in the area economy over the construction phase of the project. It must be remembered that these are not permanent jobs but exist only during the construction phase.

In the long run, the visitors to the Ogden Museum of Southern Art and the UNO Lee Circle Center for the Arts will generate a total of \$47.0 million in new

primary spending, \$50.1 million in secondary spending for a total impact of \$97.1 million. The total employment supported by the Ogden Museum of Southern Art and the UNO Lee Circle Center for the Arts will be 1,109, which includes the employment created by the new visitor spending. Some of the employment will be at the facility itself, while the remaining jobs will be generated in various opportunities in the visitor industry and throughout the rest of the economy. The new visitors and increased spending of existing visitors created by the Ogden complex will generate a total of \$6.7 million annually in increased revenue for state and local governments. The state of Louisiana will receive annually an increase of \$3.7 million. Local government in New Orleans will receive an increase of \$3.1 million annually.

OF

UNIVERSITY OF NEW ORLEANS FOUNDATION

PREAMBLE

The University of New Orleans Foundation is the principal fund-raising organization for the University of New Orleans and shall establish, maintain, and promulgate policies and plans for the acquisition and distribution of gifts from individuals, corporations, foundations, associations and other private entities for the benefit of the University of New Orleans.

ARTICLE I. OFFICES

Section 1. The principal office for the transaction of business of this Corporation is located in the Development and Alumni Center of the University of New Orleans at 6601 Franklin Avenue, New Orleans 70122. The Board of Directors has full power and authority to change the principal office from one location to another within the Parish of Orleans by adopting an appropriate resolution and noting the changed address and effective date.

Section 2. The Corporation may also have offices at such other places within the State of Louisiana, as the Board of Directors may from time to time designate.

ARTICLE II. BOARD OF DIRECTORS

Section 1. The corporate powers and management of the Corporation shall be vested in and exercised by the Board of

Directors, subject to the provisions of Louisiana law and of the articles of incorporation and by-laws of the Corporation. 120

Section 2. The Board of Directors shall consist of such numbers of directors as may be fixed from time to time by the Board of Directors; six (6) of whom shall be ex officio directors, and the remainder of whom shall be elected directors, as specified below:

- (a) There shall be six (6) ex officio directors, who shall be (1) the President of the Louisiana State University System; (2) the Chancellor of the University of New Orleans; (3) the chief development officer for the University of New Orleans (as so designed by the Chancellor of the University of New Orleans; (4) the Vice Chancellor for Business Affairs for the University of New Orleans; (5) the President of the University of New Orleans Alumni Association or his designee; and (6) the President of the UNO Athletic Association or his designee. These ex officio directors shall not have voting rights on the Corporation's Board of Directors, but may serve as officers, and shall be directors and officers for as long as they hold their respective University related positions.
- (b) The directors, other than ex officio directors, shall be elected by the Board of Directors at its annual meeting. Commencing with the 1990 Annual Meeting, each director shall be elected to serve for a three-year term, or until

his successor has been elected and qualified, whichever is later.

Section 3. In the event an elected director's position shall become vacant for any reason, such vacancy shall be filled by the affirmative vote of a majority of the remaining voting directors. A director elected to fill such a vacancy shall be elected for the remainder of the term of the director's position he or she was elected to fill.

Section 4. The occurrence and continuation of a vacancy in an ex officio position or an elected position on the Board of Directors shall not be deemed to be a default in terms of the articles of incorporation or in terms of these by-laws and the Board shall have full authority to continue to operate.

Section 5. Any director may be removed from the Board, with or without cause, by a vote of two-thirds (2/3) of the voting members of the full Board.

Section 6. A majority of the voting members present at a Board of Directors' meeting shall constitute a quorum for the transaction of business.

Section 7. The annual meeting of the Board of Directors shall be held in May of each year, beginning with the year 1990, at such place and times as designated by the Chairman or, in the event of his inability, by the Vice-Chairman. Regular meetings of the directors may be held at such time and place as may be designated by the Chairman or Vice-Chairman.

Section 8. Special meetings of the Board may be called by the Chairman upon twenty-four (24) hours notice. Special meetings may also be called at any time by petition of a majority of the Board.

Section 9. Members of the Board of Directors shall serve without compensation, but they may be reimbursed by the Corporation for all legitimate and necessary expenses incurred by attendance at regular or special meetings of the Board of Directors or committee meetings, or incident to the performance of any proper function or duty authorized by the Board of Directors.

Section 10. When not in conflict with any of the provisions of this Article, Robert's Rules of Order shall constitute the rules of parliamentary procedure applicable to all meetings of the Board of Directors.

Section 11. Any director or officer shall declare his or her abstention from voting on and discussing any matter on which he or she may be considered to have a conflict of interest. The declaration of abstention shall be made for the record at the beginning of any such motion or discussion and shall be recorded in the official minutes of the meeting. The same conflict of interest shall apply to any director participating in any committee discussion or vote.

Section 12. Any member of the Board of Directors absent from a meeting of the Board may not be represented by any other member of the Board.

Section 13. Any action required by law to be taken at a meeting of the Board or any action that may be taken at a meeting

of the Board or of any committee of the Board may be taken without a meeting if consent in writing, setting forth the action so taken, shall be signed by all of the directors or committee members entitled to vote on the subject thereof. Such consent shall have the same force and effect as a unanimous vote of the Board and shall be recorded with the minutes of the Board.

ARTICLE III. OFFICERS AND EXECUTIVE DIRECTOR OF THE CORPORATION

Section 1. Unless and until otherwise provided by resolution of the Board of Directors or by amendment to these by-laws, the officers of the Corporation shall be a Chairman, a Vice-Chairman, and a Secretary/Treasurer.

Section 2. The Chairman shall be the chief administrative officer of the Corporation. The Chairman shall exercise general supervision and management of the business of the Corporation, and shall have the power and authority to sign, execute and deliver any and all contracts or other documents on behalf of the Corporation as authorized by the Board of Directors.

Section 3. The Vice-Chairman of the Corporation shall be vested with full power to exercise the functions of the Chairman of the Corporation at any meeting of the directors, in the absence of the Chairman. The Vice-Chairman may execute contracts or other formal documents on behalf of the Corporation as authorized by the Board of Directors.

Section 4. The Secretary/Treasurer, in his or her capacity as Secretary, shall have custody of the corporate minutes and

records and shall record the minutes of all directors' meetings in a book to be kept for that purpose. He or she shall give, or cause to be given, all notices provided in these by-laws and shall perform such other duties as may be provided by the Board of Directors. 124

Section 5. The Secretary/Treasurer, in his or her capacity as Treasurer, shall be the chief financial officer and business officer of the Corporation and shall be responsible for the business and financial affairs of the Corporation. He or she shall keep full and accurate accounts of all receipts and disbursements in books or accounts belonging to the Corporation. He or she shall deposit all monies and funds of the Corporation in the name of and to the credit of the Corporation in financial institutions duly organized under the laws of the State of Louisiana or the United States of America and domiciled in the State of Louisiana or elsewhere that may be selected by the Board of Directors and designated as a depository or depositories for the Corporation. At the end of each fiscal year, and upon receiving the financial reports for the Corporation's fiscal year, and at such other times as the Board of Directors may require, he or she shall render a report giving an account of the Corporation's financial transactions and disclosing the financial condition of the Corporation.

The Secretary/Treasurer may be required to furnish a corporate surety bond in favor of the Corporation, and for such amounts, as the Board of Directors may from time to time, by resolution,

determine and require. The premium on any such surety bond shall be paid by the Corporation. 125

The Corporation may delegate the Treasurer's responsibilities pertaining to the actual maintenance of the Corporation's books and records to the Vice-Chancellor for Business Affairs for the University of New Orleans.

Section 6. Unless and until otherwise provided by resolution of the Board of Directors or by amendment to these by-laws, the chief development officer for the University of New Orleans shall hold the office, and shall be designated as, Executive Director of the Corporation, and may execute contracts or other formal documents on behalf of the Corporation as authorized by the Board of Directors.

Section 7. No officer shall receive any salary or compensation from the Corporation by reason of his or her office, but nothing herein contained shall be construed to prevent an officer or director from receiving compensation from the Corporation for duties other than as an officer of the Corporation. All officers and directors may be reimbursed by the Corporation for all legitimate and necessary expenses incurred in the performance of their duties and functions.

Section 1. Unless and until otherwise decided and directed by the Board of Directors, the standing committees of the Corporation shall consist of the following:

(a) Executive Committee.

1. The Executive Committee shall be the administrative body of the Corporation. The Chairman, Vice-Chairman, the Secretary/Treasurer, and the Executive Director of the Corporation, the Chancellor of the University of New Orleans, and one or more other members of the Board of Directors appointed by the Chairman shall comprise the Executive Committee.
2. The Executive Committee shall have full power and authority to exercise the powers of the Board of Directors in the management of the business and affairs of the Corporation, subject, however, to any limitations the Board of Directors may, by resolution or amendment to these by-laws, prescribe.
3. The Executive Committee shall in no case have the power and authority to sell, assign, transfer, or otherwise convey any of the property of the Corporation unless specifically authorized by the Board of Directors to authorize and execute acts of sale, assignment, transfer or conveyance of said property.

4. The Chairman of the Board shall be the Chairman of the Executive Committee and the Secretary of the Corporation shall be the Secretary of the Executive Committee.
5. The Executive Committee shall meet at a time, place and frequency as established by its members or upon the call-of the Chairman, provided that written or telephonic notice of such called meetings is mailed to all Executive Committee members at least twenty-four (24) hours prior to the called meeting. The requirement for notice may be waived with the consent of all Executive Committee members, which waiver may be granted before or after the meeting.

(b) Investment Committee.

Subject to the approval of the Board of Directors, the Investment Committee shall be responsible for:

1. Overseeing all financial transactions of the Corporation;
2. Ascertaining that the Corporation finances and records are maintained according to policy and according to Accounting and Financial Reporting Procedures; and

3. Ascertaining that the finances and records of the Corporation are maintained in accordance with the following guidelines:

- (a) The funds of the Corporation will be under the control of the Board of Directors and under their general policy.
- (b) Checks of \$5,000.00 or more must be signed by either the Chairman or Vice-Chairman, and by either the Secretary/Treasurer or Executive Director. In addition, checks in the amount of less than \$5,000.00 may be signed by any two of the Chairman, Vice-Chairman, Secretary/Treasurer or Executive Director.
- (c) The books of account will be in a form approved by the Committee.
- (d) All checks submitted for signature will have the supporting documents attached showing the purpose for which the check was drawn. Expense vouchers will be submitted for expenses incurred, with receipts attached.
- (e) Books will be balanced with the bank statement monthly.
- (f) The accounts will be audited annually by a Certified Public Accountant.

(g) All employees of the Corporation and officers signing checks shall be covered by an adequate fidelity bond.

(c) Development Committees.

1. Several development Committees may be appointed by the Chairman from among members of the Board of Directors and non-Board members who are alumni or friends of the University. These committees and other development committees that shall from time to time be established by the Board of Directors shall be charged with planning, organizing and implementing the fund raising activities that their respective titles imply, subject, however, to any limitations the Board of Directors may, by resolution or amendment to these by-laws, prescribe. The decisions and recommendations of these development committees may not be implemented until they have been ratified by the Board of Directors or, if specifically authorized, by the Executive Committee.
2. The Chairman shall appoint the chairman and membership of these development committees.

(d) Other Committees.

Other standing and ad hoc committees shall from time to time be established by the Board of Directors and shall be charged with the administration and management of activities and issues relevant to the Corporation's purposes and objectives.

Section 2. Except for the Executive Committee (the provisions for which are set forth in Section (a)(1) above, each committee shall meet at a time, place and frequency as established by the committee's members or upon the call of the committee's chairman.

Section 3. A majority of the voting members present at a committee meeting shall constitute a quorum for such meeting except in cases of the Executive Committee where a majority of the members of the Committee must be present in order to constitute a quorum.

Section 4. Vacancies in the membership of any committee may be filled by appointments made in the same manner as provided for the original appointments.

Section 5. Each committee may adopt rules for its own management not inconsistent with these by-laws or with the rules adopted by the Board.

ARTICLE V. FINANCES

Section 1. All gifts to the Corporation or other income not otherwise designated by the donor shall go into the general fund of the Corporation and shall be used exclusively for the benefit of the University of New Orleans in accordance with the general

purposes of the Corporation. The Corporation may receive, manage, 131
invest and disburse conditional gifts only if such gifts are for
the exclusive use and benefit of the University of New Orleans.

The phrase "exclusive use and benefit of the University of New Orleans" shall include gifts for the benefit of any separate or independent organization which is supportive of or affiliated with the University of New Orleans or its programs and functions, provided that such organization is (a) organized exclusively for charitable, scientific or educational purposes and for the exclusive use and benefit of the University of New Orleans and (b) qualified as an organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code (or the corresponding provision of any future United States Internal Revenue law). The Board may from time to time provide procedures for the establishment of special or designated funds to be administered by the Board under the conditions of their creation in accordance with the Articles of Incorporation.

Section 2. All contributions received by the Corporation shall be deposited by the Secretary/Treasurer in a special account or accounts in such banks, savings and loan institutions, trust companies, or other depositories as the Board may select. All disbursements shall be made under proper authority of the Board. All contributions to and disbursements from the Corporation shall be recorded by the Secretary/Treasurer and such records shall be subject to examination at any reasonable time, upon request, by any director.

Section 3. The fiscal year of the Corporation shall extend from July 1 of one year to June 30 of the next, but may be altered by resolution of the Board.

ARTICLE VI.
EXECUTION OF CONTRACTS, DEEDS AND TRANSFERS
AND REPRESENTATION WITH REFERENCE TO SECURITIES

Section 1. Except as otherwise provided by resolution of the Board authorizing the execution thereof, all contracts, deeds, mortgages, pledges, transfers and other written instruments binding upon the Corporation shall be executed on behalf of the Corporation by the Chairman of the Corporation and the corporate seal shall be affixed and attested by the Secretary/Treasurer.

Section 2. Unless otherwise ordered by the resolution of the Board, the Chairman or Vice-Chairman of the Board shall have full authority on behalf of the Corporation to attend, to act, and to vote at any meeting of the stockholders, bondholders or other security holders of any corporation, trust or association in which the Corporation may hold securities. At any such meeting, the Chairman or Vice-Chairman shall possess all of the rights and powers incident to the ownership of such securities, which, as owner thereof, the Corporation might have possessed if present, including the authority to delegate such authority to a proxy. The Board may, by resolution, confer like authority upon any other person or persons.

Section 3. Unless otherwise ordered by resolution of the Board, the Chairman, Vice-Chairman, and the Executive Director of

the Corporation are authorized and empowered jointly to buy and sell stock held or owned by the Corporation, for such consideration as should meet their approval, and to that end they are further authorized to execute all bills of sale, transfers, assignments and other writings necessary or convenient for effectuating such purposes. The Chairman, Vice-Chairman, and the Executive Director are further authorized to give or have given the proper notices of any such action, have all such dispositions registered or noted on the books and records of this or any other corporation or partnership where required, and to do all other things necessary or convenient to accomplish such purchases or sale.

ARTICLE VII. EXCULPATION OF DIRECTORS

No director shall be liable to anyone for any acts on behalf of the Corporation or any omissions with respect to the Corporation committed by such director except for his or her own willful neglect or default, nor shall any director be liable to anyone for any act of neglect or default on the part of any one or more of the other directors of the Corporation in the absence of specific knowledge on the part of such director of such neglect or default.

ARTICLE VII. EFFECTIVE DATE

These by-laws shall become effective upon their approval by the Board.

These by-laws may be amended or repealed and new by-laws may be adopted by a majority vote of the directors at any meeting where at least seven (7) days written notice is given of the intention to amend or repeal the by-laws or to adopt new by-laws at such meetings. No amendment may be made to avoid limitations imposed by the Articles of Incorporation.

CERTIFICATION OF BY-LAWS

OF

UNIVERSITY OF NEW ORLEANS FOUNDATION

STATE OF LOUISIANA

PARISH OF ORLEANS

BEFORE ME, the undersigned Notary, personally appeared:

SUSAN O. HESS and DAVID R. SHERMAN, Chairperson and Secretary/Treasurer, respectively, of UNIVERSITY OF NEW ORLEANS FOUNDATION, who, after being duly sworn by me, did depose that:

They are the duly elected and acting Chairperson and Secretary/Treasurer, respectively, of the above-named Corporation, the By-laws of which are attached; that said By-laws were adopted at a duly held meeting of the Board of Directors of said Corporation on 1/16/90; and that said Corporation is a Louisiana non-profit corporation.

Executed at New Orleans, Louisiana on this 13th day of February, 1990.

WITNESSES:

Nathaniel L. Lee
Heidi J. Warwick

Susan O. Hess
SUSAN O. HESS, Chairperson
David R. Sherman
DAVID R. SHERMAN, Secretary/
Treasurer

Julia D. Thurston
Notary Public

EXAMINATION AND THESIS REPORT

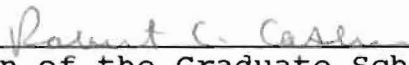
Candidate: Cynthia L. Saylor

Major Field: Arts Administration


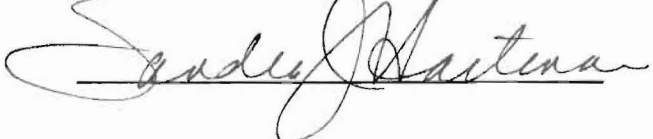
Title of Thesis: Report on an Arts Administration Internship with
The Ogden Museum of Southern Art

Approved:


Major Professor & Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

November 14, 1996