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Tipitina's Foundation - An Internship Report

Jacqueline M. Sandor
University of New Orleans

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TIPITINA'S FOUNDATION

An Internship Report

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

Master of Arts
in
Arts Administration

by

Jacqueline M. Sandor

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ABSTRACT

The following report contains a detailed analysis of the Tipitina's Foundation. The Foundation serves musicians of all ages in various capacities through its four programs. This report is a culmination of an internship served under the Managing Director, Kim Katner, from January 3rd to May 20th, 2011. This paper includes the Foundation's history, current operations and management, intern contributions and SWOT analysis. This report also contains my recommendations based on the SWOT analysis, and an analysis of best practices supported by research on similar companies and other organizations in the non-profit sector.

INTRODUCTION

The Tipitina's name holds a lot of weight in New Orleans, and for good reason. It has a long-standing reputation for its many contributions to the musical community of the city, and its history is full of New Orleans character. My internship was especially fulfilling because the relatively small size of Tipitina's gave me the opportunity to work closely with all aspects of the organization.

The Tipitina's Foundation office was going through a series of staffing changes and policy changes from January to May 2011, but I believe this was beneficial to me as an intern. The changes exposed problems, some that had been around for years, and I was fortunate enough to be included in the discussions about solutions to everything from staffing concerns to fund allocations to programming issues. Through the Foundation's growth, I learned that finding a consistent form of communication and respecting job titles were crucial to maintaining this foundation. My main contributions were helping staff members with programming or helping the Operations Manager who struggled with a heavy workload and often did not have adequate assistance. As a result, I was able to learn about many different aspects of working in a non-profit organization, from fundraising to programming to inter-office communication.

I dedicated much of the internship to fundraising and event planning for the annual "Instruments A Comin'" Fundraiser. From this event alone, the Foundation raised over \$35,000.

CHAPTER ONE

THE ORGANIZATION

History

The Tipitina's Foundation was established in 1997 by Roland Von Kurnatowski, the owner of the Tipitina's Club and the founder and co-chair of the Tipitina's Foundation, in order to help support the dying historic Tipitina's nightclub. The Foundation helped relieve club debts, hired staff members to run the club, and returned the club to its former glory. It soon recovered all costs¹. In 2005 the local New Orleans music industry was devastated by Hurricane Katrina, inspiring Mr. Von Kurnatowski to turn the focus of the Tipitina's Foundation to local musicians. The Articles of Incorporation were re-written in 2003 to reflect the shift from supporting the Tipitina's Club to becoming its own entity and supporting the Louisiana and New Orleans music communities.

Mission

The mission of the Tipitina's Foundation is to support Louisiana and New Orleans' irreplaceable music community and preserve the state's unique musical cultures². The Foundation works with musicians of all ages, from children to professional adults, in order to advance their careers and expose them to the rich musical culture that South Louisiana has to offer.

¹ Von Kurnatowski, Roland. Personal Interview. Jan. 2011.

² *Tipitina's Foundation*. Tipitina's Foundation, Web. 10 Oct. 2014.

Location and Staff

The Foundation is based primarily at the Fountainbleu Building located at 4040 Tulane Avenue, New Orleans. The property is owned by Roland Von Kurnatowski's business Fountainbleu Management Company, making rent and security extremely affordable. There are two other buildings in New Orleans that have been utilized by the Foundation. One of the organization's programs made use of the main stage at the Tipitina's Club, and one of the programs occupied two rooms at the North Rampart Community Center, though at the time of my internship the Fountainbleu Building was rebuilding a room for this program to move into in late 2011. In 2011, there were four other cities with music co-ops (explained further in the Programs section): Shreveport, Baton Rouge, Lafayette, and Alexandria. However, at the time of my internship, the Foundation was considering discontinuation of the Alexandria program following a budget review in the summer of 2011.

In 2011, the staff of the Tipitina's Foundation consisted of the following members: The Managing Director Kim Katner, the Operations and Artistic Director Jill Ensley, and the Program Director Todd Souvignier. At the end of the internship there was no Program Director, and the Operations and Artistic Director and Managing Director positions opened up, but there was a new Administrative Assistant to maintain the program in the interim. Each of the four programs employed a manager, as described in the Programs section below. The Fountainbleu Management, also owned by Roland von Kurnatowski, employed lawyers, accountants and janitorial staff that it lent to the Tipitina's Foundation, and the staff at the Tipitina's Club

worked with the Foundation on certain projects and some marketing and fundraising for events or programs that utilize the club.

For a full management chart of the entire Tipitina's organization at the time of the internship, see Appendix A.

Programs and Services

The Tipitina's Foundation has four programs: the Musician's Co-op, Sunday Music Workshops, an Internship Program, and Instruments A Comin', their most recognized program which mostly comprised of a fundraising event³.

The Musician's Co-op is one of the larger programs run by Tipitina's with programs in Shreveport, Baton Rouge, Lafayette and New Orleans. During my internship there was also a program in Alexandria, but after the manager resigned the program was temporarily suspended. Each co-op is run by a manager and most have at least one volunteer that comes in and helps when the manager is not present.

The Co-ops are a place for local musicians, college age and above, who want to advance their careers. This program offers musicians graphic design aid, pro bono legal advice from the Entertainment Law Legal Assistance (ELLA) Project, lessons in Finale and other computer programs for musicians, workspaces with Wi-Fi capabilities and several computers with programs loaded and available. There is also a small recording studio for recording demos or learning and practicing recording. Members of the Co-op are able to use these services for only

³ *Tipitina's Foundation*. Tipitina's Foundation, Web. 10 Oct. 2014.

ten dollars a month. Mark Fowler, the manager of the New Orleans Co-op, also helps bands find new members based on a roster of musicians he keeps at the Co-op. The Co-ops are self-sustaining, meaning they only generate income if the manager of the Co-op plans a fundraising campaign. Owner Roland Von Kurnatowski owns the buildings in which the various Co-ops are located, sets up the operations with production gear and computers, and gives each organization ten dollars a month for office supplies. All other funds for the Co-ops must be raised by their respective managers. Some managers are more comfortable with this than others. For instance at the time of writing the Baton Rouge Co-op brought in enough money to hire a part-time assistant, and the New Orleans Co-op brought in very little. The New Orleans Co-op ran a fundraiser at Barnes & Noble at the time of my internship that was not sufficiently advertised. It was the first fundraiser Co-op Manager Mark Fowler had ever supervised, and the event only brought in \$475⁴.

The Sunday Music Workshops are a relatively small part of the programming that require little funding in comparison to other programs, roughly fifty to a hundred dollars a week. Deborah Vidacovich, a local New Orleans musician, works with the New Orleans program on a volunteer basis and finds musicians to play every other Sunday at the Tipitina's Club. They are each paid one hundred dollars per session out of Foundation funds⁵. The program is not advertised but children are invited by word-of-mouth to attend, first to listen to the musicians and then to play along on their own instruments. If they do not have an instrument, there are sometimes drums available depending on the performer who teaches.

⁴ Fowler, Mark. Personal Conversation. May, 2011.

⁵ Ensley, Jill. Personal Conversation. Jan. 2011.

Musical topics at each session vary based on the different musicians that are invited and how much they know about music education and teaching children. There are weeks where teachers attend and the session is structured around a musical concept, and there are weeks where the lesson is less structured and the students are invited to play along with the teacher's band. The enrollment is varied because children ages three and older are welcome. Sometimes only three or four students attend and sometimes up to twenty children line the stage with the hired musicians. This program does not generate income.

The Internship Program is another relatively small and inexpensive program. The program is run by Donald Harrison, Jr. and Matthew Shilling, another hired teacher for the program, who each teach one class. The students for this program are admitted by audition, though Mr. Shilling's class does admit beginner level students on a case-by-case basis. The more advanced students in Mr. Harrison's class are on what the Foundation calls a 'fast track' to Berklee College of Music (BCM) through a special arrangement with Berklee's Pulse system and a grant given to the Foundation through the BCM⁶. According to Donald Harrison, many of the graduates of the Internship Program are now career musicians, some even playing full-time in Mr. Harrison's touring bands⁷.

The final program is the most time consuming and costly of the four: the Instruments A Comin' program. This is the program that the Tipitina's Foundation is most known for, serving the community's needs by restoring band programs in schools after Hurricane Katrina, and the program that is most recognized for continuing to affect the community in a positive way

⁶ Katner, Kim. Personal Conversation. March, 2011.

⁷ Harrison, Donald. Personal Conversation. January, 2011.

annually. The program solicits in-kind donations of instruments and musical equipment throughout the year, but its largest component is a fundraising event. Each year, the fundraising starts with the first meeting in the beginning of January and work continues until the benefit fundraiser that takes place in the beginning of May. The benefit is essentially a small fair. There are various food and art vendors, a silent auction, a battle of local high school marching bands, late night music at the club by local bands, and VIP benefits. Most of the musicians who play donate their time and all of the silent auction items are donated. The vendors pay a vendor fee of \$125 a booth in 2011, which generated about 15% of the income for the event that year, and entrance to the club and VIP tent is admission-based, which generates about 10% of the income for the event⁸. The fundraiser is very lucrative and the financial returns have been increasing from year to year as the fundraiser continues to grow. In 2011, for example, the official marketing materials for the Foundation stated that the IAC Fundraising Event had raised upwards of \$35,000 in comparison to \$27,000 the year before⁹, an increase of 30%.

Each year, local music directors from K-12 Orleans Parish schools apply for funding from Instruments A Comin' (IAC) and are chosen to receive funding based on criteria such as financial need, current inventory, and cost of request. This job is historically the responsibility of the Program Director, though when the Program Director position was vacated it became the responsibility of the Managing Director. The band directors give a list of the instruments they currently have and a list of instruments they need in order of greatest to least need. Once the

⁸ Ensley, Jill. Personal Conversation. May, 2011.

⁹ *Thanks, New Orleans!* New Orleans: Tipitina's Foundation, 2011. Print.

recipients are decided, the instruments are purchased from the Louisiana Music Exchange, which gives the Foundation a discount on the price of the instruments. This discount allows the Foundation to purchase instruments at a wholesale price with no profit for the Louisiana Music Exchange.

CHAPTER TWO

THE INTERNSHIP

Instruments A Comin' Fundraiser

The very first meeting for Instruments A Comin' (IAC) was in January, 2011. In March, the Foundation began having weekly IAC meetings to discuss every detail of the IAC fundraising event. These meetings lasted as long as four or five hours. The entire Foundation staff, along with the entire Club staff and many of the administrative staff came to these meetings. As discussed later in the SWOT analysis and in the Recommendations section, much of the communication at these meetings was frustrating. The majority of the conversations that took place at these meetings could have been accomplished with a simple phone call or e-mail, and many of the meetings seemed like the time could have been better utilized working towards IAC goals.

My first assignment for IAC was to begin work on the silent auction. The first task related to the auction was to compile a list of donors from previous years, as far as ten years back, and also from other lists from other non-profit organizations that had shared their donor lists with the Foundation. These lists were acquired by co-owner Mary Von Kurnatowski from her friends in other organizations and were extremely helpful because they essentially doubled our donor lists. This task took roughly two months to complete and was at times challenging as the lists were all at least two years old and at least 75% of the list needed to be updated. A new list was created as a live document in Google Docs that stated the name of each company, the name of the contact, the position or title of the contact, in which neighborhood the business

resided, the phone number and address of the business, their previous donation status, and a few blank columns for notes and current donation status. At the time of my internship, there were roughly 3,500 businesses listed in the completed donor list, and it was constantly being updated by various people at the Club and Foundation.

My next big project was hand-writing all of the donor request envelopes. This step took a majority of the internship, lasting roughly three months. I believe this was not the best use of an intern when addresses could have been printed, but it did give me an opportunity to observe the day-to-day operations of the Foundation. The donor requests were processed by neighborhood and then it became my duty to search each Neighborhood Association for any businesses that were not on the donor list and add them to the list. Most letters were hand delivered by Foundation staff but some Club staff also hand delivered letters. Many letters were mailed out but the Foundation circumvented this as much as possible to avoid paying postage. In Jefferson Parish, the work with the Jefferson Parish Band of Excellence, which is run by the Sheriff Newell Normand, led the Foundation to add a Jefferson Parish list in the last month before the IAC event. These letters were hand delivered to businesses in Jefferson Parish by the Jefferson Parish Police, working under the Sheriff.

The general New Orleans letter that the Foundation sent out is attached as Appendix B. The Jefferson Parish letter is attached as Appendix C, and the Donor Request Form that went out in all of the envelopes is attached as Appendix D. I was also responsible for proofreading all documents that left the Foundation, which gave me a unique opportunity to observe all communications sent out by the Foundation. These communications varied from development

and donor cultivation letters written by the Managing Director, to thank you letters and marketing materials, both print and email, written by the Operations and Artistic Director. This was one step in a larger effort to ensure branding and communications were professional and consistent.

After the donation letters were sent out, I was assigned to work together with the Operations Manager on the silent auction. This took the remainder of the internship, starting in late March and lasting right up until the silent auction began at the IAC Fundraising Event. There were two parts to the auction this year. The first part was a new approach, an online auction company for non-profit organizations called BiddingForGood.com. The other was a live silent auction on the day of the event. This process was time consuming. The Operations Manager and I stayed late many nights working on integrating the auction items that were donated by local businesses, musicians, and community figures into unique and interesting packages for both the live auction and the online auction. Assembling packages for the auctions proved very difficult, as the Foundation was never sure what items were coming in from various donation streams. To be finalized as a package an item had to either be big enough to sell by itself, for example we received a donation of two VIP tickets to a New Orleans Saints football game in the Superdome, or a series of small items in a theme, like the 'spa day' package which consisted of items donated from a series of local spa owners. Once complete, packages were uploaded into the BiddingForGood auction site, including the live packages that people could observe in advance of bidding, but many packages had to be removed and rearranged multiple times before being finalized. The online packages could not be changed once they were uploaded for bidding, but most of the live auction items continued to change up until

the very first bid at the event. We received a few last minute items, and the Operations Manager and I rushed through the tent an hour before the live auction opened organizing the final setup of the packages. A sample of a Bid Sheet from the live auction is attached as Appendix E. The BiddingForGood website also allowed the Foundation to print a sheet of all of the online-only auction items, and the online auction closed the Friday after the event to give live auction goers time to bid on those items as well. Copies of the printouts were placed throughout the IAC live auction tent. A copy of one of the sheets is attached as Appendix F. I was also asked to write up a Request for Media Coverage to be sent out to local media sources inviting them to enjoy the festivities and summarize the May 2nd event, which is attached here as Appendix G.

Finally, I helped set up the live auction site, managed the volunteers who came to help with the live auction and held post at the auction all evening to answer questions and encourage bidding. At the end of the night, I helped close out the live auction and assist people with the larger auction items, either with packaging for long distance travel or with help carrying items to their cars.

It should also be noted that Japan had a terrible earthquake in March that devastated many coastal cities. Since there had been an outpouring of help from Japan after Hurricane Katrina, Tipitina's Foundation decided to give a percentage, between 10-15%, of the IAC profit to Japanese jazz programs that were in need of instruments. Two programs, the Swing Dolphins and the Bright Kids Music Club, were recipients of instruments from IAC funds. A copy of the flier to advertise this variation from the normal goals of IAC is attached as Appendix H.

The 2011 Instruments A Comin' Benefit year was successful and comparable to past years, raising \$9,214 online and \$26,242 live, amounting to a total of \$35,456.¹⁰

Office Duties

My very first duty was to catch up on end-of-year donation thank you letters, a duty that had been neglected for two months. Throughout the course of the internship this was the very first assignment I completed each morning. There were many variants of thank you letters, all template-based. The basic template Donor Letter is attached as Appendix I. Other donation letters included in-kind donations, a special in-kind donation letter for IAC donations, and a template for people or companies donating in honor of a person or cause. From this task it was clear that about 50% of Tipitina's Foundations donors were from out-of-state, and about half of that number were from the Northeast. This was surprising to me, and had me wondering why they didn't have more local donors.

Another office duty consisted of assisting Ms. Ensley, the Operations and Artistic Director, with the Tipitina's Foundation merchandise. The Foundation was slowly trying to branch out and sell its merchandise at local hotels and shops. At the time of writing, the merchandise consisted of clothing and CDs, and was sold at the Tipitina's Club and online as a marketing tool. In 2011, the CD Sales totaled \$24,450¹¹. The revenue from clothing sales was not listed on the organization's Form 990 from that year. Many of the hotels required higher end merchandise than the cotton blend tee shirts and hoodies that the Foundation currently

¹⁰ Allweiss, Marissa. "Re: IAC 2011 Numbers. Message to the author. 16 Oct. 2014. E-mail.

¹¹ United States. Department of Treasury. Internal Revenue Service. "2011 Return of Organization Exempt From Income Tax (Form 990): Tipitinas Foundation Inc." *GuideStar*. Department of the Treasury. Web. 14 Oct. 2014.

stocked, so many new items were being designed and implemented slowly. I helped choose new items to add to our merchandise along with stocking and organizing old merchandise. A hang-tag was designed by the Operations and Artistic Director to be attached to all merchandise that would be sold, which is attached front and back as Appendix J.

Programs

The Program Director at the time of the internship, Mr. Todd Souvignier, was notably not fully involved in the day-to-day operations of the Foundation. His communication was virtually nonexistent. Many times the other Foundation staff would send me to ask him questions because of this unusual dynamic.

There was also an uncomfortable situation with the Internship Program. The two main teachers, Mr. Harrison and Mr. Shilling, were consistently at odds with each other. Mr. Harrison never communicated with Mr. Shilling. Mr. Harrison and I worked together quite civilly, and soon all Internship Program questions and concerns were being directed to me instead of to the Program Manager. The arguments soon subsided as solutions were found and approved by the members of the Foundation staff. Another awkward situation came up with the property manager of the North Rampart Community Center who was unhappy with the arrangement Tipitina's made with the program. The Foundation had agreed to provide music lessons for the students in the community center but was not upholding their end of the agreement. Apparently, this issue had been brought to the attention of the Program Manager, who did not believe it to be of concern. This created a very tense office environment until I brought the issue to the Managing Director, who handled it with the manager of the

community center in one afternoon, explaining that the Foundation was planning on moving out within the year.

The biggest legal issue with the Internship Program was a problem with the underage participants being in the Green Room, a room for musicians to rest in during breaks from playing on stage at the Tipitina's Club, after their performances at the Club. Nancy Romano, the manager of the club, brought this issue to the Foundation staff's attention at the very first IAC meeting. I offered to write a handbook for the Internship Program with rules, including a stipulation about the Green Room. The handbook took three months to get approved. I was also asked to write a photography and medical legal waiver for the Internship Program to be attached to the end of the handbook. After this was written, it was approved by ELLA. Then, the handbooks were printed and sent to parents of students in the Internship Program. A copy of the entire handbook can be seen here attached as Appendix K, and the legal waiver is attached as Appendix L.

Another issue with the North Rampart Community Center was that children were being dropped off in the French Quarter and walking two or three blocks to the Center. The liability was on the Foundation for these children if they should wander into the French Quarter, or the surrounding neighborhoods. I created a sign-in sheet for the Internship Program that was to be turned in to the Program Director once a week by the teachers of the program to be stored in the office for legal purposes. If a situation should arise or if parents ever had a question about what time a student checked in or out, it was written on the form. This sheet also included a space to write in contact information if it changed so that the Foundation had current parent

information, which was a constant issue when trying to contact parents. A copy of this sheet can be seen here as Appendix M. This form was also used as a sign in for Sunday Music Workshops so it would be easier to monitor attendance rates. A copy of the Sunday Music Workshop sheet is attached here as Appendix N.

CHAPTER THREE

SWOT ANALYSIS

Strengths
<ul style="list-style-type: none">• Strong staff in charge of programs• Relationship with local musicians• Student membership
Weaknesses
<ul style="list-style-type: none">• Communication• Marketing• Financial Support from Roland Von Kurnatowski• Afraid of Growth• Lack of Management Structure
Opportunities
<ul style="list-style-type: none">• Recognition of name and programs• Assistance from other organizations• Location• Varied sources of donations
Threats
<ul style="list-style-type: none">• Funding• Closely related local organizations• Tipitina's Club• Technology advancement

Strengths

STRONG STAFF IN CHARGE OF PROGRAMS

The Tipitina's Foundation has four excellent programs. The strength of Tipitina's programming lies in its variety, and the fact that all age ranges and abilities of musicians are covered. The staff members that are involved with running the individual programs are also all well known in the New Orleans musical community. This is important because strong musicians are passing traditions down to the new generation, and partnering with locally known artists creates excellent opportunities for marketing and fundraising.

For example, the Sunday Music Workshops are managed by volunteer Deborah Vidacovich, singer and wife of Johnny Vidacovich, a respected jazz drummer whose reputation is recognized around the nation. Grateful Dead drummer Bill Kreutzmann said that "Johnny V is the reason drumming is what it is in New Orleans today."¹² Through her husband's connections, Deborah Vidacovich consistently brings in high-level local talent to work with the children, and is herself very musical and inspiring.

The Internship Program is run by Donald Harrison, Jr., an internationally known musician who is passionate about both teaching and performing. The New York Times' jazz critic Ben Ratliff considered Mr. Harrison among the best in his field in a 1999 review of one of Mr.

¹² Eisen, Benjy. "Grateful Dead Drummer: Jerry Garcia 'Wasn't Really Happy Playing' at Band's End." *www.rollingstone.com*. Rolling Stone, 17 Jan. 2012. Web. 26 Oct. 2014. <<http://www.rollingstone.com/music/news/bill-kreutzmann-jerry-garcia-wasn-t-really-happy-during-grateful-deads-end-20120117>>.

Harrison's New York shows.¹³ He is assisted by Matthew Shilling, a professional saxophone player with international musical knowledge, many years of performance experience, and a serious commitment to the Tipitina's Foundation. Rolling Stone contributor and Times-Picayune music critic Keith Spera acknowledged his global reach and local collaborations with renowned local musician and previous member of fourteen-time Grammy Award winner¹⁴ Herbie Hancock's band Bill Summers in a 'Hot Pick' in 2013.¹⁵

The Music Co-op in New Orleans is run by Mark Fowler, a talented guitarist in the local blues community recognized by Gambit Magazine's 'The Best of New Orleans'¹⁶, and an advocate for the "Let's Be Totally Clear" anti-smoking in bars and music venues campaign. At the time of the internship, the Instruments A Comin' program was a collaborative effort between the Tipitina's Foundation and the Tipitina's Club, whose staff members are comprised of local musicians and music advocates.

RELATIONSHIP WITH LOCAL MUSICIANS

The wide range of ages and abilities covered by the Foundation's programs ensures the continual advancement of its mission to "support and preserve Louisiana's unique musical culture"¹⁷. The Foundation begins its relationship with musicians from the very early stages of

¹³ Ratliff, Ben. "A Fusion With Funk, Thoroughly Mixed." *The New York Times*. The New York Times, 5 Mar. 1999. Web. 26 Oct. 2014. <http://www.nytimes.com/1999/03/06/arts/jazz-review-a-fusion-with-funk-thoroughly-mixed.html?smid=fb-share_-_dona.html>.

¹⁴ "Herbie Hancock: The Official Site." *www.herbiehancock.com*. Web. 26 Oct. 2014. <<http://www.herbiehancock.com/home.php#abouttherbie.php>>.

¹⁵ Spera, Keith. "New Orleans Music 'Hot Picks' for Thursday, June 13, 2013: Zoso and More." *www.nola.com*. 12 June 2013. Web. 26 Oct. 2014. <http://www.nola.com/music/index.ssf/2013/06/new_orleans_music_hot_picks_fo_55.html>.

¹⁶ Jordan, Scott. "Council in Session." *Best of New Orleans*. The Gambit, 23 Aug. 2003. Web. 26 Oct. 2014. <<http://www.bestofneworleans.com/gambit/council-in-session/Content?oid=1241888>>.

¹⁷ *Tipitina's Foundation*. Tipitina's Foundation, Web. 10 Oct. 2014.

their musical careers, and continues to foster a relationship with them throughout the entirety of their professional careers. The Sunday Music Workshops include musicians as young as three years old and work closely with musicians aged all the way through high school. The Internship Program and Instruments A Comin' cater to and encourage musicians in elementary and secondary schools, in general, and the Musician's Co-op starts accepting members at college-age and continues to help musicians throughout their careers. Local musicians are all working in the programs, so the culture is passed down from one musician to another.

Because the programs aid musicians from the very beginnings of their careers, Tipitina's has lasting and reciprocal relationships with local musicians. For example, Margie Perez, a New Orleans based vocalist, is a regular guest on the Tipitina's stage. She claims Tipitina's helped her to complete her CD and press kit, allowing her music to be released and appreciated in the city of New Orleans, saying: "The Music Co-op made me the professional musician I am today".¹⁸

The Co-op is able to foster relationships with musicians because of their musician-friendly month-to-month payment plan. If musicians find themselves in legal trouble for any reason, they can become members of the Co-op for one month to meet with the Entertainment Law Legal Assistance (ELLA) Program for legal counseling. ELLA is an organization that provides pro bono legal assistance to members of the entertainment industry, whose services are explained in greater detail in the "Assistance from Other Organizations" section. Likewise, if musicians are looking to get gigs and need a semi-professional sounding demo but cannot

¹⁸ "Tipitina's Music Office Co-op Economic Impact Study 2010." *Tipitina's Foundation*. 7 June 2010. Web. 20 Oct. 2014. <<http://tipitinasfoundation.org/index.cfm?fuseaction=Page.ViewPage&PageID=502>>.

afford to pay studio rates, they pay ten dollars to the Co-op, make an appointment and within a couple of weeks can have their demo CD in their hands with professional graphic design aid and sound mixing abilities. At month's end, the musician is not contractually bound to continuing payment to the Co-op. This makes the program very affordable and musician-friendly.

Instruments A Comin' was originally a fundraiser for two local high school bands that needed instruments, and has since expanded into a city-wide benefit. The estimated numbers from the benefit in 2011 state that the program, in its tenth year in 2011, has purchased over \$2.2 million dollars' worth of instruments for over 4,000 students in over seventy schools across the greater New Orleans area.¹⁹ This fundraising event puts instruments in musicians' hands and creates a musical environment for youth that they might not otherwise be able to achieve. Through a combination of their four programs, the Tipitina's Foundation truly has an impact on the continuation of the musical culture of the city of New Orleans through the strong relationships it fosters with its youth.

STUDENT MEMBERSHIP

There are two programs that require regular student membership: the Sunday Music Workshops and the Internship Program. Attendance at the Sunday Music Workshops is somewhat irregular because routine attendance is not required, but there is a solid base of students who participate consistently. According to the Operations and Artistic Director, the commitment level to this program is very high. The students who begin attending the Sunday Music Workshops almost always continue attending them throughout their primary and

¹⁹ "Request for Media Coverage." *10th Annual Instruments A Comin'*. 30 Apr. 2011. Print.

secondary schooling years, and the dropout rate of students in this program is nearly nonexistent²⁰. During the internship, the Jefferson Parish Band of Excellence was invited to come to the Sunday Music Workshops in hopes of raising regular membership.

Donald Harrison, Jr. is in charge of student acceptance, at least for his portion of the Internship Program. Because of Mr. Harrison's esteem as a musician, his expectations for the students, and the program's success in graduating students, auditions for the program are popular and attendance rates are high. Matthew Shilling is new to the program and is accepting children of many different ability levels, whereas Mr. Harrison is more particular when it comes to talent level upon entry in his group. This is why the program graduates at least one student every year who goes on to Berklee College of Music with a full scholarship, and oftentimes at least one student ends up touring or with full-time residencies in one of Donald Harrison's bands.

The student memberships being high and facilitating a positive relationship with the Foundation is crucial to the Foundation's overall success. Parents involved with the program through their young children are also more likely to donate money or time to the organization. Students grow up into career musicians and are more likely to be advocates for the program.

²⁰ Ensley, Jill. Personal Conversation. January, 2011.

Weaknesses

COMMUNICATION

Communication is by far the biggest weakness the Foundation faces. During my internship many problems arose because of a lack of communication. For example, for Fess Jazztival, a celebration of Professor Longhair at the Tipitina's Club, the Club decided to make fliers with 'Fess' dressed as Willy Wonka with a large bow and oversized top hat (a flier is attached here as Appendix O), then called their tickets 'Golden Tickets' and printed large posters. The Club asked the Foundation what it thought of the campaign after the fliers were printed. The Foundation, not the Club, has permission to use Professor Longhair's likeness, and it was very upset with the way 'Fess' was being portrayed. If Fess' family were to grow upset with the usage of his likeness they could refuse the right to the name 'Tipitina's'. The Foundation was concerned that this lighthearted representation of the legendary pianist would upset the family. When the Foundation told the Club its concerns, the Club stated that everything had already been printed and it was too late to change anything. This is just one example of many communication problems.

The conflicts between the two teachers of the Internship Program, Donald Harrison, Jr. and Matthew Shilling, were an almost daily battle. The Program Director simply refused to deal with the conflict, so communication and mediation between the two teachers became part of my role at the Foundation. Mr. Harrison made it very clear that the only way to make him happy on this subject was to hire someone else, but the Foundation had loyalties to Mr. Shilling because he was very dedicated to the program. If a regular Foundation staff member would sit

down with them and have a meeting to discuss their programming and how to ease their working environments as much as possible the program would be much stronger and could do so much more for the children involved. In this case, poor communication was not only hindering job performance, but also preventing the program from efficiently working towards its goals.

MARKETING

Nancy E. Schwartz, a marketing and communications consultant in New York and author of the blog *Getting Attention*, told participants at a recent *The Chronicle of Philanthropy* online discussion that she recommends groups spend between 10 and 20 percent of their budgets on marketing²¹. The Foundation does not designate this recommended portion of their budget to marketing, but more importantly it is not really sure what to market or to whom. The Foundation is aware that it needs to get the word out about the work for the community, but the Foundation admittedly does not know what it wants to say. The Foundation can easily advertise for “Instruments A Comin’” because the program has a successful past record and knows when, how, and from whom to ask for money. The Foundation needs to develop a marketing plan for the rest of the Foundation and its programming.

One of the main reasons the Sunday Music Workshops were struggling with numbers was a lack of marketing. There was very little information about the program anywhere. In fact the only regular marketing the Foundation did for the program was a post on Facebook a few

²¹“How Much Should Nonprofit Groups Spend on Marketing?” *Give and Take*. The Chronicle of Philanthropy. Web. 25 Oct. 2014. <<http://philanthropy.com/blogs/giveandtake/how-much-should-nonprofit-groups-spend-on-marketing/10370>>.

days before each event stating which musicians would be hosting that session. When a session was cancelled or re-scheduled, the next one would consistently and repeatedly have low numbers due to a lack of communication with parents and marketing to the public. Marketing and a consistent communication stream with parents, such as email or even social media, would have helped with their numbers.

Marketing suggestions were always immediately turned down. Three of the programs are only mentioned on full Tipitina's Foundation marketing sources, such as their website, and have no marketing streams of their own. Whenever this topic came up, the answer was always, "We just do not have the resources to handle more than we are doing right now". The idea that their budget was not large enough for marketing was inaccurate because any amount of fundraising would not have changed the marketing budget. Whether building a sign, having a meeting about a marketing idea, or bringing in external and sometimes even pro-bono help while potential expansion could happen, the answer was always 'no'.

In addition to a dearth of resources, marketing or public relations lacked consistency. At various times during my internship, the Program Director, the Managing Director, and the Co-Owner discussed with the Foundation public relations efforts after they had already attended them. The Program Director went to the National Association of Music Merchants in Anaheim, California in January, 2011. This was a paid trip to advertise the Foundation, but he did not take any Foundation marketing materials with him or discuss with the Foundation staff what he was

going to do for the Foundation while he was there.²² A marketing meeting before this event would have been a great way to ensure this trip was a successful marketing opportunity.

FINANCIAL SUPPORT FROM ROLAND VON KURNATOWSKI

There were many times during my internship when Mr. Von Kurnatowski signed a check on his personal account to help the organization. This often prevented programming from being limited by financial constraints. Having diversified streams of funding would be much more advantageous, and would not require the Foundation to be bailed out. Still, having a donor who could help with emergency funds was sometimes the difference between an incredible opportunity coming to fruition or not. For example, when it was decided that a portion of the funding from Instruments A Comin' would go to Japan relief, Mr. Von Kurnatowski donated an undisclosed amount of money himself to instrument funds. Without spending precious time on new donor cultivation for this specific purpose, the Foundation was able to get instruments into children's hands much quicker, and it ensured there was more money for the students locally for whom the program was initially built.

AFRAID OF GROWTH

The Foundation staff, knowing they were limited in numbers, was always very skeptical about taking on projects. The Foundation office itself ran into problems with limited staffing, but each of the programs had limitations of their own. The fear of growth in the organization affected the New Orleans Co-op the most.

²² Ensley, Jill. Personal Conversation. January, 2011.

Many times the question came up of numbers in the Co-op. How many musicians are using the Co-op? How much money is being raised from membership dues? Why don't more people use the Co-op? The Operations and Artistic Director thought the problem was in marketing, but when we approached the Managing Director with a plan to flier all the green rooms in the city, she told us the problem was not in advertising. The problem was that the Co-op could not afford to have more members because the New Orleans Co-op Manager was too busy already and there was no more funding available to help more musicians. They were not interested in doing a fundraiser because the Manager's workload was at capacity, and they didn't have the budget to hire an assistant to help.

The website was outdated, using old HTML and scrolling interfaces instead of a more modern sleek look. A re-design of the website was in order, but the Operations and Artistic Director, who was maintaining the website, barely had time to maintain it. There was no budget for website maintenance or design, so hiring someone outside of the Foundation was out of the question. Staying innovative and up to date with current trends is a constant part of growth that the Foundation seemed to have trouble with, and the outdated website was an example of this.

The Foundation's fears affected their operations so much that their staff was actually shrinking. Though many people worked for Mr. Von Kurnatowski, and about twenty people worked under the Tipitina's name, the Foundation staff was very small. At the time of the internship, there were three full-time staff members: 1) a Managing Director, 2) a Director of Operations and Artistic Director, and 3) a Program Director. By the end of the internship, there

were only two of those three positions left. The Program Director's position had been cut, and he had been moved into a different company owned by Roland Von Kurnatowski. Both the Operations and Artistic Director and the Managing Director quit, leaving two interns in the office. At the time of writing there is only an Administrative Assistant, hired to maintain basic functions of the Foundation until new qualified staff members can be hired on. The high turnover and small staff make it very difficult to maintain current programs and funding, let alone better the programs.

LACK OF MANAGEMENT STRUCTURE

Management structure is another major issue at Tipitina's. Owner Mr. Von Kurnatowski admittedly does not like titles and expects everyone to contribute a little bit to everything. This creates a large amount of confusion. Over the years job titles have been adopted by Foundation and Club staff members and this has been a cause of resentment among staff members and even Mr. Von Kurnatowski.

For example, Mr. Souvignier was never awarded the title of Program Director, but adopted the title for himself four years ago. Whenever he used this title in front of Mr. Von Kurnatowski, the response was always the same: "I'm not quite sure you are the Program Director". Mr. Souvignier did very little for programming by the time my internship began, so this title may not have been best suited to his position. Ms. Ensley did not have a title until March of 2011 when she adopted the title Director of Operations and Artistic Director. Though rather long, this title defined her position in the company well. Ms. Katner awarded herself the title of Managing Director, which created a lot of confusion. Before the self-titled Managing

Director arrived at the Foundation in December of 2010, the Operations and Artistic Director and the Program Director were at the same management tier directly under Mr. Von Kurnatowski. The Managing Director was hired to assist with fundraising and implement ideas Mr. Von Kurnatowski had for the Foundation, which would have implied possibly that 'Development Director' would have been a more accurate title. With the title 'Managing Director', she implied a management level above the staff that had already been working there, and soon this new management tier was recognized by the Foundation. The two original staff members had both been with the company for a long time and were very upset with this change. These same problems happened with management tiers at the Tipitina's Club.

Furthermore, as titles were so new to the Foundation and not consistently recognized by upper management, job descriptions were nonexistent. As a result, staff members were often overstretched, and therefore very resistant to new ideas for fear of creating more work. The Program Director in particular was resistant to new ideas because his self-adopted and contested job description eliminated many projects from his workload. The Managing Director was constantly brainstorming and adding to the Foundation staff's 'to-do' lists, but the projects would randomly be assigned to different staff members with little regard to their job descriptions. A great example of this was how the conflicts with the Internship Program's teachers were handled. This should have been a job for the Program Director, or at least a consistent staff member at the Foundation, but because of staff conflicts, I handled this as an intern. This created a lot of inconsistency in my responsibilities as an intern. One day I would be writing guidelines for the Internship Program and talking to Donald Harrison (the lead teacher for the Internship Program) about an idea he had for the Program, and the Managing

Director and Operations and Artistic Director were grateful for the work. The next day they would be concerned that I had crossed into the Program Director's position after he complained to them, even though the task had been assigned to me. I would then be assigned an unrelated and often menial task instead while the problem went unresolved. This process for resolving conflict and activating workplace solutions was extremely inefficient.

Opportunities

RECOGNITION OF NAME AND PROGRAMS

The name “Tipitina’s” has become a New Orleans cornerstone in music. Originally a song by Professor Longhair, the name was donated to the Club and Foundation by his family. The name alone carries great weight in the city of New Orleans, partly because of the good work the Foundation did for local schools after Hurricane Katrina but also because of its association with the Tipitina’s Nightclub. The city-wide recognition of the name “Tipitina’s” creates funding opportunities for the Foundation.

The Foundation is always aligned with first class schools such as Berklee. Many wonderful organizations, including the JazzFest Foundation, support Tipitina’s both financially and in other ways. The Tipitina’s Foundation is one of the programs in Berklee’s City Music Network, a nonprofit organization connecting organizations across the country with missions to help children in impoverished areas get the support they need to play music²³. The esteem of this program, and the rigorous application process to the program, puts Tipitina’s on a higher level than other programs. This connection is also an opportunity for funding and support.

Instruments A Comin’ is the most recognized program at the Tipitina’s Foundation, possibly because the most marketing and fundraising by far is done for IAC, and the Foundation and Club spend the most time on it. Naturally, more people know about Instruments A Comin’ than any of the other programs, and it raises more money than all of the other programs

²³ “Berklee City Music Network | About.” *Berklee City Music Network*. Web. 29 Oct. 2014. <<http://berkleecitymusicnetwork.org/about.html>>.

combined. Using IAC as a stepping-stone to get the word out for the rest of their programming would be a great opportunity to be recognized by more potential donors.

ASSISTANCE FROM OTHER ORGANIZATIONS

The Program Director applied to the Berklee City Music Network and signed a contract that stated that in exchange for use of the Berklee PULSE system, a revolutionary music education program requiring teacher certification through Berklee, the college would take priority of Internship Program students over other students in admissions and financial aid consideration. Every year since this has been initiated, the Foundation has had at least one student attend Berklee on a full scholarship²⁴. Unfortunately, the PULSE system was only in use in certain limited circumstances due to the fact that only one of the Foundation team members, Mr. Shilling, a teacher for the Internship Program, had training in the PULSE program at the time of writing. Taking advantage of this system represents a huge opportunity. In fact, only members of the Berklee City Music Network have access to this program. There are, at the time of writing, fewer than fifty programs across the United States that have access to the PULSE system. Advertising this program and utilizing it on a regular basis would offer a unique and substantial opportunity to the students attending Tipitina's programs.

Along with the New Orleans Co-op Manager's help with graphic design, many wonderful local organizations spend one day a week at the Co-op in New Orleans to bring aid to the members. The Entertainment Law Legal Assistance (ELLA), which provides "low to moderate

²⁴ Harrison, Donald. Personal Conversation. Jan. 2011.

income Louisiana artists and grass roots non-profits with pro bono legal assistance”²⁵, helps members of the Co-op with any legal troubles they might have. These may include anything from a contract signing to serious lawsuits. The New Orleans Speech and Hearing Center works closely with the Co-op to help musicians get special performance earplugs. The musician’s clinic has free health screenings at the Co-op once a month. There are also many other community members that come to the Co-op to do workshops on things such as publicity and marketing or raising money to purchase instruments or create a CD. The opportunity for this program to really help the New Orleans musicians is great, but funding keeps this program pretty well hidden within the folds of the Foundation.

LOCATION

The Sunday Music Workshops are held at the Tipitina’s Club. While it may seem like a strange setting for children, the bar areas are closed off and the children are closely monitored. The club is a centralized location in the heart of Uptown New Orleans, and parents love seeing their kids play on the famous Tipitina’s stage. There are career musicians who have never performed on this stage, so for young musicians to hone their skills on this famous stage with the high level musicians mentioned in earlier sections is an incredible opportunity for them. Currently, only the Sunday Music Workshops regularly utilize this stage. If the Club had more concerts from the students, or offered lessons in stage lighting or recording, and followed the Internship Program’s guidebook, the opportunity for the students to really utilize the venue would be an added benefit to the programming.

²⁵ “Arts Council of New Orleans – LVLA/ELLA.” *Arts Council of New Orleans*. Web. 29. Oct. 2014. <<http://www.artscouncilofneworleans.org/index.php?topic=abp.legal>>.

VARIED SOURCES OF DONATION

In the beginning of my internship, I spent almost two weeks sending out donor acknowledgments to people and organizations that had donated funds over the holidays. I was amazed by the amount of out-of-state support the Foundation received. In fact, according to my estimates, about half of the donors were not from Louisiana. During the donation acceptance process for the Instruments A Comin' Fundraiser Event, the various sources of support were surprising. Local businesses were glad to help by donating money, gift certificates, or other in-kind items for the auction, but it was the bigger name donors that impressed me. Tim McGraw, Carlos Santana, Cheap Trick, Faith Hill, Jimmy Buffett, Phish, and Barry Manilow were all among the musicians to donate items for the auction, along with local celebrities such as Trombone Shorty, Allen Toussaint, Jeremy Davenport, and the Radiators. Dickie Brennan of New Orleans restaurant fame donated food items for the VIP tent at the IAC event. Jimmy Glickman, owner of the New Orleans Music Exchange, donated musical gear and instruments to the cause. The outpouring of support was tremendous. As previously mentioned, it is difficult to pinpoint the exact amount of funds from each individual donor, but the total amount of gifts to the organization was somewhere between \$833,517 and \$864,822.²⁶

²⁶ United States. Department of Treasury. Internal Revenue Service. "2011 Return of Organization Exempt From Income Tax (Form 990): Tipitinas Foundation Inc." *GuideStar*. Department of the Treasury. Web. 14 Oct. 2014.

Threats

FUNDING

Most of the Tipitina's programs suffer from a lack of funding. This is partially due to a lack of marketing. As previously stated, according to my estimates from writing donor acknowledgements, only about half of the donations come in from Louisiana. If the Foundation could break into the local market, local sources may help fund their programs.

It is important to state that the numbers within this section are estimations based on observations I made throughout my day-to-day tasks, or based on personal conversations regarding the budget with different staff members at the Foundation. I did not have access to the original budget, so used the 1099 from 2011 for the budget information. The tax document for the Foundation from 2011 combines monies from all of the programs into one amount. For example, the amount listed for "Contributions and Grants" is \$833,517, and the amount listed for "Program Service Revenue" is \$24,450. The "Contributions and Grants" is split into "Government Grants" at \$9,375, and "All Other Contributions" at \$824,142. It also states that the "noncash contributions" for the entire Foundation totaled \$30,451. What is not made clear by this document is which programs were allotted monies, or exactly how much cash, in-kind donations, or grants were allotted to the different programs. However, these numbers are fairly stable if not rising from the previous year. It is clear to see that the only estimation of

revenue from this document in the programs section is from CD sales. The document makes no mention of merchandise.²⁷

Mr. Fowler, the manager of the New Orleans Co-op, spoke about many ideas he had to bring the Co-op to the next level. Unfortunately, there was never any money available for the Co-op. Owner Mr. Von Kurnatowski donated \$100 a month to the Co-op for office supplies, but turned down requests for most other things. For instance, requests for a sign outside the Co-op, requests to hire an assistant, and requests to pay for any marketing materials had all been denied²⁸. There was a fundraiser held for the Co-op at the Barnes and Noble in Metairie where for one day a percentage of the sales were donated to the Co-op. The fundraiser was not marketed or advertised at all, in fact working in the office I had only heard about it a couple days before the event, and the event only made about \$400 for the program²⁹. Though considered a small success in the Co-op, the right marketing would have helped this event be more successful as a fundraising tool.

The Internship Program and the Sunday Music Workshops have no direct grant or fundraiser for their budgets. The only money allotted to them comes from the Instruments A Comin' Fundraiser, or directly out of a donation from the owner's pocket³⁰. This is a fairly serious issue, and should be reconsidered as a matter of urgency. Without sustainable sources of revenue, programming will not be able to continue at its current level.

²⁷ United States. Department of Treasury. Internal Revenue Service. "2011 Return of Organization Exempt From Income Tax (Form 990): Tipitinas Foundation Inc." *GuideStar*. Department of the Treasury. Web. 14 Oct. 2014.

²⁸ Fowler, Mark. Personal Conversation. January, 2011.

²⁹ Fowler, Mark. Personal Conversation. March, 2011.

³⁰ Von Kurnatowski, Roland. Personal Conversation. Jan. 2011.

Instruments A Comin' is the strongest program, but it still could use some fundraising help. The planning for this event starts annually in January and ends a couple weeks after the event in May. The majority of the donations come from out-of-state donors, while the smaller or in-kind donations come from locals. A surprising number of auction items are sold to out-of-state visitors who fly in for the fundraiser event. In a period of four and a half months, the Foundation should be able to find larger and more numerous local donations, although re-creating and updating the large local donor list was a step in the right direction.

CLOSELY RELATED LOCAL ORGANIZATIONS

The New Orleans Jazz and Heritage Foundation (the JazzFest Foundation), despite granting Tipitina's a small financial stipend this year, is the Foundation's largest local competitor. Its mission is very similar and it serves the same demographic. Even the educational programming is even remarkably comparable. The biggest difference is that the JazzFest Foundation has more help and a much larger budget. According to its 2011 990 form, the JazzFest Foundation employed twelve full time staff members to Tipitina's nineteen, but the JazzFest Foundation claimed 850 volunteers to Tipitina's claim of zero volunteers. The JazzFest Foundation's total assets in 2011 were \$23,259,730 compared to Tipitina's \$365,085, and the JazzFest Foundation's total liabilities in 2011 were \$3,704,653 compared with Tipitina's \$7,617.³¹³² Tipitina's is always comparing itself to this Foundation when trying to advance their programming and fundraising, and I will therefore be using it as a model organization.

³¹ United States. Department of Treasury. Internal Revenue Service. "2011 Return of Organization Exempt From Income Tax (Form 990): Tipitinas Foundation Inc." *GuideStar*. Department of the Treasury. Web. 14 Oct. 2014.

The Internship Program and Sunday Music Workshops are not immune to local competition. There are many programs in New Orleans that have similar goals and educational benchmarks. The JazzFest Foundation has the Don ‘Moose’ Jamison School of Music, which is a program for young musicians run by an acclaimed jazz musician³³, competing with the New Orleans Jazz Institute’s Irvin Mayfield School of Music³⁴, and Delfayo Marsalis’ Uptown Music Theatre³⁵. Roots of Music, a community marching band for the youth of New Orleans, has a very large student base of about a hundred children³⁶ and an equally large pool of funds³⁷ with contributions and grants in 2011 of \$749,337³⁸, comparable to Tipitina’s \$833,517. The internship program, without publicity or marketing, is fighting an uphill battle against many other renowned New Orleans music education programs. These programs are all competing for funding from a small pool of donors in New Orleans.

TIPITINA’S CLUB

Though the Tipitina’s Club is technically working with the Tipitina’s Foundation, this is not an internal struggle. Though they share a name, the Tipitina’s Club is a for-profit entity with a completely separate business plan, management structure, budget, tax status and filing,

³² United States. Internal Revenue Service. “2011 Return of Organization Exempt From Income Tax (Form 990): New Orleans Jazz and Heritage Festival and Foundation, Inc.” *GuideStar*. Department of the Treasury. Web. 14 Oct. 2014.

³³ “The Don ‘Moose’ Jamison Heritage School of Music.” *The New Orleans Jazz & Heritage Festival and Foundation, Inc.* Web. 20 Oct. 2014. <<http://www.jazzandheritage.org/what-we-do/heritage-school-of-music>>.

³⁴ “The Irvin Mayfield School of Music”. *New Orleans Jazz Orchestra*. Web. 20 Oct. 2014. <<http://thenojo.com/content/index.php?page=noji>>.

³⁵ *Uptown Music Theatre*. Web. 20 Oct. 2014. <<http://www.uptownmusictheatre.org/>>.

³⁶ “What We Do”. *Roots of Music*. Web. 20 Oct. 2014. <<http://therootsofmusic.org/whatwedo/>>.

³⁷ “Current Supporters”. *Roots of Music*. Web. 20 Oct. 2014. <<http://therootsofmusic.org/contributors/>>.

³⁸ United States. Internal Revenue Service. “2011 Return of Organization Exempt From Income Tax (Form 990): Roots of Music Inc.” *GuideStar*. Department of the Treasury. Web. 14 Oct. 2014.

business license, and set of goals³⁹. For example, income from liquor, ticket sales, and merchandise pay Club expenses such as staff, overhead, musicians, and inventory. The Club cannot take donations, and because all profits do go to the Foundation, their office's main goals are aligned more directly with maintaining and running the music venue and ensuring their bills are getting paid rather than with increasing profits. This creates external conflict for the Foundation, whose goals relating to use of the Club are more directly related to fundraising. This can quickly escalate into much larger problems for the Foundation. For example, there was the issue with the "Fess" marketing as discussed earlier.

A more consistently occurring example is the Cajun Fais Do-Do that takes place on Sunday evenings, and often runs into a conflict with the Sunday Music Workshops. When the Club is not cleared out in time, or when the chairs have not been moved out of the way, there are complaints from the people in charge of the Fais Do-Do, who even threatened to move the popular Sunday night activity to a different location if conflicts were not resolved.

TECHNOLOGY ADVANCEMENT

With modern technology continually requiring businesses to be innovative, Tipitina's continued refusal to modernize their technology will soon leave them behind their competition. For example, Tipitina's was offered a free iPhone app by an up-and-coming developer. After a brief meeting with this developer, he called and spoke to me, asking for \$6,000 to continue the process. I asked why he had raised the price so dramatically, and his response was that he had offered a simple app to the Foundation, but after the meeting he realized that what they

³⁹ Slason, Mary. Personal Conversation. November, 2014.

wanted was more time consuming than he could afford to donate. After a brief meeting with the Foundation, they decided not to have an app at all if it could not meet its needs. This was just one example of how the Foundation staff did not understand or exploit technological advances. Some of their major competitors, for example the JazzFest Foundation, have very complex and informative apps. Maybe it was not exactly what they needed at the time, but innovation has to be a continual process in order for a company to continue to grow with the economy and in its own marketplace⁴⁰.

Another example of a refusal to innovate involved the barcode scanner in the Foundation's merchandising efforts. At the time of the internship, one of the Foundation's goals was to improve their merchandising efforts and to sell to higher-class clients. A good number of these clients required bar code technology. The Foundation at a standstill on the subject. When they asked me for help, I found that even the most affordable barcode programs were at least a few hundred dollars. When we approached the owner of the Foundation about this, he said that we would simply have to continue maintaining the inventory by hand because he was not interested in implementing a new system.

⁴⁰ Shapiro, Stephen M. Best Practices Are Stupid: 40 Ways to Out-innovate the Competition. (New York: Portfolio/Penguin, 2011) Print. "Not Survival of the Fittest – Survival of the Adaptable."

CHAPTER FOUR

BEST PRACTICES

Many state associations and nonprofit organizations have adopted standards or guidelines that aid local nonprofits to be ethical, profitable, accountable, and legal⁴¹. The Louisiana Association of Nonprofit Organizations (LANO), at the time of writing, was using a guide called the “Standards of Excellence”, which is a list of best practices organized into six categories intended to be guiding principles for nonprofit organizations. These categories are listed below with an analysis of the Tipitina’s Foundation with regard to each of these topics. A side-by-side comparison to a comparable organization is not as tenable to the reader as laying out the best practices from LANO. I do use the JazzFest Foundation at points in this analysis, but because the Tipitina’s Foundation was not at optimal functioning I will be using these standards as a guide.

Mission, Strategy, and Evaluation

According to LANO, nonprofits are founded for the public good and operate to accomplish a stated purpose through specific program activities. A nonprofit should have a well-defined mission, and its programs should effectively and efficiently work toward achieving

⁴¹ “Principles, Practices, and Standards That Reflect Ethical and Accountable Conduct.” *The Arc*. The Arc. Web. 4 Nov. 2014. <<http://www.councilofnonprofits.org/resources/principles-and-practices>>.

that mission. Nonprofits have an obligation to ensure program effectiveness and to devote the resources of the organization to achieving its stated purpose.⁴²

The Tipitina's Foundation has a very clearly defined mission and all of its programming is in line with attaining this mission but what they lack is a strategy to implement or connect their mission to daily operations. While planning goes hand-in-hand with strategy, and the Foundation could work on streamlining its planning, the portion of this principle that the Foundation could benefit the most from is the evaluation step. Evaluation is an extremely useful and often skipped process that allows organizations to receive feedback on their work and plan for their futures by running their organizations more efficiently. The Tipitina's Foundation had no evaluation process for budgeting, event planning, marketing, or general business planning at the time of writing.

Planning your evaluation is important, and that involves deciding who the evaluation is for and what questions need to be answered, and then learning from the results and using them in future processes.⁴³ Ensuring evaluation is being done for the correct reasons is also important. For example, evaluating for a funder or trying to earn support for a decision might bring an organization into the process with a closed mind and might not allow the evaluation to be used to its full potential.

The New Orleans Jazz and Heritage Foundation staff administers evaluations for all of its festivals. They assess attendance through observation and ticket sales, poll audience members

⁴² "Standards for Excellence: An Ethics and Accountability Code for the Nonprofit Sector." *www.thearc.org*. Standards for Excellence. Web. 4 Nov. 2014. <http://www.thearc.org/file/documents_nce/Codebook-The-Arc-2014_final_small.pdf>.

⁴³ Festen, Marcia, and Marianne Philbin. Level Best: How Small and Grassroots Nonprofits Can Tackle Evaluation and Talk Results. (San Francisco, CA: Jossey-Bass, 2007) Print. "A Simple Evaluation Framework."

for feedback, and ask for suggestions from all vendors, performers, and staff members. They study this compiled report as a team, and use the information to plan future events.⁴⁴ This would be a great method of evaluation for the Tipitina's Foundation's Instruments A Comin' Fundraiser Event.

Many organizations are deterred from the evaluation process because it can be lengthy, create more work for staff members, and potentially uncover something the organization does not want to hear. To remain innovative the evaluation results need to be addressed, which can also create more work for staff. Of course, well-executed evaluations can energize staff, board members, donors, and the community by allowing the organization to constantly evolve and innovate as a learning institution.

Leadership: Board, Staff and Volunteers

According to LANO, nonprofits depend upon effective leadership to successfully enact their missions and programs. An organization's human resource policies should address both paid employees and volunteers and should be fair, establish clear expectations, and provide meaningful and effective performance evaluation.⁴⁵

This section refers to both board governance and operational leadership. The board was not present in the day-to-day activities of the Foundation, and therefore I have no experience to note of their involvement with the Foundation. A significant weakness of the

⁴⁴ "State of Louisiana Department of Culture, Recreation, and Tourism Office of Tourism Grant Agreement." (2011-2012). The New Orleans Jazz and Heritage Foundation, Inc. Web. 4 Nov. 2014. <<http://www2.la.gov/HB1/Budget%20Transfers/10376.3535.08312012.Louisiana%20Cajun%20and%20Zydeco%20Festival%20June%209-10,%202012.pdf>>.

⁴⁵ "Principles, Practices, and Standards That Reflect Ethical and Accountable Conduct." *The Arc*. The Arc. Web. 4 Nov. 2014. <<http://www.councilofnonprofits.org/resources/principles-and-practices>>.

Tipitina's Foundation lies in the human resources department. The Foundation had no written job descriptions for any position in the Foundation at the time of writing. The lack of accurate job descriptions, or even job titles, created many conflicts that would have been avoided with more clearly laid out responsibilities and expectations.

Job descriptions are not just for current employees. A well-written job description alerts applicants to the desired qualities for the position, and how much experience or which qualifications would be necessary to be successful in the position⁴⁶. Flexibility is required as candidates might not have every qualification requested, and the job description would need to be re-written upon hiring, and as the position grows. Evaluation should be done to ensure job descriptions are accurate.

Volunteers and interns also benefit from job descriptions. This important agreement between the organization and its volunteers can detail specifications about the expectations for both the volunteer and the organization. For instance, it can detail the length of volunteerism, which staff member the position reports to, benefits the volunteer will receive from the position, and the responsibilities and expectations of the job.⁴⁷

Legal Compliance and Ethics

According to LANO, nonprofits enjoy the public's trust, and therefore must comply with a diverse array of legal and regulatory requirements.⁴⁸ Because the board was not highly active

⁴⁶ Renz, David O., and Robert D. Herman. The Jossey-Bass Handbook of Nonprofit Leadership and Management. (San Francisco, CA: Jossey-Bass, 2010) Print. "Effective Human Resource Practices."

⁴⁷ Renz, David O., and Robert D. Herman. "Designing and Managing Volunteer Programs."

⁴⁸ "Principles, Practices, and Standards That Reflect Ethical and Accountable Conduct." *The Arc*. The Arc. Web. 04 Nov. 2014. <<http://www.councilofnonprofits.org/resources/principles-and-practices>>.

in my time as an intern, issues of legal and ethical merit were difficult to discern. Non-profit organizations enjoy the public's trust, and boards are meant to keep them in alignment. It appeared as if the board of the Tipitina's Foundation were not fulfilling their roles as board members efficiently.

The Foundation used Mr. Von Kurnatowski's lawyer for legal assistance, and for more simple legal questions utilized the free ELLA assistance through the Music Co-op. There were not many discussions about ethics, though, and I believe they would have benefited greatly from adopting a code of ethics. This would guide the company morally and earn the public's trust through responsible leadership.⁴⁹

It should be noted that Roland Von Kurnatowski referred to himself as the owner of the Foundation, along with Founder and Co-Chair with his wife. Foundations do not have owners, and this distinction has quite a few legal implications. Co-chairing a board with a family member can sometimes be considered nepotism. None of these issues were ever spoken about.

A conflict of interest policy ensures that staff members uphold their fiduciary duty and loyalty to the company. It also sets out legal issues that may arise and is a guide to staff on how to uphold the law with regards to the Foundation. A properly written conflict of interest policy can set out guidelines for governing bodies and can help maintain the trust of the public. The Tipitina's Foundation has no written conflict of interest policy.

⁴⁹ "Ethics and Accountability in the Nonprofit Sector." National Council of Nonprofits. Web. 04 Nov. 2014. <<http://www.councilofnonprofits.org/resources-topic/ethics-accountability>>.

Finance and Operations

According to LANO, nonprofits should have sound financial and operational systems in place and should ensure that accurate records are kept. Organizations should conduct periodic reviews to address accuracy and transparency of financial and operational reporting.⁵⁰

The Foundation did not have access to the Fountainebleau Management's financial information. The Fountainebleau Management company is also owned by Roland von Kurnatowski, and maintains accurate financial information about the Foundation. This makes financial planning difficult for management at the Foundation. Financial planning is a portion of the accounting process that the Foundation management need to be involved in. Planning a budget guides decisions, anticipates problems, and provides a basis to monitor program and financial performance.⁵¹ If hiring an accountant to handle only the Foundation's finances is not possible, having clear communication with the accountant in charge of finances is key to planning short and long term financial goals.

At the time of the internship, the financial records kept in the Foundation office were written by the Program Director. The Managing Director knew that some figures were incorrect, and was worried that the entire document was falsified. Knowing this, finances were never discussed at meetings. Changing a culture like this to be more financially-minded takes the right leadership and a few years of planning.⁵² Each staff member needs to be informed of their role in the financial planning process, whether it be asking for donations, or simply

⁵⁰ "Principles, Practices, and Standards That Reflect Ethical and Accountable Conduct." *The Arc*. The Arc. Web. 04 Nov. 2014. <<http://www.councilofnonprofits.org/resources/principles-and-practices>>.

⁵¹ Renz, David O., and Robert D. Herman. "Financial Leadership in Nonprofit Organizations."

⁵² Renz, David O., and Robert D. Herman. "Financial Leadership in Nonprofit Organizations."

attending quarterly budget meetings. In order for the Foundation to plan successfully, access to accurate financial documents is essential and leading members of the Foundation need to be involved in the financial process.

A great way to ensure involvement of the Foundation management team in the financial planning process would be to include them in their budget committee meetings. A budget committee is a team put together that reflects collective knowledge of the organization, and should represent people who are interested in the financial growth of the organization, as well as people who have knowledge of the past and future work of the organization, and people who have budgeting experience. These people might include owners, board members, management members, and accountants. The goals of this committee should be to develop a budget timeline, estimate cost or resources needed to achieve financial goals, estimate revenue generated throughout the year, develop an evaluation plan, and develop a final budget.⁵³

Another aspect of the operation's best practice worth mentioning is crisis planning. At the time of the internship, it seemed as if all planning was crisis planning because there were no long term plans in place. A crisis plan should be written in case of media backlash due to personnel issues or tax audits, deaths, or natural disasters and can help an organization be controlled if these things occur. During these moments, having target audiences in mind, maintaining confidence, and being proactive are essential steps to keep the organization running. After a personal interview with Roland von Kurnatowski regarding his crisis policy and

⁵³ "Budgeting: A Guide for Small Nonprofit Organizations." *Virginia Society of Certified Public Accountants*. 2011. Web. 14 Nov. 2014. <<http://www.vscpa.com/Content/Files/vscpa/Documents/2011/Budgeting.pdf>>.

exit strategy, his response was, “My exit strategy is death.”⁵⁴ Legally this is irresponsible, and could create a problem or even cause the company to dissolve after his exit. With an efficient crisis plan in place, the members of the organization will know their roles and be prepared to navigate through difficult situations.⁵⁵

Resource Development

According to LANO, nonprofit organizations depend on an array of sources of financial support. Resource development policies should be consistent with an organization’s mission, compatible with its organizational capacity, and respectful of the interests of donors, prospective donors, and others providing resources to the organization.⁵⁶

Instruments A Comin’ is the biggest fundraiser the Foundation manages, and the Managing Director is currently in charge of prospecting large donors and managing the staff to run fundraisers. At the time of the internship the Program Director was in charge of soliciting and writing grants. It did not seem as if there was much planning or communication involved in securing resources.

As previously mentioned, the Tipitina’s Foundation’s website was not very user-friendly. In relation to donations, at the time of the internship, the website simply had a ‘Donate Now!’ button on the side panel. This has since been updated. Visitors to the website can now more easily donate, with a specific donations page hosting a few radio buttons for specific dollar

⁵⁴ Von Kurnatowski, Roland. Personal Conversation. January, 2011.

⁵⁵ Renz, David O., and Robert D. Herman. “Strategic Communications.”

⁵⁶ “Principles, Practices, and Standards That Reflect Ethical and Accountable Conduct.” *The Arc*. The Arc. Web. 04 Nov. 2014. <<http://www.councilofnonprofits.org/resources/principles-and-practices>>.

amounts and information on how to donate via phone or e-mail⁵⁷. Using the New Orleans Jazz and Heritage Foundation's website as a guide when they updated their website would have been very helpful for them. The NOJHF's website has a tab specifically designated for donors with multiple options on how to give clearly explained.⁵⁸ Once a user decides how they would like to give, a second window opens with even more details and options designated with radio buttons. For example, on their primary donation page, a user can choose to donate support specifically to either educational, economic, or cultural programs, or they can choose the radio asking the organization to "Use My Donation Where It's Needed The Most".⁵⁹ Making the process as transparent as possible for potential donors makes them feel more comfortable spending their money, and most importantly makes the organization look professional.

From my observations, the Tipitina's Foundation's donor solicitation was limited to large donors. It appeared as if they were missing an opportunity to run a crowd funding campaign and take advantage of the social media outlets they were already using. Although staff members are often unwilling to add more responsibilities to their job descriptions, an effective crowd funding campaign run at a grassroots level could be very successful, especially in a city like New Orleans where people are so invested in the city's culture.

Claire Axelrad, JD, CFRE is a philanthropy specialist with thirty years experience who was named Outstanding Fundraising Professional of the Year by the Association of Fundraising

⁵⁷ "Tipitinas Foundation | Donate." *Tipitina's Foundation*. Web. 05 Nov. 2014.

<<https://tipitinasfoundation.org/index.cfm?fuseaction=Page.ViewPage&pageId=486>>.

⁵⁸ "Donations, Honorary and Memorial Giving." *Financial Giving*. The New Orleans Jazz and Heritage Foundation, Inc. Web. 05 Nov. 2014. <<https://www.jazzandheritage.org/financial-giving>>.

⁵⁹ "Giving Made Easy." *Contribute to the Jazz & Heritage Foundation*. The New Orleans Jazz and Heritage Foundation, Inc. Web. 05 Nov 2014. <<https://www.jazzandheritage.org/contribute?donation>>.

Professionals.⁶⁰ Ms. Axelrad postulates that “a generous act by an ‘authority figure’ plus one fun attention grabbing gimmick indelibly tied to the cause equals a successful crowd funding campaign.”⁶¹ She adds that in order to make the campaign sustainable, a plan to build and continue relationships needs to be in place. Her argument is that if someone of cultural value to a society can show they are having fun for a good cause, people will want to act on their natural impulses towards kindness and repeat the act. Add social media into this equation as a vehicle, and New Orleans, with its high regard for local celebrity and penchant for having a good time, is the perfect place for a successful crowd funding campaign.

Public Awareness, Engagement and Advocacy

According to LANO, nonprofits should represent the interests of the people they serve through public education and public policy advocacy, as well as by encouraging board members, staff, volunteers, and stakeholders to participate in the public affairs of the community.⁶²

The Tipitina’s Foundation had many staff members working towards public engagement, but they worked fairly autonomously. The Program Director was overseeing public relations when my internship first started, but this had been passed on to the Managing Director by March of 2011. An organization should be continually discussing new ways to engage the public in their mission through their programming, and this can be done with planning

⁶⁰ “Bio.” *Clairification*. Web. 05 Nov. 2014. <<http://www.clairification.com/about/>>.

⁶¹ “How to Create an Ice Bucket-type Challenge for Your Nonprofit: A Formula for Success.” *Clairification*. Web. 05 Nov. 2014. <<http://www.clairification.com/2014/08/20/create-ice-bucket-type-challenge-nonprofit-formula-success/>>.

⁶² “Principles, Practices, and Standards That Reflect Ethical and Accountable Conduct.” *The Arc*. The Arc. Web. 04 Nov. 2014. <<http://www.councilofnonprofits.org/resources/principles-and-practices>>.

meetings. The goal of a planning meeting should be to discuss each staff member's role in public engagement, and discuss continued opportunities throughout the year for the public to engage with the organization.⁶³

Nonprofit organizations are closely tied to supporting good causes. These organizations operate for the greater good of the community, whether it be for better health care, better education, or to enhance our culture. As organizations become closely tied to a community's roots, as the Tipitina's Foundation has, their capacity to advocate legally for policies that pertain to them and to engage their community grows. Nonprofits have the potential to make serious changes in the democratic structure of our political system⁶⁴, and because of this a solid advocacy plan is beneficial to the organization and the community. Of course, knowing the legal aspects of advocacy is also important. There are strict laws on nonprofit organizations regarding lobbying, and knowing what is and what is not considered lobbying and how much of an organization's time and resources are allowed to be devoted to lobbying are crucial before beginning any advocacy campaign.⁶⁵

⁶³ "Principles, Practices, and Standards That Reflect Ethical and Accountable Conduct." *The Arc*. The Arc. Web. 04 Nov. 2014. <<http://www.councilofnonprofits.org/resources/principles-and-practices>>.

⁶⁴ Renz, David O., and Robert D. Herman. "Advocacy, Lobbying, and Social Change."

⁶⁵ "Lobbying Guidelines for Public Charities." Independent Sector. Web. 14 Nov. 2014. <https://www.independentsector.org/lobbying_guidelines_public_charities>.

CHAPTER FIVE

RECOMMENDATIONS

Communication

Communication is the biggest challenge that the Tipitina's Foundation faces. In this section, I will discuss two ways that the Foundation can improve their communication: communications planning, and inter-office communication.

My first suggestion would be to plan how communication will be handled between departments before any of the serious work begins, or to have meetings regarding communications throughout the year, even in the Instruments A Comin' off-season. There are many reasons to discuss communication efforts, especially in relation to a large fundraising event such as Instruments A Comin'. Planning how to effectively communicate saves time, sets goals, and directs meetings, among other things.

One of the first steps in communications planning is to develop a goal, whether this be to try a new communications method to try, or simply to standardize sources of communications. The next step is to maintain open discussion regarding communications throughout the process, and designate portions of meetings towards specific aspects of the communication plan to ensure the organization is staying targeted towards their goal of effective communication. The final step is an evaluation step, which is a very important review step that the Foundation often skips. Evaluating how effective the communications plan worked is important to ensure that the team felt cohesive throughout the process, and to take

notes and continue to refine the process every year.⁶⁶ If the Foundation followed these steps, especially the very important first and last steps of goal setting and evaluation, meetings could be more productive, the organization could remain focused on larger goals, and communications between staff members would be more pleasant.

Since there are three offices across New Orleans that work under the Tipitina's umbrella and many adjunct faculty that work in programming, communication from one office to another is a challenge that Tipitina's needs to address. The first thing to take into consideration is how ideas can be more easily shared, and how meetings can be more productive with less drive time and more information sharing. Using chat rooms and other online real-time communication systems such as Google Hangouts, staff members would all be able to communicate in real-time without leaving their desks. This would be extremely easy for Tipitina's. Every employee, intern and volunteer has a Google account because all of the Foundation documents are uploaded to GoogleDocs. It would be very easy to schedule a 'group chat' using GooglePlus. Some of the computers already have cameras built in, but the Foundation could benefit greatly from installing webcams or microphones onto company computers.

Once a meeting is scheduled, communicating a plan is very important. A team must have a goal that is mutually constructed and agreed upon by all in attendance. Doing this creates a commitment to a certain method within the organization's culture. When the goal is created and the team is ready to take action towards it, employees should act within their job

⁶⁶ Barbara L. Ciconte, Jeanne G. Jacob, Fundraising Basics, A Complete Guide (Sudbury, MA: Jones and Bartlett Publishers, 2009) p. 81.

description. Doing so creates trust and respect for the other people in the team instead of frustration and anxiety, and this creates a more pleasant working environment. Also, team members working in their respective areas of expertise will create more value than if each member works autonomously on all parts.⁶⁷ This should be taken into account not just for project purposes, but for all instances where communication is necessary. Keeping everyone informed about the day-to-day business will help keep the organization on track.⁶⁸

Management Structure

Creating effective job descriptions for every current staff member would be a vital step in the right direction for Tipitina's. A job description is an important evaluative measure for current staff members and clearly communicates why each position exists and what exactly each position should be expected to do on a daily basis. Job descriptions should state the minimum expectations of the person employed in the position and describe the major duties of each position.⁶⁹ If this were in place at Tipitina's, there would be much more positive work getting done.

My suggestion is to have clearly laid out job titles and descriptions before hiring staff into new roles. The description should clearly communicate the expectations of the position. When this is completed, the important day-to-day functions of the organization should all be organized into these job descriptions. If there is a need for a temporary change, for example

⁶⁷ Yanan Ju, Donald P. Cushman, Organizational Teamwork in High-Speed Management (Albany, NY: State University of New York Press, 1995) p. 2-3.

⁶⁸ Ju, Cushman, p. 63.

⁶⁹ "Guidelines for Writing Job Descriptions." *Job Descriptions: Best Practices*. SAIF Corporation. 12 Oct. 2009. Web. <http://www.saif.com/_files/SafetyHealthGuides/S-913.pdf>.

during the Instruments A Comin' Event planning process when staff members from the Tipitina's Club are joining the team temporarily, at the first communications planning meeting a document should be drafted stating the members of the team and their relative positions within the fundraiser. For example, a responsibility sheet could be created stating the Managing Director would be in responsible for donor cultivation for all major donors, the Operations and Artistic Director would be responsible for in-kind donations and managing the auction site, and the Program Director would be responsible for public and media relations for the fundraiser event. If there is ever confusion about someone's responsibilities, everyone in the organization could refer back to the previously agreed-upon roles.⁷⁰

Programming and Fundraising

During the internship the main focus of the Tipitina's Foundation was definitely the "Instruments A Comin'" fundraiser. This left very little room in both budget and time for anything else, which is unfortunate because the Foundation has three other wonderful programs that often seemed as if they were getting neglected in terms of both management and funding.

My suggestion is to hire an additional staff member to handle development. This person should be well qualified for the position and should have experience with grant writing and fundraising. It should be in this person's job description to work on and guide management and fundraising for each of the programs. For example, managing the team effectively to work together within each program towards the program's individual goals would be a great start for

⁷⁰ Festen, Marcia, and Marianne Philbin. "Planning Your Evaluation."

this position. Also, if this person decides that the individual Co-ops should remain in charge of their own fundraisers, they should mentor each of the Co-op managers to ease their concerns about fundraising and help them if they have no experience with it themselves. Another suggestion would be to help guide the Co-op members to form a team that would help each other.

According to the HR Council, a nonprofit group working to spark awareness and action in other nonprofit groups⁷¹, a Program Manager's job description should include coordinating and administering all aspects of a program, including planning, organizing, staffing, leading, and controlling program activities.⁷² The Tipitina's Foundation's programs would benefit from someone who could lead the various staff members in charge of all the programs, and ensure they are the right people for the positions. If they are overwhelmed, the Program Director could manage fundraisers to assist with financial support in hiring new team members. Organizational issues previously mentioned such as writing guidelines for programs should be taken on by a Program Manager, and not by an intern. Writing a satisfactory job description and hiring a qualified Program Manager would have alleviated many of the problems that faced the Foundation in 2011.

⁷¹ "About the HR Council." *About Us*. Web. 20 Oct. 2014. <<http://hrcouncil.ca/about/overview.cfm>>.

⁷² "Getting the Right People." *Job Profile*. Web. 20 Oct. 2014. <<http://hrcouncil.ca/hr-toolkit/right-people-job-descriptions-program-director.cfm>>.

CHAPTER SIX

CONCLUSION

Author Janet Fitch wrote, “The phoenix must burn to emerge.”⁷³ One weekday in June, I walked into the Foundation office to find that all staff members except the other intern had quit. That day, as the two of us walked out and I locked the door of the Tipitina’s Foundation office for the last time, I was doubtful about its future. I was wrong.

Many things can be learned from an organization that crumbles like this, but easily the biggest lesson I learned is to never give up. The staff members who worked for the organization were fighting for what they believed was right for the company every moment they were present, and that attitude earned a lot of respect from me. The strength of the organization itself proved lasting, for today it is operating with five full-time staff members in the Foundation Office, including a Program Manager and a Community Outreach Advocate, and has expanded its programming. The Alexandria Co-op is back in existence, there are three new cities in Louisiana with Co-ops, and the Instruments A Comin’ fundraiser event has now spread to every city that has a music co-op. Four cities with co-ops now have their own Internship Programs. Their website is more streamlined, too.⁷⁴

Looking forward, the future of the Tipitina’s Foundation looks promising, especially considering how far they have come in the three years since their last staff member walked out in 2011. They are in a period of growth right now. It is doubtful that they adopted financial

⁷³ “30 Powerful Quotes on Failure.” *Forbes*. Forbes Magazine. Web. 14 Nov. 2014.
<<http://www.forbes.com/sites/ekaterinawalter/2013/12/30/30-powerful-quotes-on-failure/>>.

⁷⁴ “Tipitina’s Foundation Staff.” *Tipitina’s Foundation*. Web. 14 Nov. 2014.
<<http://tipitinasfoundation.org/index.cfm?fuseaction=Page.ViewPage&pageId=484>>.

planning, considering there are no job titles that align with this job function. Since Roland von Kurnatowski is still the owner, it is also doubtful that he adopted a crisis plan, considering his views on it in the past. But overall, the Foundation appears to be continuing on with its mission in grand fashion, and for that the seven biggest cities in Louisiana can be grateful.

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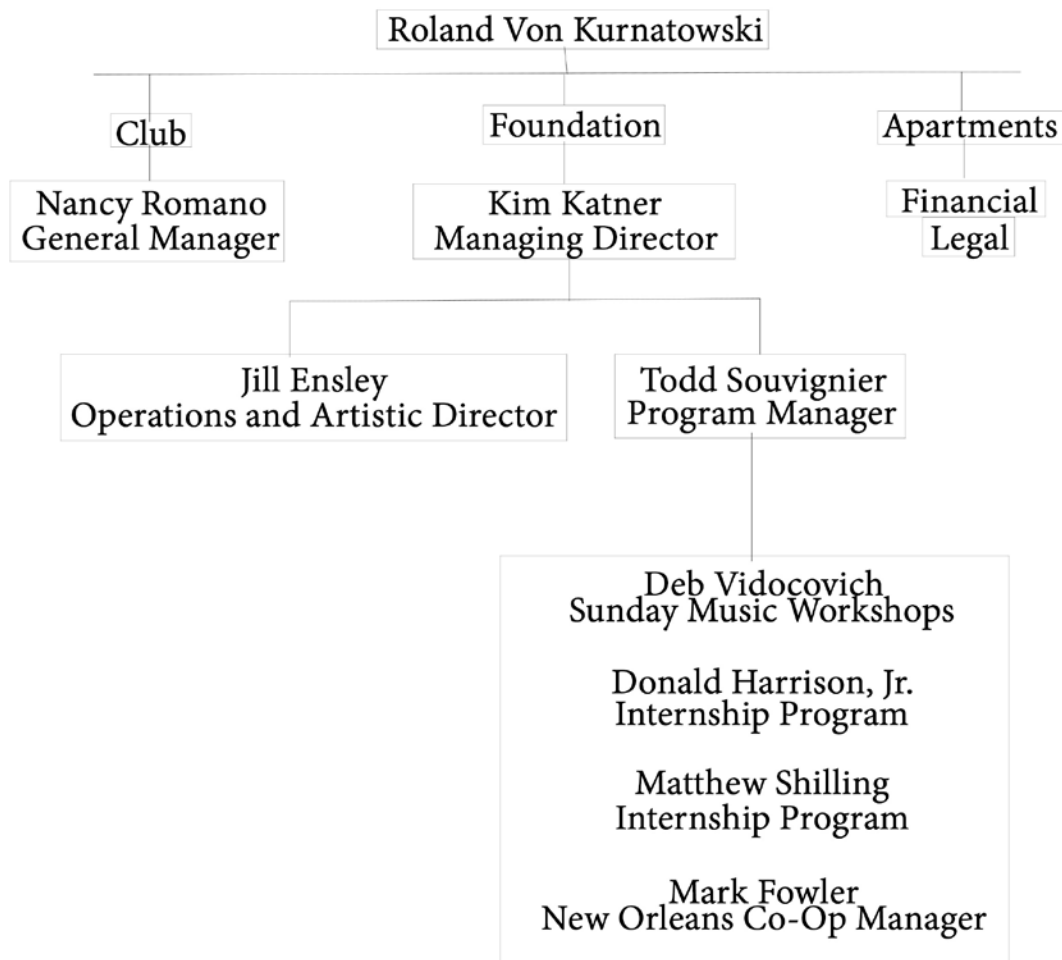
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APPENDICES

Appendix A

Tipitina's Foundation Management Structure

As of January, 2011



Appendix B



Dear Neighbor,

The Tenth Annual Instruments A Comin' (IAC) is fast approaching. The festive musical event, scheduled this year for May 2nd, is held at the legendary Tipitina's Uptown and showcases an all-star line up of great New Orleans artists and the very best of New Orleans culture with fabulous music and cuisine, original artwork, and a spirited battle of school marching bands sing instruments provided by IAC. In its ten year existence, the Tipitina's Foundation has provided new, high quality music instruments for over 70 schools in the greater New Orleans-area, impacting over 4,000 students annually. Proceeds raised from the silent auction and concert are used to purchase music instruments for local schools who apply and demonstrate need. As of now, we already have nearly one thousand instrument requests from band directors in need.

We need your help to keep the Instruments A Comin' to our local schools and students. To support the Tipitina's Foundation, a 501(c)(3) non-profit organization, and IAC 2011, please complete and fax the enclosed donor form. Upon receipt, we will make arrangements for the pick up or delivery of your generous auction donation. Your donation is tax-deductible to the fullest extent of the law. Thank you for your generous participation and please call (504) 309-7934 with any questions or concerns, or for more information. Please return your donor form at your earliest convenience to be assured of inclusion in all of our promotional materials for this great event!

Warmest Regards,

Kim Katner – Managing Director/Tipitina's Foundation
Jill Ensley – Artistic Director/Tipitina's Foundation
Cara S. Ogg – Auction Co-Chair/IAC
Mary von Kurnatowski – Founding Member/Tipitina's Foundation

We invite you to be a part of the Instruments A Comin' 2011 festivities!
Monday, May 2, 2011 at Tipitina's Uptown

Appendix C



Dear Jefferson Parish Neighbor,

The Tenth Annual Instruments A Comin' (IAC) is fast approaching. This festive musical event, scheduled this year for May 2nd, is held at the legendary Tipitina's Uptown and showcases an all-star line up of great New Orleans-area artists and the very best of New Orleans culture with fabulous music and cuisine, original artwork, and a spirited battle of school marching bands using instruments provided by IAC. In its ten year existence, the Tipitina's Foundation has provided new, high quality musical instruments for over 70 public, charter, and parochial schools in the greater New Orleans area, impacting over 4,000 students annually. Proceeds raised from the silent auction and concert are used to purchase music instruments for local schools who apply and demonstrate need. This year, we are happy to announce that we will be assisting Sheriff Newell Normand's Band of Excellence, a community-based band program for children aged 13-19. The Band of Excellence is an exemplary program that not only teaches music, but focuses on supporting local students in furthering their education, achieving their goals, and being active in their community.

We need your help to keep the Instruments A Comin' to our local schools and students. To support the Tipitina's Foundation, a 501(c)(3) non-profit organization, and IAC 2011, please complete and fax the enclosed donor form. Upon receipt, we will make arrangements for the pick up or delivery of your generous auction donation. Your donation is tax-deductible to the fullest extent of the law. Thank you for your generous participation and please call (504) 309-7934 with any questions or concerns, or for more information. Please return your donor form at your earliest convenience to be assured of inclusion in all of our promotional materials for this great event!

Warmest Regards,

Kim Katner – Managing Director/Tipitina's Foundation
Jill Ensley – Artistic Director/Tipitina's Foundation
Cara S. Ogg – Auction Co-Chair/IAC
Mary von Kurnatowski – Founding Member/Tipitina's Foundation



**We invite you to be a part of the Instruments A Comin' 2011 festivities!
Monday, May 2, 2011 at Tipitina's Uptown**

Appendix D



Tipitina's Foundation Auction Donation Form

TIPITINA'S FOUNDATION

EXECUTIVE BOARD

Roland von Kumatowski
Founder/Chair

Mary von Kumatowski
Founder/Chair

Dean Dupuy
Governmental Affairs Director

Douglas J. Thornton

Jeffrey Goldring

EXECUTIVE STAFF

Kim Katner
Managing Director

Todd Souvignier
Program Director

Jill Ensley
Operations / Artistic Director

PROJECT COORDINATORS

Donald Harrison, Jr.
Artistic Director, TIP

Deborah Vidacovich
Program Coordinator, SMW

DEVELOPMENT COUNCIL

Carol G. Asher

Bill Bender

Alexa Georges

Robert Goldstein

Mara Kupperman

Walker Stapleton

Patsy Zollars

www.tipitinasfoundation.org
www.tipitinas.com

PLEASE TYPE OR PRINT CLEARLY:

Contact Name: _____

Business / Organization: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ Fax: _____

Email Address: _____

Website: _____

Type of Donation: _____

Description / Title: _____

Short Bio (if applicable): _____

Donor Signature: _____ Date: _____

Value: _____ Would you prefer to stay anonymous: ☐

Donation Shipped: ☐ Arrange Pick Up / Delivery: ☐

Location: _____ Time(s) Available: _____

Please arrange pick-up/delivery or send or your donation to:

ATTN: Jill Ensley, IAC 2011

Tipitina's Foundation

4040 Tulane Ave., Ste. 6000 New Orleans, LA 70119

FAX: 504.309.7928

PLEASE RESPOND BY: MARCH 1st, 2011

***Please include this completed form with your donation to insure tax receipt.**

For questions contact: jensley@tipitinas.com or (504) 309-7934

Many thanks for your support and your valued donation!

We invite you to be a part of the Instruments A Comin' 2011 festivities!

Monday, May 2, 2011 at Tipitina's Uptown

4040 Tulane Avenue, Suite 6000, New Orleans, Louisiana 70119 504.309.7934 tipitinasfoundation.org

The Tipitina's Foundation is a 501(c)(3) non-profit organization established in 2003 and based in New Orleans, LA. The mission of Tipitina's Foundation is to support Louisiana's and New Orleans' irreplaceable music communities and preserve the state's unique musical cultures. The history of the Tipitina's Foundation originates from the Tipitina's music venue, a revered New Orleans cultural icon that continues to be instrumental in the development and promotion of Louisiana music around the world. The Foundation works to support childhood music education, the professional development of adult musicians, and the increased profile and viability of Louisiana music as a cultural, educational, and economic resource. Through its acclaimed programs, the Tipitina's Foundation has provided resources for business development and job skills training to over 1,000 musicians and digital media professionals statewide, and has donated more than \$2.2 million of musical instruments, benefiting over 2,500 students in over 60 schools.

Appendix E



instruments a comin. 2011

tipitinasfoundation.org



TWO (2) VIP Tickets To a New Orleans Saints Game at the Superdome!

Item Number: 188

Get loud in the Dome during the next 2011 Regular Season with TWO tickets to a Saints game! You'll be sporting your black and gold in style in the SMG V.I.P. Hospitality Suite, which also includes catering. Who Dat, baby!

Of Special Note:

Tipitina's Foundation will ship certificate. Local pick-up available!

Estimated Value: \$1000
Bid Increment: \$25.00

#	Bidder	Phone/Email	Bid Amount
Opening Bid			\$250
1			\$275
2			\$300
3			\$325
4			\$350
5			\$375
6			\$400
7			\$425
8			\$450
9			\$475
10			\$500
11			\$525
12			\$550
13			\$575
14			\$600
15			\$625
16			\$650
17			\$675
18			\$700
19			\$725
20			\$750
21			\$775
22			\$800
23			\$825

Appendix F

 instruments & com.in. 2011 tipitinasfoundation.org ONLINE AUCTION ONLY			
 "O Brother, Where Art Thou?" Bluegrass Fan Package Leading Bid \$23.00	 Marva Wright Signed Tipitina's 29th Anniversary Poster Leading Bid \$30.00	 Two Rides in Orpheus Parade! Leading Bid \$2,500.00	 Set of Three (3) Signed Galactic New Year's Eve Posters #1 Tipitina's Opening Bid \$50.00
 \$50 Jewelry Gift Certificate to PinkCalyx.com. Value \$50.00 Opening Bid \$20.00	 Little Bit o' NOLA Value \$275.00 Leading Bid \$75.00	 Two Jane Yarbrough Linoleum Block Prints Value \$80.00 Leading Bid \$25.00	 Jazz Foundations Package Value \$625.00 Leading Bid \$200.00
 5 Day/4 Night Escape to Cancun, Mexico Value \$1,048.00 Opening Bid \$300.00	 Allen Toussaint Altered Polaroid by Robert Sturman Value \$1,400.00 Opening Bid \$450.00	 Two (2) VIP Tickets to Katy Perry at the New Orleans Arena! Opening Bid \$225.00	 Radiators' Last Watusi! Opening Bid \$246.00
 Barry Manilow Ticket Package Paris Las Vegas Value \$600.00 Leading Bid \$200.00	 Caribbean Vacation at Tranquility Bay Antigua 4 Days/3 Nights in Antigua Value \$1,060.00	 Trombone Shorty and Orleans Ave. Leading Bid \$52.00	 Phish Signed New Orleans Relief Poster Leading Bid \$500.00

 <p>Caribbean Vacation at Tranquility Bay Antigua 4 Days/3 Nights in Antigua Value \$1,060.00 Opening Bid \$350.00</p>	 <p>Carlos Santana Signed Sota at the Fillmore Poster Leading Bid \$60.00</p>	 <p>Tim McGraw Fan Pack Opening Bid \$30.00</p>	 <p>New "Jasmine" Guitar (by Takamine) Signed by Darius Rucker Leading Bid \$191.00</p>
 <p>Cheap Trick "The Latest" Fan Package Opening Bid \$40.00</p>	 <p>Edward Richards Original Photograph "Leo The Bull" Thomas" Value \$250.00 Opening Bid \$75.00</p>	 <p>Three (3) SIGNED Radiators Anniversary Posters Tipitina's New Orleans Leading Bid \$145.00</p>	 <p>Orlando Family Vacation - One Night Stay at Caribe Cove Resort Value \$120.00 Leading Bid \$45.00</p>
 <p>Edward Richards Original Photograph "Quiet Moment" Value \$250.00 Opening Bid \$75.00</p>	 <p>Edward Richards Original Photograph "Relaxing with a Bud" Value \$250.00 Opening Bid \$75.00</p>	 <p>The Verandah Resort & Spa Antigua Accommodations Value \$2,100.00</p>	 <p>Mexican vacation at the Hacienda Tres Rios-Riviera Maya 5 days/4 nights Value \$1,800.00 Opening Bid \$750.00</p>
 <p>Faith Hill Fan Pack Opening Bid \$30.00</p>	 <p>French Quarter Family Vacation Value \$750.00 Leading Bid \$260.00</p>	 <p>Set of Three (3) Signed Galactic Posters Tipitina's Opening Bid \$50.00</p>	 <p>Orlando Family Vacation - One Night Stay - Bahamas Bay Resort & Spa Value \$129.00 Leading Bid \$45.00</p>
 <p>Jimmy Buffett's Margaritaville Collection Value \$400.00 Leading Bid \$445.00</p>	 <p>Little Bit O' NOLA Value \$275.00 Leading Bid \$75.00</p>	 <p>Royal Aloha Vacation Club - 1 Week / 1 Bedroom Membership Value \$4,900.00 Opening Bid \$700.00</p>	 <p>Mexican Getaway at Embarcadero Pacifico Beach Resort in Puerto Vallarta Value \$750.00 Leading Bid \$250.00</p>

Appendix G

**** REQUEST FOR MEDIA COVERAGE**

FOR IMMEDIATE RELEASE: 04/30/11

Event: 10th Annual Instruments A Comin'

Date: Monday, May 2, 2011

Time: 5:00 p.m. 9:00 p.m.

Venue: Tipitina's Music Venue
501 Napoleon Ave
New Orleans, LA 70115



Purpose: Tipitina's 10th Annual INSTRUMENTS A COMIN' benefit concert, silent auction and community arts fair is set for MAY 2, 2011, the Monday between Jazz Fest weekends.

This year's beneficiaries include Sheriff Newell Normand's Community Foundation's "Band Of Excellence" and local school music programs. Also, this year a portion of the proceeds will be allocated for music relief and recovery efforts in Japan. Japanese beneficiaries include Yoshio and Keiko Toyama's Wonderful World Jazz Foundation, and the Swing Dolphins youth big band.

The goal of the *Instruments A Comin'* program is to increase youth participation in the Greater New Orleans area school music programs by providing new instruments. *Instruments A Comin'* is an ongoing program now in its tenth year and has purchased over \$2.2 million dollars worth of instruments for over 4,000 students in more than 70 schools.

Media Contact: Please contact Lindsay Adler (504-432-5100) or Kim Katner (504-717-3202) or go to our MEDIA CHECK-IN TABLE on Napoleon Ave. outside the venue.


For more information about Tipitina's Foundation, and Instruments a Comin' 2011, please visit <http://tipsfoundation.org>

Appendix H

instruments & Comin'

silent auction and outdoor festival
a benefit for greater New Orleans
and Japan band programs

MAY 2 | 5pm
2011



featuring

GALACTIC

BIG SAM'S

FUNKY NATION

IVAN NEVILLE

TROMBONE SHORTY AND ORLEANS AVE

HONEY ISLAND SWAMP BAND

THE COSIMO EFFECT

RENARD POCHÉ

HOT 8 BRASS BAND

BIG!

LUBRAPHONIC

CHRIS ROYAL

JUMPIN' JOHNNY SANSONE

with ANDERS OSBORNE

MYNAMEISJOHNMICHAEL

DONALD HARRISON Jr and the TIP INTERNS

Walk of Fame Inductees: Cosimo Matassa and Dave Bartholomew
Wall of Fame Inductee: Jimmy Glickman of New Orleans Music Exchange

tipitinasfoundation.org

TICKETS plus **BATTLE OF THE BANDS** with

tipitinas.com

504.895.TIPS

AND MANY MORE!


McDonough 35 Gospel Choir
St Augustine Marching 100
West Jefferson High School Marching Band
Sophie B Wright Marching Band
Jefferson Parish Sheriff's Office Band of Excellence
and Miller McCoy Academy

Tipitina's Foundation Supporting Music Programs in Louisiana and Japan


We recently made a few changes to our Instruments A Comin' benefit. We have included in our beneficiaries Japan's Wonderful World Jazz Foundation and the Swing Dolphins, which is a children's swing jazz band, located in Kesennuma, a town that was devastated by the Tsunami and subsequent oil spills from tankers in the area. All the children in the band are safe, but they lost their homes, family members, and even their beloved friend who used to repair their instruments. Needless to say, they lost their instruments and rehearsal room as well. They now live in shelters, school gyms, hotels, stadiums, and makeshift houses that according to our sources won't be ready in time for winter.

Japan pledged more than \$15 million in international relief after Hurricane Katrina and the Federal levee failures, and Jazz lovers in Japan have been bringing musical instruments and cash support to New Orleans area schools for years.

We hope that you join us on Monday, May 2 at Tipitina's Uptown to help us in our on-going efforts to lift up the people of Japan and New Orleans through music.



For more information on this event, ticket purchases, and our online and live auction, please visit TipitinasFoundation.org



(pictured below: Swing Dolphins)

Appendix I

DATE

Dear DONOR NAME,

On behalf of the entire Tipitina's Foundation, please accept our sincere gratitude for your recent donation of \$AMOUNT made on DATE. Your contribution helps continue our mission of preserving the music of Louisiana and supporting the state's creative communities.

Tipitina's Foundation works tirelessly to support childhood music education, the professional development of adult musicians, and to increase the profile and viability of Louisiana's and New Orleans' music as a significant cultural, educational, and economic resource. Donations such as yours are vital to our organization's very existence, and ensure the continuation of our core programming, such as Tipitina's Music Office Co-Ops, Tipitina's Internship Program, Sunday Music Workshops, and Instruments A Comin'.

Considering the current economic challenges many non-profit organizations are experiencing, now more than ever, we depend on the assistance of thoughtful individuals like you to keep our mission alive.

We invite you to visit, and see your donation at work! Should you have any questions or comments, feel free to contact me anytime via email Kim@tipitinas.com or phone 504.309.7934.

Once more, please accept our heartfelt thanks for your contribution.

Sincerely,

Kim Kater
Managing Director
Tipitina's Foundation

*Tipitina's Foundation is a 501.c.3 non-profit organization. Contributions are tax deductible to the fullest extent allowed by law.
Our federal tax ID # is 56-2343978. THIS IS YOUR TAX RECEIPT. PLEASE KEEP FOR YOUR RECORDS.

4040 Tulane Avenue, Suite 6000, New Orleans, Louisiana 70119 504.309.7934 tipitinasfoundation.org

The mission of Tipitina's Foundation is to support Louisiana's and New Orleans' irreplaceable music communities and preserve the state's unique musical cultures. The history of the Tipitina's Foundation originates from the Tipitina's music venue, a revered New Orleans cultural icon that continues to be instrumental in the development and promotion of Louisiana music around the world. Through its acclaimed programs, the Tipitina's Foundation has provided resources for business development and job skills training to over 1,000 musicians and digital media professionals state-wide, and has donated more than \$2.2 million of musical instruments, benefiting over 2,500 students in over 60 schools.

Appendix J



**Thank you
for your support!**

TipsFoundation.org

Tipitina's Foundation

works to support childhood music education, the professional development of adult musicians, and the increased profile and viability of Louisiana music as a cultural, educational, and economic resource.

Currently, we have 5 Music Office Co-Ops statewide, offer free music workshops and internship programs for area youth and have provided 70 New Orleans-area schools with high-quality musical instruments.

**Proceeds from
the sale of this
product benefit
the Foundation.**



Tipitina's Foundation
is a registered 501(c)3 non-profit

Appendix K

TIPITINA'S INTERNSHIP PROGRAM

Program Guidelines for Youth Participants

Tipitina's Internship Program is an after-school jazz program for selected students, under the artistic direction of renowned jazz musician Donald Harrison, Jr.

Past participants have continued their music studies at the Juilliard School, Brown University, the Clive Davis Department of Recorded Music at Tisch School of the Arts/NYU, The Manhattan School of Music, New England Conservatory and the Berklee College of Music. More than 125 students have participated in Tipitina's Internship Program since its inception in 2003.

The Internship is open to students aged 12-19 years old. The program runs from September 6, 2010 to May 26, 2011.

All selected youth will need to commit to attending weekly sessions, one or more days per week as follows:

Monday evenings: 6:30pm – 8:30 pm

Tuesday evenings: 4:30pm – 6:30 pm

Thursday evenings: 4:30pm – 6:30 pm

All selected youth will:

1. Have a love for music and be interested in learning the business of music including recording, marketing, self-promotion and management, performance, professionalism and musicianship.
2. Have a clear goal for their participation in the program.
3. Be dedicated and driven and have an enthusiasm for learning.
4. Behave like a professional in the classroom, at home and when out on events.

Application process:

1. Log on to www.tipsinterns.com and fill out the online form.
2. You will receive an e-mail confirming your online sign-up.
3. Show up at the audition on August 30th, 2010. The audition is at 3:30 pm and takes place at the North Rampart Community Center (the old St. Marks) at 1130 N. Rampart Street, on the corner of Governor Nicholls and N. Rampart. Any mid-year applicants will be auditioned on an as-needed basis.

CLASS MATERIALS:

REQUIRED- Students are expected to bring to class with them EVERY DAY:

- Manuscript Paper (Lined Music Sheets)
- Pencils
- Their assigned homework-- completed!!

RECOMMENDED- Students will benefit from the purchase of the following software, both in their homework and in their future careers as musicians:

- Finale Music Writing Software, available at www.finalemusic.com. Any of the Finale-based software is also acceptable, including Notepad (available at www.finalemusic.com/notepad).

Important Information for Parents and Musicians

Absences/Lateness

Attendance is a reflection of the students' dedication to music and the Tipitina's Internship Program, and also affects the ensemble and lessons at the program. Failure to attend at least once a week may result in exclusion from concerts or programs, and may eventually lead to dismissal from the program. Students should plan on getting to the program at least 5 minutes in advance in order to set up their instruments and warm up. If a student cannot make the scheduled class time, they should make separate arrangements with their teacher.

Preparation

Students are expected and required to prepare and practice at home. This is a vital stepping stone in their musical education, and parents should encourage students to continue their musical learning. If a parent or guardian has any questions about how they can help with at home practice, they are encouraged to talk with Tipitina's staff members for advice.

Master classes

Tipitina's Foundation occasionally brings in other world-class musicians to teach master classes, or "clinics." These master classes will take place during class time. Each master class teacher will have a different agenda and different teaching style, some may offer a lecture and some may want to have an open jam-style class, and students should expect to be flexible. Students should expect to behave as if they are music professionals on the job by acting respectful and responsible during these sessions. Failure to do so may result in disciplinary action.

Musical Instruments, Music and Equipment

Students with their own instruments are expected to bring them (unless it is a keyboard, drum set or amplifier). If the student is using Tipitina's Foundation music, instruments or equipment they are to treat them with the utmost care and respect any wishes or instructions given them by a Tipitina's staff member regarding said equipment. If they cause damage, they will be responsible for the repair charges as necessary.

Communication

Communication between the parents and Tipitina's staff is crucial for both parties. This keeps everyone informed on upcoming events and programming, and allows teachers to plan properly if a student is sick or not able to attend a class. Parents are expected to check their e-mail on a daily basis and keep in contact with Tipitina's staff in case of emergency or expected absence.

Behavior Expectations

The Tipitina's Internship Program's goal is to teach young musicians how to become professionals in the field. Students of the program should keep this in mind when they attend classes, as they are preparing at home and when they are out on events or concerts. Negative or unruly behavior will not be tolerated and will result in disciplinary action such as expulsion from the program. Cell phones and pagers are not allowed in rehearsal rooms or during events or concerts except to communicate with a parent or guardian before or after the rehearsal, event or concert.

Tipitina's Club and Other Properties: Rules and Guidelines

The Tipitina's Interns are occasionally invited to participate at events in the Tipitina's Uptown Music Club located at 501 Napoleon Avenue, the French Quarter venue located at 233 North Peters Street, or other professional music events. The phone number for the uptown venue is (504) 895-5477.

Tipitina's Interns AND their parents/guardians are expected to abide by the following guidelines:

- Parents/Guardians will be given identification by the Tipitina's Foundation staff when checking in the night of the event. Parents are to have this on them at all times or they may be asked to leave the venue or pay an entrance fee.
- Students are to arrive at the designated meeting place. They will go on stage when asked and when finished performing are to immediately exit the building. If a student is not playing on certain songs, the student is to wait "on deck" in the side stage area only.
- UNDER NO CIRCUMSTANCES are students allowed in the Green room, dressing room, or any other part of the club, other than the stage. Alcohol may be being served inside the club, and/or in the Green room/dressing room, and this is a serious liability and illegal offense. Students will take full responsibility for their actions if they disregard this and other Tipitina's staff instructions. Tipitina's Foundation has full discretion to permanently remove students from the program for this or any other similar offense.
- Students will be escorted out of the building immediately following the Intern performance. Parents, please be ready to take your child home at this time. Loitering inside OR outside the club after performance is prohibited.
- TIPITINA'S FOUNDATION HAS A STRICT, ZERO-TOLERANCE POLICY WITH REGARD TO ALCOHOL, TOBACCO, OR DRUG USE BY MINORS. STUDENT CONSUMPTION OF ALCOHOL, TOBACCO, ILLEGAL SUBSTANCES, OR ANY NON-PRESCRIBED MEDICATION AT OR NEAR NORTH RAMPART COMMUNITY CENTER, TIPITINA'S MUSIC VENUES, OR ANY OTHER INTERN PERFORMANCE VENUE, IS STRICTLY PROHIBITED AND WILL RESULT IN IMMEDIATE EXPULSION FROM THE EVENT, PERMANENT EXPULSION FROM THE INTERNSHIP PROGRAM, AND POSSIBLE LEGAL CONSEQUENCES FOR BOTH STUDENT AND PARENT.

If you have any questions or concerns, please contact Todd Souvignier at todd@tipitinas.com, or at the Tipitina's Foundation office at: 504-309-7934

Visit the Tipitina's Foundation website: www.tipitinasfoundation.org

TIPITINA'S INTERNSHIP PROGRAM

Parental, Guardian and/or Member Authorization

(If the student is 18 years old or over, parent permission is still required if the member is attending school or considered a dependant of their parents.)

Parental, Guardian and/or Member Authorization:

The student and parent have read and understood the Guidelines for the Tipitina's Internship Program. Both parties agree to abide by the Guidelines during the time in which the student is enrolled in the Internship Program.

As a **member** of the Tipitina's Internship Program,

I, _____, have read and agree to comply with all of the set rules and policies outlined in the Tipitina's Internship Program Guidelines.

Student Signature _____ Date: _____

As a **parent** of a member of the Tipitina's Internship Program,

I, _____, have read and agree to comply with all of the set rules and policies outlined in the Tipitina's Internship Program Guidelines. I give permission for my child to attend all Tipitina's Internship Program events and performances for the duration of the 2010-2011 school year.

Parent Signature _____ Date: _____

Parent's E-Mail Address: _____

(Tipitina's Internship Program will be communicating important information through e-mail such as class cancellations due to weather or illness, important upcoming events for the program and other important program-related information. It is important and expected that parents check their e-mail on a daily basis for this reason.)

Appendix L

RELEASE OF LIABILITY, MEDICAL RELEASE AND MEDIA RELEASE FORM

(Please fill out completely, initial and sign where indicated)

Applicant Name: _____ **Date of Birth:** _____

Those persons signing this form agree to and understand that this form includes the good faith waving of certain valuable rights in exchange for participation in the Tiptina's Internship Program and all related events and concerts. By signing this form they acknowledge that they are releasing Tiptina's Foundation and other parties of liability for themselves and for the above named individual who is either their natural minor child or minor child in their legal guardianship. I/we agree to obey by safety standards of the program and the instructions of the Tiptina's staff as well as hold all parties free from liability.

Medical Release/disclosure:

Please indicate any physical or emotional conditions which might limit or affect participation:

Emergency Contacts:

#1:	_____	_____	_____
	(name)	(relationship)	(phone)
#2:	_____	_____	_____
	(name)	(relationship)	(phone)

Authorization for Emergency Treatment: _____ (initial)

I hereby give permission for the minor named above to receive emergency medical treatment, including hospitalization, in the event I/we cannot be reached in an emergency. The completed form may be photocopied for trips outside of the Tiptina's Internship Program facilities.

Photo/Media Release: _____ (initial)

The undersigned grant Tiptina's Foundation, their employees, staff and assigns, the right to use, reproduce, assign and/or distribute photographs, films, videotapes, digital video files or streams, and sound recordings involving the applicant/participant for use in materials that the agency, described herein, may compile and distribute. I/we understand that Tiptina's Foundation is the owner of all said reproductions and likenesses.

Release of All Claims: _____ (initial)

I/we have read this form and are aware of and understand that in consideration of (in exchange for) the right of the applicant/participant to participate in the program noted, the applicant (including: themselves, parents, guardians, estate, agents, successors and assigns) agree to indemnify and hold harmless, release and forever discharge, the Tiptina's Foundation and all their officers, employees, agents, successors and assigns from any and all manner of actions, suits, claims, demands, judgments, damages and liability in law and in equity which may arise or result from my participation in the above mentioned program or activity including costs and reasonable attorney fees. The terms herein shall serve as a release not only for the program participant but also apply to their parents, guardians and all members of their family. For a parent or guardian signing for a minor, they agree to these terms for the minor, for themselves individually and as a parent or guardian. The parties signing this form acknowledge that the Tiptina's Foundation have relied upon the good faith execution and delivery of this form.

I/we have read and understand this form, have had an opportunity to ask questions, and freely agree to the terms as expressed in return for participation in the above referenced program.

(If you have any questions call the Tiptina's Foundation Office at (504)309-7934.)

_____	_____	_____
(applicant-printed name)	(applicant-signature)	(date)

if under 18 the signature of a parent or guardian is also required

_____	_____	_____
(parent/guardian-printed name)	(parent/guardian-signature)	(date)

Appendix M

Week Of: _____



TIPITINA'S INTERNSHIP PROGRAM SIGN-IN/OUT SHEET

[illegible]

Appendix N

Date: _____

Artists Performing: _____



TIPITINA'S SUNDAY MUSIC WORKSHOP SIGN-IN SHEET

[illegible]

Appendix O



VITA

Jacqueline Sandor began her music studies in her hometown of Renton, Washington. She began studying for a professional music career in 2003 at Western Washington University in Bellingham, WA. She took lessons with Ben Musa and Chuck Israels while attending Western, and participated in the marching band, jazz bands and symphonic orchestra. She taught bass and music theory lessons in her hometown and in Bellingham. In 2005, she moved to New Orleans to study jazz music. She graduated from the University of New Orleans with a Bachelors Degree in Music Studies with an emphasis on String Bass Performance in December, 2007, and began teaching music in public and charter schools. One of her proudest achievements during this time was resurrecting a string program at a local charter school that had been out of commission since Hurricane Katrina. She began her graduate studies in Conducting in January, 2009, and changed majors to Arts Administration in January, 2010. During this time, she was hired on as a graduate assistant for the University of New Orleans' collaboration with the New Orleans Jazz Institute, a free music school for children aged 9-18 called Saturday Music School. Ms. Sandor is now living in Seattle where she is studying the violin in addition to her continued study on the upright bass, and is currently teaching music at the West Side Music Academy in West Seattle and working as a marketing and social media consultant for local businesses.