

5-2009

The New Orleans Jazz and Heritage Festival and Foundation: the Jazz and Heritage Gallery

Elizabeth Bowie
University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts

Recommended Citation

Bowie, Elizabeth, "The New Orleans Jazz and Heritage Festival and Foundation: the Jazz and Heritage Gallery" (2009). *Arts Administration Master's Reports*. 99.
https://scholarworks.uno.edu/aa_rpts/99

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

**THE NEW ORELANS JAZZ & HERITAGE FESTIVAL AND FOUNDATION:
THE JAZZ & HERITAGE GALLERY**

An Internship Report

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

Masters of Arts
in
Arts Administration

by
Elizabeth Bowie
B.A. Art History, University of Alabama, 2007

May 2009

Table of Contents

Abstract.....	iv
Acknowledgements.....	v
Introduction.....	vi
 <u>Chapter One: Profile of the Organization</u>	 1
History.....	1
Mission Statement.....	1
Vision Statement.....	2
Core Values.....	2
Strategic Priorities.....	2
Structure.....	3
Board of Directors.....	3
Board Officers.....	4
Board Members.....	7
Advisory Council.....	7
Past Presidents Senate.....	7
Staff.....	8
 <u>Chapter Two: The Jazz & Heritage Foundation Assets and Programs</u>	 12
Assets.....	12
Programs.....	18
Economic Development.....	21
Culture.....	24
 <u>Chapter Three: Internship Description and Contributions</u>	 30
Primary Responsibilities and Duties.....	30
Exhibitions.....	31
Prospect 1. Roy Ferdinand.....	31
Inspiration Exhibition.....	31
Femme Fest 2009.....	33
Future Contributions.....	43
 <u>Chapter Four: SWOT Analysis and Recommendations</u>	 44
Strengths.....	44
Weaknesses.....	46
Opportunities.....	49
Threats.....	53
 <u>Chapter Five: Best Practices</u>	 55
Guiding Principle One: Mission and Program.....	55
Guiding Principle Two: Governing Body and Management.....	58
Guiding Principle Three: Conflict of Interest.....	61

Guiding Principle Four: Human Resources.....	61
Guiding Principle Five: Financial and Legal Compliance.....	61
Guiding Principle Six: Openness and Public Disclosure.....	62
Guiding Principle Seven: Fundraising.....	62
Guiding Principle Eight: Public Affairs and Public Policy.....	63
Recommendations and Conclusion.....	64
References.....	65
<u>Appendices</u>	71
Appendix A - Jazz & Heritage Center Photograph and Renovation Floor plan.....	72
Appendix B - Jazz Journey Guid.....	73
Appendix C - Scott Satchfield article on Michael Harris.....	75
Appendix D - Femme Fest Email 2B Satellite Exhibit Invite.....	76
Appendix E - Femme Fest Press Release.....	77
Appendix F - Femme Fest Consignment Agreement.....	78
Vita.....	79

Abstract

The New Orleans Jazz & Heritage Foundation is a non-profit 501 (c) (3) organization. The Foundation presents the famous New Orleans Jazz & Heritage Festival and utilizes the proceeds from the Festival for year-round community development programs in the areas of education, economic development and culture. The Foundation also owns the broadcast license of radio station WWOZ 90.7. The Foundation is constantly seeking to expand its involvement with the local community. Thus, Mr. Don Marshall, Executive Director of the Foundation, created the Jazz & Heritage Gallery. My internship position was as the first Gallery Director for the newly created Jazz & Heritage Gallery. Throughout the course of my internship I successfully curated three exhibitions: *Inspiration Exhibition*, *Femme Fest 2009*, and *Outside the Tent*. I also managed the various business affairs of the Jazz & Heritage Gallery, including communications with artists and the public, and collaboration with numerous local organizations and seeking grants. This report includes the Foundation and Festival's history, organizational structure, current programming and my contributions to the Foundation. It also includes detailed recommendations based on the SWOT analysis of the Foundation as well as best practices suggestions.

Acknowledgements

I would like to thank the following people for their help, support and mentorship. I am very grateful to Mr. John D'Addario for serving as my major professor. I also greatly appreciate the support of Ms. Marcia Lobman and Mr. Bill Abbott who served on my committee. I am indebted to Dr. and Mrs. Charles Snyder who took an interest in my passion for art history and introduced me to the Arts Administration program at UNO. Mrs. Snyder helped me apply to the Arts Administration program in just one day. Accordingly, I am grateful to Dr. Harmon Greenblatt for seeing my enthusiasm for the program and thus accepting me on the same day I applied, which was the first day of class for Fall 2007. My love of art would not exist without Ms. Francie Rich, whose art history course in high school taught me the importance of art. Because of her mentorship I met Mr. Don Marshall and interned at the Jazz & Heritage Foundation. I am thankful to Mr. Marshall for the numerous opportunities he afforded me as Gallery Director. Also, to my fellow Arts Administration students and dear friends, Ms. Martine Chaisson and Ms. Ashley Nash, I say thank you for always listening to me talk about my thesis and for constantly encouraging me to finish. Finally, I would like to thank my parents, Dr. & Mrs. Roger Bowie, and my family for their support and encouragement as I followed my dream of a career in the arts.

Introduction

The decision to begin an internship at the New Orleans Jazz & Heritage Foundation was based on my undergraduate education in Art History from the University of Alabama and the University of Oxford. When I began my internship in January of 2009, I had the previous experience of working at the Ogden Museum of Southern Art in New Orleans, Louisiana as a Graduate Assistant. My work as a Graduate Assistant for the Ogden Museum was my first experience in the non-profit side of the art world. My time at the Ogden was invaluable and led me to intern at another non profit organization. I began my internship as the Gallery Director of the newly established Jazz & Heritage Gallery under the direction of Mr. Don Marshall, Director of the New Orleans Jazz & Heritage Foundation.

Chapter One: Profile of the Organization

History

In 1970, the New Orleans Jazz & Heritage Foundation was established as the nonprofit owner of the New Orleans Jazz & Heritage Festival with a mission to sow the seeds of the unique culture of New Orleans for generations to come. In the beginning, the festival was not the world-famous event that it is today. Jazz Fest attracts hundreds of thousands of visitors to New Orleans and pumps \$300 million a year into the local economy.¹ In 1970, only about 350 people attended the Festival, about half the number of musicians and other participants in the event.²

However, the founders, Mr. George Wein, Mr. Quint Davis and Ms. Allison Miner, had great foresight and believed that Jazz Fest would one day grow into a major success. Consequently, everyone involved endeavored to make sure that the Festival's proceeds would be redistributed into the local community. Hence, the Foundation, a 501(c)(3) nonprofit organization, was established with a distinguished board of directors and a full-time staff.

Mission Statement

According to the Articles of Incorporation filed on February 16, 1970 the mission of the New Orleans Jazz & Heritage Foundation, Inc. is as follows:

To promote, conduct and operate in the City of New Orleans as a jazz festival annually or more frequently as may deemed desirable; to promote, preserve, encourage and advertise New Orleans jazz, folklore, blues-gospel music, Cajun music and soul music primarily and also all the ramification and forms thereof; to utilize as artists to the greatest extent possible jazz musicians of the City of New Orleans and the State of Louisiana; to assist in the development of the City of New Orleans as a tourist center of the country; to favorably advertise the City of New Orleans and its institutions; to promote the general business of the Greater New Orleans Area; to cooperate with other business and civic

organizations; to promote the cultural advancement and economic betterment of the metropolitan area of New Orleans and the State of Louisiana.³

The mission statement has been amended over the years, the last time being in 2005. The mission statement now reads: “The New Orleans Jazz & Heritage Festival and Foundation Inc. promotes, preserves, perpetuates and encourages the music, culture and heritage of communities in Louisiana through festivals, programs and other cultural, educational, civic and economic activities.”⁴

Vision Statement

The New Orleans Jazz & Heritage Festival and Foundation, Inc. is a leader in ensuring that the culture of Louisiana and the people who create it are appropriately recognized and rewarded for their immense contributions to the world civilization and the global economy.⁵

Core Values

- Cultural and Social Consciousness
- Education
- Service
- Accountability and General Responsibility

Strategic Priorities

1. Strengthen the governance and management of the foundation; increase the foundation’s efficiency and accountability; heighten the impact of its programming.
2. Diversify the funding base of the foundation.
3. Strengthen relationships with constituent communities.

4. Communicate clearly identity and image of the foundation.
5. Identify the organizational and human resources required to support the foundation's growth and development in the future.⁶

Structure

2008- 2009 Jazz & Heritage Foundation Board of Directors

The Board of Directors of the Foundation is composed of four parts. The first component is the Voting Board, which is comprised of 30 members from the community. The second is the Executive Committee made up of the President, First Vice President, Second Vice President, Secretary, Treasurer and two members of the Voting Board. (Appendix A) Third is the twenty member non-voting Advisory Council. Last is the Past Presidents Senate of 15 members. The Board is also divided into various committees.

The committees are made up of Board members, advisory council members, invited experts and members of the community. Committees range from Community Outreach Tickets to the Heritage School of Music and Fiesta Latina. The Executive Director attends the majority of these meetings. All meetings are recorded and minutes are taken with the exception of the Executive Committee meetings, which are not recorded for privacy reasons.

Board members serve three-year terms. While terms are limited to three years, the number of terms is not limited. Thus, Board members can serve until they are voted off the Board or choose to resign. Board elections occur annually. Those up for renewal are voted on in blocks of ten to twelve. Members vote yea or nay for the whole block. Consequently, the makeup of the Board's thirty members has not varied a great deal in the past fifteen years. Comparatively, the Advisory Council has set limitations of two consecutive three-year terms.

Members are voted on individually. Hence, the members change often and some members move on to become Board members.

The Board meets on the second Thursday of every month except for August. Advisory Council members attend, but do not vote. The Boardroom is arranged to allow all the Board members a seat at a long table, while the Advisory Council is seated in chairs along the wall. The Board adheres to a set agenda decided upon by the Executive Committee for each meeting.

Based on Federal law, Board members are generally not compensated. The Federal Volunteer Protection Act of 1997 (42 U.S.C. 14501 et. seq.) is intended to encourage volunteerism and defines a volunteer as an individual performing service who does not receive compensation, other than reasonable reimbursement or allowance for expenses actually incurred. Section 501(c)(3) of the Internal Revenue Code contains excess benefits rules, which bar board directors and officers from profiting from their positions within a nonprofit organization. Paying reasonable fees to board members for services may be legal in some circumstances, but paying more than the recognized market average can result in stiff penalties to a nonprofit organization.⁷ However, there are major benefits to being a Board member. Board, Council and Senate members are given seventy-five tickets to the Festival, which at \$50 per ticket is a \$3,750 value. Previously, in 2004, they were allotted as many as 200 tickets per person to distribute to as they wished.⁸ Additionally, Board, Council and Senate members are given eight VIP passes, deep discounted or free Festival merchandise, a hospitality area at the Festival and a significant discount for annual Gala Fundraiser tickets. Furthermore, Board members were not asked until 2005 to make regular or annual donations. Obviously, the monetary value of membership is in the thousands. Also, that does not account for the prestige garnered via the Festival's national

reputation and the fact that Board member spots are seldom available since Board members rarely change.⁹ (Appendix B)

Chapter Two: The Jazz & Heritage Foundation Assets and Programs

Assets

The Jazz & Heritage Gallery

Since the Gallery is a new venture for the Foundation, its initial purpose is to work collaboratively as a support for other Jazz & Heritage Foundation programs already in existence. Thus, while a certain festival is occurring the Gallery will host an exhibition with the same theme in continuation of that particular festival. For example, the *Inspiration Exhibition* was an extension of the Martin Luther King Day Quilt Workshops led by artist Cely Tapplette-Pedescleaux and held annually at the Foundation. The workshop is free to the public and open to all ages. All quilting materials are provided and participants work together on a quilt with themes relating to the Underground Railroad. Then, the quilt is unveiled on Martin Luther King, Jr. Day, January 21. This same quilt then hung in the *Inspiration Exhibition*. Accordingly, if it is not possible to collaborate with a Foundation program, then the Gallery strives to team up with another local organization. *Femme Fest* 2009, co-organized with the Women's Caucus for the Arts, is a perfect illustration of such a partnership.

The New Orleans Jazz & Heritage Festival

The Festival is much more than one of the premier and most beloved festivals in the world. It is a signature cultural event for its home city, rivaling Mardi Gras as one of New Orleans' global calling cards. Now celebrating its 40th Anniversary, Jazz Fest is a major showcase for the music, food and art that define Louisiana's unique culture.

Additionally, Jazz Fest is a major stimulus for our region's economy, with an annual impact of \$300 million.¹⁰ As the main fundraising event for the Foundation, Jazz Fest generates

much of the revenue that allows the Foundation to pursue its mission of perpetuating the music and culture of Louisiana.

Jazz & Heritage Radio WWOZ 90.7 FM

The Foundation owns WWOZ's station license, but the station operates separately from the Foundation. WWOZ has its own membership, volunteer base and Board of Trustees. In order to be on the WWOZ Board one must be either a current or past Board member or Advisory Council member of the Foundation. Since WWOZ is a subsidiary and not a program, it can seek funding from the same sources as the Foundation. WWOZ also broadcasts live from Jazz Fest and many other music events in the Crescent City. This way, everyone can enjoy the sounds of our culture in real time. More and more, WWOZ's mobile broadcast unit ventures to music festivals throughout the nation and in other countries, broadcasting music that might not otherwise find a local outlet.¹¹

Jazz & Heritage Foundation Archive

The Archive is meant to both store and preserve recordings and other materials related to the Festival and all other Foundation events. It is located in the French Quarter on the corner of Toulouse and Dauphine. The Archive is the repository of materials and information from the Foundation's various programs and activities, including Jazz Fest. The mission of the Archive is:

The New Orleans Jazz & Heritage Foundation Archive is an educational service that identifies, collects, preserves and protects materials of cultural and historical significance to New Orleans and Louisiana and records of the New Orleans Jazz & Heritage Foundation and its ventures. These materials are to be used solely for scholarly research and interpretation and to support the mission of the New Orleans Jazz & Heritage Foundation.¹²

The Archive contains approximately seventy linear feet of letters, business records, 2,000 photographs and 2,800 audio and video recordings and other artifacts from events dating to the beginning of the Foundation.¹³ A large portion of the collection is made up of recordings from Jazz Fest, from the Allison Miner Music Heritage Stage, as well as the African, Folk and Food Heritage stages. These artifacts bestow exclusive information relating to Louisiana's culture and its influence on the world. The Archive enthusiastically uses Jazz Fest to produce new content by generating interviews with artists at the Alison Miner Music Heritage Stage. These oral histories provide first-hand documentation of the artistry that is an integral component of Louisiana culture.¹⁴

Ms. Lyons, the Archivist, is the only staff member for the Archive and is thus fully responsible for its maintenance. Her stated duties are as follows:

- Implement archival policies and procedures.
- Develop the procedure to inventory, accession and catalogue a vast collection of diverse material.
- Research and write grants.
- Develop and manage annual budgets.
- Implement program planning.
- Conduct institutional research and assists outside researchers who use the Foundation Archive.
- Supervise archival recording at the New Orleans Jazz & Heritage Festival.
- Work closely with the Board of Directors to coordinate monthly Archive Committee meetings.
- Recruit, train and supervise volunteers.
- Perform miscellaneous job duties as assigned by the Executive Director.¹⁵

Notably, the Library of Congress has chosen materials from the Archive, including early broadcast recordings by radio station WWOZ, to be incorporated in its prominent National Recording Registry. The Crescent City Living Legends Collection of material from 1973 to 2001 contains recordings of the Como Drum and Fife Corps, the Olympia Brass Band, Clifton Chenier, Professor Longhair, James Booker and many other musicians. A crew of hard-working

volunteers, the Louisiana Endowment for the Arts, the National Endowment for the Humanities and the Grammy Foundation sustain the Archive's multitude of activities. The Archive is open to the public by appointment.¹⁶

The Jazz & Heritage Center

In 2007, unprecedented increases in the Foundation's activities in the form of new festivals, growing educational offerings, new housing initiatives, larger grant distributions and new economic development projects all added to the Foundation's momentum. The year 2008 started with a bold plan to expand, but how? Then, fate stepped in and the building located literally next door to the Foundation's longtime offices on North Rampart Street became available. The former Tharp Sontheimer Laudumiey mortuary at 1225 N. Rampart St. is a beautiful, historic building. It is an ornate structure with columns and 11,000 square feet of usable space and a large parking lot in the rear of the building.¹⁷ Of course, the Foundation purchased the building.

The goal for this new acquisition is to transform it into an education center meant to support the community by serving as a new hub of activity. Classrooms, dance rehearsal studios, multi-purpose rooms for jazz concerts, lectures and conferences are all included in the grand vision for redesigning of the building through a major renovation. Also in the plans is a new space for the Jazz & Heritage Archive plus a library, and meeting rooms for community groups. The opportunity exists to add a new wing, which would house a state-of-the-art theater or new broadcast studios for WWOZ. Ambitions and hopes are high for this new facility. (Appendix D)

The Foundation is proud to undertake such a momentous new development project in the Tremé. Being one of the nation's oldest African-American communities with a long, colorful

story of social and cultural activism, it is an extremely historic neighborhood. Yet, similar to a large extent of urban America, it has experienced major problems, particularly since Hurricane Katrina. The Foundation's expansion plans will invest millions of dollars into the Tremé area, which will in turn stimulate new developments and greater growth in the surrounding area. Later this year, the Foundation plans to launch a major capital campaign to increase funding in support of this venture.¹⁸ The Foundation really is staying true to the credo stated on its website: "The New Orleans Jazz & Heritage Foundation: Expanding our horizons, enhancing our community."

The Jazz & Heritage Gala

The Jazz & Heritage Gala is a star-studded soiree that each year jump-starts the Jazz Fest season with a celebratory fund-raiser for the Foundation. It is a special occasion for private and corporate citizens to support the Foundation's endeavors to further the culture of our region. Approximately 625 patrons attend the Gala. For 2009, normal tickets holders pay \$500 and Board members pay \$300.¹⁹ The Gala offers top-notch entertainment, usually featuring artists not appearing at Jazz Fest. Past performers have included Willie Nelson, Ray Charles, B. B. King and Nancy Wilson, Fats Domino, Smokey Robinson, Bonnie Raitt, Natalie Cole, Dr. John, and Al Jarreau. Last year, in 2008, the Gala featured the classic R&B of New Orleans' own Deacon John, and a special performance by one of the most unique pioneers of rock & roll, the one and only Little Richard.²⁰ As they party through the night, Gala patrons enjoy a delicious dinner prepared by some of New Orleans' finest chefs.

Sponsors of the Gala receive a wealth of benefits, including the Gala itself, special passes to Jazz Fest (with unlimited re-entry), public recognition of their support and the pride of having

supported one of New Orleans most dynamic and giving arts institutions. Proceeds from the Gala support the many year-round programs and activities of the Foundation. ²¹

Programs

Education

The Don Jamison Heritage School of Music

The mission of the Foundation would not be complete without an education program. New Orleans is a city of musical dynasties and thus the sounds of our culture continue to be passed down to subsequent generations, refreshed and reinvented. The Don Jamison Heritage School of Music fosters this traditional succession. It is imperative that our youth be exposed to the extraordinary musicians abundant in New Orleans.

Since 1990, Edward “Kidd” Jordan has directed the Heritage School of Music. Mr. Jordan is the patriarch of one of the city’s leading jazz clans. The Heritage School of Music provides free, weekly after-school instruction to teen-agers from across the New Orleans area. From the start, Mr. Jordan's philosophy has been to provide young musicians a solid foundation in the basics of music performance and theory, so that as they develop they can find their own voice. According to Mr. Jordan, “I try to help them with their instrument and with the jazz vocabulary. Then they can take it and do something with it.”²²

After Hurricane Katrina, the Heritage School of Music was displaced from its longtime address at Southern University of New Orleans and moved to the Lusher Charter High School. In 2007, the program grew by adding Saturday classes at Dillard University and other local schools. Besides providing free music education to young students in the community, the Heritage School of Music generates employment opportunities for the musicians who wish to

teach. These teachers consist of the city's most respected performers, such as Edward "Kidd" Jordan, Kent Jordan, Germaine Bazzle, Jonathan Bloom, Edward Anderson, Leah Chase, Geoff Clapp, Brent Rose and Jesse McBride. Furthermore, the Heritage School of Music provides professional performance opportunities for the students through appearances at Jazz Fest, the French Quarter Festival, the Crescent City Blues & BBQ Festival and other events.²³

The Heritage School of Music is named in honor of Don "Moose" Jamison, a venerated jazz expert and longstanding disc jockey for WWOZ. Mr. Jamison served as a Foundation Board member and was very active in establishing the program. He died in 2003.²⁴ Despite the myriad of difficult challenges New Orleans must contend with regarding public education, the Heritage School of Music illustrates that the Foundation is moving resolutely forward to strengthen the role of music and culture in the lives of New Orleans' youth.²⁵

The Tom Dent Congo Lecture Series

Named for the late jazz scholar, early Foundation Board member, and later an Executive Director, the Tom Dent Congo Square Lecture Series offers many outlets for the Foundation's educational outreach. Monthly lectures and twice-yearly symposia on issues of culture and commerce allow the series to delve into the history of New Orleans music and elaborate upon the ways its artists have reacted to the changing world around them. In previous years, the series has produced educational seminars on the historic significance of Congo Square and on New Orleans' position in the development of modern jazz. Recently, a new literary component of the series has boasted readings by some of New Orleans' most noted writers, including Joshua Clark author of "Heart Like Water: Surviving Katrina and its Immediate Aftermath" and Tom Sancton, author of "Song for My Fathers".²⁶

School Day at the Fest

To help the youngest among us experience and appreciate the riches of our culture, the Foundation created a special Jazz Fest program especially for children. More than 1,500 elementary and middle school students take a field trip to the Festival. There they go on a behind-the-scenes tour to see first hand the inner workings of the Festival.²⁷

Economic Development

Community Partnership Grants

Since 1979, the Jazz & Heritage Foundation has reinvested the proceeds from the Festival back into the community. This is done in the form of grants to arts organizations and individuals to support activities that correspond with the Foundation's mission. Funds have been granted to dance troupes, theater workshops, gallery showings, film productions, educational outreach programs, folk artists, and music festivals.²⁸

In 2007, the Foundation considerably amplified its patronage for arts and education in Louisiana. An unprecedented \$250,000 was allocated for the current cycle of Community Partnership Grants. This is up from \$96,000 in the grant cycle that ended in 2004. The maximum amount of individual grant awards was doubled to \$10,000.²⁹ Through investing so heavily in the community and making a steadfast endeavor to foster local artists and organizations, the Foundation is producing an atmosphere in which arts and education projects can thrive over the long term.

Raisin' The Roof

The Raisin' the Roof home ownership program was established to assist the residents of south Louisiana, especially musicians, become home-buyers by helping with closing costs. In the post-Katrina context, Raisin' the Roof is facilitating the return of our musicians to New Orleans by making rental apartments affordable and removing impediments to home ownership. The Foundation utilized part of its Raisin' the Roof funding to bestow a large monetary award to one of its partner organizations, Sweet Home New Orleans. This organization offers a variety of

services to musicians including housing assistance, health care referrals, social work, and equipment replacement.

Notably, two-thirds of New Orleans' 4,500 musicians, Mardi Gras Indians, and Social Aid & Pleasure Club members rented their homes before the storm. Now, even some homeowners have been forced to rent temporarily while they wait for federal disaster assistance and complete renovations. The cost of renting in New Orleans remains about 30% higher than before the storm.³⁰ Therefore, rental assistance is by far the most dominant housing need in our music community. Utilizing funding from the Foundation, Sweet Home administers a rental subsidy program that makes it easier for our musicians return home and locate a reasonably priced place to live.

Accordingly, to help musicians with bad credit histories qualify for home ownership, the Foundation has partnered with Habitat for Humanity, Total Community Action and the Neighborhood Development Foundation to establish a pilot program to eliminate old debt. The Foundation is requiring musicians to provide \$1,500 of their own money, and then complete a 12-week homebuyer-training course, a 12-week credit counseling class and 350 hours of volunteer community service. Once the courses are completed, the Foundation will contribute up to \$9,500 toward old debts, to be paid to the creditor when the client closes on a Habitat home.³¹ It is an extensive process, but one that seeks to guarantee that clients have the will as well as the means to qualify for the low-cost mortgages on one of the new homes being built by Habitat for Humanity. As New Orleans' recovery from Hurricane Katrina continues, the Foundation is committed to ensuring our musicians can forget what it means to miss New Orleans.

Sync Up: The Jazz & Heritage Music and Media Market

New Orleans is distinctively celebrated as a music city. However, similar to many other cities it lacks the booking agents, artist managers, record companies, music publishers and other professionals who help represent our musicians to larger audiences. Sync Up supports part of the Foundation's economic development mission by utilizing the impact of Jazz Fest to link our independent musicians ("music sellers") with two distinct types of professional music "buyers": the festivals around the world looking for our singularly authentic performers and the multitude of films, TV shows and videogames that need great music for their scores and soundtracks.³²

The Foundation has partnered with the State of Louisiana to initiate Sync Up. It is a model project that consists of three parts:

1. To connect our artists with visiting producers of festivals around the world, the Foundation is hosting a series of mini-conference sessions ("power breakfasts") that take place in the Jazz & Heritage Gallery from 10 a.m. to noon on the Fridays and Saturdays of both Jazz Fest weekends. Each day will feature a continental breakfast, a panel discussion and a mini trade show. These events are free and open to the public.
2. To connect our artists with the many films and TV shows that are being filmed in Louisiana, the Foundation is coordinating a trade mission that brings to New Orleans many of the key decision makers who oversee the music budgets for these film projects. They will see local recording studios and meet the people they need to know in order to license Louisiana music for use in their films, or to record new music to suit their needs.
3. To make sure our artists can connect with buyers in an ongoing way, the Foundation is building a searchable online database of Louisiana music that we will promote to international festivals and film/TV productions. The buyers can sample music, view band profiles and tour dates, and see the contact info for either booking a band for a gig or licensing the band's music for a movie via the Jazz & Heritage Talent Exchange website.³³

The Jazz & Heritage Talent Exchange

The Jazz & Heritage Talent Exchange (www.talent.jazzandheritage.org) is a project of the Foundation and a part of its economic development mission. It is funded partially with support from the State of Louisiana. The goal is to help the musicians of Louisiana, many of whom don't have booking agents, record labels or music publishers, connect with professional music "buyers".³⁴

The Talent Exchange is a searchable, online database of Louisiana music. Festivals and other buyers for live performances can search by genre, artist and also by tour date and the region of the world where Louisiana musicians are performing. Music supervisors can search by artist, song, genre, mood, tempo, key signature and even "sounds like." The list of genres that appears on the home page matches current database entries. As the database of music grows, so will the list of genres. The Jazz & Heritage Talent Exchange is a free service available to all Louisiana musicians.³⁵

Culture

The Crescent City Blues & BBQ Festival

The annual Crescent City Blues & BBQ Festival is a free celebration of Southern soul. Produced since 2006 by the Foundation, the Crescent City Blues & BBQ Festival brings to life New Orleans' historic role in making the blues one of the most influential sounds in the world. The Crescent City Blues & BBQ Festival presents many of the top performers from southern Louisiana and Mississippi, along with delicious food and unique visual art.³⁶

Community Outreach Tickets

The Foundation supports community involvement in the Festival through distribution of 8,500 free tickets to the Festival.³⁷ The Community Outreach Ticket program makes free Festival tickets obtainable for local groups, which in turn allocate the tickets to people who otherwise might not be able to attend. Louisiana-based community groups, high schools, religious organizations and nonprofits may submit applications for tickets under the Foundation's longstanding Community Outreach Ticket program. Schools for pre-kindergarten through eighth graders can attend Jazz Fest through a separate program, School Day at the Fest. Community Outreach tickets are dispersed according to rigid guidelines. They may not be sold, used for fund-raising or given as gifts or incentives to employees, business clients and the like. Commercial enterprises and individuals are not eligible to apply. According to Mr. Marshall, the Foundation's Executive Director, "It brings us great pleasure to be able to distribute so many tickets to the community. It's so important that we preserve our culture by making sure that everyone in our community has the chance to experience and enjoy Jazz Fest."³⁸

Fiesta Latina

To recognize the influence of Spain, Latin America and the Caribbean on New Orleans culture, the Foundation has created a new, free festival called Fiesta Latina. Produced and presented by the Foundation, Fiesta Latina made its debut in October 2006. The second annual event was held in October 2007. The third Fiesta Latina will take place July 11-12, 2009.³⁹ "New Orleans has a historical role as the gateway to the Americas," states Mr. Marshall, the Executive Director. "It's only natural that we shine a big spotlight on our Spanish and Latin American influences with a festival of music, food and culture."⁴⁰

During Fiesta Latina local restaurants featuring Spanish and Latin American cuisine serve a variety of dishes. Artists and artisans from the region exhibit their items. Activities for kids are also offered, including a Space Walk, a Samba Man workshop and "Day of the Dead"-themed craft making. Additional sponsors for Fiesta Latina include: the Louisiana Office of Tourism, the New Orleans Metropolitan Convention & Visitors Bureau, the Louisiana Division of the Arts, the Stone Center for Latin American Studies at Tulane University and the Contemporary Arts Center.⁴¹

Congo Square Rhythms Festival

The Congo Square Rhythms Festival ranges from traditional African dance to the latest in R&B and jazz, drums ancient and modern beat. It celebrates the historic role of Congo Square as the birthplace of American music; where African slaves gathered on Sunday afternoons to practice their ancestral traditions. This subsequently influenced many styles that would emerge from New Orleans' cultural melting pot.

“Congo Square is literally the place where it all began,” explains Mr. Marshall, Executive Director of the Foundation. “It is an honor for us to be able to pay tribute to Congo Square's role in history and keep it relevant by presenting music that derives from those early traditions.”⁴²

The festival also features a Wellness Pavilion, where public health advocacy groups will provide free screenings, other services and information on healthy living. Mr. Marshall sums it up:

“Congo Square is the place where the community gathered to sing, dance, share news and trade wares. It's also the place where Jazz Fest began. So it's only fitting that we should do our best to continue these traditions.”⁴³

Louisiana Cajun-Zydeco Festival

The Louisiana Cajun-Zydeco Festival celebrates the rich traditions of southwest Louisiana. With two stages of music and free dance lessons, the Louisiana Cajun-Zydeco Festival presents the most venerable of our elder musicians along with the hottest young acts, including Grammy winners and nominees such as BeauSoleil, Terrance Simien, and Steve Riley.⁴⁴

The festival occurs at the Old U.S. Mint during the first weekend in June. The second annual Louisiana Cajun-Zydeco Festival returned to the Old U.S. Mint in New Orleans June 13-15, 2008, with a stellar lineup of Southwest Louisiana dance music. The festival featured two Grammy winners, Terrance Simien & the Zydeco Experience and BeauSoleil avec Michael Doucet, as well as three recent Grammy nominees: Steve Riley & the Mamou Playboys, the Lost Bayou Ramblers and Roddie Romero & the Hub City Allstars.⁴⁵ Produced by the Foundation, the Louisiana Cajun-Zydeco Festival is co-sponsored by the New Orleans Metropolitan Convention & Visitors Bureau.⁴⁶

Gospel Is Alive!

To celebrate the rich tradition of gospel music in New Orleans, the birthplace of Mahalia Jackson, the Festival and Foundation collaborate each year to present an outstanding program of gospel choirs for audiences of senior citizens and others. These free events have included performances by the Wilberforce University Choir under the direction of Dr. Jeremy Winston, the Mahalia Jackson Gospel Choir directed by the Reverend Lois Dejean and groups of students from New Orleans public schools.⁴⁷

Tremé Creole Gumbo Festival

Celebrating the Tremé neighborhood as a key spot associated with the birth of jazz, and New Orleans' melting-pot culture as symbolized by the ubiquitous dish called gumbo, the Tremé Creole Gumbo Festival combines food, music and holiday fun for the whole family. The first annual Tremé Creole Gumbo Festival, held in December 2008, featured performances by the Tremé Brass Band, the drummer Shannon Powell, John Boutte with Leroy Jones, Paul Sanchez and Todd Duke, Davis Rogan and the Heritage School of Music Allstars. The festival also included gumbo cooking demonstrations by the famed Leah Chase, of Dooky Chase's Restaurant, as well as by chef Alfred Singleton of Dickie Brennan's Steakhouse. The festival was held at the Jazz & Heritage Center, the former Tharp-Sontheimer-Laudumiey Funeral Home, which the Jazz & Heritage Foundation purchased in early 2008 with the goal of turning into a center for cultural education.⁴⁸

Jazz Journey

While Jazz Fest is the Foundation's highest-profile event, employing more than 7,000 artists, the Foundation produces many other festivals and concerts throughout the year.⁴⁹ The Jazz Journey concert series brings many of the leading figures of modern American music to New Orleans. Among the many jazz luminaries who have performed as part of this series are:

Ahmad Jamal	The Heath Brothers	Michel Camilo
Andy Bey	Ida McBeth	Monte Alexander
Carl Anderson	Idris Muhammad	The New Legends
Chucho Valdes	Jon Lucien	Nnenna Freelon
Ellis Marsalis	Kevin Mahogany	Shirley Horn
Freddy Cole	Malachi Thompson	Wallace Roney

The most recent concert in the Jazz Journey series was Dec. 6, 2008, at the Contemporary Arts Center. The concert, featuring rising jazz guitar star Kurt Rosenwinkel, was a co-production

with the CAC and the Thelonious Monk Institute of Jazz. The free show was a smashing success as evidenced by the standing-room-only crowd.⁵⁰

New Orleans Musical Families

In the past year the Foundation has started a new tradition, a concert series called New Orleans Musical Families. These tributes recognize the historic role of dynasties in the continuity of our culture. The late Ernest “Doc” Paulin was the subject of the first tribute, which featured performances by his sons in the Paulin Brothers Brass Band, as well as special guests including Dr. Michael White, Gregg Stafford and others. While the most recent Musical Families concert honored Maynard Chatters, the longtime music educator, trombonist with the Preservation Hall Jazz Band and patriarch of a family that includes the Batistes, Jordans, and many other famous surnames of New Orleans jazz.⁵¹

Jazz Journey Venue Guide

To support the efforts of presenters who work year-round to sustain jazz, the Foundation has established the Jazz Journey newsletter. Distributed in every copy of OffBeat magazine and at venues throughout the city, the newsletter helps the New Orleans jazz economy by guiding locals and visitors to the endless entertainment options in the Crescent City.⁵² (Appendix E)

Chapter Three: Internship Description and Contributions

I began my internship in January of 2009. My work schedule for the Jazz & Heritage Gallery was Thursday through Saturday, 10 a.m. to 5 p.m. I was required to work on Saturday so that the Gallery could remain open. The Gallery hours are 10 a.m. to 5 p.m. every weekday and 12 p.m. to 5 p.m. on Saturdays. I was also required to work from home for two hours a day Monday through Wednesday answering emails and making phone calls. In April and May my hours increased to accommodate the increased workload due to the Jazz & Heritage Festival, which occurs every year on the last weekend of April and the first weekend of May. My job description according to the Foundation is as follows:

Primary Responsibilities and Duties

The Gallery Director will work the Programs, Marketing & Communications Office and the Executive Director to manage the day-to-day operations of the visual exhibition projects and all communications with the artists, calls to artists, maintaining loan agreements, coordinating insurance, jury processes, invitations and press releases, installation of the exhibitions, labeling and coordinating the openings on the second Saturday of the month.

Reports to Executive Director and also assists with administrative support to all senior staff when requested

Provide personnel and/or administrative support for events outside of business hours such as but not limited to:

- Festival events and activities
- Special events
- Program events

Gallery

- Maintain a calendar of the gallery, including exhibitions, events and meetings
- Assist with distributions of electronic & written announcements regarding the gallery and other exhibitions
- Assist with writing and sending out of Foundation press releases regarding gallery oriented events such as exhibition openings and closings.
- Maintain gallery and exhibition administrative files and support paperwork such as insurance, loan agreements and any other administrative files necessary
- Maintain database of artist contact information
- Maintain database of all exhibited materials

- Assist artists with required forms for exhibitions, inventory and manage artworks received from artists and pick-up by artists.
- Install exhibitions, such as hanging and displaying artwork, creating attractive, functional and correct labels for all displayed items in an exhibition.

Specific Project Oriented Goals

- Inspiration Exhibition
- Femme Fest 2009
- Outside The Tent: Jazz Fest Crafts
- Jazz Fest Food Photography Exhibition
- Jazz Fest: The First Five Years, 1970-1974
- Cajun Zydeco Exhibition in June and
- Fiesta Latina Exhibition in July

Exhibitions

Prospect 1. Roy Ferdinand

My first project at the gallery was the de-installation of the Roy Ferdinand exhibition, which was a part of Prospect 1, an international art biennial. Prospect 1 was conceived by internationally known curator Dan Cameron, former curator of the New Museum of Contemporary Art in New York, who hoped to aid in the city's ongoing recovery by beginning a biennial in New Orleans. He plans for the city to host the art event every two years. Ferdinand, along with other New Orleans artists such as John Barnes Jr., Willie Birch, Victor Harris, Srdjan Loncar, Luis Cruz Azaceta, Deborah Luster, and Skylar Fein, was one of 81 artists from 30 countries around the globe who exhibited in Prospect 1.

Inspiration Exhibition: Quilts Inspired by African Textiles

The *Inspiration Exhibition* is the result of a partnership between the Gallery and Dr. Hollis's Museum Studies class from Southern University of New Orleans. On Saturdays at 10 a.m. Dr. Sara Hollis's Museum Studies class from meets in the Gallery. The twelve students of

this class wished to gain hands on experience regarding the installation of an exhibition. The students came in on January 24th from 10 a.m. to 3 p.m. to assist with the hanging of the *Inspiration Exhibition*. The quilters in the exhibition from the Beecher Memorial Church, which includes internationally recognized quilter Cely Tapplete Pedescleaux, delivered their quilts that Saturday and also facilitated the hanging process. I designed and created the wall labels. The Opening Night program was a collaborative effort between Dr. Hollis and I.

During the installation process we did not encounter any major problems. However, on the day of the opening the Ferdinand pieces that had been taken down and placed into three large boxes in the middle of the gallery space had still not been picked up and would remain until Monday. What could be done with the boxes? The pieces could not leave the gallery space due to insurance restrictions. A creative solution had to be discovered quickly. Luckily, the exhibit of course features quilts. Thus, we turned the boxes into an elaborate quilt display, fully covering up the boxes. In the end, the structure looked great and no one suspected what was underneath.

Michael Harris, one of the students in Dr. Hollis's class, donated a quilt for the exhibition with a very personal story behind it. Mr. Harris is a resident of Musicians' Village. Musicians' Village is a cornerstone of the New Orleans Area Habitat for Humanity (NOAHH) post-Katrina rebuilding effort and is designed to both construct a community and preserve a culture. Conceived by New Orleans natives Harry Connick, Jr. and Branford Marsalis, Musicians' Village will provide a home for both the artists who have defined the city's culture and the sounds that have shaped the musical vernacular of the world. Mr. Harris (Vocals/Bass) performs with several jazz bands, including Bruce Sun Pie Barnes, Irma Thomas, and Frog Man Henry and sings in a 60-voice gospel choir, Shades of Music. According to Mr. Harris:

Just as Hurricane Katrina is a life-changing event, so is Habitat for Humanity. Words cannot express heartfelt gratitude for Habitat and its legions of volunteers. Volunteering is a selfless act in which a person willingly gives their most precious asset...time. Every Habitat home is built with love.⁵³

However, time is not the only precious gift Mr. Harris received from a volunteer. The quilt donated by Mr. Harris titled “Representation of the City of New Orleans, was made by Ruth Pontius of Ohio, who volunteered in building Musicians’ Village. Ms. Pontius heard Mr. Harris’s story and was moved to give him something. So, she returned to Ohio and made the quilt, which now serves as Mr. Harris’s bedspread. Then, on Opening Night I relayed Michael’s amazing story to WWLTV reporter Scott Satchfield. Mr. Satchfield was intrigued by the generosity of Ms. Pontius and her unique friendship with Mr. Harris. Mr. Satchfield and I discussed the possibility of doing an interview with Mr. Harris, which occurred two weeks later. Consequently, on March 24, 2009, Mr. Satchfield’s story about Mr. Harris aired on WWLTV. The story focused on the life of Mr. Harris as a resident of Musicians’ Village. (Appendix F)

Femme Fest 2009

The first exhibition at the Gallery that I have organized from start to finish was *Femme Fest 2009*. Professional women artists of the Greater New Orleans Area exhibited in *Femme Fest 2009*, March Women’s History Month, organized by the Women’s Caucus for the Arts (WCA) of Louisiana, at the Jazz & Heritage Gallery. The exhibit was held from Saturday, March 14th through Saturday, April 4th at the Jazz & Heritage Gallery. *Femme Fest* included two events:

1. Reception, Saturday, March 14th from 5 to 7 p.m.
2. Round Table Panel discussion: Women’s Vision Women’s Voices, Wednesday, March 18th from 7 to 9 p.m. Panel included past NOWCA Coordinator Georgia Ross, and

Active Member Miriam Hirsch with current President Phyllis Parun and Vice President Cely Pedescleaux who reviewed the achievements of women in the arts since the 1970's.

To begin planning for *Femme Fest 2009*, I met with Ms. Parun to decide upon numerous dates necessary for successful execution of the exhibit: artist's submittal, artist notification, art work delivery, installation, opening night, panel discussion, poetry reading, closing day, de-installation, and art work pickup. (Appendix G) Ms. Parun and I also agreed upon a set plan for email correspondence with both the artists in the show, the Women's Caucus for the Arts and the local and national media. (Appendix H)

Call To Artists

After meeting with Ms. Parun, composing a Call To Artists was my first task in our plan of action. The Call to Artists is the first piece of public information sent out regarding the exhibition. (Appendix I) After the Call to Artists, Email 2A accepting the first 35 artist to respond went out. Sixty-five artists submitted work for *Femme Fest*. In an effort to not turn anyone away a satellite exhibit was created at the Alvar Library. Thus, instead of Email 2B being a rejection letter for *Femme Fest* it was an invitation to participate in another facet of *Femme Fest*. (Appendix K)

Exhibition Challenges

For some, being an unjuried show raises questions regarding curatorial integrity. One artist emailed me asking how I planned to maintain high curatorial standards when I had no say regarding which artists were accepted. However, the process for accepting artists for *Femme Fest* was not determined by the Jazz & Heritage Gallery Director. Rather, it was decided by Ms.

Parun. Mr. Marshall agreed to the unjuried acceptance process for *Femme Fest* when first working out the collaboration with the Women's Caucus for the Arts. When I began at the Jazz & Heritage Gallery the decision for *Femme Fest* to be unjuried had already been agreed upon and could not be changed.

Thus, I forwarded the question regarding curatorial integrity to Ms. Parun. Ms. Parun explained to the artist: "The local board decided not to jury this exhibit, but we did have space limitations. We [WCA] are more about building a women's art community and will be offering salons, workshops, and other events for open participation." I feel Ms. Parun's response explained the artist acceptance process, which furthers the mission of the WCA. However, that does not mean that I agree with Ms. Parun. I feel that jurying the exhibit would have resulted in higher quality pieces, but the decision had already been made. Thus, the show was unjuried.

Consignment Agreement

For insurance purposes a consignment agreement needed to be created. After researching typical gallery consignment agreements online I produced a specialized agreement for the gallery. (Appendix L) According to the exhibition timeline the artists will drop their framed pieces off at the gallery on March 6th from 10 a.m. to 5 p.m. At this time they will be required to fill out and sign the consignment agreement. The consignment agreement is an absolutely necessary part of exhibit planning used to define liability for both the artists and the gallery.

Archival Research

Ms. Miriam Hirsch, one of the speakers for *Femme Fest* Round Table Panel discussion, Women's Vision Women's Voices, requested I locate a Jazz Fest poster by the female artist

Louise Mouton. Ms. Mouton was a member of the WCA in the 1980's and her work will be discussed. At first, locating the poster from the 1990 Jazz Fest proved difficult because our archive sadly does not have a complete set of Jazz Fest posters. First, I contacted Rachel Lyons, the archivist for the Foundation. She informed me that even if the poster could be located in the archive it would need to be framed. This would be a problem because the Jazz & Heritage Gallery has no money to properly frame the poster.

While I was brainstorming ideas to fund the framing of the poster if found or possibly receiving it on loan from another organization, a small miracle occurred. I found the exact poster by Ms. Mouton hanging in the Boardroom. To my surprise, the Jazz Fest posters in the Boardroom are not recorded on an archival list. The staff members simply know that they are in there. Although my problem was solved the solution only highlighted another problem. Why is there not a more inclusive record of all the posters and other valuable memorabilia within the Jazz and Heritage Foundation offices?



Femme Fest Installation

Collaboration

Installation of the 51 pieces for *Femme Fest* began Saturday morning, March 8th, at 10 a.m. Dr. Hollis's class, who helped me hang the *Inspiration Exhibition*, and several members of the Women's Caucus for the Arts were present to collaborate on the installation. I began by explaining to everyone present the nature of the exhibition and how I desired the pieces to be arranged. At that time the pieces were laid against the walls around the room.

Only a few minutes into the installation it was obvious there were going to be some challenges. Ms. Parun, President of the WCA, and Dr. Hollis, Professor of Museum Studies, each had their own opinions on how the show should be organized. They would each instruct their helpers (for Ms. Parun these were other WCA members and for Dr. Hollis these were her students) to place the paintings along the wall in a certain order. The orders each decided upon were totally different. So, Dr. Hollis would accomplish something only to have it undone by Ms. Parun. When they attempted to resolve their differences nothing could be agreed upon.

Thus, they came to me as the Gallery Director to make the final call. This was a very hard situation for me. I did not want to pick one woman and her idea over the other. I decided upon a compromise that they themselves would not have wanted. Certain elements from each competing idea regarding painting placement and grouping were implemented into the overall exhibition design. However, I reserved the right to make the final call regarding the floating walls, lighting, and sculpture placement. I further explained that painting placement in the end was ultimately up to me as the Gallery Director. I believe I successfully diffused what was potentially escalating into a small turf war over the exhibition layout. I am very glad I stated my opinion that I would make the final call regarding all aspects of the exhibition. It was at first

difficult to stand up to two women with superior experience in the arts field, but in the end I am glad I did.

Hanging

Even though in every email communication sent to the accepted artists the size limitation of 40 x 40 was stated, some artists brought in pieces that were larger. This proved to be a significant problem in terms of wall space. The Gallery did not have nearly enough wall space to accommodate all the art that had been submitted. Since the opening was only days away it was easier to simply work with these pieces than reject them. In my opinion, it would have taken too much time to request more pieces from new artists and come back again to install those new pieces. My solution was to hinge three large doors together, basically like stretched out accordion, and utilize those doors as temporary walls. Two such walls were constructed and floated in the center of the gallery running parallel to each other. These doors were a great solution because art was hung on both sides of the doors. I positioned the gallery lighting so that none of the pieces were in shadow due to the bending of the doors. The smaller pieces were hung on the two floating walls, while the other, larger pieces were hung on the main gallery walls.

While I was not expecting so many pieces over the size limit without prior authorization, I did approve three pieces that were over the size limit due to the nature of the items. The first was a quilt by Julie Ann Pieri title *Birth Control*. I felt very strongly that this piece should be in *Femme Fest* because it resonated so well with the idea of an all female show. So, I approved it. Ms. Pieri's large quilt depicting a round birth control packet. I did not think to ask the weight of the quilt when I approved it, which I later found to be approximately twenty pounds. I had

anticipated it would be a challenge to hang *Birth Control*, but Ms. Pieri insisted with hangers she had it would not be a problem.

When I first tried to put up *Birth Control* by inserting a curtain rod through the top and resting that on brackets screwed into the wall, it almost ripped out of the wall. Luckily, I was able to catch it and the walls were not badly damaged. Since it seemed that the quilt could not go on the wall, where else could it possibly be exhibited? Ideas of hanging it from the ceiling or from the exposed pipes in between the columns in the gallery space were discussed. At the end of installation day it was the only large piece not up. But, why did the quilt need to be hung? Couldn't it also be laid out somewhere? Utilizing a round table from the gallery courtyard the quilt was draped across the table and placed in the center of the gallery. This turned the quilt into more of a 3-dimensional sculpture than a 2-dimensional wall hanging. The other WCA women and I thought it looked very interesting.

However, Ms. Pieri was very unhappy with the quilt on the table. She immediately phoned me and threatened to pull her piece from the exhibition. Since the installation was complete when I heard from Ms. Pieri there was no available wall space left. I could not even offer to let her come in to consult with me so we could identify another solution. I asked her to give me a day to figure something else out. After wandering around the gallery, special quilt brackets in hand, I finally thought of a solution to both the wall space dilemma and hangers ripping out of the wall problem. The Gallery has three large windows covered with blinds. Around each window the framing is wood. So, I screwed the special hangers into the wood and latched the brackets on. The wood was much stronger than the wall and held the brackets when the quilt was hung. No other pieces had to be moved to accommodate *Birth Control* and Ms. Pieri was happy with the new placement.

Lighting

The track lighting in the gallery was adjusted accordingly to illuminate the pieces on the walls. The four hanging lights remained on and could not be amended.

Programs and Catalogue

There was budget of \$0 for putting together this exhibition. Thus, a catalogue was never an option. Regardless, many people at the Opening Night Reception requested one and encouraged the Foundation to fund the creation of one. Sadly, a catalogue will not be produced.

Insurance

For *Femme Fest*, as well as each subsequent exhibition, in the Jazz & Heritage Gallery I was responsible for providing our insurance company with an updated inventory of the Gallery. I did this by creating a Excel sheet containing each artist's name, piece title, medium, size, and retail value. This information was based on the Consignment Agreement, which every artist was required to fill out and sign. Coverage dates for exhibitions began on the drop off date and ended the day after the pick up date, in case some artists were late collecting their work.

Opening Night Reception

Volunteers

I sent out a call for volunteers and had three for the Opening Night Reception. Two of these volunteers served as bartenders while the third acted as a runner for me.

Beverages and Food

Wine for the Opening Night Reception was donated by Barefoot. Appetizers were provided by the artists and set up on a table in the Gallery.

Security

One security guard was hired from 5 p.m. to 9 p.m. to patrol the sidewalk and parking lot. This was a very important of the Opening because it made people feel safe.

Media Attention

Opening night was attended by Ms. Linda Dautreuil of the Times Picayune newspaper, who wrote an article on the exhibition. Ms. Dautreuil's article was published in the Times Picayune on March 25, 2009 . Also, a photograph of Ms. Parun and myself at the Opening Night Reception was printed in The Times Picayune's Sunday, March 29, 2009 Living Section.

Artist Pick Up and De-installation

Scheduling Difficulties

Originally, Saturday, April 4th, was the scheduled day for artists to pick up their pieces. However, so many artists requested different pick up times that I decided to amend and expand the dates. So, Friday, April 3rd and Monday, April 7th were added as pick up days.

Closing Reception

The idea of a closing reception was suggested by the WCA. However, after discussing the possibility with Mr. Marshall, it was decided that a closing reception was not needed due to the success of the opening. Also, the Foundation did not have any more wine for a closing reception.

Future Contributions

At the end of my internship in April, I submitted a grant to Poets & Writers, Inc. Poets & Writers, Inc. is the primary source of information, support, and guidance for creative writers. It was founded in 1970 and is the nation's largest nonprofit literary organization serving poets, fiction writers, and creative nonfiction writers.⁵⁴ If grant money is received, I will plan the utilization of the funds even though it will be after the completion of my internship. The grant is for \$500 and will fund a poetry reading with four poets in the Gallery. Details as to the theme of the event have not yet been decided.

Chapter Four: SWOT Analysis and Recommendations

The SWOT analysis of the Foundation investigates the Strengths, Weaknesses, Opportunities and Threats associated with the Foundation.

Strengths

The following narrative describes in detail the four major strengths of the Foundation as revealed through the SWOT analysis:

1. Jazz & Heritage Festival

The Festival wholly fulfills the mission of the Foundation by “promoting, conducting and operating” a jazz festival in the city of New Orleans. The Festival is one of the main strengths of the Foundation. Jazz Fest is one of the largest events in New Orleans in contention with Mardi Gras. Furthermore, the Festival’s reputation is not only national, but international as well. Overall, the Festival has proved to be a steady income source for the Foundation the majority of its forty-year existence. The millions of dollars in proceeds from the Festival have been utilized throughout the years to support the year- round programming of the Foundation, which further sustains and promotes the mission.

Accordingly, the status and prestige associated with the Festival provides a great deal of recognition for the Foundation and still serves as a helpful conduit for collaboration with other community organizations, arts organizations and artists. The distinct and recognizable logo of the “dancing people” associated with the Festival is present on the majority of Foundation documents, press releases, emails, business cards and stationary. This helps to make a strong first impression and further brand the Foundation.

2. Strong Website Presence

The Foundation has a very informative, well designed website. The website is detailed, consistent, and easy to navigate. Arts organizations can acquire a surprising quantity of exposure in their local communities and worldwide coverage if they have a operating and interesting website. *The Fine Art Publicity: The Complete Guide for Galleries and Artists* explains having a website exposes an organization to a would be global audience. The online world is democratic; the viewer seeks and finds what the viewer wants to see, rather than being told what they should want to see by the media or the government. Thus, by creating a website you take control of your own coverage; you serve as your own editor in choosing what to publicize.⁵⁵

3. WWOZ

The Foundation is very lucky to have WWOZ. Not many arts and cultural organizations posses their own media outlets, especially a media outlet like WWOZ with a national audience. WWOZ's large audience, strong general manager and dedicated volunteer consortium are a great asset for the Foundation. Additionally, WWOZ has successfully been almost fully financially independent since 2004.

4. Archive

The Archive is an exceptionally important strength for the Foundation because the Archive is comprised of materials that are extremely valuable to the New Orleans region, the

Foundation itself and the nation. Over the years, the archive has assisted in the creation of books and essays published on the history of the Foundation and other topics.

Weaknesses

The SWOT analysis further uncovered the following two weaknesses:

1. Unlimited Board Member Terms

The principle, major weakness of the Foundation is that the By-laws do not limit the number of terms that any one member may serve on the Board. This leads to the second weakness, which is the high amount of annual benefits received by members of the Board, Council, and Senate members. No term limits for Board members ultimately equals a stagnant infrastructure of dysfunction.

To begin, allowing Board members to stay on for an indefinite period of time weakens the Executive Committee, Board Officers, and Executive Director. This is because it gives Board members years and years to form antagonistic alliances, which serve to weaken any amendments that would threaten their power and position. In order to steer clear of these forceful power hubs, some Board members choose to get only as involved as necessary to still receive the myriad benefits of being a Board member.

So, why do these Board members at the expense of the Foundation try to stay around as long as possible? The answer is a plethora of VIP passes, deep discounted or free Festival merchandise, a hospitality area at the Festival, a significant discount for annual Gala Fundraiser tickets and no requests until 2005 to make regular or annual donations. Apparently this has created a Board that is interested only in benefits and the source of those benefits. This

circumstance shifts focus from the Foundation to the Festival and its commercial partners. Sadly, the year round programming efforts of the Foundation, the Archive, and WWOZ get lost in the process. Discovering more Board benefits is elevated above locating funding for the Foundation.

In spite of this, it is not always necessarily bad for the Board members to gain something from serving on the Board, but when perks become excessive consequences ensue. The negative aspect of providing significant privileges is that it causes the Board to see the Festival as a supplier of bonuses instead of the vehicle meant to advance the mission of the Foundation. This neglect of the other Foundation programs spurs resentment among the staff and volunteers of the Foundation. It also created tension between the producers, Festival Productions Inc., and the Foundation. This results in a minimal amount of collaboration between the two parties.

The impaired atmosphere of the Board augments the already existing barriers (See Weakness 2), which prevent the Foundation from supporting programs to their fullest potential. In the end, the Board has impractical expectations concerning the prosperity of the Festival, misconceptions as to how the Foundation should execute its mission and ultimately a lack of understanding that every single Board member is responsible for the Foundation's financial health.

2. Programming Quandaries

Due to the above issues discussed regarding the Board, there is obviously a major lack of devotion and direction regarding year-round programming. So, programming too falls victim to the Board's dysfunction. The failure to commit to and undertake reoccurring, stable year-round programs equals erratic programming, which greatly hinders the overall functioning of the

Foundation. WWOZ is excluded when examining year-round programming because it has been able to thrive and in effect function as a separate entity. Committed Board members support successful programs, while less successful programs will cease to exist if no Board member decides to actively support it.

Yet another problem associated with funding for programming and the Board, is the accountability and transparency demanded on the Foundation's part when money is received from Foundations, individual donors and corporate sponsors. This fear of accountability prevents Board members from seeking new funding.

Opportunities

The SWOT analysis also exposed four major Opportunities. Two of these Opportunities are linked with utilizing recognition of the Festival name to foster constructive collaborations with organizations within the state as well as nationally. I feel it would be to the Foundation's best advantage to facilitate strong relationships with Louisiana's Cultural Economy and the Smithsonian Museum.

1. Partnership with the Louisiana Cultural Economy

The Louisiana Cultural Economy Foundation (LCEF) was launched as a result of Lieutenant Governor Mitchell J. Landrieu's Cultural Economy Initiative in the spring of 2005, which was a catalyst for growth within the state's promising cultural economy. The mission of the LCEF is to "support the development and enhancement of the unique cultural industries of Louisiana." Funds granted supply financial assistance for:

- Individual artists and artisans who are active in their disciplines

- Artists, artisans and cultural originators applying as small businesses
- Galleries, museums, collectives and nonprofit cultural organizations

The LCEF is now accepting donations for immediate and ongoing aid to people and organizations of the Louisiana cultural industries impacted by Hurricanes Katrina and Rita and the Foundation should seek such funds in order to become a LCEF Partner.⁵⁶

Since 2005, LCEF has concentrated on assisting Louisiana's artists, cultural organizations and cultural businesses. LCEF has raised \$1.1 million and distributed almost \$650,000 to 300 artists, cultural organizations and businesses. Currently, LCEF is completing a three-year strategic plan to shift the organization out of a relief focus and into a proactive economic development stance intent on the economic health and quality of life of the state's entire creative economy workforce. The LCEF, in partnership with other statewide efforts, is creating an infrastructure that will serve the cultural industry across the state by "encouraging and enabling entrepreneurial risks, innovation, and economic growth".⁵⁷

The LCEF and the Foundation are a great fit because their missions share similar goals. Both are currently addressing the dispersion of local musicians and attempting to help bring them home through various programs. Because of the hurricanes, Louisiana's artists, artisans, chefs, and musicians have been scattered all over the country. Rebuilding Louisiana's cultural economy is about infrastructure, preservation, business and commerce, but according to LCEF it must also be about retaining and sustaining our people. For Louisiana to make a comeback, our cultural community must come back. Both organizations are dedicated to making such a dream a reality.

2. Becoming a Smithsonian Affiliate

The Ogden Museum of Southern Art and the National World War II Museum in New Orleans and the Louisiana State Exhibit Museum are the only three organizations in the state that are currently Smithsonian Affiliates. Affiliates are selected from cultural institutions whose missions are analogous to the Smithsonian's and who display a sturdy devotion to serving their communities. There is no time restriction on the partnership and thus it can continue as long as both parties find it reciprocally valuable.

The advantages to the affiliate are many. To begin, the program enables the long-term loan of artifacts from the Smithsonian's more than 136 million object collection. Such loans allow the partner to integrate Smithsonian collections into exhibitions, educational initiatives, and research programs. In addition to loaning objects, many partners include Smithsonian educational resources into curriculum development for local schools, lectures, traveling exhibitions, workshops, study tours and other programs. Affiliate employees can also partake in an assortment of career development opportunities including workshops, internships, and research.

In August of 2008, the Buffalo Bill Historical Center became a Smithsonian Affiliate and according to Dr. Robert Pickering, the Center's Deputy Director, "Being a Smithsonian Affiliate gives us access to all kinds of resources-objects, exhibits, specialists-that can help us provide even better exhibits and programs to our audiences. There also will be some direct benefits to historical center members through discounts on merchandise and the Smithsonian magazine." Accordingly, the Foundation could benefit in a similar manner if it became a Smithsonian Affiliate.⁵⁸

The aim of Smithsonian Affiliations is to set up long-term, significant relationships with parallel entities in order to capitalize on the cultural and educational benefits that they can bring to a community. The numbers out for 2005 reveal that 20.6 million people visited Smithsonian affiliate museums and gained exposure to the Smithsonian through programs, performances, events, media recognition and business initiatives. Furthermore, 7.5 million visitors saw Smithsonian artifacts at affiliate venues, and attendance at some affiliate museums increased as much as 37 percent as a consequence of loaned Smithsonian collections.⁵⁹

3. Utilize Archive for Commercial Purposes

Copyrights and royalties regarding the audio collection of the Archive should be re-inspected for potential commercial use. Louisiana's growing role in the film industry is an excellent opportunity the Foundation should capitalize on immediately. According to a Press Release posted on the Louisiana Film and Television website on March 3, 2009, by Alexandyr Kent, the film industry added \$763 million to the state during 2007. This statement is based on an economic impact study released March 2, 2009. The motion picture industry is estimated to have added this \$763 million to the Louisiana economy during 2007 at a cost of \$105 million to the state. Economics Research Associates for the Louisiana Economic Development Department authored the 96-page study, revealing such numbers.⁶⁰ With such a budding film industry in the state, the Foundation as well as individual artists could potentially receive great financial benefits from utilizing the Archive commercially. This source of income could then be used to further the Foundation's mission.

4. Closer Relationship with WWOZ

The Foundation should build upon and expand their current relationship with WWOZ. A more intimate relationship with WWOZ would equal a way to more aggressively promote year-round programming. WWOZ's broad listener base matches perfectly with the audience the Foundation seeks for the majority of its programming. Collaboration with WWOZ in terms of events would also be an excellent strategy beneficial to both parties. On one hand, WWOZ would be exposed to more collaborative opportunities that the Foundation possess outside the station, such as the Contemporary Arts Center, and on the other hand the Foundation would greatly benefit from WWOZ's audience's heightened consciousness of the Foundation and its varied activities.

Threats

The SWOT analysis additionally revealed the following four threats.

1. IRS Audit

According to the Federal Government in Section 501(c)(3) of the Internal Revenue Code Board members are not to be excessively compensated.⁶¹ Could a plethora of VIP passes, deep discounted or free Festival merchandise, a hospitality area at the Festival, a significant discount for annual Gala Fundraiser tickets with a monetary value in the thousands per member be considered excessive compensation? If the IRS decides such and the Foundation is audited, the Foundation could potentially owe significant federal taxes and incur penalties for the duration of benefits received by Board, Council Members and Senate members.

In the worst-case scenario, if the IRS determines the Foundation has breached compensation laws, they could choose to rescind the 501 (c) (3) status of the Foundation. The

loss of non-profit status would of course be devastating to the Foundation. If such a disaster ever occurred, besides being a great blow to the local and national artistic community, the same individuals who have benefited for the longest would subsequently have the most to lose.

2. Board Stagnation

As discussed in detail in the Weaknesses section of the SWOT analysis, there are numerous problems in relation to the Board. The unavoidable result of such an inert Board is a plethora of missed opportunities. These missed chances become threats, which inadvertently permit other organizations to perform activities that the Foundation could have employed to accomplish the Foundation's mission.

3. Hurricanes and other natural disasters

As with any other coastal city, New Orleans must always be prepared for damage from hurricanes. Levee stability is still an issue as New Orleans rebuilds and the population returns.

4. Economic Recession

The current economic recession is a major threat to the Foundation as well as the majority of other arts and cultural institutions across the nation. The current economic situation will have a negative effect on the Foundation's ability to raise money. This will drastically change how the Development Office operates and will force the Foundation to be much more creative when it comes to fundraising. The Foundation will need to discover new sources of income, such as utilizing the Archive for commercial purposes. However, none of the changes implemented should affect programming quality in a negative manner.

Conclusion

As the SWOT analysis reveals, the stage is set for the Foundation to develop into the largest, renowned arts and cultural organization in the state with a national influence. Now is the time for action and the Foundation must capitalize upon their Strengths and seize the Opportunities available to them. In my opinion, the Strengths and Opportunities greatly outweigh the Weaknesses and Threats. A proactive stance must be taken if change is to occur within the Foundation.

Chapter Five: Best Practices

The Louisiana Association of Nonprofit Organizations (LANO) is a statewide network of nonprofits, Foundations, corporations and individuals from every region of the state. With over 1,000 members, LANO's mission is to strengthen, promote and build the capacity of Louisiana's nonprofit sector through education, advocacy and member services.⁶² The Louisiana Standards for Excellence describe how the most well-managed and responsibly governed nonprofit organizations should, and do, operate. Based on fundamental values - honesty, integrity, fairness, respect, trust, responsibility and accountability - the Louisiana Standards for Excellence describe how nonprofits should act to be ethical and accountable in their operations, governance, human resources, financial management and fundraising.⁶³ Currently, the Foundation is a member of LANO. Thus, an analysis of the Foundation in regards to LANO's Eight Guiding Principles is beneficial.

Eight Guiding Principles

The Eight Guiding Principles, detailed in 57 Standards, emphasize the best practices in nonprofit management, while providing benchmarks that help determine how well an organization is fulfilling its obligations to beneficiaries, contributors and the public. The Standards create a uniform language for addressing nonprofit organizational excellence.⁶⁴

Guiding Principle One: Mission and Program

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 program should effectively and efficiently work toward achieving that mission.

Nonprofits have an obligation to ensure program effectiveness and to devote the resources of the organization to achieving its stated purpose.⁶⁵ Under Guiding Principle One there are four evaluation criteria: Mission, Organizational Evaluation, Program Evaluation, and Program Service.

Mission

The New Orleans Jazz & Heritage Festival and Foundation Inc promotes, preserves, perpetuates and encourages the music, culture and heritage of communities in Louisiana through festivals, programs and other cultural, educational, civic and economic activities.⁶⁶ The mission of the Foundation is well defined and approved by the board of directors. It is formally and specifically stated. The Foundation's activities are consistent with its stated purpose.

Organizational Evaluation

According to LANO, a nonprofit should periodically revisit its mission to determine if the need for its programs continues to exist.⁶⁷ The Foundation attempts to stay relevant to today's culture. It recently revised its mission statement in 2005. Accordingly, the Foundation is constantly assessing whether its current programs should be revised or continued, or whether new programs need to be developed.

Program Evaluation

While the Foundation seeks to effectively and efficiently fulfill its mission via is programming, as the SWOT analysis disclosed, stable programming can be a challenge. This is

due to the difficulties presented by the Board's lack of term limits and lack of Foundation staff.

The Foundation falls short according to LANO's standards for Program Evaluation:

1. A nonprofit should have defined, cost-effective procedures for evaluating, both qualitatively and quantitatively, its programs and projects in relation to its mission. These procedures should address programmatic efficiency and effectiveness, the relationship of the impacts to the cost of achieving them and the outcomes for programs participants.
2. Evaluations should be candid, be used to strengthen the operational effectiveness of the organization, and when necessary, be used to make strategic programmatic changes.
3. The organization should obtain feedback from key stakeholders, especially clients, constituencies, consumers and/or members during its evaluation process.⁶⁸

Maintaining regular programming with a limited staff does not leave time for proper Program Evaluation. I believe the Foundation would like to implement a Program Evaluation system similar to the one detailed above. It would be extremely beneficial for the Foundation to understand the impact of programming in relation to the cost of achieving them. Also, feedback from key stakeholders, especially clients, constituencies, consumers and/or members would be very useful in designing future programs.

Program Service

LANO states, "In rendering its programs or services, a nonprofit should act with the utmost professionalism and treat each person with respect."⁶⁹ From my experience, the Foundation acts in a very professional manner and treats each individual with respect. The beauty of the Foundation is that it is simultaneously a professional organization and a laid back, relaxed community partner.

Guiding Principle Two: Governing Body and Management

LANO describes an effective nonprofit board as one that should determine the mission of the organization, establish management policies and procedures, assure that adequate human resources (volunteer or paid staff) and financial resources (earned income, government contracts and grants and charitable contributions) are available, and actively monitor the organization's financial and programmatic performance.⁷⁰ Overall, the board of the Foundation adheres to most the suggested activities. However, the board specifically violates numbers four and six of LANO's board compensation guidelines, which are as follows:

Board Compensation

1. The board should be composed of individuals who are personally committed to the mission of the organization.
2. Where an employee of the organization is a voting member of the board, the circumstances must ensure that the employee will not be in a position to exercise undue influence.
3. The board should have no fewer than five (5) unrelated directors. Seven (7) or more directors are preferable.
4. The organization's bylaws should define the role of board officers and set forth term limits for the service of board members.
5. Board membership should reflect the diversity of the communities served by the organization.
6. Board members are to serve without compensation. Board members may be reimbursed for expenses directly related to their board service.⁷¹

As discussed in the SWOT analysis, the Foundation Board does not have a limit regarding the number of terms a board member can serve. Board members are also voted for in blocks, rather than as individuals. Compensation of Board members is also a problem for the Foundation and was identified in the SWOT analysis as a Threat to the organization.

However, as I learned from my interview with Ms. Shanna Hudson-Stowe, the Foundation is trying to find new ways to increase turnover on the Board. As of October 2008, Board created a Honor Council. This is a body where Board members who have served more than 15 years, can step down and not lose any of the benefits such as tickets, posters, clothing,

equal to that of whatever the current allotment is for voting board members. They only lose their vote, and they are no longer required to attend meetings. They are still invited to all meetings and they may serve as committee chairs if assigned by the President. They also can vote on any committee of which they are a member.

As per the by-laws, the nominations committee is required to have a member of the Honor Council as a member. That position is filled by nomination and election via the Board. There are currently two members of the Honor Council. This has created two vacancies on the Board. They will be filled in September in conjunction with the new fiscal year. The nominations process has already started. Currently, the composition of the Board is 14 of the 30 members have served on the Board more than 15 years. In October that number will be 13 of the 30, as a past president's active member term is ending. She will automatically ascend to the Past Presidents Senate. New people are slowly coming onto the Board who have not been there longer than 15 years.

It remains to be seen how exactly the Honor Council will play out with regards to Board turnover. The Past presidents senate was created to circulate the board membership in the early 90's. It was chosen over term limits. Over a three-year period as member terms expired by those who had formerly served as President, the automatic ascendancy created about six positions. However, it stagnated, only allowing for one or two (or sometimes zero openings). It is unforeseen at this time what the impact of the Honor Council will have because it is not mandatory. Will it be motivation for some members to hold out till they serve that time to have lifetime benefits? Will members prove that they value their vote and hold off joining the Honor Council until difficulties in meeting the attendance requirement forces them to consider this body?

In summary, the ways to leave the Board are to step down for personal or professional reasons, be removed as a form of rebuke, die while serving on the voting board, or miss more than 3 absences in a fiscal year and not be reinstated to fulfill the term. The attendance rule has become more stringent recently with the updated by-laws. Before the by-laws were updated, board members could be voted back on, and usually were, at the beginning of the new fiscal year. Now a member has to wait till the end of their term, to be reinstated, if they are reinstated. This could be a matter of months or years.

It certainly is reasonable motivation for members who have the 15 years of service to consider membership on the Honor Council if keeping the attendance rule is difficult in order to keep their benefits. Becoming President of the Board and joining the Honor Council are the only two ways to gain benefits for life.

While term limits have not been set for the Board, they have been for the Advisory Council. The new by-laws limit membership on this body no more than two times. After two terms on the Advisory Council, they are still eligible for Board membership, but cannot join the Advisory Council again. In the past, members served three to four terms on the Advisory Council.

Additionally, the Advisory Council has to meet the same attendance requirement as Board members. They cannot miss more than three meetings during the fiscal year. If they do they are off the Advisory Council. They can be voted back on for a new term after one year, but that term will count as serving twice. It is also highly unlikely, unless something tragic has occurred, that a second chance will even be offered. This body's biggest problem is that members begin very enthusiastically, but do not stay that way. Most members simply show up for the benefits of being on the Advisory Council.⁷²

Guiding Principle Three: Conflict of Interest

According to LANO, “Nonprofit board and staff members should act in the best interest of the organization, rather than in furtherance of personal interest or the interest of third parties. A nonprofit should have policies in place, and should routinely and systematically implement those policies, to prevent actual, potential or perceived conflicts of interest.”⁷³ Technically, the Foundation is in full compliance with this LANO standard. The Board updated the Conflict of Interest policy in January 2009.⁷⁴ However, as evidenced by the actions of the Board, the Conflict of Interest policy is not always followed.

Guiding Principle Four: Human Resources

The Foundation has an Employee Policy Manual. It was updated a year ago in 2008. The Foundation fully complies with LANO’s standard regarding Human Resources : “A nonprofit's relationship to its employees and volunteers is fundamental to its ability to achieve its mission. An organization's human resource policies should address both paid employees and volunteers, be fair, establish clear expectations, and provide for meaningful and effective performance evaluation.”⁷⁵

Guiding Principle Five: Financial and Legal Compliance

The Foundation complies with LANO’s Financial Accountability and Legal Compliance and Accountability policies. As an intern, I was not privy to the financial interworkings of the Foundation. However, I was informed that the Foundation did indeed follow all of LANO’s Financial and Legal standards.

I can attest that the Foundation stays up to date on its insurance. LANO states, “Organizations should periodically assess the need for insurance coverage in light of the nature and extent of the organization’s activities and its financial capacity.”⁷⁶ For each exhibition in the Jazz & Heritage Gallery I was responsible for updating our insurance company as to the exact inventory of the Gallery. I did this by creating a Excel sheet containing each artist’s name, piece title, medium, size, and retail value. This information was based on the Consignment Agreement, which every artist was required to fill out and sign. Coverage dates for exhibitions began on the drop off date and ended the day after the pick up date, in case some artists were late collecting their work.

Guiding Principle Six: Openness and Public Disclosure

Annual Report

LANO advises “nonprofits should prepare, and make available annually to the public, information about the organization’s mission, program activities, and basic financial data. The report should also identify the names of the organization’s board of directors and management staff.”⁷⁷ In compliance with this standard, the Foundation generates an annual report each year regarding the Foundation.

Guiding Principle Seven: Fundraising

For the Foundation charitable fundraising provides an important source of financial support. The Foundation fully complies with LANO’s standards for fundraising in that its fundraising program is “maintained on a foundation of truthfulness and responsible

stewardship”. Its fundraising practices are “consistent with its mission, compatible with its organizational capacity and respectful of the interests of donors and prospective donors”.⁷⁸

Guiding Principle Eight: Public Affairs and Public Policy

The Foundation has an Honor Code regarding people who are designated to speak to the Public for the Foundation. LANO advises “nonprofits should have a written policy on advocacy defining the process by which the organization determines positions on specific issues.”⁷⁹ Mr. Marshall, Mr. Aiges, and the Board President can address the public on Foundation issues. According to LANO, they ensure that all educational information provided to the media public is factually accurate and provides sufficient contextual information to be understood. The spokesperson for the Festival is Mr. Quint Davis, Executive Producer, and Louis Edwards, Associate Producer, of Festival Productions, Inc-New Orleans. However, the Foundation representatives can speak on behalf of the Festival publicly, but usually this is in tandem with the producers. Also, all senior staff can sign stationery business letters and such that reflect business objectives of the Foundation. Lastly, the Foundation has a policy regarding use and presentation of the logo when it is to be in the eye of the Public.⁸⁰

An appropriate best practices comparison to another cultural organization similar to the Jazz & Heritage Foundation is unfeasible. According to Mr. Marshall, no other organization similar enough exists. In terms of its impact on the community, nothing compares to the Jazz & Heritage Foundation. The Festival’s impact rivals Mardi Gras as an economic stimulus for New Orleans, while its cultural influence is akin to the Lollapalooza Festival in Chicago.

Recommendations and Conclusion

My primary recommendation for the Foundation is to institute term limits for Board members. This would allow for positive change within the Foundation. If term limits are established, Board members will have to be much more active if they wish to be voted back for the consecutive term. More active Board members would have greater devotion and direction regarding year-round programming. If term limits are put in place, programming would no longer fall victim to the Board's dysfunctions. A less stagnant Board would be able to commit to, and undertake more stable year-round programming, versus the erratic programming, which currently hinders the overall functioning of the Foundation. The revitalized Board would seize new opportunities, which previously were overlooked. This would allow the Foundation to accomplish its mission in new ways. Accordingly, to further Board turnover, the current system of block voting should be replaced with voting on individual Board members.

Despite the lack of term limits and the problems such a situation creates, the Foundation continues to progress impressively. The Foundation possesses the potential to become one of the principal, artistic forces in the state of Louisiana as well as the Gulf Coast region. The first step towards becoming a more dynamic organization is the necessary elimination of the "threat of board stagnation" via term limits. If this is accomplished, the Opportunities revealed in the SWOT analysis, along with new opportunities, will be more easily realized.

Since its founding in 1970, forty years ago, the Foundation has continually sought to promote and develop the culture of New Orleans and the surrounding region. According to Mr. Marshall, Executive Director, "The Foundation is looking forward to expanding its role in local music education and economic development. As the Festival continues to grow and evolve it is

critical that we remain true to our mission.”⁸¹ This report illustrates the fact that the Foundation possesses the structure, programming and ability to move forward and accomplish much while still upholding its mission.

Finally, I would recommend that the Foundation provide the next Gallery Director with his/her own telephone and telephone line, business cards and office. Utilizing my personal cell phone for business calls resulted in artists calling me frequently after business hours and on the weekends. If I would have had my own office telephone with a voicemail service this could have been avoided. Furthermore, using the telephone in neighboring offices was inconvenient for me as well as the person having to share their office. There is a telephone in the Gallery. However, since the Gallery is downstairs and my office is upstairs it is not convenient to use and does not have a voicemail system. I was an intern and only with the Foundation for a limited amount of time, thus I did not have business cards. Business cards would have been very helpful, especially when networking with artists during gallery openings. I shared an office with Ms. Brittany Jones and we got along well. However, besides my desk, I had no storage for hanging supplies, wall signage and artwork. Artwork not picked up in time after the end of an exhibit was placed in my safekeeping. Having my own office, to safely store and lock pieces, would have made the transition between shows much easier.

Based on my experience as the first Gallery Director of the Jazz & Heritage Gallery, I am proud to say that as of April 2009 the Gallery has collaborated with two community organizations, the Beecher Memorial Quilt Group and the Women’s Caucus for the Arts, to produce two very successful exhibitions. The *Inspiration Exhibition* and *Femme Fest* were both well received by the community. After working with the artists for both shows, I feel that the Gallery is meeting a need within the local community. The Gallery has given two organizations

without exhibition space a chance to present their art. I believe the success of the Jazz & Heritage Gallery is the first in a line of many positive new achievements to be realized by the Foundation.

References

-
- ¹ The New Orleans Jazz & Heritage Festival and Foundation, About Us
http://www.jazzandheritage.org/nojhf_about.php.
- ² McCaffrey, Kevin, ed. The Incomplete, Year-By-Year-, Selectively Quirky, Prime Facts, Edition of the the History of the New Orleans Jazz & Heritage Festival. Pg. 19, New Orleans: e/Prime Publications, 2005.
- ³ McCaffrey, Kevin, ed.
- ⁴ The New Orleans Jazz & Heritage Festival and Foundation, About Us.
- ⁵ The New Orleans Jazz & Heritage Festival & Foundation, About Us.
- ⁶ The New Orleans Jazz & Heritage Festival and Foundation Inc. (New Orleans: New Orleans Jazz & Heritage Festival and Foundation Inc, 2009).
- ⁷ The Knowledge Center, "Should Board Members of Nonprofit Organizations Be Compensated?". ASAE & The Center for Association Leadership November 2006. KnowledgeCenter,<http://www.asaecenter.org/PublicationsResources/whitepaperdetail.cfm?ItemNumber=22981>.
- ⁸ The New Orleans Jazz & Heritage Festival and Foundation Inc. (New Orleans: New Orleans Jazz & Heritage Festival and Foundation Inc, 2009).
- ⁹ Hudson Stowe, Shanna. Personal Interview, February, 16, 2009.
- ¹⁰ The New Orleans Jazz & Heritage Festival and Foundation, The Festival,
http://www.jazzandheritage.org/nojhf_assetsDetail.php?programid=1.
- ¹¹ Hudson Stowe, Shanna. Personal Interview, February, 16, 2009.
- ¹² The New Orleans Jazz & Heritage Festival & Foundation, Archive,
http://www.jazzandheritage.org/nojhf_assetsDetail.php?programid=5.
- ¹³ The New Orleans Jazz & Heritage Festival & Foundation, Archive.
- ¹⁴ The New Orleans Jazz & Heritage Festival & Foundation, Archive.
- ¹⁵ The New Orleans Jazz & Heritage Festival & Foundation, Archive.
- ¹⁶ The New Orleans Jazz & Heritage Festival & Foundation, Archive.
- ¹⁷ The New Orleans Jazz & Heritage Festival & Foundation, Center,

http://www.jazzandheritage.org/nojhf_assetsDetail.php?programid=25.

- ¹⁸ The New Orleans Jazz & Heritage Festival & Foundation, Center.
- ¹⁹ The New Orleans Jazz & Heritage Festival & Foundation, Gala,
http://www.jazzandheritage.org/nojhf_assetsDetail.php?programid=26.
- ²⁰ The New Orleans Jazz & Heritage Festival & Foundation, Gala.
- ²¹ The New Orleans Jazz & Heritage Festival & Foundation, Gala.
- ²² The New Orleans Jazz & Heritage Festival & Foundation, School of Music,
http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=6.
- ²³ The New Orleans Jazz & Heritage Festival & Foundation, School of Music.
- ²⁴ The New Orleans Jazz & Heritage Festival & Foundation, School of Music.
- ²⁵ The New Orleans Jazz & Heritage Festival & Foundation, School of Music.
- ²⁶ The New Orleans Jazz & Heritage Festival & Foundation, The Tom Dent Congo Lecture Series, http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=7.
- ²⁷ The New Orleans Jazz & Heritage Festival & Foundation, School Day at the Fest,
http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=8.
- ²⁸ The New Orleans Jazz & Heritage Festival & Foundation, Community Partnership Grants,
http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=9.
- ²⁹ The New Orleans Jazz & Heritage Festival & Foundation, Community Partnership Grants.
- ³⁰ The New Orleans Jazz & Heritage Festival & Foundation, Rasin the Roof,
http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=10.
- ³¹ The New Orleans Jazz & Heritage Festival & Foundation, Rasin the Roof.
- ³² The New Orleans Jazz & Heritage Festival & Foundation, Sync Up,
http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=15.
- ³³ The New Orleans Jazz & Heritage Festival & Foundation, Sync Up.
- ³⁴ The New Orleans Jazz & Heritage Festival & Foundation, The Jazz & Heritage Talent Exchange, http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=16.
- ³⁵ The New Orleans Jazz & Heritage Festival & Foundation, The Jazz & Heritage Talent

Exchange.

- ³⁶ The New Orleans Jazz & Heritage Festival & Foundation, The Crescent City Blues & BBQ Festival, http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=12.
- ³⁷ The New Orleans Jazz & Heritage Festival & Foundation, Community Outreach Tickets, http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=13.
- ³⁸ The New Orleans Jazz & Heritage Festival & Foundation, Community Outreach Tickets.
- ³⁹ The New Orleans Jazz & Heritage Festival & Foundation, Fiesta Latina, <http://www.jazzandheritage.org/fiestalatina/>.
- ⁴⁰ The New Orleans Jazz & Heritage Festival & Foundation, Fiesta Latina.
- ⁴¹ The New Orleans Jazz & Heritage Festival & Foundation, Fiesta Latina.
- ⁴² The New Orleans Jazz & Heritage Festival & Foundation, Congo Square Rhythms Festival, http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=20.
- ⁴³ The New Orleans Jazz & Heritage Festival & Foundation, Congo Square Rhythms Festival.
- ⁴⁴ The New Orleans Jazz & Heritage Festival & Foundation, Louisiana Cajun-Zydeco Festival, <http://www.jazzandheritage.org/cajunzydeco/>.
- ⁴⁵ The New Orleans Jazz & Heritage Festival & Foundation, Louisiana Cajun-Zydeco Festival.
- ⁴⁶ The New Orleans Jazz & Heritage Festival & Foundation, Louisiana Cajun-Zydeco Festival.
- ⁴⁷ The New Orleans Jazz & Heritage Festival & Foundation, Gospel Is Alive!, http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=23.
- ⁴⁸ The New Orleans Jazz & Heritage Festival & Foundation, Tremé Creole Gumbo Festival, http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=24.
- ⁴⁹ The New Orleans Jazz & Heritage Festival & Foundation, Jazz Journey, http://www.jazzandheritage.org/nojhf_programsDetail.php?programid=27.
- ⁵⁰ The New Orleans Jazz & Heritage Festival & Foundation, Jazz Journey.
- ⁵¹ The New Orleans Jazz & Heritage Festival & Foundation, Jazz Journey.
- ⁵² The New Orleans Jazz & Heritage Festival & Foundation, Jazz Journey.

-
- ⁵³ New Orleans Habitat Musicians' Village, <http://www.nolamusiciansvillage.com/residents/>.
- ⁵⁴ Poets & Writers, Inc., About Us, <http://www.pw.org/about-us>.
- ⁵⁵ Abbott, Susan. *Fine Art Publicity: The Complete Guide for Galleries and Artists*. Art World Press. San Francisco, CA. 2005. Pg 150.
- ⁵⁶ Louisiana Department of Culture, Recreation and Tourism,
<http://www.crt.state.la.us/LouisianaRebirth/Donate/index.aspx>.
- ⁵⁷ Louisiana Cultural Economy Foundation, <http://www.cultureconomy.org/>.
- ⁵⁸ Old West, New West: Travel and History Magazine, August 28, 2008.
<http://www.oldwestnewwest.com/places-to-visit/museums/buffalo-bill-historical-center-now-a-smithsonian-affiliate.html>.
- ⁵⁹ Equis Magazine, July 28, 2006.
http://www.equisearch.com/equiwire_news/imhsmithsonian_072806/.
- ⁶⁰ Louisiana Film and Television, <http://www.lafilm.org/media/index.cfm?id=1307>.
- ⁶¹ Internal Revenue Service, Department of the Treasury, Charitable Institutions,
<http://www.irs.gov/charities/charitable/article/0,,id=123303,00.html>.
- ⁶² Louisiana Association of Non Profits, About, LANO,
http://www.lano.org/AM/Template.cfm?Section=About_LANO.
- ⁶³ Louisiana Association of Non Profits, Standards of Excellence,
http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence.
- ⁶⁴ Louisiana Association of Non Profits, Standards of Excellence.
- ⁶⁵ Louisiana Association of Non Profits, Standards of Excellence, Mission and Program,
http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence&Template=/CM/ContentDisplay.cfm&ContentID=3827.
- ⁶⁶ The New Orleans Jazz & Heritage Festival and Foundation, About Us.
- ⁶⁷ Louisiana Association of Non Profits, Standards of Excellence, Mission and Program.
- ⁶⁸ Louisiana Association of Non Profits, Standards of Excellence, Program Evaluation,
http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence&Template=/CM/ContentDisplay.cfm&ContentID=3827.

-
- ⁶⁹ Louisiana Association of Non Profits, Standards of Excellence, Mission and Program.
- ⁷⁰ Louisiana Association of Non Profits, Standards of Excellence, Governing Body and Management,http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence&Template=/CM/ContentDisplay.cfm&ContentID=3890.
- ⁷¹ Louisiana Association of Non Profits, Standards of Excellence, Governing Body and Management.
- ⁷² Hudson Stowe, Shanna. Personal Interview, February, 16, 2009.
- ⁷³ Louisiana Association of Non Profits, Standards of Excellence, Conflict of Interest, http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence&Template=/CM/ContentDisplay.cfm&ContentID=3891.
- ⁷⁴ Hudson Stowe, Shanna. Personal Interview, February, 10, 2009.
- ⁷⁵ Louisiana Association of Non Profits, Standards of Excellence, Human Resources, http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence&Template=/CM/ContentDisplay.cfm&ContentID=3892.
- ⁷⁶ Louisiana Association of Non Profits, Standards of Excellence, Financial and Legal Compliance,http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence&Template=/CM/ContentDisplay.cfm&ContentID=3893.
- ⁷⁷ Louisiana Association of Non Profits, Standards of Excellence, Openness and Public Disclosure,http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence&Template=/CM/ContentDisplay.cfm&ContentID=3895.
- ⁷⁸ Louisiana Association of Non Profits, Standards of Excellence, Fundraising, http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence&Template=/CM/ContentDisplay.cfm&ContentID=3895.
- ⁷⁹ Louisiana Association of Non Profits, Standards of Excellence, Public Policy, http://www.lano.org/AM/Template.cfm?Section=Standards_for_Excellence&Template=/CM/ContentDisplay.cfm&ContentID=3896.
- ⁸⁰ Hudson Stowe, Shanna. Personal Interview, February, 16, 2009.
- ⁸¹ McCaffrey, Kevin, ed.

Appendices

<u>Appendices</u>	64
Appendix A - Board Officers Biographies.....	65
Appendix B - Board Members, Advisory Council, and Past Presidents Senate.....	68
Appendix C - Staff Job Descriptions.....	69
Appendix D - Jazz & Heritage Center Photograph and Renovation Floor plan.....	73
Appendix E - Jazz Journey Guide.....	74
Appendix F - Scott Satchfield article on Michael Harris.....	75
Appendix G - Exhibition Timeline.....	77
Appendix H - Email Schedule.....	78
Appendix I - Call To Artists.....	79
Appendix J - Femme Fest Email 2B Satellite Exhibit Invite.....	80
Appendix K - Femme Fest Press Release.....	81
Appendix L - Femme Fest Consignment Agreement.....	82

Appendix A

Board Officers

The following biographies of the current Board Officers in 2009, are available on the Foundation's website. These biographies illustrate the diversity of the Board Officers of the Foundation.

Ronald J. Sholes, President

Judge Sholes is a partner at the law firm Adams and Reese and is a former district judge in the Orleans Parish Civil District Court. A graduate of Louisiana State University, he holds a Master's degree in Public Health from the Tulane University School of Public Health and a law degree from Loyola University. He serves on many civic and professional organizations, including the Greater New Orleans Sports Foundation, the Dryades YMCA and the Louisiana Bar Association.

Nancy Marinovic, First Vice President

Ms. Marinovic is the president of Enplanar, Inc., an architectural/engineering company. Born in La Paz, Bolivia, she has an Architectural degree and a Master's degree in Urban and Regional Planning from St. Andres University in La Paz. She serves on many business and civic local/international associations. Ms. Marinovic is one of the founders and past president of the Louisiana Hispanic Chamber of Commerce. She is currently a member of the Consular Corps of New Orleans, serving as Honorary Consul of the Republic of Mali. She also serves on the governing board of Ochsner Medical Center in Kenner. Ms. Marinovic is also certified by the Gemological Institute of America as a Graduate Gemologist and Accredited Jewelry Professional.

Clifford Johnson, Second Vice President

Mr. Johnson, now retired, has held executive fundraising and development positions at Southeastern University in Washington, DC, the Association of Fund Raising Professionals, the Amistad Research Center and Dillard University. He is a graduate of Dillard and holds a Master's in Teaching, Language and Literature from Harvard University. He has served on many boards and commissions, including the New Orleans Museum of Art, the College Fund/UNCF, Odyssey House, the Louisiana State Police Commission and the French-American Chamber of Commerce. He is also a published poet and author of fiction and nonfiction.

Demetric Mercadel, Secretary

Ms. Mercadel is a Senior Associate Analyst with Entergy New Orleans, Inc., where she has worked since 1981. She attended Xavier and Tulane universities and has served on many professional and civic associations, including the American Association of Blacks in Energy, the Urban League of Greater New Orleans Youth Program, the College Fund/UNCF Run/Walk, the Greater New Orleans Sports Foundation Super Bowl Committee, the National Forum of Black Public Administrators. She is a founding member of the Kiwanis of Metro New Orleans.

Beverly Guillory Andry, Treasurer

Ms. Guillory Andry is on faculty at Xavier University of Louisiana, where she teaches entrepreneurship, marketing and other business subjects. She received her undergraduate degree from Xavier University of Louisiana and holds a Master degree in Urban Studies from the University of New Orleans and a Masters of Business Administration from Tulane University.

She is active in numerous civic associations, serving currently as president of the New Orleans Jazz Centennial Celebration and the Mid City Community Development Corporation.

Appendix B

Board Members

Suzette T. Becker

Dorian Bennett

Sid Bhansali, M.D.

James B. Borders, IV

Mickey Caplinger

Bob Edmundson

Jeffrey Goldring

Michael Gourrier

Doug S. Hammel

Nadir Hasan

Barbara Herman

Byron R. Hughey

Johnny Jackson, Jr.

Nancy Marinovic

Demetric Mercadel

Gabou Mendy, M.D.

Allison H. Pena

Rafael Perales

Penny Randolph-Biagas

D. Joan Rhodes

Bill Rucker

Tony Ruda

Donna Santiago

Carol Solomon

Kathleen Turner

Advisory Council

Belinda Batiste

Gerald Billes

Harold Brown

Richard Cortizas

Roger Dickerson

David Francis

Carlyn Goodwin Ducre

Michele Jean-Pierre

Fred Johnson

Tara Carter Hernandez

Milton McWilliams

Daniel F. Packer

Karen Bourgeois Solomon

Parker Sternbergh

David Torkanowsky

Past Presidents Senate

Nikki Barranger

Judge Michael Bagneris

Johann Bultman

Arthur Q. Davis, Sr.

Emilo Dupre

Don T. Erwin, M.D.

Judge Gerald Fedoroff

Marion Greenup

Sarah Allen Holland

Chief Warren McDaniels

David W. Oestreicher, II

Arthur Pulitzer

Bill Rouselle

Joel Sellers

Dan Williams

Roxy Wright

Appendix C

Staff

According to Ms. Shanna Hudson-Stowe, Development Associate for the Foundation, the following official job descriptions detail the responsibilities of each staff position. Listed below are the full time staff members of the Foundation during the course of my internship.

Don Marshall, Executive Director

Mr. Marshall reports to the Board and oversees the staff. He is responsible for leading the Foundation, listening to and building a consensus among the Board of Directors and taking action. He is responsible for the implementation of Foundation Board policies and direction, as well as the timely and courteous management and supervision of all Foundation activities on a day-to-day basis. The Executive Director reports directly to the Foundation's Board monthly in writing. Day-to-day operational concerns are sent to the Foundation's Executive Committee, and its officers principally through the Foundation's President.

Mr. Marshall is the primary liaison between the Board of Directors and the Producer of the New Orleans Jazz & Heritage Festival, Mr. Quint Davis. Mr. Marshall's principal responsibilities are asserting a leadership role in reinvigorating fundraising; and strengthening financial management and performance metric accountability.

The Executive Director is also responsible for such other administrative duties and responsibilities as shall be assigned to the Executive Director from time-to-time by the Foundation's Board of Directors and/or its Executive Committee as communicated by the Board President. The discharge of all these duties should be conducted in a timely, punctual and courteous manner so that a convivial atmosphere may surround the activities of the organization.

Marsha A. Boudy, Chief Administrative Officer

Ms. Boudy handles the administrative and day-to-day operational aspects of the Foundation. She is responsible for communication with the Board and scheduling and transcribing Board meetings. She is also responsible for the entire operation of the Foundation as it relates to policies, practices, operating goals, personnel activities, and property and financial management.

Scott Aiges, Programs, Marketing & Communications Director

Mr. Aiges works with Board members and staff to shape and lead a comprehensive approach to conducting the programs that sustain the Foundation's mission. This includes marketing the achievements and progress of the Foundation, its board and staff and working with the Development Associate and the Executive Director with the funding of the programs of the Foundation. Mr. Aiges is the public spokesperson for the Foundation and its members in all public mediums. Other duties include aiding in the completion of the annual operations budget, program budgets, major gift campaigns, endowments, and special projects through marketing efforts.

Rachel Lyons, Archivist

Ms. Lyons oversees all activities relating to the archive and reports to the Executive Director. Additionally, she writes grants for the Archive and organizes Archive programming, exhibits and special events. Further, she identifies, selects, collects and preserves materials of historical significance relating to the Foundation's history, Festival, programs, activities, and

assets. Also, she manages the day-to-day operations of the Archive as well as programming and funding in conjunction with the Executive Director, senior staff and all other components of the Foundation.

Shanna Hudson-Stowe, Development Associate

Ms. Stowe works with Board members and staff to shape and lead a comprehensive development program to sustain the Foundation. This includes funds for the annual operations budget, program budgets, major gift and capital campaigns, endowments, sponsorships and special projects.

Chad K. Bailey, Programs Assistant

Mr. Bailey assists the Programs Marketing & Communications Director with administrative support in the areas of programs, events, projects, and marketing and communications efforts.

Jarrold Remetich, Senior Accounting Clerk

Mr. Remetich records the Foundation's business transactions and maintains all accounting records.

Brittany Jones, Administrative Assistant

Ms. Jones assists the Chief Administrative Officer and senior staff with administrative, human resources, building and financial matters and the management of office equipment,

technology and office supplies. She helps the Chief Administrative Officer and the Executive Director carry out Board policies and record and distribute Board and committee minutes.

Dashika Davis, Receptionist / Typist

Ms. Davis assists the Chief Administrative Officer & senior staff with administrative support including the following: typing, filing and copying, presenting a professional public image to visitors and phone callers, maintaining office supplies, implementing Foundation procedures, processing documents for access to the Foundation Archive, and building scheduling as requested.

Appendix D

Jazz & Heritage Center Photograph and Renovation Floor Plan



Appendix F

Scott Satchfield article on Michael Harris

Scott Satchfield/ Eyewitness News
March 25, 2009

NEW ORLEANS -- Musicians' Village is one of the biggest rebuilding projects in New Orleans to be born after Hurricane Katrina. Through a desire to help save the city's musical heritage, two prominent members of the music community were moved to take action and now, more than three years after the storm, that vision is changing lives.

"For me, it's been a real humbling experience because, just like 80 percent of the city, you know, I lost everything too," says musician Michael Harris.

The levee break at the Industrial Canal destroyed Harris' home in the Lower 9th Ward and left the musician's livelihood in shambles.

The hand-painted bass guitar hanging on his bedroom wall is a constant reminder.

"I had a lot of instruments, but this is the only one that survived."

After the storm, Harris hit a low point. With his career in disarray, he found himself broke and homeless.

But what was the very backbone of his pre-Katrina life, music, ultimately saved him, through a rebuilding project put together by two famous New Orleanians.

Working with the local chapter of Habitat for Humanity, Harry Connick Jr. and Branford Marsalis set out to help dozens of New Orleans musicians rise above the devastation.

They decided to build a neighborhood, a cultural haven where musicians could once again find inspiration and hope.

After two years of help from thousands of volunteers from around the world, and millions of dollars in donations, Musicians' Village is a reality.

"To be a homeowner when a couple years ago I was homeless, and everything out here is new, and it's bright and it's hopeful and it's vibrant, and it just feels good to know that the culture matters," Harris said.

On a recent day, the Musicians' Village neighborhood welcomed its newest residents during a ceremony in front of a group of college student volunteers, who spent their Spring break helping build new homes.

For Al "Carnival Time" Johnson, it's a cause for celebration. He too, used to live in one of the city's hardest hit communities.

"That was the lower ninth ward, and now I'm in the upper ninth ward, and just as happy as I can be," said Johnson.

Best known for his Mardi Gras classic hit "Carnival Time," Johnson says the good times haven't been rolling as much lately, until now.

"It was a big help, because I don't think I could have done it without New Orleans Habitat," Johnson said. "And then the other people that have helped also, it was a united effort and it all worked out for all of us."

"Music loves New Orleans, and New Orleans loves music, and it's really showing here today, and showing through New Orleans too."

And as much as this neighborhood does to help people get back on their feet, it has also become a musical breeding ground where front porch jam sessions are a common sight.

"I thought it was the best thing that ever happened to New Orleans," said musician, radio personality and Musicians' Village resident Bob French.

He calls the Habitat project a godsend.

"You've got musicians everywhere, you have everyday people everywhere, everybody gets along, but to have a substantial place to live... if you have somewhere to live, you get to bed at night, you're comfortable," French said.

That can't be overstated, says Michael Harris, who is now working on getting his master's degree and playing plenty of gigs.

For Harris, it all goes back to the music in a city where the art form continues to lift spirits.

"The only way that you don't respond to that is if you don't have a pulse," he said. "It means so much, just knowing that people care, and people really appreciate what you do. It just makes me love what I do even more."

Habitat for Humanity officials say Musicians' Village will ultimately provide nearly 80 homes and the effort is nearing completion. Plans are underway to build the neighborhood's centerpiece, the Ellis Marsalis Center for Music, where village residents and the public can practice and even learn music.

Homes in the Musicians' Village are not free. Residents must qualify and make payments to continue living there.

Appendix G

The timeline below provides a sense of my involvement in executing the exhibit and deadlines I set for myself.

Exhibition Timeline

- February 1 - Sent out Email 1 (Call To Artists)
- February 13- Met with Ms. Parun to review all received artists' submission.
- February 16- Sent out emails 2A and 2B notify artists whether or not they made 35 person cut off (Appendix D)
- ASAP- Sent out Email 3 - Press Releases
- ASAP- Sent out Email 4 (Opening Night Invitation)
- March 7 - Artwork Delivery Day 10 am – 5 pm
- March 8 - *Femme Fest* Installation
- March 14- *Femme Fest* Opening Night from 5 p.m. to 7 p.m.
- April 4 - *Femme Fest* Pick Up
- April 4 - *Femme Fest* De-installation

Appendix H

By way of illustrating my involvement in the process of contacting and organizing the exhibition please see the following email schedule:

Email Correspondence Schedule

- *Email 1*- Call to Artists
- *Email 2 A*- Artist Notification of acceptance for *Femme Fest 2009*. This email will include details regarding drop off, pick up, opening night, the panel discussion, poetry reading and general gallery hours and information.
- *Email 2 B*- Artist Notification of rejection for *Femme Fest 2009*
- *Email 3* - Press Release for all local and national media as well as the Foundation website
- *Email 4*- Invitation to *Femme Fest* Opening Night distributed to gallery email list and the Foundation press list

Appendix I

Call To Artists: Femme Fest 2009 March Women's History Month

What: Professional Women Artists of the Greater New Orleans Area are invited to participate in Femme Fest 2009 to be exhibited at the New Orleans Jazz & Heritage Gallery and organized by the Women's Caucus for the Arts of Louisiana.

Who: The first 35 visual artists to preregister by emailing gallery@nojh.org will be accepted. Do include one jpeg image typical of the work you wish to exhibit and a current artist resume. Email replies without jpeg will not be accepted.

When: The deadline for email submission is February 13th at 5 pm. The first 35 women Artists who meet the required deadline and image submission will be notified by February 16th.

Events for Femme Fest 2009 include an opening reception on March 14th and a panel discussion on March 18th.

Appendix J

Femme Fest Acceptance Email

Greetings Femme Fest Participants,

You have been accepted to exhibit in Femme Fest 2009 March Women's History Month, organized by the Women's Caucus for the Arts of Louisiana, at the Jazz & Heritage Gallery. Complete acceptance is contingent upon your confirmation via email to gallery@nojh.org by next Tuesday, **February 17th** at 5 p.m. Please include media and size information pertaining to the actual piece you will submit as well as a jpeg.

The exhibit will take place from Saturday, **March 14th** through Saturday, **April 4th** at the Jazz & Heritage Gallery located at 1205 N. Rampart Street (corner of N. Rampart and Gov. Nicholls). The opening night reception is Saturday, **March 14th** from 5 to 7 p.m. The panel discussion, Reviewing Women Artists' Achievements, is Wednesday, **March 18th** from 7 to 9 p.m.

Please drop off your framed and ready-to-hang work on Friday, **March 6th** between 10 a.m. to 5 p.m. to the gallery at 1205 N. Rampart Street. Pieces cannot be larger than 40 x 40. Artists exhibiting any type of 3-d work must provide their own pedestal. Artists will be required to sign a Consignment Agreement to cover insurance and receive a receipt when art is delivered.

We may be able to accept a few more sculptural, free standing pieces. If you wish to submit please send dimensions, jpeg and explanation of how the piece would be installed.

After the exhibit, pickup will be on Saturday, **April 4th** from 10 a.m. to 5 p.m.

The art displayed at the exhibit will not be sold, but artist information will be furnished to those wishing to purchase any exhibited art. Please provide resumes along with your work at time of delivery.

Thank you and looking forward to an exciting Femme Fest 2009.

Sincerely,
Elizabeth Bowie

Gallery Director
Jazz & Heritage Gallery
1205 N. Rampart St.
New Orleans, LA 70116
Phone 504.558.6100

Appendix K
Femme Fest Press Release

Contact: Elizabeth Bowie
504.539.9600
gallery@nojhf.org

FOR IMMEDIATE RELEASE

FEMME FEST 2009
March Women's History Month

Professional Women Artists of the Greater New Orleans Area will be exhibiting in Femme Fest 2009 March Women's History Month, organized by the Women's Caucus for the Arts of Louisiana, at the Jazz & Heritage Gallery.

The exhibit will take place from Saturday, **March 14th** through Saturday, **April 4th** at the Jazz & Heritage Gallery located at 1205 N. Rampart Street (corner of N. Rampart and Gov. Nicholls). Includes two events:

- (1) Reception, Saturday, **March 14th** from 5 to 7 p.m.
- (2) Round Table Panel discussion: Women's Vision Women's Voices Wednesday, **March 18th** from 7 to 9 p.m. Panel includes past NOWCA Coordinator Georgia Ross, and Active Member Miriam Hirsch with current President Phyllis Parun and Vice President Cely Pedescleaux who will be reviewing the achievements of women in the arts since the 1970's

###

Appendix L
Femme Fest Consignment Agreement

Vita

A native of the New Orleans area, Elizabeth Bowie entered the University of Alabama in the fall of 2003 to pursue her bachelor's degree in Art History. Ms. Bowie spent her junior year at the University of Oxford, St. Catherine's College, studying Art History and English Architecture. She graduated with Honors from the University of Alabama with a B.A. in Art History and a minor from the Blount Undergraduate Initiative. Moving back to New Orleans in August of 2007, Ms. Bowie began her Masters of Arts in Arts Administration degree at the University of New Orleans. During the course of her studies Ms. Bowie worked as a graduate assistant for the Ogden Museum of Southern Art.