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Louisiana Regional Folklife Program Region 5 internship report

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University of New Orleans

Louisiana Regional Folklife Program Region 5 Internship Report

By

Wendi D. Wilkerson

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CHAPTER I:
LOUISIANA REGIONAL FOLKLIFE PROGRAM/NEW ORLEANS: ORIGINS AND
STRUCTURE

In order to properly understand the history and structure of the Louisiana Regional Folklife Program, one must first understand the history of the field of folklore in the United States. Almost from the beginning, Europeans coming to the New World were interested in "folklore," though the term had yet to be invented. Scholars accompanied the explorers, and their primary interests lie in collecting and contextualizing the lore of the native peoples they encountered. (Clements, 2) By the time that William J. Thomas had coined the term "folk-lore" in 1846, Europeans had undertaken in-depth study of their own folklore, primarily for nationalistic purpose, and had developed several theories regarding the evolution and meaning of same. (Clements, 1) In the late 1800's, organized folklore societies began to spring up all over Europe, finally spilling over into the United States in 1888 with the institution of the *American Folklore Society, or, AFS. (Clements, 3)

The founding of the AFS was not simply a "keeping up with the Joneses" affair. The late 1800's saw many learned societies established in response to the romantic obsession the Victorians had regarding scientific rationality. Also, significant interest in Native American culture and folklore had already resulted in several collections of songs and rituals from among the eastern Native American tribes. Thomas Jefferson, in fact, had amassed a large personal collection regarding the Native American tribes in the Southern colonies. The Smithsonian Institution's Bureau of Ethnology (which later morphed into the †Smithsonian Center for Folklife and Cultural Heritage) had begun a systematic survey of the traditional cultures of Native Americans. The folksongs of African Americans were beginning to be collected into volumes intended for publication, which were in fact published. It was this drive to develop a formalized and systematic approach to collection folklore that drove Americans to found the AFS. It is also worth noting that besides scholars, wealthy ladies and gentlemen, scientists, physicians, lawyers, clergymen and artists, among others, comprised the broad support base of the AFS. The AFS remained strong through the turn of the century, but the Great War, the Russian Revolutions, the failure of laissez-faire economics, and other cataclysmic world events served to dampen interest in folklore. Interest in folklore resurged in the 1930's, due to the WPA-sponsored documentary projects throughout the US, and the AFS shifting its focus from anthropological folklore to literary folklore. Interest in folklore has grown steadily ever since. (Clements, 4)

* Website: <http://www.afsnet.org>

† Website: <http://www.folklife.si.edu/center/archives.html>

The AFS has had significant impact on the development of cultural policy and federal folklore programming. The Archive of American Folk Song was instituted in 1928 at the Library of Congress in Washington, DC, by AFS member and noted folklorist Robert Winslow Gordon. The archive was subsequently shaped and defined by the work of particularly notable father-son AFS members John and Alan Lomax, under whose influence the center was renamed "The Center for Folk Culture." With the passage of the American Folklife Preservation Act in 1976, the [‡]American Folklife Center was created within the Library of Congress, and finally absorbed the Center for Folk Culture in 1978. (AFC, 1) The American Folklife Center is not the only federal agency concerned with folklore and folklife: The collection of the Smithsonian Center for Folklife and Cultural Heritage dates back to 1947, and the [§]NEA instituted the Folk Arts Program in 1974. (NEA, 1) In the last three decades, The United States has shown a definite interest in documenting, exhibiting, and promoting its contemporary folklife, as well as its folk history.

While the federal government's commitment to the documentation, sustenance, and promotion of folklore is heartening, the very scale of the federal government creates an impractical situation in which to document sustain and promote folklore in each state. After the passage of the American Folklife Preservation Act in 1976, several states began to seriously consider instituting their own folklife programs in order to better represent the folk traditions within their borders. (AFC, 1) Louisiana was one such state. Atypically of the rest of the United States, the State of Louisiana had established a distinguished tradition of folklore and folklife research almost since the Louisiana Purchase in 1803. Writers flocked to Louisiana to document the comparatively exotic Cajun, Black, and Creole music, dance, story, and religious traditions in Southern Louisiana. (DeCaro, 26) This folklore research activity set up a solid foundation for the eventual creation of the Louisiana Folklife Program.

In 1977, a meeting organized by Louisiana folklorists Dr. Barry Jean Ancelet of ULL, and Rosan Jordan and Frank DeCaro of LSU resulted in the creation of the position of Folk Arts Coordinator within the Louisiana Division of the Arts. Dr. Nicholas R. Spitzer was hired to fill the position, which was funded by the NEA for three years. The position was concerned with documenting the folk arts and folklore within the state. In 1979, the Louisiana State Folk Arts Panel was created for the purpose of reviewing grant applications. In July of 1981, Act 893 passed the State Legislature authorizing the Louisiana Folklife Program and creating the Louisiana Folklife Commission. (DeCaro, 26)

[‡] Website: <http://www.loc.gov/folklife/aboutafc.html>

[§] Website: <http://www.arts.endow.gov/artforms/folk/folk1.html>

The Louisiana Folklife Commission is a 22-member body appointed by the Governor to address the special needs of Louisiana's traditional communities and advise the Folklife Program. "The Louisiana Folklife Program, or LFP, has as its mission the identification, documentation, conservation, and presentation of the folk cultural resources of Louisiana. (Owens, 1) Folklife, which may also be characterized as contemporary grassroots cultures, includes living traditions learned informally over time within ethnic, regional, occupational, and family groups. The LFP initiates projects, collaborates with other organizations, provides technical assistance for planning and funding folklife projects, and manages the Division of the Arts Folklife grants, with the goal of serving the greater folklife community of Louisiana. To this end, the LFP oversees the Louisiana regional Folklife Program, which essentially allows in-depth documentation of Louisiana folklife by providing professional folklorists in each designated region. Each regional folklorist reports to LFP Director, Maida Owens, whose staff consists solely of her assistant, Tamika Edwards Raby. As director of the LFP, Maida reports to LDOA Director Pam Breaux, who in turn reports to Lt. Governor Mitch Landrieu. (Owens, 1)

Past and present projects of the LFP include:

- ❖ The Louisiana Folklife Survey, an ongoing project that documents traditional artists and communities with particular focus on underserved regions;
- ❖ The Louisiana Folk Regions Maps that demarcate the major cultural subregions and ethnic groups in Louisiana;
- ❖ The Louisiana Storytelling Project to collect, publish, and distribute texts and recordings of stories from a variety of Louisiana traditions;
- ❖ The Audio Equipment Loan Program that loans professional audio recording equipment to organizations wishing to document folklife traditions;
- ❖ Print and online publication of "Keeping it Alive: Cultural Conservation Through Apprenticeship, A Review of the Louisiana Folklife Apprenticeship Program;"
- ❖ Print publication of "Folklife in Louisiana: A Guide to the State;"
- ❖ The Louisiana Folklife Recording Series, which documents traditional storytellers and musicians unlikely to be recorded elsewhere;
- ❖ The Delta Folklife Project, which yielded a field school, a survey, and a traveling photo exhibit based on the fieldwork conducted in Louisiana's Delta Parishes;

** Website: <http://www.louisianafolklife.org/introduction.html>

- ❖ The Louisiana Folklife Database, produced in conjunction with The Louisiana Folklife Center at Northwestern State University in Natchitoches, to make the information about Louisiana's folk artists and traditions available online;
- ❖ The Louisiana Folklife Festival, produced in conjunction with the city of Monroe, which presents Louisiana's folk traditions and artists;
- ❖ The Florida Parishes Folklife Project, produced in collaboration with the Center of Regional Studies and SELU in Hammond and consisted of a conference, survey, festival, exhibit, and the publication of "Folklife in the Florida Parishes;"
- ❖ The Louisiana Regional Folklife Program, which provides professional folklorists in five regions to document folk artists and traditions and assists community groups with documenting and presenting their traditions to the public.

It is the mission of the Louisiana Regional Folklife Program to "Identify and document folk cultural traditions and artists, work with community groups to present their folk traditions to the public, and provide information about folklife through media coverage, university lectures, and public presentations." (Owens, 1) ^{††}The Louisiana Regional Folklife Program in New Orleans is located in Region 5 of the Louisiana Folklife Program, which covers Orleans, Plaquemines, St. Bernard, St. Tammany, and Jefferson parishes. Currently hosted by the History Department at the University of New Orleans, the LRFP/5 documents area traditions, provides technical assistance to community groups that wish to document, preserve, and present their traditions in a public forum, facilitates cultural conservation measures in the spheres of public planning, event programming, education, media presentation, and cultural- and eco-tourism. The LRFP/5 also contributes to the statewide Folklife Database. The program helps communities identify individuals and traditions that can be presented publicly. Another function of the LRFP/5 is to contribute expertise and guidance to UNO Students pursuing folklore or traditional arts projects. The LRFP/5 has identified the following groups as its major constituency: UNO students, traditional artists, communities, cultural and arts organizations, tourism planners, vent and exhibit coordinators, and educators. (Westbrook, 1) Past and present projects include:

- The New Orleans Building Arts Survey: Fieldwork interviews with New Orleans finest building tradesmen conducted from 1999-2001 resulted in the Building Arts exhibit produced at the New Orleans Museum of Art;

^{††}Website: <http://www.louisianafolklife.org/introduction.html>

- The Louisiana Quilt Documentation Project, an ongoing project begun in 2000, documents the patterns, traditions, materials, cultures, histories, and individual craftswomen who have created the quilting tradition in Louisiana;
- Overhauling the 2005 Ponderosa Stomp Music Festival, which involved crafting a new business plan, new bylaws for organizational transition from a 501c7 to a 501c3, production and marketing schedules, and a fundraising plan;
- The ongoing Coastal Communities Survey, begun in 2004, documents the communities in Region 5 whose way of life is being devastated by the rampant and relentless erosion of Louisiana's coastline.
- Providing ongoing advisory assistance to regional organizations including the Backstreet Cultural Museum, the Larose Cultural Center, The Ogden Museum, The St. Bernard Tourist Commission, The Southern Food and Beverage Museum, the Louisiana Office of Tourism, the Mississippi River Road Commission, and the New Orleans Jazz and Heritage Festival Foundation, etc.

The LRFP/5 is actively engaged in the folklife of the region, and performs a vital role in balancing the cultural needs of the communities in the region. The staff consists of professional folklorist Dr. Laura Westbrook, who has two student workers granted to work with her under the auspices of the History Department. This is the first time that she has taken on an intern from the Arts Administration program. The details of the internship will be discussed further in the next chapter.

CHAPTER II:
INTERNSHIP DETAILS

My internship with the LRFP/5 ranged from October 01, 2004 - April 01, 2005, and was supervised by Dr. Laura Westbrook. Dr. Westbrook is a folklorist and interpretive planner. In addition to being a graduate of the UL Lafayette PhD program in English-Folklore, Dr. Westbrook has served as President of the New Orleans-based HER Records, Cultural Programs Coordinator for the New Orleans Jazz and Heritage Festival, Coordinator of the Festivals Acadiens in Lafayette and the first two Sweet Home Folklife Festivals in Kentwood, and the youngest-ever elected President of the Louisiana Folklore Society. As Louisiana Regional Folklorist, she assists groups and individuals to develop programs and to create films, concerts, festivals, tourism plans, educational programs and workshops, exhibits, and recordings of regional music. (LRFP/5, 1)

Before the internship began, Dr. Westbrook and I identified three general areas upon which my internship would concentrate: Administration, Archives, and Fieldwork. My initial internship proposal featured the following demarcation of duties:

“Administration: My duties will include, but not be limited to, the day to day operations ranging from answering the phones and taking messages, to putting together mass emails, and typing correspondence, to filing paperwork, and arranging meetings/schedules. There will also be a great deal of grant research and some assistance in writing grants. This is one area where interns are particularly helpful.

“Archives: I will also be involved in archiving the fieldwork. Once the fieldwork is finished, the information on each subject is gathered and put into a database, the interviews are transcribed and put into the database, and the media (film, video, pictures, sound recordings, etc.) accompanying each interview is cross-indexed to make later retrieval easier. This is also a very important aspect to the internship because it constitutes the painstaking follow-up involved after each interview.

“Fieldwork: On occasion, Dr. Westbrook will need assistance in carrying out field research. This can involve recording and photographing oral history sessions, assisting in running folklore workshops, or even going to some of the meetings of the LRFP/5 and its collaborating partners.”

Most of my work in the October-December time period involved the archiving subsection of duties. As part of a summer course independent study in folklore fieldwork, I'd gone to Plaquemines Parish for interviews and site documentation to investigate how the folklife of Plaquemines was being affected by the devastating coastal erosion affecting the parish. I interviewed 12 people and documented 4 sites, and then turned the tapes and photographs over to

the LRFP/5. The project was the first Region 5 fieldwork contribution to the Coastal Communities Survey project.

Because Laura had no interns or assistants during the fall semester, and we had already agreed that I would be conducting my internship with the LRFP/5, it was decided that I should start my internship in October, transcribing and formatting the interviews. It was important to edit the interviews down into publishable articles, so that they could be published on the website, and used as source material for later publications. The process took considerable time and care in order that they be done correctly. I ended 2004 editing the Plaquemines Parish articles in preparation for web-publication on the LRFP/5 website in the late spring/early summer.

Dr. Westbrook and I took advantage of the semester break in January to review what I had accomplished in my internship thus far, and to determine what direction it was going to take in the New Year. We looked over the revised LRFP/5 Annual Plan. The addition of two student workers from the history department meant that the secretarial, library research and transcription duties I'd been taking on would now fall to them, leaving me free to conduct work of greater depth. After a great deal of discussion, it was determined that henceforth, the archiving section of my work would be expanded to project management. My internship became focused on researching, planning, initiating, and maintaining several projects with which the LRFP/5 was involved. Essentially, my internship became project driven, meaning I was required to exercise a great deal of responsibility and initiative in managing the several projects I was to work on. We identified six main projects that I would be in charge of:

- A. Creating a Marketing plan for the Louisiana Regional Folklife Program/ New Orleans.
- B. Begin compiling a bibliography of all the fieldwork and research undertaken in the last five years about Louisiana's coastal erosion, and how the erosion has affected the communities living on the coast/in the bayous. The bibliography is to be a research guide for a documentary that the LRFP/5 is co-producing with the Tulane University Riversphere project about the coastal erosion problems in Louisiana.
- C. Help advise the Mystic Knights of the Mau-Mau in planning, organizing, fundraising, marketing, and producing the 2005 Ponderosa Stomp Music Festival.
- D. Assist in supervising the student workers. Provide assistance with fieldwork, interview techniques, resources, and project management, if and when necessary.
- E. Complete miscellaneous projects as assigned, which may include, but is not limited to: sitting in on meetings between the LRFP/5 and partner organizations, field interviews, photographic documentation, et al.

A. The LRFP/5 Marketing Plan:

Dr. Westbrook and I had discussed the need for the New Orleans Regional Folklife Program to have a higher profile in the region, and I began to work on a full marketing report to that affect. After reviewing the first two chapters of the report, I met with Dr. Westbrook to further refine the organizational image, and to determine what "product" we were selling. In that meeting, a few things were determined:

1. That due to the vast fluctuation in manpower, it would be unwise to further advertise the LRFP/5's folklore services to the communities, because such marketing would likely generate far more requests than the office could realistically handle, therefore jeopardizing community relations between the LRFP/5 and the region;
2. That the LRFP/5 wanted to solicit and adapt the already completed work of non-folklorist UNO students from other departments- perhaps undertaken for other classes or community projects- that fit the LRFP/5 mission specifically for web-publication;
3. That the LRFP/5 wanted to advertise the Building Arts web book put together from the interviews and photographs undertaken as part of the Building Arts project features a few years ago at NOMA;
4. That an unnecessary, full-on marketing report of the total agency would unjustifiably consume far too much of my time resources.

Later analysis of the meeting outcomes helped define a strategy to publicize, rather than market, the LRFP/5. Soliciting the UNO campus for student work would meet the publicity objective of raising the LRFP/5 profile on campus, as well as provide new material that would enhance the LRFP/5 website with new material. It would not, however, help resolve the lack of manpower for taking on community projects, because the students are obviously not trained professional folklorists capable of extensive community-based fieldwork, and their contributions were to be taken and adapted from work already completed.

A targeted re-launch of the Building Arts web book would meet the LRFP/5's publicity objective to have a higher profile in the region. It would also be a slick, tangible offering to give the state budget planners as proof that the agency is executing the mission. With this in mind, I

outlined a brief strategic outline to solicit UNO students' work, and another strategy for advertising the Building Arts web book. I then set about crafting emails for each strategy. Third, I compiled a list of campus e-contacts to whom I would distribute the solicitation notice, and a list of best locations to post fliers advertising the same. I then compiled a list of local, regional, and national organizations that would likely be interested in perusing the Building Arts web book.

In order to get a better idea of what aspects of the Building Arts web book would best focus a publicity campaign. It was at this time that the publicity plan was derailed. Dr. Westbrook and I made a close examination of the existing web book, and determined that though the existing copy on the site was excellent, the graphic content was inadequate to maintain a reader's interest in the publication. Far more photographic documentation of both the interviewees, and their work, was needed to make an impact. The reason for the scanty graphic content was that very few high-quality photographs were taken of the artisans and their work. The few good photographs that existed had already been added to the site. At this point, Dr. Westbrook and I made the determination that more photographic fieldwork needed to be conducted and added to the existing publication before a re-launch of the web book would be at all advisable.

^{††}Because the web book publicity project had been put on hold, and because I already had experience with photographic fieldwork, Dr. Westbrook gave me the fieldwork assignment to set up follow up interviews and photographs. In order to do this, I had to retrieve the artisan contact list from NOMA, and comb through the fieldwork interviews to determine what kind of photographs would best illustrate each interview. All told, there were 55 artisan interviews, no fewer than 48 of which needed photographs. The photos and follow-up interview were to be scheduled, with copies of the documentation prepared to be forwarded to the Louisiana Folklife Program webmaster Tamika Edwards Raby, before being donated to the Louisiana Special Collections at the Earl K. Long library on the UNO campus, to join the previous Building Arts Survey archival material.

The most surprising thing about this situation was that those originally conducting the interviews from 1999-2001 did not put a priority on photographic documentation of the artisans and examples of their work. Before the Building Arts Exhibition was mounted, NOMA later hired a photographer to acquire some documentation of the dozen artisans included in the Building Arts exhibit, but those photographs remained the property of NOMA. In the end, the reason I conducted the necessary photographic documentation is that I was not willing to publicize a product that I did not feel was ready for a wide public market, particularly a product that I felt

^{††} Due to the intensive nature of the project and the intensity of other internship duties, the photographic documentation was slated, but not yet begun, as of the end of the internship on April 1, 2005.

would help to increase public awareness of the LRFP/5 and the kind of important work the organization is doing. This project comprised about 35% of my internship work with the LRFP/5.

B. The Coastal Erosion Bibliography:

By the third week of January, this project had been put on hold. Dr. Westbrook had been tapped to co-produce the coastal erosion documentary with the Tulane Riversphere program. She was to provide the sociological and folklife components of the documentary, putting a human face on this impending geological disaster. However, problems with funding and organization within Riversphere regarding this documentary significantly delayed the commencement of documentary production. Because there was no longer a pressing need to conduct the bibliographic research for the documentary, and because the Building Arts web book was unexpectedly in need of significant photographic documentation, it was decided that I discontinue this project and expand my marketing project into a fieldwork project.

It is common for the LRFP/5 to commit to consulting with another organization on a new kind of project, only to have the project put on hold because the organization in question lacks the infrastructure and/or funding necessary to the successfully begin the project. Then, a few years later, the LRFP/5 will unexpectedly hear back from the organization that now has the pertinent infrastructure/funding to commence the project, and wishes to consult with the LRFP/5 in planning the project. Because the LRFP/5 keeps extensive records of all of its projects, it is simply a matter of finding the proper file and conducting some background research in preparation for planning consultation. The LRFP/5 fully expects to hear back from Riversphere regarding the documentary project within the next two years. This project involved 0% of my internship work with the LRFP/5.

C. MKMM Ponderosa Stomp

In mid-January, I became involved with was the Ponderosa Stomp Music Festival, also known as "The Stomp." The Stomp was founded by the Mystical Knights of the Mau-Mau, (MKMM) a 501c7 nonprofit organization. The MKMM needed assistance with three distinct areas:

1. Shifting from a 501c7 to a 501c3 organization:

Originally, the Mystical Knights of the Mau-Mau were instituted as a 501c7 because, by all rights and means, they were a FAN CLUB, which definitely falls under the IRS' 501c7 "Social and Recreation Clubs" tax code provision. This fan club, like most other fan clubs, primarily

existed to lionize their idols, and as a side endeavor, produced events. They are fans of "the unsung creators of rock 'n' roll, r&b, rockabilly, blues and swamp pop; ones who made influential vintage recordings, perhaps scored a hit, and have been long forgotten by today's pop mainstream," and so they produced events featuring these unsung musical geniuses: Scotty Moore, Link Wray, Blowfly, Barbara Lyn, Jay Chevalier, Long John Hunter, Dolemite, Lady Bo, and dozens others. The premier yearly event for these enthusiasts happened to be the Ponderosa Stomp.

Things got a bit sticky with the MKMM's 501c7 designation for several reasons: First, incumbent upon the 501c7 designation is that the organization involved produce "member-only" events. (Lowry, 11) Well, the MKMM was certainly producing events for the benefit of their members, roots rock enthusiasts, but they have been selling tickets to the public for years and producing these events, both the Stomp, and monthly concerts at the Circle Bar, as public events. Second, the MKMM has a small actual membership base, which consists of the group of friends, who "prefer to keep their identities secret." banded together to bring the real obscure and true heroes of rock and roll to New Orleans. For these reasons, the MKMM decided that the 501c7 designation is dicey at best and would be highly suspect to an IRS auditor. This is why the organization decided to make transferring to a 501c3 a top priority. As a 501c3 organization, the MKMM will be able to confer tax-exemption upon donors, contributors, members, et al., and apply for grant funding from public and private entities. (Lowry, 9)

2. Acquiring grant funding, charitable contributions, and sponsorships:

The Stomp keeps its expenses as low as possible by acquiring a lot of sponsorships. Currently, the Stomp has many sponsors to provide partial or full sponsorship of hotels, airfare, drinks, and backline equipment, as well as key local press sponsorships to aid in marketing. The rest of the cost has been funded by the core MKMM group themselves, who have scraped together donations and under-the-table deals to make this happen, all of which was offset by ticket and merchandise sales, and none of which actually reimbursed the MKMM fully. The situation is roughly equivalent to a "board fund," though because the MKMM has not been a 501c3, none of these donations have been tax-exempt.

3. Putting together a basic business plan.

These days, all nonprofits need to formulate a business plan in order to succeed. A good business plan organizes a nonprofit's priorities, outlines the organization's strengths and mission, provides both an outline for the directors to follow and a means of evaluating the success of the

organization, and most importantly, provides a blueprint to show potential funders what the organizations' objectives are and how they plan to go about achieving those objectives.

The business plan discussion I had with MKMM founder and principal funder Ira Padnos indicated that the business plan needed to include a fundraising plan overview, a marketing plan overview, a festival production schedule, a budget and financial analysis, a SWOT analysis, and a target audience/market and needs assessment. Because I had to participate in creating a business plan for my Financial Planning for Nonprofit Organizations class, and because crafting a useful business plan is a monumental task, I nominated the Ponderosa Stomp Business Plan as a class project, and the group gladly submitted the Business Plan to the MKMM upon completion of the class. The Ponderosa Stomp business plan/ MKMM reorganization consultation took approximately 20% of my internship work with the LRFP/5.

D. Working with the student workers:

From an arts administration standpoint, my work with the student workers Ryan and Kristi most closely resembles the management demands of a small nonprofit arts organization. Effective management practices were key to maintaining the paperwork, schedules, and projects of the student workers on track.

The first management practice we observed was good office management. I kept tabs on the paper trail. This paperwork largely consisted of drafting letters to Financial Aid regarding salaries and time sheets, requisitions for equipment and supplies, and summoning University Computing to fix yet another malfunction due to obsolete technology. If I hadn't stayed on top of the mundane office management tasks, Ryan and Kristi would not have gotten paid, the computer-based archive would have been destroyed by viruses, and we would have completely run out of cassette tapes, film, paper, pens, and post-it notes- all of which are well-used by the LRFP/5.

The second good management practice involved finding and using good communications strategies, because each of us worked in the field or from home quite often. We communicated largely through email, with follow-up phone calls to check that the information had been received. The use of email attachments helped considerably to facilitate transfer of files for the purposes of editing and collaboration. Because information was shared quickly and simultaneously among us, we were able to stay on the schedule we adopted for compiling and archiving information. This set of duties involved about 15% of my time with the LRFP/5.

E. Plaquemines Parish Fieldwork & Miscellaneous Projects.

As previously mentioned, my fieldwork in Plaquemines Parish was the inaugural applied folklore project undertaken in the LRFP/5 "Coastal Communities" project to document the impact of coastal erosion on the folklife of southern Louisiana. It is also the first major survey of Plaquemines Parish as a suitable area of folklore and folklife documentation. Plaquemines Parish is the oldest region of colonial settlement in all of Louisiana, yet has gone relatively unnoticed.

In my speculative opinion, there are two reasons for this: 1. Southern Louisiana is rife with Cajun and Black Creole culture, and New Orleans is rife with Creole and Afro-Caribbean influence. Plaquemines, which claims neither as part of its cultural heritage, is simply not as sexy or interesting as the rest of southern Louisiana, and therefore has failed to attract the interest of many Louisiana folklorists, and; 2. The iron-fisted rule of Judge Leander Perez shut down many avenues of cultural investigation and preservation during his regime, therefore there was little interest among folklorists of the time to document the parish, particularly when exotic and easily accessible New Orleans lay to the north of Plaquemines. After Judge Perez' death, folklorists in general remained unaware of the rich, undocumented folklore and folklife of Plaquemines, and it went relatively undocumented.

Similarly, the village of Grand Bayou, located in Plaquemines Parish, has gone under-documented by Louisiana folklorists. According to the locals, LSU environmental sociologists, Canadian journalists, and French documentarians have visited Grand Bayou several times over the last two decades. This tiny fishing village has garnered a surprising amount of international interest in its origins, its traditions, its people, its culture, and its recent conversion to modernity. Though my own work in Grand Bayou evolved as a part of a larger project researching the coastal erosion and commensurate cultural erosion happening throughout Plaquemines Parish, Grand Bayou stood out because of the tremendous ethnic, economic, historic, geographic, ecological, and cultural uniqueness contained in this small swatch of bayou.

In the interest of correcting this folklore/folklife oversight and at the behest of Dr. Laura Westbrook, I submitted my proposal to present my Grand Bayou findings at the Louisiana State Folklore Society. In presenting my preliminary research of Grand Bayou to the Louisiana Folklore Society, I intended to demonstrate the cultural vitality of this fishing village, and encourage other Louisiana folklorists to undertake further research in Grand Bayou.

My transcription and photography will eventually be put on the LRFP/5 website to demonstrate the kind of work the LRFP/5 hopes to continue doing in researching the folklife erosion of coastal Louisiana. The original material will be donated to the Louisiana Special Collections at the Earl K. Long Library on the UNO campus. The transcription and paper

preparation/presentation phases of my involved approximately 35% of my total internship work with the LRFP/5.

My various internship projects and duties enabled me to get a good idea of how the LRFP/5 functions. In my next section, I will conduct a SWOT analysis of the organization and apply theories regarding the best practices of public agencies in an effort to ascertain the functionality of the LRFP/5 from a theoretical standpoint.

CHAPTER III.

IDENTIFICATION & ANALYSIS OF THE LRFP/5'S ORGANIZATIONAL ISSUES

With a better understanding of the LRFP/5's history, structure, mission, and activities, an analysis of the major issues facing the agency can be made. According to Byrnes' "Management and the Arts," there are five administrative areas that arts and culture organizations will have trouble with: development, legal applications, financial management, marketing, and management. (Byrnes, 12)

DEVELOPMENT:

Of the five areas, development does not apply to the LRFP/5 because as a state cultural services agency, the LRFP/5 already has budget funding, and does not participate in fundraising, receive charitable contributions, or apply for grants. Further, in the event that the LRFP/5 managed to develop self-generated revenue streams, the outcome would entail state appropriated budget decreases equaling the amount of LRFP/5 revenue earned, for a net zero increase in the agency's budget. (Graves, Lecture) The LRFP/5 does not charge for its services. So doing would severely impact that ability of the agency to work in the community, thereby negatively impacting its ability to fulfill its mission. As the LRFP/5 does not really have issues with fundraising and development, this will conclude the discussion of the LRFP/5's development issues.

LEGAL APPLICATIONS:

By law, every American has a right to retain control over the reproduction and use of his or her likeness and creative works. Special arrangements must be made to reproduce the likeness or creative works of another. (Stim, 1/2) For these reasons, the LRFP/5 regularly deals with intellectual property and copyright issues. These issues surface during the fieldwork process when interviewees are asked to sign a release form allowing the LRFP and the LFP to use the audio and visual documentation material as the agency deems fit. (Appendix G) The State of Louisiana, retains custody of the materials, as well as the license to use and reproduce the materials under the permission terms in the release form.

There are three levels of permission: The most open level of permission makes the interview materials available to anyone who requests of the LFP to do so. The second level of permission allows the LFP to release the interview materials only to legitimate researchers, and directors of cultural programming, etc. The third and most restrictive level of permission allows

only legitimate researchers access to the material. Before an interview can be processed, a signed permission document must be presented with the documentary materials. The materials collected by each LRFP/5 deposited in the restricted library collections of the Earl K. Long Library at UNO. Before outside access is allowed to the materials, all pertinent information, as well as level of permission, is entered into the collections database.

The extensiveness of the permission document exhibits the measures put in place to protect the intellectual property rights of the interviewees, in addition to showing the strong grasp that the LRFP/5 has on the intellectual property and copyright issues of fieldwork. Because precautions have been put in place to handle IP legal issues, and because there are no other legal aspects that the LRFP/5 really deals with, this concludes the discussion of the LRFP/5's legal applications.

FINANCIAL MANAGEMENT:

In a limited fashion, financial management affects the LRFP/5's operations. The LRFP/5 doesn't actually have the kind of fiscal accoutrements associated with nonprofit organizations: overhead costs, financial investments, loans and revenues. The only financial management aspect faced by the LRFP/5 is maintaining the budget. State agencies are allocated a budget each year. If the program costs are greater than the budget, the state legislature will be petitioned for a budget increase the following year. But if the program costs run under budget, the agency will face a budget cut the following year. (Graves, Lecture) Therefore, the LRFP/5 is forced to perform what I term "the silly budget dance" of rationing the budget until the end of the fiscal year, and then finding constructive ways to spend whatever extra money may exist so that the agency can be assured of the same budget the following year. However, as is often the case with state agencies, the budget may increase or decrease regardless of the spending patterns of the particular agency in question. (Graves, Lecture) In any case, the financial management activities of the LRFP/5 are limited keeping program costs level with the budget. As with nonprofit agencies, budget allocation- Financial management- comprises issues which impact the LRFP/5's ability to fulfill its mission, and will be discussed further in the next section.

MARKETING:

Marketing in and of itself plays a limited role in the operations of the LRFP/5. The LRFP/5 is essentially a state agency that provides cultural services to community groups, and is generally swamped with trying to meet the constant requests from community groups in the region. If the LRFP/5 were to market itself, there is a very good chance of attracting far more requests than the agency could handle. Overselling the capacity of the LRFP/5 would result in

considerable community goodwill lost. This would be a tremendous detriment, because the LRFP relies entirely on community faith and goodwill to fulfill its mission. (McGhee, 69)

On the other hand, the LRFP/5 suffers low community recognition despite its active involvement. People who aren't requesting assistance from the LRFP/5 aren't aware of the work it has done. In short, the lack of marketing to potential service consumers has also translated into a lack of public relations between the LRFP/5 and the New Orleans Region. Marketing and Public Relations comprise issues that the LRFPNO must deal with in order to fulfill its mission, and will be discussed further in the next section.

MANAGEMENT:

The major arts administration aspect troubling the LRFP/5 is management. The LRFP/5 has one fully trained full time staff member, the Regional Folklorist. There is usually more work than the Regional Folklorist can handle. Moreover, how the Regional Folklorist allocates time to work with the community groups is imperative to the success of the projects, and by extension the LRFP/5. Also, the manner in which the Regional Folklorist handles the issues that arise in collaborating with community groups is imperative to the success of the LRFP/5. Within the umbrella of Management, there are Human Resources, Planning, IT, and Control issues with which the agency deals on a regular basis. Because Management comprises the chief set of issues with which the LRFP/5 contends, it will be discussed further in the next section.

SWOT ANALYSIS

In order to really understand the management, financial management, marketing, and public relations issues of the LRFP/5, a SWOT analysis is in order. The SWOT- Strengths, Weaknesses, Opportunities, & Threats analysis technique is used by organizations to identify assets as well as problem areas, in order to focus the organization's activities on the strongest and most opportune areas. (Manktelow, 1) A concise SWOT analysis of the Louisiana Regional Folklife Program/New Orleans will help to determine issues existing within the agency that will impact its programmatic activities. After using the SWOT analysis to identify the issues faced by the LRFP/5, I divided up the resulting issues into two categories of operability/functionality: 1. Things over which the LRFP/5 has influence/ control, and, 2. Things over which the LRFP/5 has little influence/control. In my opinion, issues over which the LRFP/5 has influence/control will require somewhat different strategies than issues over which the LRFP/5 has little influence/control. Therefore, it is important to develop a basic understanding of these two sets of issues in order to promulgate strategies.

In order to maximize the effectiveness with which the agency handles the aspects they can influence/control, it is important to understand the organizational limits that the agency must work around in order to fulfill its mission. Analysis of the aspects over which the LRFP/5 has little or no control will help to define the limitations, and re-interpret them as "boundaries" within which the LRFP/5 must work in order to fulfill its mission. (Yelder, 9)

Strengths	Weaknesses
<p>Program mandated by state law.</p> <p>Program hosted by University of New Orleans History Department.</p> <p>LRFP/5 is web-accessible with a user-friendly layout.</p> <p>LRFP/5 is mandated to build symbiotic relationships with departments and groups on campus.</p> <p>The LRFP/5's Annual Plan includes many different community groups.</p> <p>The LRFP/5 has, and continues to develop, good relationships in the community.</p> <p>Current Regional Folklorist Laura Westbrook is excellent.</p>	<p>Budget determined by the State- varies year to year.</p> <p>The LRFP/5 lacks its own university support structure for paperwork and technological issues.</p> <p>The LFP in Baton Rouge controls the LRFP/5 website.</p> <p>Other departments at the university are not responding to the LRFP/5's invitations to on-campus collaborations.</p> <p>Current LRFP/5 staffing is insufficient in number and training to handle the demands of the Annual Plan.</p> <p>The LRFP/5 depends entirely on community goodwill to fulfill its mission.</p> <p>Regional Folklorist position is personality-driven.</p>
Opportunities	Threats
<p>In addition to fieldwork and research, the LRFP provides technical assistance to community groups for their projects.</p> <p>LRFP/5 is generally well-regarded by the community groups it serves/has served.</p> <p>The state's interest in developing and promoting cultural tourism provides another avenue for the LRFP/5 to make inroads in the community.</p>	<p>Most community groups need help strengthening their organizational infrastructure before they can undertake any folklife projects.</p> <p>The LRFP/5 is virtually unknown to the general public.</p> <p>Over-involvement in the cultural tourism initiatives can sap the LRFP/5's resources.</p>

Now, information from the clearly defined SWOT matrix can be used to analyze the LRFP/5's organizational issues.

LRFP/5's BOUNDARIES:

1. The LRFP/5 is mandated by state law, but the state-approved budget varies year to year.

The issue revealed by this strength/weakness dichotomy is that the LRFP/5 has a fluctuating, state-approved, performance-based budget with little opportunity for self-generated revenue. The Louisiana Regional Folklife Program is the primary program the LFP uses to document, preserve, and promote, the diverse folklife of the state. Because the Louisiana Folklife Program is a state-mandated agency, it would take state legislation to get rid of it. For this reason, the continued existence of the program is well assured. However, though the program is protected by mandate, the budget is not. The budget varies significantly each year, and though funding is generally guaranteed, the LRFP/5 has to struggle with new resource allocation strategies each year. Like most other state agency budgets, the LRFP/5's budget is performance-based: the amount of work completed each year by the agency helps exhibit its efficacy to state lawmakers, thereby ensuring that budget levels do not drop to an unreasonably low level. Because it is a state agency rather than a nonprofit, the LRFP/5 does not have the kind of development resources most nonprofit agencies have, and is not eligible for the kinds of contributions and grant funding that many other nonprofits have.

2. Program hosted by University of New Orleans, but the LRFP/5 lacks its own departmental support structure, particularly for paperwork and technical support issues.

The issue revealed by this strength/weakness dichotomy is that the LRFP/5 has insufficient clerical and bureaucratic support structures. Because the LRFP/5 is hosted by UNO, the overhead is low, and the agency has all of the university's material resources at its disposal. With its material operations assured, the LRFP/5 can focus all of its time on fulfilling its programmatic mission. However, because the LRFP/5 lacks support staff of its own, instead having to share the already thin resources of the UNO History department, the Regional Folklorist who runs the agency is usually swamped, the paperwork, time sheets, supply requisitions, and reimbursement requests are often completed and returned late and/or incorrectly, which bogs down the efficiency of the office considerably. The LRFP/5 relies heavily on computer technology for archival and communications activities. Technical issues have been greatly ameliorated by the purchase of new computer equipment, but efficiency continues to go unmaximized because University Computing has yet to complete network setup of the new machines. The lag time between placing a work order and receiving assistance has been known to eat up entire work days.

3. The LRFP/5 is web-accessible with a user-friendly layout, but the LFP in Baton Rouge controls the LRFP/5 website.

The issue revealed by this strength/weakness dichotomy is the LRFP/5's compromised ability to control its web presence. An online presence enables the LRFP/5 to display digitized documentation of its projects, in addition to providing easily accessible information about what the agency is and what it does. The LRFP/5 is also using the site to web-publish the fieldwork and photographic documentation corresponding to projects undertaken by the LRFP/5. The website, and accompanying web publication, also serves as proof to state legislators that the program is actually "doing something." Though the site has a look and feel distinct from the look and feel of the two other regional folklife programs, the LRFP/5 is unable to alter content, perform routine site maintenance, or add digitized project documentation on its own. Everything goes through Baton Rouge, and the lag time is considerable.

4. The LRFP/5's Annual Plan includes many different community groups, but the current LRFP/5 staffing is insufficient in number and training to handle the demands of the Annual Plan.

The issue revealed by this strength/weakness dichotomy is that Annual Plan activities exceed LRFP/5's staffing sufficiency. The size, scope, and content of the LRFP/5's annual plan reveals agency involvement with a broad cross-section of New Orleans. In taking on projects from different cultural groups in the city, the LRFP/5 helps promote the wider cultural diversity in New Orleans. However, with a full-time staff of one Regional Folklorist, and a part-time staff of 2 under-trained student workers, the LRFP/5 cannot fulfill the agency's workload as dictated in the Annual Plan. Part of the problem is that time must be taken to train student workers in fieldwork, photography, archiving, folklore ethics, and basic theoretical approaches to projects. Given the already strict time constraints of the regional folklorist, this training is undertaken in an on-the-job manner that can at times be confusing and inefficient.

5. LRFP/5 is mandated to build collaborative relationships with departments and groups on campus, but the other departments at the university are not responding to the LRFP/5's invitations.

The issue revealed by this strength/weakness dichotomy is the limited university-wide interest in the activities of the LRFP/5. Though the LRFP/5 has direct control over how much it engages other university departments, it has no control over how those invitations will be received or acted upon. The adage goes, "You can lead a horse to water but you can't make it

drink." The same is true of intra-university collaborations. Even so, the initiatory actions of the LRFP/5 are not totally lost, as the invitations may be acted upon later, and as the issuance of the invitations from the LRFP/5 is good for promoting inter-departmental awareness and goodwill.

6. In addition to fieldwork and research, the LRFP provides technical assistance to community groups for their projects. However, most community groups need help strengthening their organizational infrastructure before they can undertake any folklife projects.

The issue revealed by this strength/weakness dichotomy is the limited capacity of community groups to efficiently take advantage of the LRFP/5's offerings. The LRFP can provide technical assistance for grantwriting, project planning, recording and photographic equipment acquisition, and fieldwork training. However, most community groups find, upon completion of the project planning stage, that they lack the funding, time, or human capital resources to initiate and complete the project, which results in project postponement, often for a year or longer. Though the regional folklorist in question would like to help, it is outside the mission of the LRFP/5 to solve the groups' organizational inadequacies.

Having identified the 6 major boundaries within which the LRFP/5 must function, we now have a foundation for understanding the options that the LRFP/5 has regarding how best to fulfill its mission. Examining those strengths, weaknesses, opportunities, and threats that the agency can influence will help to define those options, and re-interpret them as "negotiations" that the agency must make to fulfill its mission. (Duncan, 1)

LRFP/5's NEGOTIATIONS:

1. The LRFP/5 has good relationships in the community, but also relies entirely on community goodwill in order to fulfill its mission.

The issue revealed by this strength/weakness dichotomy is that the LRFP/5 must maintain community goodwill by promoting its mission in the community without becoming overtaxed and therefore unable to deliver the mission mandated services. The LRFP/5 was instituted to fulfill a community-based mission to assist groups with documenting, preserving, and presenting their traditions. Thus far, efforts have been very successful. However, given that the LRFP/5 is already functioning at capacity, it is difficult to find time to assist groups that are not already a part of the Annual Plan. Groups that ask for assistance and fail to receive it begin to lose faith in the LRFP/5's interest in their project, or in the agency's ability to provide assistance. Should the cycle

of overload induced postponement become a regular occurrence, there would be dire consequences in terms of community goodwill lost.

2. LRFP/5 is generally well-regarded by the community groups it serves/has served, but the LRFP/5 and its work are virtually unknown to the general public.

The issue revealed by this strength/weakness dichotomy is the LRFP/5's need to increase public awareness of the agency to the general public comprising the region it serves. The LRFP/5 has accomplished a great deal of significant work in the New Orleans region, but the general public has no idea of this. It would be unwise to directly market the services of the LRFP/5, because the agency is already functioning at capacity. However, because New Orleans social memory of the LRFP/5 pretty much begins and ends with the Building Arts exhibit collaboration with NOMA, a way must be found to promote awareness of the agency and its work to the region.

3. The current Regional Folklorist Laura Westbrook is excellent, but the Regional Folklorist position is largely personality-driven.

The issue revealed by this strength/weakness dichotomy is that the LRFP/5 needs to develop greater institutional memory and organizational reputation in order to maintain good community relationships for future Regional Folklorists. Dr. Westbrook is an excellent folklorist who has managed to successfully balance the various positives and negatives of the LRFP/5 in order to build successful community relationships. Though she certainly has no plans to leave, there is no guarantee that Dr. Westbrook won't leave for a better position later on. Should this happen, the LRFP/5 would be at a severe loss because it is essentially, her skills, dedication, and personality that have built a relationship between the LRFP/5 and community groups in the region. Because there is only one continuous full-time staff member, the LRFP/5 has no institutional memory. This puts the next regional folklorist, should there be one, at a loss in utilizing existing community relationships to initiate new projects, or continue existing ones.

4. The state's interest in developing and promoting cultural tourism provides another avenue for the LRFP/5 to make inroads in the community. However, over-involvement in the cultural tourism initiatives can sap the LRFP/5's resources.

The issue revealed by this strength/weakness dichotomy is that the LRFP/5 must allocate proportionately appropriate time and human resources to the region's cultural tourism initiatives. The number of cultural tourism initiatives in the region has grown exponentially in the last two years. The LRFP/5 has a mission- mandate to assist in cultural tourism development. Because of

the sharp upswing in cultural tourism development, the LRFP/5 has been devoting more and more of its time to assist in the process. This situation has begun to negatively impact time and manpower resources, drawing the LRFP/5 away from the community groups it also has a mandate to serve.

The six organizational boundaries, combined with the four organizational negotiations, comprise the 10 major issues with which the LRFP must contend. The 10 issues directly correlate to the previously identified "issue areas" of management, marketing, public relations, and financial management. The reason it is important to distinguish between issues that are "boundaries" and issues that are "negotiations" is to avoid wasting resources trying to overcome issues are not effectively resolvable, and devote those same resources on negotiating the issues which can be successfully influenced for a positive outcome. (Temekin, 1) The best issue resolution strategies are those which support the LRFP/5 mission, exploit the agency's opportunities and strengths, mitigate threats to the agency's effectiveness, and avoid weaknesses. (Hoffman, 240.) With the 10 agency issues identified and explained, analysis of the appropriate best practices for resolving the issues is in order, and will take place in the next chapter.

CHAPTER IV:

IDENTIFICATION AND ANALYSIS OF BEST PRACTICES FOR THE LRFP/5

In order to most efficiently develop strategies for dealing with the issues, it is important to establish what the "best practices" in dealing with the issues actually should be. In truth, the LRFP/5 is actually a hybridized agency comprised of elements from both small nonprofit organizations and governmental agencies. Even so, after analysis of the organizational issues and function within the community, the non-profit best practices seem to work best for the LRFP/5, because it has much more in common with small nonprofits than it does with other state agencies. (Alison, 1) Both the LRFP/5 and small nonprofits:

1. Function as a community resource,
2. Are mission-driven,
3. Have a miniscule full-time staff,
4. Rely on community relationships to fulfill its mission,
5. Formulate annual program planning,
6. Cultivate an informal workplace environment.

There are only a few ways in which the LRFP/5 resembles a state agency, and even then the circumstances don't divorce it entirely from the workings of the nonprofit sector:

1. The LRFP/5 has a mandated approved yearly budget that does not require development activities to fund, but like all nonprofits, does require close alignment with the Annual Plan in order for the agency to function at all.

2. The LRFP/5 has an official affiliation with a state university thus removing issues regarding rent, utilities, and other overhead costs most nonprofits struggle with. However, with the entire budget devoted to programming, the agency must yield sufficient performance objectives (i.e. fieldwork, exhibits, and collaborative projects) to justify at least the same level of funding for the next year.

3. The LRFP/5 must rely on the state LFP to maintain and alter its website, which closely mirrors the situation of many small nonprofits who sacrifice internal access and control over their sites to volunteer webmasters/designers who work for free.

Because the organizational workings of the LRFP/5 so closely resemble small nonprofit organizations, the nonprofit arena will supply the primary body of information from which the best practices will be taken. In researching the best practices for nonprofit organizations, the Whatcom Council of Nonprofits' excellent publication, "Best Practices for Executive Directors and Boards of Nonprofit Organizations," provides the most concise, most clear, yet in-depth approach to nonprofit best practices. (Solomon, 1) It is important to note that Whatcom's best practices are based on the findings of the MATRIX program undertaken by Community Impact Consulting, Inc to identify nonprofit best practices. Whatcom has further refined and enhanced the ideas originally conceived by Community Impact Consulting.

According to the Whatcom Council of Non-Profits, there are 9 core competencies for nonprofit organizations: 1.Board of Directors/Governance, 2.Human Resources Management, 3.Financial Management, 4.Strategic Planning (for our purposes this includes the Annual Plan), 5.Collaboratives & Partnerships, 6.Outcomes and Quality Improvement, 7.Information Technology Management, 8. Fundraising, 9. Marketing. Of these core competencies, only the Board of Directors/Governance, and Fundraising best practices do not apply to the LRFP/5. The other seven core competencies most certainly apply to the LRFP/5 and bear further investigation. Rather than present the entire document, the applicable best practice guidelines published by Whatcom have been outlined below:

THE WHATCOM COUNCIL OF NONPROFITS'
BEST PRACTICE CORE COMPETENCIES (Abridged)

I. Human Resources:

- ❖ The organization treats employees, volunteers and clients fairly and equitably.
- ❖ The recruitment and hiring process brings to the organization people who have the skills needed to do the job and who will be compatible with the organization work environment.
- ❖ The organization makes the most effective, efficient and productive use of human sources through appropriate job assignments.
- ❖ Employees understand and promote the organization's mission and strive to contribute to its outcomes.
- ❖ Employees and volunteers receive the information, training and feedback they need for optimal job performance.
- ❖ Effective communication systems and practices are used throughout the organization.

II. Financial Management

- ❖ The organization generates sufficient revenue to support organization's administration and program services.
- ❖ Annual budget is tied to outcomes, is in alignment with available resources, includes staff input, and supports programs, administration, evaluation, and fundraising.
- ❖ The organization files all the appropriate legal and financial documents as required by the state.
- ❖ All financial data are kept up to date and use generally accepted accounting principles.
- ❖ Regional Folklorist is provided with periodic reports on planned and actual expenditures to-date for each significant category of costs in their area of responsibility.
- ❖ The organization adheres to the State-approved budget.

III. Strategic Planning

- ❖ Strategic plan is based on sound planning principles.
- ❖ Plan makes the best use of human, financial, and material resources.
- ❖ Plan takes into account organization strengths, weaknesses, opportunities and challenges.
- ❖ Organization activities are tied to strategic plan, with a minimum of distractions by crises.
- ❖ Plan is updated annually.
- ❖ The plan includes expected shorter-term and longer-term outcomes.

IV. Collaboratives & Partnerships.

- ❖ Develop and manage joint projects effectively.
- ❖ Communicate the partnership's goals and activities to professionals and the community.
- ❖ Share resources across agencies/organizations.
- ❖ Maintain effective relationships across agencies/organizations.

V. Outcomes and Quality Improvement. (may also be called Controls)

- ❖ Organization's outcomes are linked to the community's desired outcomes, needs, and interests.
- ❖ The organization's most important outcomes and related activities are defined.
- ❖ Organization uses evaluation data to effectively communicate to the state, the public, and the staff about its progress.
- ❖ Employees are involved in identifying, analyzing and solving problems directly related to their own work.

VI. Information Technology.

- ❖ There is a general understanding of the role and utility of technology in service delivery, information sharing, professional communication, and data management.
- ❖ Information technology serves the mission and supports the functions of the organization.

- ❖ Efficient and cost-effective methods of integrating technology into organization operations result in increases in quality of service and productivity.

VII. Marketing.

- ❖ There is a clear understanding of the purpose of marketing and marketing plans are developed in appropriate proportion to the overall organization budget.
- ❖ Marketing plan matches the organization's need to communicate program information to the public.
- ❖ Organization's collateral materials show consistency and accuracy in portraying organization's mission, activities and public information.

In reviewing the Whatcom Council of Nonprofit's best practices, it becomes apparent that the Whatcom categories do not completely square up with the previously identified LRFP/5 issue areas of five aforementioned categories of Management, Marketing, and Financial Management. However, each of the Whatcom Best practices listed above most certainly applies to the LRFP/5, and can be used in formulating solutions to the 10 previously identified organizational issues. Therefore, it will be necessary to re-interpret the Whatcom best practices in terms of the five arts administration areas. (Byrnes, 12) The Financial Management and Marketing categories /core competencies from Whatcom and Byrnes match up pretty well. However, the Management area is necessarily a catchall for the Human Resources Management, Strategic Planning Collaboratives & Partnerships, Outcomes and Quality Improvement, and Information Technology Management core competencies. This is a decent, if cumbersome alliance, as all of the areas are areas of consideration for any good manager. (Hoffman, 8-9)

With a working best practices framework in place, the LRFP/5's 10 issues can be assessed in terms of those best practices. Chapter 5 will discuss strategy and recommendations for each issue in terms of the best practices for each.

CHAPTER V: STRATEGY RECOMMENDATIONS

Examination of the LRFP/5's issues reveals that with a few exceptions, more than one administrative area/core competency applies to each issue. However, to avoid over-complication and confusion, it is best to choose only the most pertinent Whatcom Council of Nonprofits Best Practices for each issue, and formulate a recommendation them. We will begin with the "boundary" issues discussed in the previous chapter:

BOUNDARY ISSUES & RECOMMENDED STRATEGIES:

Because these are issues over which the LRFP/5 has little influence/control, they produce very real boundaries within which the agency may fulfill its mission. Thus, the effect of these boundaries may be mitigated, but cannot really be resolved. The strategy recommendations in this section will involve developing coping strategies so that the LRFP/5 can stay on track in fulfilling its mission.

1. A fluctuating, state-approved, performance-based budget with little opportunity for self-generated revenue.

This issue involves the following Best Practices:

1. The organization adheres to the State-approved budget.
2. the Regional Folklorist is provided with periodic reports on planned and actual expenditures to-date for each significant category of costs in their area of responsibility.
3. The annual budget is tied to outcomes, is in alignment with available resources, includes staff input, and supports programs, administration, evaluation, and fundraising.
4. The agency's outcomes are linked to the community's desired outcomes, needs, and interests.
5. The agency uses evaluation data to effectively communicate to the state, the public, and the staff about its progress.

As previously discussed, the LRFP/5 operates on an annually readjusted state-mandated budget. There is no chance of self-generated or self-appropriated funding beyond the budget that the LRFP/5 is given. Because the LFP & LRFP/5 are state-mandated programs to preserve the traditional culture of Louisiana, and because the mission guiding this undertaking is loose, and open to interpretation, the LRFP/5 has not really begun to feel the crunch associated with a performance-based budget allocation system. However, federal and state governments are increasingly turning to a performance-based model of budgetary allocation. (Monaghan, 20) It is

reasonable to assume that in the future, the LRFP/5 will be expected to demonstrate sufficient performance in mission fulfillment in order to maintain its funding. Certainly the LRFP/5 will have to demonstrate said performance in order to garner a significant increase in funding. It is important for the LRFP/5 to develop a strategy to cope with the long-term trend of performance-based budget allocation now, so as to allay funding loss in future. Such a strategy may provide short-term benefits by positioning the LRFP/5 for a budgetary increase, which will better enable the agency to fulfill its mission. I recommend that the LRFP/5 taking the following steps to cope with the budget situation:

1. In the midpoint of each fiscal year, the LRFP/5 should compare the budgets for the current year and previous year. Then, they should analyze the budgets to ascertain what the bulk of the program costs are, and what costs have increased. Next, they should compare the annual plans from the previous year and the current year, and analyze the plans to ascertain which groups and projects have/are consuming the bulk of the professional services resources, what the goals of those projects were/are, and when those outcomes were/will be realized.
2. The LRFP/5 should compare the budget analysis with the plan analysis to determine if the outlay of financial resources matches with the outlay of agency professional services resources, to make sure that they match up. This ensures that the agency's budget is tied to its mission-driven activities, and that those activities are desired by the communities the LRFP/5 serves.
3. Prepare a cogent, concise report, with plans, budgets, project abstracts, and photographs attached, that is based on the findings of the plan/analysis to directly illustrate that the LRFP/5 budget is funding mission-driven activities pertinent to its constituency.
4. Have the report posted on the LRFP/5 website. Send the report to the director of the LDOA, the cultural programs director of the LFP, the UNO chancellor's office, the UNO Dean of Liberal Arts' office, the Lt. Governor's office, and the state legislators whose political constituency is likewise served by the LRFP/5. Dissemination of the report will keep the LRFP/NO "on the radar" of all of those involved with its financial and material continuance. (Monaghan, 42)

When the LRFP/5 takes the steps to develop and implement a pro-active budget management strategy, the agency will be in a far better position to fulfill its mission.

2. Insufficient clerical and bureaucratic support structures.

This issue involves the following Best Practices:

1. The recruitment and hiring process brings to the organization people who have the skills needed to do the job and who will be compatible with the organization work environment.
2. The organization makes the most effective, efficient and productive use of human sources through appropriate job assignments.
3. Effective communication systems and practices are used throughout the organization.
4. There is a general understanding of the role and utility of technology in service delivery, information sharing, professional communication, and data management.
5. Employees and volunteers receive the information, training and feedback they need for optimal job performance.

The competency and efficiency of clerical and technical support personnel will significantly impact the overall competency and efficiency of an organization. (GAO, 3) The need to file the appropriate paperwork for payroll, requisitions, travel reimbursement, etc. significantly complicates the already understaffed LRFP/5's activities. The current staff, including the Regional Folklorist, is untrained in how to handle the paperwork and housekeeping issues concomitant with agency operation. The LRFP/5's reliance on the University Computing for technical support is problematic, despite the recent purchase and installation of new computers, because there is considerable lag time in placing a technical assistance order and actually receiving the assistance. In general, the LRFP/5 needs to develop a strategy to better cope with the lack of clerical and technological support, so that more energy can be invested in fulfilling mission activities. I recommend that the LRFP/5 taking the following steps to cope with the situation:

1. Make computer proficiency and office experience personnel priorities when hiring student workers. Those with the most experience and highest skill levels can take care of minor computing issues, eliminating the University Computing lag time involved in solving minor problems.
2. As the History department hosts the LRFP/5, setup an appointment with the departmental secretary to discuss how much clerical support the LRFP/5 can reasonably expect. Then, setup training appointments for the Regional Folklorist and the student workers so they can learn how to handle those things which the secretary cannot assist with.

3. Incorporate staff meetings into the Annual Plan. Regularly scheduled staff meetings at least once every two weeks will create time to discuss projects, allocate housekeeping duties, and troubleshoot issues, ensuring that communication lines are open, and problems are being resolved. (Monaghan, 42)

When the LRFP/5 develops and implements a proactive and premeditated strategy to better cope with the lack of clerical and technological support, they will be better positioned to invest in activities that actually fulfill the mission.

3. Compromised ability to control web presence.

This issue involves the following Best Practices:

1. Information technology serves the mission and supports the functions of the agency.
2. There is a general understanding of the role and utility of technology in service delivery, information sharing, professional communication, and data management.
3. Efficient and cost-effective methods of integrating technology into agency operations result in increases in quality of service and productivity.
4. Effective communication systems and practices are used throughout the agency.

The internet is integral to a successful outreach program for any organization, and the LRFP/5 is no exception. (Tuckman, 6) The LFP in Baton Rouge maintains the website for the LRFP/5. All content must be submitted to, and approved by, the LFP in Baton Rouge before it is posted on the agency website. It is important to note that the LFP does not often reject or edit material submitted for the website. However, a Baton-Rouge based webmaster is problematic because there is considerable lag time between when things are submitted, and when things are actually posted to the site. There are three reasons that the time lag happens: The LRFP/5 Regional Folklorist is too busy to check in on the webmaster's progress, the LFP webmaster is also the assistant to the LFP director and is generally very busy, and the LFP webmaster's location in Baton Rouge creates an "out of sight, out of mind" effect that diminishes the prioritization of the LRFP/5's website needs. On the other hand, the situation has an important advantage in that the LFP has the proper training, technology, and support staff to maintain the agency website, all of which are lacking at the LRFP/5. The main issue with which the LRFP/5

must cope is the lag time between submission of new material and the subsequent posting thereof.

I recommend that the LRFP/5 taking the following steps to cope with the situation:

1. The LRFP/5 will formulate very clear ideas about what the site should look like, what purpose it serves, what level of user-friendliness is appropriate, and what content will be featured.
2. The Regional Folklorist must then effectively communicate these ideas to the LFP webmaster, and be prepared to collaborate on realizing the site as envisioned by the LRFP/5. This collaboration will involve proper preparation and transmission of content, along with frequent email and phone contact. Maintain the contact as frequently as necessary until the site has been updated.
3. The Regional Folklorist will schedule regular meetings with the LFP webmaster to check on progress, answer questions, and troubleshoot any content issues.

Cutting down on lag time, and keeping the LFP "in the loop" regarding the agency's web needs/preferences, enables the LRFP/5 to have a higher degree of control over its web presence and operations. In turn, this will ensure that the LRFP/5 presents the best possible face to the public.

4. Annual Plan activities exceed LRFP/5's staffing sufficiency.

This issue involves the following Best Practices:

1. Strategic plan is guided by agency mission.
2. Agency activities are tied to strategic plan, with a minimum of distractions by crises.
3. The agency makes the most effective, efficient and productive use of human sources through appropriate job assignments.
4. Employees receive the information, training and feedback they need for optimal job performance.
5. The agency's most important outcomes and related activities are defined.
6. The agency maintains effective relationships across agencies/organizations.
7. Plan makes the best use of human, financial, and material resources.

Sufficient staffing and HR management are key to an organization's ability to fulfill its mission, because all organizations- public, private, and nonprofit- are comprised of people. (GAO Human Capital, 5) This is a key issue for the LRFP/5, because it cuts to the heart of the agency's ability to fulfill its mission. The LRFP/5 draws up an annual plan each year that lists the ongoing and new projects that the agency will be working on. The plan is not arranged in order of priority, size, or projected length, and does not include set deadlines. The stability and resource wherewithal (finances, manpower, organization, etc.) of partner community groups is not taken into account when formulating the plan, nor is the resource wherewithal (finances, manpower, organization, etc.) of the LRFP/5. Though the need for PR/Publicity outreach is understood, the LRFP/NO has not yet planned specific activities that would increase the visibility of the agency's work. However, the current Regional Folklorist manages to accomplish most of the annual plan tasks for each year, and has built good relationships with the groups the agency serves. (Appendix D.) The overtaxed LRFP/5 needs to develop a strategy to better fulfill the unwieldy Annual Plan, so that more energy can be invested in fulfilling mission activities. I recommend that the LRFP/5 taking the following steps to cope with the situation:

1. The LRFP/5 needs to adopt a more strategic approach to the planning process. There should be a Multi-Year Plan that encompasses several Annual Plans. The Plans need to clearly differentiate between short-term projects that may be completed in one year, and longer-term projects that may take several years to complete, and the plan should include the implementation stages that will be completed each year. Projections of budgetary expenditures should accompany each of the Plans so that the agency can determine which projects are consuming what percentage of the agency's total financial resources.
2. The LRFP/5 needs to make sure that all projects included on the Annual Plan have a clear and demonstrable link to fulfilling the LRFP mission. Any activities that have nonexistent or tenuous links need to be taken out of the plan. Holes will be built into the plan to accommodate the unexpected turns that many projects, particularly the longer-term ones, often take. The LRFP's Annual and Multi-Year Plans need to include specific PR/Publicity/Outreach project activities in addition to the mission-based project activities.
3. Within a week of any new personnel being hired, the Regional Folklorist needs to schedule training in agency & mission familiarization, office clerical and technical support, and documentary photography and fieldwork techniques, so that the student workers can be ready to

undertake the smaller projects in the Annual and Multi-Year Plans with minimized need for overt supervision. This increases the effective staffing of the agency, freeing up the Regional Folklorist's time to tackle the more complex projects.

4. When meeting with a new community group, the LRFP/5 needs to assess the group's capacity for undertaking, managing, and completing a folklife project, in addition to assessing and planning the project itself. A good understanding of each group's capacity to undertake and complete a project will help the Regional Folklorist determine the proper order of prioritization for the project, as well as determine if the project is a short-term Annual or long-term Multi-Year project. Identifying the proper prioritization and time frame for the projects will help the agency strategize resource allocation to complete the long-term projects without compromising resource availability of the short-term projects.

The overtaxed LRFP/5 needs to develop a strategy to better fulfill the unwieldy Annual Plan, so that more energy can be invested in fulfilling mission activities. When the LRFP/5 develops and implements streamlined and strategic Multi-Year and Annual Plans, the agency will be better able to complete the projects in an efficient manner, thus more efficiently fulfilling the mission.

5. Limited university-wide interest in the activities of the LRFP/5.

This issue involves the following Best Practices:

1. Communicate all partnership goals and activities to professionals and the community.
2. Share resources across agencies/departments.
3. Maintain effective relationships across agencies/departments.

Universities across America are increasingly developing interdisciplinary collaborations to engender innovative research relevant to today's world. (Rhoten, 4) It is therefore no surprise that the LRFP/5 has already met with the Anthropology, History, and Sociology department chairs to engender interest in the agency's activities. Though the overtures have been well-received, thus far response has been minimal. It is vitally important to sustain a campus-wide public relations campaign in order to demonstrate the vitality of the agency, and its contribution to UNO's academic environment, to the faculty and the administrative officials. (Rudman, 167) The LRFP/5 cannot force other departments to collaborate. However, just because the

departments haven't demonstrated over willingness to collaborate, does not mean the eventually individuals within the departments won't eventually wish to collaborate. The strategy is to develop a low-key, but consistent, campus information campaign that will invite participation without seeming too pushy. However, the agency should not over-invest time, staff, and budget resources in the campus information campaign, given the likely low rate of response. I recommend that the LRFP/5 taking the following steps to cope with the situation:

1. Make use of the University communications network. Once each semester, send press releases about interesting current projects to the NOW Notes newsletter. Each semester, use the University public information email system to announce the LRFP/5's interest in student submissions for web-publication, and the addition of new material to the LRFP/5 site.
2. Collaborate with the Student Activities Council to set up and publicize simple afternoon seminars in folklore fieldwork, documentary photography, etc.
3. Keep tabs on what the other departments are doing, and see if there are projects that could benefit from the involvement of a professional folklorist, or that align with work the LRFP/5 is currently doing. Pitch agency involvement in the projects, making sure to offer possible web-publication of the end materials.

Developing a low-key, consistent, campus information campaign will not only invite others to participate in agency activities, but will also remind the departments and administrative officials that the agency is a vital addition to the University of New Orleans.

6. Limited capacity of community groups to efficiently take advantage of the LRFP/5's offerings.

This issue involves the following Best Practices:

1. Develop and manage joint projects effectively.
2. Maintain effective relationships across agencies/organizations.
3. Strategic plan is guided by organization mission.
4. Organization activities are tied to strategic plan, with a minimum of distractions by crises.
5. The organization's most important outcomes and related activities are defined.

Small community groups often suffer from underdeveloped organizational infrastructure. (Allison, 2) Because the LRFP/5 is essentially a cultural service providing agency, it is difficult at times to draw the line between helping a group organize a project, and helping a group organize itself in order to initiate the project. There is a real potential for Regional Folklorist burnout if they must too often divert their energies to helping groups organize themselves rather than helping groups organize projects. Moreover, technical assistance with group organization is outside the purview of the LFP & LRFP/5 mission. The LRFP/5 needs to develop a strategy that will minimize resource drain by disorganized groups without alienating them altogether. I recommend that the LRFP/5 taking the following steps to cope with the situation:

1. The LRFP/5 needs to define the most important, most mission-appropriate activities and goals for each project.
2. The LRFP/5 needs to adopt clear, mission-based guidelines and policies regarding what the agency can, and cannot, do to assist community groups. These guidelines should then be explained to each community group at the initial project planning meeting in order to avoid confusion later on.
3. Because issues of disorganization tend to appear fairly often, and dealing with them in the most expedient manner possible will help the agency focus its efforts on actual projects, it is within the LRFP/5's purview to initiate collaborative relationships with resource providers. Then, the LRFP/5 will compile a list of those technical assistance and organizational assistance resource providers available to assist community groups, that can be given to any group that needs to better organize in order to initiate a folklife project.
4. If, after the planning process has already been initiated, any aspect of a project lacks a clear, demonstrable link to the mission, then the LRFP/5 needs to use the aforementioned guidelines to reconsider its level of involvement with that aspect of the project, formulate a mission-appropriate approach to the group's project planning needs.

Minimizing resource drain from disorganized community groups will enable the LRFP/5 to more effectively manage the collaboration, and better invest its energies into projects that fulfill the mission.

NEGOTIATION ISSUES & RECOMMENDED STRATEGIES:

The negotiations are issues over which the LRFP/5 has a high degree of influence/control. The agency can determine how much these issues impact their ability to fulfill the mission. The impact of these issues is determined by how the agency decides to deal with them, and for that reason, the agency can develop strategies to resolve the issues. Therefore, the strategy recommendations in this section will involve developing strategies that in some way resolve the issues so that the LRFP/5 can more effectively fulfill its mission.

1. Maintaining community goodwill by promoting its mission in the community without becoming overtaxed and therefore unable to deliver the mission mandated services.

This issue involves the following Best Practices:

1. Communicate the organization's goals and activities to professionals and the community.
2. Share resources across agencies/organizations/departments.
3. Maintain effective relationships across agencies/organizations.
4. Plan takes into account organization strengths, weaknesses, opportunities and challenges.
5. Develop and manage joint projects effectively.

The LRFP/5 simply cannot fulfill its mission-driven activities without participation from community groups, as these groups are the agency's reason for being, as good relationships and a good reputation are essential to the LRFP/5's ability to function. This key issue is closely related to the planning and public relations issues affecting the agency, because it is only through carefully executed planning that the LRFP/5 can maintain a balance that fulfills the need for outreach without generating a demand the agency can't meet. (Silverman, 34) The LRFP/5 must strike a balance if it is to maintain community goodwill. My recommendations are taken in part from strategies discussed in the previous section.

1. Rethink the traditional approach to community outreach. Rather than relying on the typical familiarization seminars about what the agency does, the LRFP/5 should develop educational events to teach groups the fieldwork basics of taking oral histories and decent photographs, and the basics of fieldwork project planning. This way, the LRFP/5 is not only providing educational

services, but also promoting folklife documentation and community participation. This kind of event also enables the community members to become more self-reliant in their folklife documentation projects, so that the LRFP/5 may assist with, rather than fully manage, the projects.

2. Rethink the traditional approach to project support. The Regional Folklorist needs to compile a list of folklife resources that can be emailed to organizations. Information should include: guidelines for conducting successful interviews, guidelines for project planning, budget guidelines, generic project materials lists, contact information for independent folklorists working in the region, arts and culture organizations involved in community culture projects, funding sources, nonprofit resource centers, et al.

3. If the group in question is interested in conducting a project similar to another project being done in the community, or that falls within the interest area of an independent folklorist, the LRFP/5 should consider combining projects or outsourcing them out, with appropriate follow-ups every month to check that the projects are proceeding without trouble.

4. Creating educational outreach seminars and resource lists also creates "products" which the LRFP/5 has to offer, for free, to the general public. PSA's, press releases, and email campaigns can be implemented to inform the general public about these two "product" offerings. Not only will the LRFP/5 be generating interest in these two "products," it will also be exposing the general public to the existence, services, and works of the LRFP/5- killing two birds with one stone, so to speak.

5. Rethink the approach to collaboration with community groups. Because it is a state agency, the LRFP/5 is beholden to respond to all community groups that inquire. If after the initial meeting the LRFP/5 determines that the community group is not prepared to plan, implement, and complete a folklife project within the next year, then the LRFP/5 can make professional suggestions about what the group must do in order to be ready to initiate the project, and provide the group with a resource guide to help them plan how to get organized enough to actually plan a project.

Essentially, the key to balancing the outreach demands of the agency while maintaining community goodwill lies in providing the community with folklife resources that enable the

groups to be more self-reliant and self-sufficient in taking on folklife projects, combined with an active system of follow-up to ensure the success of the projects in question.

2. Increasing public awareness of the agency to the general public comprising the region it serves.

This issue involves the following Best Practices:

1. There is a clear understanding of the purpose of marketing and marketing plans are developed in appropriate proportion to the overall organization budget.
2. Marketing plan matches the organization's need to communicate program information to the public.
3. The organization makes the most effective, efficient and productive use of human sources through appropriate job assignments.
4. Communicate all partnership goals and activities to professionals and the community.
5. Organization's collateral materials show consistency and accuracy in portraying organization's mission, activities and public information.

An appropriate, active public relations plan will integrate well with the Annual Plan & mission, assure that the agency has control over its public image, and retain an appropriate degree of visibility throughout the year. (Pratte ,1)This issue is related to the issue immediately previous, in that both are concerned with exposing communities to the work of the LRFP/5. Again, the agency must maintain a balance that fulfills the need for increasing public awareness without generating excess service demands. The difference is that the previous issue is concerned with the sections of the community already served by the LRFP/5, and this issue deals with everyone else- the community at large that is unaware of the LRFP/5's work. Again, the agency must maintain a balance that fulfills the need for increasing public awareness without generating excess service demands. My recommendations for increasing agency exposure are taken in part from strategies discussed in the previous section.

1. Make room in the Annual Plan to develop and implement PR/Publicity projects, so that time is not stolen from existing projects to generate publicity for the agency.
2. Rather than focusing on the folklore services the LRFP/5 provides, the agency needs to focus on developing "products" for public consumption. In addition to the previously proposed resource

guide and the "how-to" seminars, the LRFP/5 has six years' worth of documentary fieldwork. The LRFP/5 needs to process these fieldwork projects into web publications that will be posted to the website, thus creating more "products." Work is currently being done to add more photography to the Building Arts fieldwork project web book that has already been posted on the site.

3. Each volume of fieldwork will need its own publicity launch to make the public aware of the new free offering. By advertising these products, the LRFP/5 is exposing the public to the work it does in the community, which coincidentally exposes the general public to the existence of the agency.

4. Analyze the fieldwork conducted over the last six years, to build a list of subjects covered. Then, research publications, organizations, schools, centers, and groups that are involved with, or have interest in, the subjects. Acquire and compile the e-contact information for these groups, in order to create an e-database of hot prospects. As each project becomes web-published, send press releases and announcements to the contact list for that project.

5. Develop templates for LRFP/5 collateral materials such as brochures, postcards, form letters, public service announcements, and press releases that have a consistent look and can be modified as necessary to suit the project being publicized.

Here, the point of publicity is to generate public awareness of the LRFP/5 without increasing the agency's workload. Developing information products for public consumption gives the agency's public information campaign a focus, and demonstrates the agency's commitment to fulfilling the mission of collecting and disseminating fieldwork to the public, all without engendering an obligation to provide more folklorist services to the general public. The presentation of these free products is service enough.

3. Developing greater institutional memory and organizational reputation in order to maintain good community relationships for future Regional Folklorists.

This issue involves the following Best Practices.

1. The recruitment and hiring process brings to the organization people who have the skills needed to do the job and who will be compatible with the organization work environment.

2. Employees understand and promote the organization's mission and strive to contribute to its outcomes.
3. Communicate all partnership goals and activities to professionals and the community.
4. The plan includes expected shorter-term and longer-term outcomes.
5. Maintaining effective relationships across agencies/organizations.

Failure to research successful, or unsuccessful, project development methods from the past can be very frustrating for a small agency, particularly in instances where the full-time staff of one leaves and is replaced with a new person completely unaware of the agency's project execution history. (Ellis, 1) This is a key issue for the LRFP/5. The LFP allows the Regional Folklorist a lot of latitude in interpreting the agency's mission. The current Regional Folklorist, Laura Westbrook, has interpreted the position as being rooted in community-building. For this reason, the Annual Plan involves many small-scale short-term projects rather than one large, in-depth, fieldwork project. As a result, of this, the agency has managed to build good relationships and a good reputation with many community groups in the region. Should Dr. Westbrook resign the position, another folklorist would take her place. However, if the new Regional Folklorist interpreted the agency's mission as involving a handful of in-depth scholarly fieldwork and research projects, the agency's previous relationships with the community groups would be impacted because the LRFP/5's focus would have shifted away from community-building. This situation would impact the agency's reputation within the community as a whole and possibly make the new Regional Folklorist's job more difficult. Essentially, the program, projects, and activities of the LRFP/5 are very much dictated and driven by the personality and interests of the Regional Folklorist. In order to minimize the potential damage to community relationships and concomitant community goodwill when a folklorist changeover occurs, the LRFP/5 needs to develop policies that will help facilitate future changeovers, by improving institutional memory and community outreach. I recommend the following strategy:

1. The LRFP/5 needs to adopt a policy of compiling reports, budgets, news articles, presentation scripts, and fieldwork summaries into a "ready reference" format, placing a hard copy on file in the LFRP/5 office, with digital copies on file in the History Department, and the LFP in Baton Rouge. In combined form, this information provides a portrait of the agency's direction, activities, projects, and priorities for a new Regional Folklorist, in addition to keeping the LFP and the History Department aware of what the agency has been doing.

2. Before hiring a new Regional Folklorist, the LFP in Baton Rouge needs to adopt a policy of reviewing the LRFP/5's Annual and Multi-Year Plans for the previous three years to identify the agency's direction and priorities. When the LFP is ready to solicit applicants for the position, they can use the information about the agency's activities to define position criteria, thereby ensuring that the desired applicants' scholarship, specialty areas, and previous field experiences are a good match for the LRFP/5. Hiring a folklorist whose experiences and research interests match existing agency priorities will facilitate a smoother transition between the retiring and entering Regional Folklorists.

3. The LRFP/5 relies on 2 student workers to staff the office. Rather than hiring two MA candidates, the LRFP/5 should develop a policy of hiring at least one PhD candidate. PhD candidates are typically bound to campus for at least 4 years, so hiring a PhD candidate will help ensure a degree of medium-term institutional memory for the agency.

4. The LRFP/5 should develop a policy of hosting an "open house" reception with the new Regional Folklorist, to commence at least two weeks before the new one takes over. Send email invitations to all the groups who've worked with the LRFP/5 over the last four years, explaining the changeover and briefly introducing the new Regional Folklorist. A side benefit to this policy is that this sort of event is worthy of press releases and e-alerts, which would draw further publicity to the existence and mission of the agency without directly advertising its services.

Institutional memory and community outreach are key to maintaining the community goodwill necessary for the LRFP/5 to function. Developing the aforementioned information, HR, and public outreach policies that are specifically tailored to minimize the jolt of a Regional Folklorist changeover will help strengthen institutional memory and community goodwill towards the organization.

4. Allocate proportionately appropriate time and human resources to the region's cultural tourism initiatives.

This issue involves the following Best Practices:

1. The organization makes the most effective, efficient and productive use of human sources through appropriate job assignments.

2. Employees understand and promote the organization's mission and strive to contribute to its outcomes.
3. Develop and manage joint projects effectively.
4. Communicate all partnership goals and activities to professionals and the community.
5. Plan is guided by organization mission.
6. Plan takes into account organization strengths, weaknesses, opportunities and challenges.
7. Organization activities are tied to strategic plan, with a minimum of distractions by crises.
8. The plan includes expected shorter-term and longer-term outcomes.

This issue is increasingly important to folklorists in Louisiana because of the oft-touted "Cultural Economy" initiatives being considered and implemented. A primary issue of interest to the LRFP/5 is how Louisiana communities both large and small will be impacted by increased tourism. (Jones, 11) In the New Orleans region, the LRFP/5 has been involved with tourism planning/consultation with the Backstreet Cultural Museum, The Ogden Museum of Southern Art, The Ponderosa Stomp Music Festival, The City of Gretna, The Fairview Riverside State Park, Jazzfest, the Lake Pontchartrain Basin Maritime Museum, and many other groups. Though the expertise and experiences of the LRFP/5 are in demand, it is important to retain a sense of balance in order to fully meet the obligations to groups not involved with cultural tourism efforts. In addition to the previously outlined planning, human resources, and collaboratives/partnerships recommendations, the LRFP/5 needs to develop a policy regarding its approach to tourism initiatives.

1. The LRFP/5 needs to make sure that all tourism initiative projects have a clear and demonstrable link to fulfilling the LRFP mission. Any activities that have nonexistent or tenuous links need to be taken out of the plan.
2. Keeping in mind the agency's mission and current projects, the LRFP/5 needs to strike a balance between its community-based projects and tourism initiatives. The best way to do this is to decide what percentage of the agency's human/material/financial resources can appropriately be spent on tourism initiatives, and compose the Annual Plan along this guideline, leaving a margin of free space to take on pertinent tourism initiatives that spring up during the year.
3. The LRFP/5 needs to decide what the appropriate level of involvement with the tourism initiatives will be. Whether or not the agency serves in an advisory-only capacity, or takes a

hands-on approach to programming, grant reviewing, and project planning will determine how many tourism initiatives can be taken on during the year. The agency further must endeavor to fully disclose the determined policy guidelines to the participating tourism entrepreneur group in order to avoid confusion.

4. The LRFP/5 needs to assess each tourism entrepreneur group's capacity for undertaking, managing, and completing a tourism initiative, which then enables the agency to determine the proper order of prioritization and amount of resource allocation for the project.

The aforementioned policy recommendations listed will help the LRFP/5 determine the appropriate level of involvement with tourism entrepreneur groups. Using these policies to maintain a proper relationship to the tourism initiatives in the New Orleans region will help the LRFP/5 retain the balance necessary to fully meet the agency's mission-driven obligations to non-tourism community groups.

NOTES ON RECOMMENDATIONS:

Analysis of the issues and recommended strategies for handling them reveals that the Management themes -Planning, IT, and Human Resources- keep recurring. Truly, the major arts administration aspect troubling the LRFP/5 is management. (Hoffman, 8-9) The fully qualified staff of one, laboring with under-established policy and procedure guidelines, has taken on far too many projects to reasonably and effectively handle them all. Therefore, the main goal of identifying agency issues and developing recommendations to handle them is to free up the LRFP/5 to systematically focus its resources on mission-fulfilling projects with minimal distraction from crises arising from IT, bureaucracy, disorganized community group, state tourism initiative, and public relations problems. It is my hope that the aforementioned recommendations will help ameliorate the management issues and allow the LRFP/5 to more effectively fulfill its mission.

EPILOGUE: INTERN CONTRIBUTIONS TO THE LRFP/5

My internship services with the LRFP/5 were varied and multilevel. In the most mundane sense, I am by far the most efficient paper-pusher that the agency has ever seen. My no-nonsense manner in handling the office manager/tech support issues of the LRFP/5 resulted in the student workers christening me "Iron Fist," and I certainly lived up to the name. When the Graduate School and University Payroll conspired to deprive the student workers of their rightful salaries, I used my past experience as an arts administration GA, plus work experiences with Counseling Services, to guide the application process, which resulted in employment verification and subsequent retroactive paychecks for the student workers. When Dr. Westbrook determined that the lower than minimum wage pay rate was not acceptable, I drafted and submitted the salary justification letters that resulted in a 100% increase in salary for the student workers. When Dr. Westbrook determined that the office was in need of a new printer, fax, and copier, I used my technology experiences to help determine the appropriate equipment, and locate the model at prices substantially lower than those listed in the University Office Supplies catalogue. When the computers broke down each day due to rampant viruses, obsolete software, and insufficient RAM, I often fixed the problems myself. In the event that the technical issue was beyond my abilities, I was able to wrangle assistance from either the official University Computing staff, or the Networking staff located across the hall from our offices, to fix the problem no more than 48 hours after the initial service call. My office management and IT capabilities helped the LRFP/5 to run much more smoothly mainly because I was able to handle the various crises that cropped up during my tenure, freeing up the agency staff to pursue mission-driven research and fieldwork activities.

My professional training and experience with Arts Administration enabled me to help enhance Dr. Westbrook's understanding of different issues affecting agency relationships with certain community groups. The most notable instance involves the Mystic Knights of the Mau-Mau, the nonprofit organization that produces the Ponderosa Stomp Music festival each year at the Rock and Bowl. Various attempts to secure grant funding and corporate contributions remained inexplicably unsuccessful until, after an initial analysis of the organization, I was able to point out that the group's 501c7 status needed to be re-designated 501c3 in order to successfully solicit grants and contributions. I was then able to help advise the organization on how to proceed with the status changeover, how to construct bylaws, how to jumpstart the lagging "Knights of the Mau Table" membership program, how to choose a small, diverse, mission-centered board that the IRS would approve, how to construct a business plan outline, and

how to identify and construct successful editorial pitches to engender free publicity from the *Gambit* and the *Times Picayune*. These activities are normally outside the purview of the LRFP/5. However, as I have a wealth of experience in exactly this field, and Dr. Westbrook wanted to better understand the organizational dynamics of the community groups she works with, we decided to extend my internship duties to include in-depth consultation with the MKMM. As a result of the MKMM experience, I feel that both Dr. Westbrook and myself have a more useful understanding of how organizational competence impacts her ability to work with community groups, and how she can mitigate the effects of these situations on the LRFP/5's annual plan.

My photography experience, my programmatic studies of community economic impact, cultural tourism, preservation efforts, and my well-honed troubleshooting and issue-identifying skills, helped tremendously with my folklore fieldwork in Plaquemines Parish. I was able to acquire important folklore information about the coastal erosion damage, coastal restoration efforts, economic depression, and ethno-cultural interactions, and weave them together into a composite portrait of the ecological peril facing the Parish. It was the first such effort conducted in Plaquemines Parish, and the report, plus photographic documentation, are due for web-publication on the LRFP/5 website this summer. A section of the work concerning the endangered village of Grand Bayou, was accepted for presentation at the annual Louisiana Folklore Society conference in Lake Charles this past spring. This presentation sparked considerable interest in Grand Bayou, and Plaquemines Parish, among the other Louisiana folklorists, who can help produce large-scale documentation projects that will bring attention to the plight of Grand Bayou, and Plaquemines Parish.

Overall, I feel that I was able to contribute three important things to the LRFP/5: office administration, professional consultation, and folklore research. The impact of my presence at the LRFP/5 is evident in the pay stubs, computer equipment, fieldwork report, and improved relations with community groups that would not exist had I not served as an intern with the organization. I can honestly say that I received as much from this internship as I put into it, and that I made lasting contributions to the agency's welfare.

APPENDIX A:**LOUISIANA FOLKLIFE PROGRAM ENABLING LEGISLATION**

RS 25:821

CHAPTER 17-A. LOUISIANA FOLKLIFE COMMISSION

§821. Louisiana Folklife Commission; purpose and functions

A. The purpose and function of the commission is to advise the office of cultural development on the formulation of an annual state plan to be prepared by the office of cultural development. The plan shall outline policy, objectives, and budgeting needs in the identification, preservation, and presentation of Louisiana folk cultural resources for each fiscal year. The commission shall act in an advisory capacity to the Division of the Arts and to the Louisiana State Arts Council with respect to the allocation of grant funds for arts projects and activities consistent with established review and allocation procedures established by the Division of the Arts and the Louisiana State Arts Council. The commission shall also advise the Division of the Arts and the Louisiana State Arts Council on policy or guidelines as they relate to or affect the folk arts and artists in the state.

B. The commission shall formulate long-range goals for folklife activity in the office of cultural development. In addition, it shall advise the Department of Culture, Recreation and Tourism, other relevant state agencies, and the governor on public policies that will aid in the identification, preservation, and presentation of the folklife of ethnic, regional, occupational, and family groups in the state.

C. The commission is authorized to advise the assistant secretary of the office of cultural development as to the creation of a Division of Folklife, the establishment of a program, and the hiring of a professional staff and director for the division if funds become available.

Acts 1983, No. 687, §4.

<http://www.legis.state.la.us/lss/lss.asp?doc=815>

RS 25:822

§822. Louisiana Folklife Commission; creation; membership; confirmation and reconfirmation; terms; officers; vacancies; compensation; meetings; quorum; domicile

A. Creation; membership. The Louisiana Folklife Commission is hereby created within the office of cultural development of the Department of Culture, Recreation and Tourism. The commission shall be composed of twenty-one voting members, eighteen of whom shall be appointed by the governor and three of whom shall be ex officio members. Each appointment by the governor shall be submitted to the Senate for confirmation. The commission shall be composed as follows:

- (1) One member shall be appointed from the office of the state museum.

D. Officers. The members shall elect a chairman and may elect other officers as they deem necessary for the efficient operation of the business of the commission.

E. Vacancies. A vacancy in the membership of the commission shall be filled in the same manner as the original appointment for the remainder of the unexpired term.

F. Compensation. The members of the commission shall serve without compensation, but they shall be reimbursed on a vouchered basis for actual expenses, including travel expenses, to the extent that funds are made available for such purpose.

G. Meetings. The commission shall meet at least twice each calendar year on the call of the chairman. Meetings shall also be held on the request of at least three members of the commission. The chairman shall give seven days notice to the members of the commission of the time and place within the state of Louisiana where such meetings will be held. A majority of the members of the commission shall constitute a quorum for the transaction of any and all business at any regular or special meeting.

H. Domicile. The commission shall be domiciled in Baton Rouge, but may hold public meetings elsewhere in the state.

Added by Acts 1981, No. 893, §1. Amended by Acts 1982, No. 850, §1; Acts 1983, No. 687, §4; Acts 1991, No. 127, §1.

<http://www.legis.state.la.us/lss/lss.asp?doc=84596>

RS 25:823

§823. Folklife; definition

"Folklife" for purposes of this Chapter means the sum total of traditional cultural materials of a community learned outside formal institutions and handed down over time. The cultural materials include language, traditional styles of architecture and land use, folk music and dance, folk medicine and beliefs, rituals, festivals, foodways, arts and crafts, oral history, tales, and myths.

Added by Acts 1981, No. 893, §1.

<http://www.legis.state.la.us/lss/lss.asp?doc=84597>

RS 25:824

§824. Funds; department to administer

The Department of Culture, Recreation and Tourism is hereby designated as the sole applicant, administrative body, and recipient for accepting and administering any and all state, federal, and private funds awarded to and allocated by the state of Louisiana for any purpose covered by any provision of this Chapter

and for carrying out the purposes of any state and federal laws concerning folklife.

Added by Acts 1981, No. 893, §1.

<http://www.legis.state.la.us/lss/lss.asp?doc=84598>

RS 25:825

§825. Department to establish fair and equitable procedures for support and assistance
The Department of Culture, Recreation and Tourism, through the division, shall establish procedures for providing fair and equitable support and assistance to all areas of folk culture having substantive cultural relevance to Louisiana or the United States, pursuant to Chapter 13 of Title 49 of the Louisiana Revised Statutes of 1950 and Section 502 of Amendment 5496 of the National Historic Preservation Act of 1966.

Added by Acts 1981, No. 893, §1.

APPENDIX B:

AMERICAN FOLKLIFE PRESERVATION ACT LEGISLATION

The Creation of the American Folklife Center

Public Law 94-201
94th Congress, H. R. 6673
January 2, 1976

An Act

To provide for the establishment of an American Folklife Center in the Library of Congress, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act may be cited as the "American Folklife Preservation Act".

DECLARATION OF FINDINGS AND PURPOSE

SEC. 2. (a) The Congress hereby finds and declares –

(1) that the diversity inherent in American folklife has contributed greatly to the cultural richness of the Nation and has fostered a sense of individuality and identity among the American people;

(2) that the history of the United States effectively demonstrates that building a strong nation does not require the sacrifice of cultural differences;

(3) that American folklife has a fundamental influence on the desires, beliefs, values, and character of the American people;

(4) that it is appropriate and necessary for the Federal Government to support research and scholarship in American folklife in order to contribute to an understanding of the complex problems of the basic desires, beliefs, and values of the American people in both rural and urban areas;

(5) that the encouragement and support of American folklife, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government; and

(6) that it is in the interest of the general welfare of the Nation to preserve, support, revitalize, and disseminate American folklife traditions and arts.

(b) It is therefore the purpose of this Act to establish in the Library of Congress an American Folklife Center to preserve and present American folklife.

DEFINITIONS

SEC. 3. As used in this Act --

- (1) the term "American folklife" means the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional; expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, handicraft; these expressions are mainly learned orally, by imitation, or in performance, and are generally maintained without benefit of formal instruction or institutional direction;
- (2) the term "Board" means the Board of Trustees of the Center;
- (3) the term "Center" means the American Folklife Center established under this Act;
- (4) the term "group" includes any State or public agency or institution and any nonprofit society, institution, organization, association, or establishment in the United States;
- (5) the term "Librarian" means the Librarian of Congress;
- (6) the term "State" includes, in addition to the several States of the Union, the Commonwealth of Puerto Rico, the District of Columbia, Guam, American Samoa, and the Virgin Islands; and
- (7) the term "workshop" means an activity the primary purpose of which is to encourage the development of skills, appreciation, or enjoyment of American folklife among amateur, student, or nonprofessional participants, or to promote scholarship or teaching among the participants.

ESTABLISHMENT OF CENTER

SEC. 4. (a) There is hereby established in the Library of Congress an American Folklife Center.

(b) The Center shall be under the direction of a Board of Trustees. The Board shall be composed as follows-

- (1) four members appointed by the President from among individuals who are officials of Federal departments and agencies concerned with some aspect of American folklife traditions and arts;
- (2) four members appointed by the President pro tempore of the Senate from among individuals from private life who are widely recognized by virtue of their scholarship, experience, creativity, or interest in American folklife traditions and arts, and four members appointed by the Speaker of the House of Representatives from among such individuals;
- (3) the Librarian of Congress;
- (4) the Secretary of the Smithsonian Institution;
- (5) the Chairman of the National Endowment for the Arts;
- (6) the Chairman of the National Endowment for the Humanities; and

(7) the Director of the Center.

In making appointments from private life under clause 2, the President pro tempore of the Senate and the Speaker of the House of Representatives shall give due consideration to the appointment of individuals who collectively will provide appropriate regional balance on the Board. Not more than three of the members appointed by the President pro tempore of the Senate or by the Speaker of the House of Representatives may be affiliated with the same political party.

(c) The term of office of each appointed member of the Board shall be six years; except that (1) (A) the members first appointed under clause (1) of subsection (b) shall serve as designated by the President, one for a term of two years, two for a term of four years, and one for a term of six years, and (B) the members first appointed under clause (2) of subsection (b) shall serve as jointly designated by the President pro tempore of the Senate and the Speaker of the House of Representatives, two for terms of two years, four for terms of four years, and two for terms of six years; and (2) any member appointed to fill a vacancy occurring prior to the expiration of the term to which his predecessor was appointed shall be appointed for the remainder of such term.

(d) Members of the Board who are not regular full-time employees of the United States shall be entitled, while serving on business of the Center, to receive compensation at rates fixed by the Librarian, but not exceeding \$100 per diem, including traveltime; and while so serving away from their homes or regular places of business, they may be allowed travel expenses, including per diem in lieu of subsistence, as authorized by section 5703 of title 5, United States Code, for persons in Government service employed intermittently.

(e) (1) The Librarian shall call the first meeting of the Board, at which the first order of business shall be the election of a Chairman and a Vice Chairman, who shall serve for a term of one year. Thereafter each Chairman and Vice Chairman shall be elected for a term of two years. The Vice Chairman shall perform the duties of the Chairman in his absence. In case of a vacancy occurring in the chairmanship or vice-chairmanship, the Board shall elect a member to fill the vacancy for the remainder of the unexpired term.

(2) A majority of the members of the Board shall constitute a quorum.

(f) After consultation with the Board, the Librarian shall appoint the Director of the Center. The basic pay of the Director shall be at a per year rate not to exceed GS-18 of the General Schedule under section 5332 of title 5, United States Code. The Librarian upon the recommendation of the Director shall appoint a Deputy Director of the Center. The basic pay of the Deputy Director shall be fixed at a rate not exceed GS-16 of the General Schedule under section 5332 of such title.

(g) (1) The Director shall be the chief executive officer of the Center. Subject to the direction of the Board and the general supervision of the Librarian, the Director shall have responsibility for carrying out functions of the Center, and shall have the authority over all personnel and activities of the Center.

(2) The Deputy Director shall perform such functions as the Director, with the approval of the Librarian, may prescribe, and shall serve as Acting Director during the absence or disability of the Director or in the event of a vacancy in the office of the Director.

FUNCTIONS OF THE CENTER

SEC. 5. (a) The Librarian is authorized to –

(1) enter into, in conformity with Federal procurement statutes and regulations, contracts with individuals and groups for programs for the --

(A) initiation, encouragement, support, organization, and promotion of research, scholarship, and training in American folklife;

(B) initiation, promotion, support, organization, and production of live performances, festivals, exhibits, and workshops related to American folklife;

(C) purchase, receipt, production, arrangement for, and support of the production of exhibitions, displays, publications, and presentations (including presentations by still and motion picture films, and audio and visual magnetic tape recordings) which represent or illustrate some aspect of American folklife; and

(D) purchase, production, arrangement for, and support of the production of exhibitions, projects, presentations, and materials specially designed for classroom use representing or illustrating some aspect of American folklife;

(2) establish and maintain in conjunction with any Federal department, agency, or institution a national archive and center for American folklife;

(3) procure, receive, purchase, and collect for preservation or retention in an appropriate archive creative works, exhibitions, presentations, objects, materials, artifacts, manuscripts, publications, and audio and visual records (including still and motion picture film records, audio and visual magnetic tape recordings, written records, and manuscripts) which represent or illustrate some aspect of American folklife;

(4) loan, or otherwise make available, through Library of Congress procedures, any item in the archive established under this Act to any individual or group;

(5) present, display, exhibit, disseminate, communicate, and broadcast to local, regional, State, or National audiences any exhibition, display, or presentation referred to in clause (3) of this section or any item in the archive established pursuant to clause (2) of this section, by making appropriate arrangements, including contracts with public, nonprofit, and private radio and television broadcasters, museums, educational institutions, and such other individuals and organizations, including corporations, as the Board deems appropriate;

(6) loan, lease, or otherwise make available to public, private, and nonprofit educational institutions, and State arts councils established pursuant to the National Foundation of the Arts and Humanities Act of 1965, such exhibitions, programs, presentations, and material developed pursuant to clause (1) (D) of this subsection as the Board deems appropriate; and

(7) develop and implement other appropriate programs to preserve, support, revitalize, and disseminate American folklife.

(b) The Librarian shall carry out his functions under this Act through the Center.

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(3) that American folklife has a fundamental influence on the desires, beliefs, values, and character of the American people;

(4) that it is appropriate and necessary for the Federal Government to support research and scholarship in American folklife in order to contribute to an understanding of the complex problems of the basic desires, beliefs, and values of the American people in both rural and urban areas;

(5) that the encouragement and support of American folklife, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government; and

(6) that it is in the interest of the general welfare of the Nation to preserve, support, revitalize, and disseminate American folklife traditions and arts.

(b) It is therefore the purpose of this Act to establish in the Library of Congress an American Folklife Center to preserve and present American folklife.

DEFINITIONS

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- (2) the term "Board" means the Board of Trustees of the Center;
- (3) the term "Center" means the American Folklife Center established under this Act;
- (4) the term "group" includes any State or public agency or institution and any nonprofit society, institution, organization, association, or establishment in the United States;
- (5) the term "Librarian" means the Librarian of Congress;
- (6) the term "State" includes, in addition to the several States of the Union, the Commonwealth of Puerto Rico, the District of Columbia, Guam, American Samoa, and the Virgin Islands; and
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- (3) the Librarian of Congress;
- (4) the Secretary of the Smithsonian Institution;
- (5) the Chairman of the National Endowment for the Arts;
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(C) purchase, receipt, production, arrangement for, and support of the production of exhibitions, displays, publications, and presentations (including presentations by still and motion picture films, and audio and visual magnetic tape recordings) which represent or illustrate some aspect of American folklife; and

(D) purchase, production, arrangement for, and support of the production of exhibitions, projects, presentations, and materials specially designed for classroom use representing or illustrating some aspect of American folklife;

(2) establish and maintain in conjunction with any Federal department, agency, or institution a national archive and center for American folklife;

(3) procure, receive, purchase, and collect for preservation or retention in an appropriate archive creative works, exhibitions, presentations, objects, materials, artifacts, manuscripts, publications, and audio and visual records (including still and motion picture film records, audio and visual magnetic tape recordings, written records, and manuscripts) which represent or illustrate some aspect of American folklife;

(4) loan, or otherwise make available, through Library of Congress procedures, any item in the archive established under this Act to any individual or group;

(5) present, display, exhibit, disseminate, communicate, and broadcast to local, regional, State, or National audiences any exhibition, display, or presentation referred to in clause (3) of this section or any item in the archive established pursuant to clause (2) of this section, by making appropriate arrangements, including contracts with public, nonprofit, and private radio and television broadcasters, museums, educational institutions, and such other individuals and organizations, including corporations, as the Board deems appropriate;

(6) loan, lease, or otherwise make available to public, private, and nonprofit educational institutions, and State arts councils established pursuant to the National Foundation of the Arts and Humanities Act of 1965, such exhibitions, programs, presentations, and material developed pursuant to clause (1) (D) of this subsection as the Board deems appropriate; and

(7) develop and implement other appropriate programs to preserve, support, revitalize, and disseminate American folklife.

(b) The Librarian shall carry out his functions under this Act through the Center.

Louisiana Regional Folklife Program

Louisiana Division of the Arts at University of New Orleans
Laura Renée Westbrook, Ph.D., Director
Abridged Annual Plan, FY 2004-2005

A. Workshops and collaborations

1. Explore opportunities for future collaborations with departments within Liberal Arts, primarily Anthropology, Arts Administration, English, History, Sociology, possibly even Music. Outside Liberal Arts, there may be possibilities for collaborative activities with Education and Science.
2. I will assist the team of Alan Eskew and Kevin McCaffrey as they work toward implementation of the Interpretive Master Plan recently submitted to the Mississippi River Road Commission. Plans call for participation by local businesses and significant individuals who live and work along the corridor.
3. I will partner with Mr. McCaffrey and Dan Etheridge of the Center for Bioenvironmental Research to create a documentary film about the cultures that live along Louisiana's coastal region, and the ways in which they face challenges posed by the changing environment.
4. Over the next few years, I will research ways in which I can coordinate fieldwork (among environmentally-threatened coastal communities) that is already being done by individuals such as writer Barry Lemoines, environmental groups, scientific organizations, and professional researchers. I will seek out ways to publicize research through means as diverse as publicly-presented dramatic plays or the Region 5 website. Mr. Lemoines and I are working toward developing a virtual book, similar to the one I created for the Building Arts Survey, *More Than Just a Trade*, about hurricane experiences in Coastal Louisiana, tentatively titled *Voices from the Storm*.
5. I am assisting the "Ponderosa Stomp," a new festival that features musical artists who are from the New Orleans area or who have long had strong ties to the area. Many have fallen into near-obscurity, but have stories of important times or events. Some of them, for example, played on the early "Louisiana Hayride," can tell about the development of the "New Orleans Sound," or remember times when local music was quite different in various communities. Producers want to document the artists, develop interpretation at the event, secure outside funding, and overall improvement.
6. I have agreed to assist the City of Gretna with an "Our Town" Community History Grant proposal to the Louisiana Endowment for the Humanities. If the application is successful, I will assist with the project.
7. I will continue to publicize information gathered during, and inspired by, the New Orleans Building Arts Survey, such as through a virtual book on the Region Five Website which will be completed this summer. I will continue to consult with groups that have been identified, or have been formed, as a result of the Building

Arts Survey. I will be particularly working with a group that is composed of Felicity Street Redevelopment Project, the New Orleans Crafts Guild, the New Orleans Public School system, Delgado Community College, & others.

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8. I will co-author an article, with Dr. Susan Roach, about Louisiana material culture that will be published in the Louisiana Folklife Festival program book.
9. Advise the Fairview-Riverside State Park as it develops a fair celebrating and interpreting traditional Louisiana crafts.
10. I will work closely with Elsa Hahne as she develops her fieldwork-based book about culinary traditions of cultures who live in the New Orleans area, tentatively titled, "You Are Where You Eat," for which I have provided some fieldwork training, grant assistance, and project consultation, as well as interview contacts. Future plans call for my participation as she develops a traveling exhibit based on this research.
11. I have agreed to assist with the Smithsonian Institution's *Key Ingredients: American Food Traditions*, a "Museum on Main Street Exhibition" that will travel to small museums throughout the country. *Key Ingredients* aims to provide an "overview of our country's diverse regional cooking and eating traditions. It investigates how climate, ethnicity, landscape, and tradition influence the foods and flavors we enjoy across the nation. In addition, it underscores the contributions made by Native American cultures to our palate and eating habits." Partners in this project are the Newcomb College Center for Research on Women and the Deep South Regional Humanities Center at Tulane University.
12. Advise the Lake Pontchartrain Basin Maritime Museum as it develops a first-time educational festival celebrating Louisiana's maritime history and culture.
13. Offer at least two workshops on basic definition/identification of regional traditions for groups or areas that may not have been served.
14. Continue to provide programming and interpretation suggestions to the New Orleans Jazz & Heritage Festival.
15. Continue to advise the New Orleans Jazz and Heritage Foundation Board of Directors' Archive Committee, and Budget and Annual Work Plan subcommittees.
16. Consult with Café Reconcile as it assesses need and provides services in Central City.
17. Continue to consult with the Backstreet Cultural Museum (its exhibits focus on Mardi Gras Indian traditions, secondline traditions, and jazz funerals) in the development of "The Backstreet Annex," now in the planning stage, that aims to provide interactive programming designed to benefit the local community.

C. Fieldwork priorities

1. Coordinate, and help publicize, documentation of Louisiana coastal communities.
2. Assist with documentation of regional musical artists (Ponderosa Stomp).
3. Assist with documentation of weather stories through oral history collection.
4. Make available, through website, materials gathered through fieldwork conducted for the Building Arts Survey, new fieldwork relating culture and environment, and encourage new fieldwork that can be placed on the website.

D. Visits to apprenticeship sites

The Louisiana Division of the Arts requires that the Regional Folklorists oversee any funded apprenticeships in their respective regions. This year state apprenticeships have

been awarded to master traditional wooden boat builder Thomas A. Colvin and apprentice Curtis Hebert (Mandeville), and Mardi Gras Indian beading artist Michele J. Harrison and apprentice Arionne Sterling (New Orleans).

E. Statewide service

1. Develop technical assistance materials on cultural presentations/community planning

I hope that continued improvements to the website, especially the Building Arts section now in development, will contribute to awareness of regional culture.

2. Folklife resources for online publications

I will continue to develop the Region Five website to include new content-based information about traditions and groups in the region. I will solicit materials that have been collected by others (existing interviews, etc.) and assemble and edit them for inclusion on the website. I will make available, through the website, information that has been gathered through fieldwork on children's folklore in Orleans and St. Bernard Parishes, the building arts, and various cultural groups and traditions when materials become available.

3. Continue to review folklife biographies website and the database for regional artists

I will review existing biographies for accuracy, and submit data and short biographies of artists documented in Region 5.

F. Travel

1. Conferences

- a.) 2004 Cultural & Heritage Tourism Alliance Conference, Chicago, November 17-20
- b.) 2005 Louisiana Folklore Society Annual Meeting, Lake Charles, March 18-19
- c.) Alliance for National Heritage Areas Heritage Development Institute, Nashville, June 4-8

2. Professional development

I hope to participate in at least one professional development event focusing on interpretive and/or cultural planning. This is coming more and more into public discourse in our state and nation, and into the activities of the Regional Folklife Program in Region Five.

3. In-region travel

Each month, I will visit at least two of the parishes in Region 5. I will also have travel relating to documentation, to sites for consulting, and to folklife workshops.

Out-of-region travel

Some of the groups with which I work are concerned with parishes both within and outside Region 5, and meetings are frequently held in parishes outside Region 5. As in the past, I may travel to a few other parishes to conduct Quilt Documentation Training

Workshops, in order that parishes not currently served by the Louisiana Regional Folklife Program may learn to conduct their own documentation days. I am occasionally asked to speak to groups outside my region, and I do so when it does not conflict with my schedule.

5. Administration

A. **Continued introduction to region**

I will continue to identify organizations not previously contacted and send these organizations introductory letters and brochures about the Regional Folklife Program. I will work to locate other cultural specialists in the region who are researching current Louisiana folk traditions. Because the Folklife Program, Region Five, is getting well-known enough to remain pretty “scheduled up,” I am making an effort to learn more about the variety of other resources for groups that need technical assistance.

B. **Office support**

I will be hiring two new student assistants; I hope to find one who can assist with transcription and website work, and one who can assist with documentation. I may utilize out-of-office help with web page development, and with transcriptions and indexing, in the coming semesters.

C. **Hosting quarterly meeting of regional folklorists**

I will be happy to host any of the quarterly meetings, which can be held in one of the small meeting rooms on the UNO campus.

7. Timeline

Note: Activities such as database and website updating and proofing, tape duplicating, etc., are ongoing as time permits. Dates for workshops and trips are subject to change.

Quarterly calendar

July 1 – September 30, 2004

- Finalize materials for the Building Arts virtual book that will be part of the Region Five website.
- Work with Coalition to Restore Coastal Louisiana Executive Director Mark Davis on plan for integrating existing fieldwork conducted in Louisiana’s coastal communities.
- Supervise Directed Study with graduate student in fieldwork project.
- Complete Louisiana Folklife Festival article with Dr. Roach.
- Assist Lake Pontchartrain Basin Maritime Museum in Madisonville with new festival.
- Consult with UCM Museum in Abita Springs, St. Tammany Parish.
- Continue to assist Elsa Hahne with foodways documentation.
- Develop Smithsonian Institution’s *Key Ingredients: American Food Traditions*.
- Give “outreach” talk to one new group that can benefit from the RFP.
- Contact groups that might benefit from access to Building Arts materials, and let them know about the virtual book on the Region Five website.
- Digitize images from fieldwork for inclusion in publications and presentations.
- Make field trips to three parishes.
- Work on website.

October 1 – December 31, 2004

- Meet with professors in Anthropology, Biology, History, Sociology, and/or other interested faculty members who might be interested in having their students participate, as class projects, in fieldwork, cultural research, or community internships.
- Conduct any necessary oral history workshops for student workers.
- Conduct workshop about folklife and cultural presentation to committee working on Gretna's Our Town Community History project; this will also be an "outreach" talk for those who represent other groups that can benefit from the RFP.
- Assist Barry Lemoines with weather- and environment-related oral history collection.
- Schedule meeting to familiarize myself with Interpretive Master Plan for the Mississippi River Road Commission, and begin project development.
- Consult/assist with Ponderosa Stomp festival programming.
- Begin planning for coastal communities documentary.
- Conduct workshop at Café Reconcile about folklife and economic development.
- Continue to consult with the New Orleans Food Consortium when requested.
- Continue to advise the New Orleans Jazz and Heritage Foundation Board of Directors' Archive Committee, and Budget and Annual Work Plan subcommittees
- Make field trips to three parishes.
- Work on website.

January 1 – March 31, 2005

- Supervise UNO students conducting cultural research and participating in internships.
- Attend 2005 Louisiana Folklore Society Annual Meeting in Lake Charles.
- Continue programming suggestions to New Orleans Jazz & Heritage Festival.
- Assist with final programming, volunteer arrangements for Ponderosa Stomp.
- Continue with previously-mentioned projects.
- Work on website.
- Field trips to three parishes.
- Submit mid-year budget accounting.
- Develop Annual Plan.

April 1 – June 30, 2005

- Attend Alliance for National Heritage Areas Development Institute in Nashville.
- Assist with final plans for New Orleans Jazz & Heritage Festival.
- Assist with final plans for Ponderosa Stomp.
- Process documentation materials from current fieldwork.
- Conduct workshop for one new group.
- Continue with previously-mentioned projects.
- Work on website.
- Make field trips to three parishes.
- Submit Annual Plan.

Performance Indicators

1. Technical Assistance to Organizations (others to be added as opportunities arise):

Backstreet Cultural Museum
Café Reconcile
Center for Bioenvironmental Research
City of Gretna
Deep South Regional Humanities Center at Tulane University
Delgado Community College
Fairview-Riverside State Park
Felicity Street Redevelopment Project
Lake Pontchartrain Basin Maritime Museum
Louisiana Folklife Festival
Mississippi River Road Commission
Newcomb Center for Research on Women
New Orleans Crafts Guild
New Orleans Food Consortium
New Orleans Jazz and Heritage Festival
New Orleans Jazz and Heritage Foundation
Ponderosa Stomp Music Festival
Shine Productions

2. Documentation of cultural traditions and stories

- Oral histories and traditions of Region Five coastal communities
- Oral histories about weather experiences, particularly hurricanes

3. Interpretation

- Assist with interpretive component of Master Plan for Mississippi River Road
- In partnership with K. McCaffrey and the Center for Bioenvironmental Research, produce documentary about coastal cultures.
- “Contextualizing” introductions for musicians at Ponderosa Stomp music festival
- Oral histories and text will be developed into play about human experience of Louisiana’s environment
- Regional maritime history and culture at Lake Pontchartrain Basin Maritime Heritage Festival
- Regional material culture programming and interpretation at Fairview-Riverside State Park cultural fair
- Overall interpretive strategy and various cultural presentations at New Orleans Jazz & Heritage Festival
- Interpretive assistance for traveling exhibit on Southern culinary traditions

APPENDIX F: STUDENT WORKER LETTER



The Louisiana Regional Folklife Program has hired Kristi Wallace for the position of student worker/research assistant. Kristi will work document, preserve, and interpret the traditional culture of Orleans, Jefferson, St. Tammany, St. Bernard, and Plaquemines Parishes. Because the position involves specialized archival, research, and composition skills, and because the employee must demonstrate considerable self-motivation, follow-through, attention to detail, ability to complete projects of moderate to deep complexity, and ability to successfully collaborate/facilitate fieldwork projects, the department must be willing to compensate the employee at a level that is commensurate with the level of professional skill necessary to complete the requirements/responsibilities of the position.

The Student Worker/Research Assistant Position involves the following tasks/responsibilities:

- Conducting interviews with traditional artists utilizing professional-grade analog and digital recording technology, and professional-level digital and film photography equipment
- Utilizing folk life interviews to help create interpretive text for folklore exhibitions
- Documenting culturally-significant local buildings and signs
- Participating in photographic and videographic documentation of local ethnic festivals, holidays, and traditions
- Assisting local community groups to document and present their own cultural traditions
- Preparing and presenting lectures within the university
- Representing the Program at community functions
- Delivering papers based on Folklife Program experiences at professional conferences
- Transcribing completed interviews
- Scanning and indexing slides
- Coordinating folklife program volunteers
- Assisting with development of the Program's website
- Attending meetings with local institutions and community groups to discuss documenting and/or presenting their traditions
- Performing various clerical and office tasks

Thank You

Laura R. Westbrook, Director
Louisiana Regional Folklife Program
UNO Department of History

APPENDIX G:

STUDENT WORKER JOB DESCRIPTIONS

The Student Worker/Research Assistant Position involves the following tasks/responsibilities:

- Conducting interviews with traditional artists utilizing professional-grade analog and digital recording technology, and professional-level digital and film photography equipment
- Utilizing folk life interviews to help create interpretive text for folklore exhibitions
- Documenting culturally-significant local buildings and signs
- Participating in photographic and videographic documentation of local ethnic festivals, holidays, and traditions
- Assisting local community groups to document and present their own cultural traditions
- Preparing and presenting lectures within the university
- Representing the Program at community functions
- Delivering papers based on Folklife Program experiences at professional conferences
- Transcribing completed interviews
- Scanning and indexing slides
- Coordinating folklife program volunteers
- Assisting with development of the Program's website
- Attending meetings with local institutions and community groups to discuss documenting and/or presenting their traditions
- Performing various clerical and office tasks

APPENDIX H: BUILDING ARTS CONTACT LIST

Earl Barthe
1729 Duels St.
New Orleans, LA 70119
943-8357

Amdee Castanell
3218 Derby Pl.
New Orleans, LA 70119
245-8416

Sal Doucette
913 Jourdan St.
New Orleans, LA
945-4434

Evins Thornton
5144 Cunningham Ct.
New Orleans, LA
282-7018

Edwin Romain
1010 Virgil St.
Gretna, LA 70053
336-2486

Preston Collins
600 Nursery Ave.
Metairie, LA 70005
831-7954

Wilbert Monette
5014 Urquhart St.
New Orleans, LA 70117
943-8932

Pete Tucker- Brick Mason
4055 Clermont Dr.
New Orleans, LA 70122
944-7227

Desoto Jackson
1508 Reynes St.
New Orleans, LA 70117
949-5626

Alison "Tootie" Montana
1633 N. Villere St.
New Orleans, LA 70116
943-9046

Russell Plessy
4406 Pauger St.
New Orleans, LA 70122
282-5464

Joseph Rein
604 N. Lester Ave.
Metairie, LA 70003
727-6741

Joseph Breaux
537 Aurora Ave.
Metairie, LA 70005
833-8034

Jerry Bennett
7501 Vincent Rd.
New Orleans, LA 70128
245-8900

Tevis Vandergriff III
1324 New York St.
New Orleans, LA 70122
282-4285

Kevin Sinceno
2602 Augusta St.
Kenner, LA
464-9263

Sterling Doucette
3034 Havana St.
New Orleans, LA 70122
948-7779

Alan Burkhart
906 Poland Ave.

New Orleans, LA 70117
481-9296

Donald Tudury
54212 Apple Pie Ridge
Slidell, LA 70461
645-8659

Melvin Bush
2231 N. Prieur
New Orleans, LA
240-3177

Tom Hewitt
6088 St. Anthony St.
New Orleans, LA 70122
288-7948

Irvin Fleming
4300 Annette St.
New Orleans, LA 70122
282-7337

Herman Abry
5311 Janice Ave.
Kenner, LA 70065
482-4711

Rudy Hutchison
2104 Duels St.
New Orleans, LA 70119
943-6315

Ted Schwander
2630 Orleans
New Orleans, LA 70119
822-4892

Henry Gueringer
827 Tupelo St.
New Orleans, LA 70117
277-9612

Frank Bruno

825 Baronne St.
New Orleans, LA 70113
525-1335

Victor Bruno
34 Fountailbleau Dr.
New Orleans, LA
861-7337

Ivy Gaudet
4232 San Remo St.
New Orleans, LA 70129
254-1600

Clayton Hartdegen
1717 Field St.
Metairie, LA 70003
888-7543

Jason Hartdegen
1409 N. Hullen St.
Metairie, LA 70001
831-7584

Herbert Gettridge
5027 N. Roman St.
New Orleans, LA 70117

Raphael Perrault- Brick Mason
4437 Flake Ave.
New Orleans, LA 70127
241-5691

Vernon Abadie
4338 Lonely Oak Dr.
New Orleans, LA 70136
245-0472

Louis Alexander
4758 Ray Ave.
New Orleans, LA 70126
242-5781

Allen Sumas
5226 St. Roche Ave.
New Orleans, LA 70122
282-7060

Dwayne Broussard
2600 H-way 182
Patterson, LA 70392
395-4270

Joe Pieri
3622 Toulouse St.
New Orleans, LA 70119
832-0885

John Hartsock
2819 Chartres St.
New Orleans, LA 70117
947-0980

Thomas Lachin
509 N. Jefferson
Covington, LA 70433
807-3320

Darryl Reeves
1873 Agriculture St.
New Orleans, LA
944-5941

Jerry Reynolds
210 River Oaks Dr.
New Orleans, LA 70131
393-1517

William Smith
7825 Mayo Rd.
New Orleans, LA 70126
242-0623

APPENDIX N: Work Examples Checklist

NAME	X	Occupation	Work Example Location	X
Vernon Abadie		Lather	Calliope Projects, One Shell Square, Touro Hospital, Richelieu Apartments, Our Lady Church/Gretna	
Herman Abry		Shorer	Pitot House- Bayou St. John	
Louis Alexander		Plasterer		
Earl Barthe		Plasterer	Sophie Wright House @ Camp Street	
Gary Bennett		Roofer		
Joseph Breaux		Carpenter	St. Louis Hotel/Bienville, Chateau Lamand/in maison Blanche off canal, Jung Hotel	
Dwayne Broussard		Finish Woodwork	Trinity Episcopal/Morgan City	
Thomas Bruno		Cabinet Maker/Sculptor	Studio @3501 Tchopitoulas	
Victor Bruno		Architech, Cabinets	Built Studio 3501 Tchopitoulas, Built FLW house St. Charles/Marengo	
Allan Burkhardt		Roofer	Gallier Hall/ Vieux Carre Commission	
Melvin Bush		Plant Engineer & Maintenance	Gallier Hall, Duncan Plaza, Pam-Am Building	
Amdee Castnell		Plasterer	St. Patrick Church-medallion behind organ, Pitot House Sazerac Bar	
Preston Collins		Brick Mason	Treasure Chest Casino Walk/ 10-Story addition to Vet's Hospital	
Sterling Douchette		Carpenter	1301 Iberville-handicapped ramps, 431/433 Alebor	
Irvin Fleming		Brick Mason	Camp Fourche/Harahan, St. Augustine High School	
Ivy Gaudet		Carpenter	Louisiana/Mississippi Regional council Joint Apprenticeship Office	
Herbert Gettridge, Sr.		Plasterer	International Trade Mart 228 Baronne Street, Corners of Plaza Tower/ Howard & Bolivar	
Hank Gueringer		Carpenter & decoys		
Clayton & Jason Hartdegen		Millwrights	Stairs at Destrehan Plantation, Evergreen Plantation, Derbigny Plantation (9 mi point)	
John Hartsock		Lather/Millwright	Columns/Jax Brewery, Fluted Columns/Valence & Pitt, Columns @ St. Elizabeth's	
Tom Hewitt		Plant Maintenance	Gallier Hall, Pharmaceutical Museum @ Chartres, Historic District Landmarks Commission on Julia	
Rudy Hutchison		Carpenter/decoys		
DeSoto Jackson		Brick mason	Greek Cathedral Uptown, #2 Garden Lane chimney/fireplace, white brick building on vet's across from Williams	
Thomas Lachin		Ornamental plasterer	Rue De la Course @ Oak & Carrollton, FNBC Bank, Saneger Theater, Long Vue Gardens, Piazza de Italia/ fountain, central arch colonnade, Hotel Montelone / Ballrooms	
Wilbert F. Monette		Brick Mason	House @ Vincennes St. in Metairie (herringbone / basketweave)	

Allison "Tootie" Montana	Lather	His House, Le Pavillion Medallion	
Raphael Perrault	Brick Mason	Restored Fireman's Tomb/ Lafayette Cemetery @ Prytannia	
Joe Pieri	Tile		
Teddy Pierre	Brick Mason	Historic Pharmacy Museum, Granite, ram's head Fountain @Prytannia / Jackson / 2 nd / Colisuem area	
Darryl Reeves	Blacksmith	Gate at Father Silos, Cabildo fence, Chalmette cemetery fence, forge @ shop	
Joseph Rein	Painter		
Jerry Reynolds	Brick mason	Oddfellows cemetery w. Rob Florence. Teach @ Carver	
Edwin Romain	Carpenter	Stairs at home	
Ted Schwander	Sheetmetal/Roofer	Court of 2 sisters, Schweggman's bank on vets, green roof bonnebel And vet's, lower pontalbe bldg, Vieux Carre commission roof,	
Kevin Sinceno	Carpenter	Bloomngdale Court, 2 houses facing each other	
William Smith	Plasterer		
Allen Sumas, Jr.	Plasterer		
Evins Thornton	Carpenter		
A. J. "Pete" Tucker	Brick Mason/ Contractor	Greek Cathedral Uptown	
Donald Tudury	Blacksmith/Ironworker	Edgar B. Stern Long Vue House, Al Copeland's drive Gates, Monteleone Hotel Iron, 4 blocks on Magazine	
Tevis Vandergriff III	Plasterer	HNOC Hermann Gria-House, Oak Alley Plantation, Gallier House on Royal	

**APPENDIX I:
MARKETING STRATEGY OUTLINE**

LRFP/5 Marketing Strategy: Paper submissions

I.: Determine the product.

Web-publication of student work

II. Determine best media:

Email: UNO list, informal emails to instructors, department heads, etc.

Newsletters: NOW notes, Driftwood, Ellipsis

Fliers: Locations on campus

III. Design the message

1. Plain text email to instructors

2. Mail to UNO list

IV. Compile lists

1. Instructors for plain text email

2. Locations on campus to post the flier

LRFP/5 Marketing Strategy: Building Arts Web-Book

I. Determine Product

Building Arts Web-book

II. Determine best media:

1. Web

2. Print periodicals

III. Design the message

1. Plain text email

2. HTM email

3 Press releases

IV Compile lists

1. Email contacts

2. Publications/periodicals

APPENDIX J:
MASS EMAIL SENT TO UNO STUDENTS/FACUTLY

Dear UNO faculty, staff, and students:

The New Orleans Regional Folklife Program (NORFP), a collaboration between UNO and the Louisiana Folklife Program, is now accepting essays and other works for possible web publication on the NORFP website. UNO students, staff, and faculty are encouraged to submit any work they have conducted, with full credit assigned to the author/authors whose work is presented. We encourage all authors to contact Dr. Westbrook at the office for format, length, graphics, and content guidelines.

What we're looking for:

Folklife encompasses living traditions passed down through generations within communities. It is expressed in local music, cuisine, festivals, seasonal customs, and much more. Our varied and fascinating cultural expressions define our region's sense of place. Our documentation projects, aimed at preserving traditional culture, focus on cultural groups and artistic traditions that are specific to the region, and significant to local residents. The NORFP identifies and interviews individuals who maintain their own cultural traditions.

Submissions may be comprised of work already completed in connection with class projects relevant to New Orleans regional folklife, work done in furtherance of a student's own interests, or work undertaken in connection with a community project. In the event that a student wishes to undertake a folklife fieldwork project for submission later, the NORFP offers guidance and instruction in developing skills for interviewing and site documentation, collecting oral histories, and researching Louisiana cultures and communities. The NORFP welcomes UNO students to work with us in documenting our region's traditional culture.

In addition to our work documenting quilting traditions and coastal communities' adaptation to coastal erosion, UNO students have conducted work on the New Orleans Building Arts Project, a project aimed at documenting and preserving the traditions of New Orleans master craftsmen- the ironworking, plastering, roofing, lathing, masonry, blacksmithing, shoring, painting, wood crafting, carpentry, tiling, and other building arts traditions integral to classic New Orleans architecture. The work resulted in a major Building Arts Exhibition at the New Orleans Museum of Arts, in addition to the web-book presented on our site. Please cut/paste the link below into your browser window to see the kind of work the NORFP has been publishing.

<http://www.louisianafolklife.org/Region5/nobldgarts.html>

Questions, comments, and submissions may be directed to :

Dr. Laura Westbrook

New Orleans Regional Folklife Program

University of New Orleans

History Department, Education Building

New Orleans, LA 70148

nolafolk@uno.edu 504-280-6653

<http://www.louisianafolklife.org/Region5/program.htm>

APPENDIX K: Building Arts Publicity Contacts

Preservation Resource Center of New Orleans

Becky Manzer, Heritage Education Coordinator
923 Tchoupitoulas Street, New Orleans, LA 70130
504.636.3065
bmanzer@prcno.org

Louisiana Preservation Alliance

263 3rd Street, Suite 302
Baton Rouge, AI 70821
contact@lapreservationalliance.org

Ms. Saidee Newell, President, LPA
snewell@cp-tel.net

Preservenet

Presservenet@cornell.edu

Historic Preservation Services

Historic Preservation Planning Program
Hps-info@nps.gov

TULANE CONTACTS:

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Elizabeth H. Boone (Ph.D., Texas, 1977) - Pre-Columbian and Colonial art of Latin America, Aztecs, Mexican manuscript painting. eboone@tulane.edu

Pamela Franco (Ph.D., Emory University, 2001) - African and African Diaspora. pfranco@tulane.edu

Michael Plante (Ph.D., Brown, 1992) - 20th-century art, American art and architecture. mdplante@tulane.edu

Richard J. Tuttle (Ph.D., Stanford, 1976) - Italian Renaissance art and architecture. rjtuttle@tulane.edu

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Fax: (504) 865-3229

APPENDIX L:
BUSINESS PLAN FOR THE MKMM

Business Plan Overview for
The Mystic Knights of the Mau-Mau®

Prepared by Wendi D. Wilkerson,
In conjunction with the Louisiana Regional Folklife Program

I. The Mission and Activities of the Mystic Knights of the Mau-Mau ®

A. Mission Statement:

B. The MKMM Organizational Structure:

C. The MKMM Programming and Activities:

D. SWOT Analysis

STRENGTHS:

WEAKNESSES:

OPPORTUNITIES:

THREATS:

II. Needs Assessment/Target Market/Publicity Plan

A. Needs Assessment:

B. The Target Markets and How to Reach Them:

C. Publicity Plan to Reach the Target Market:

MEDIA PLAN:

Publicity:

1. PR/ Publicist
2. Local Print Sponsorship:
3. Paid Print Advertisement:
 - a. National:
 - b. Local:
 - c. National Websites:
 - d. Ponderosa Stomp matchbooks
4. Radio
 - a. The Beale Street Blues Caravan Show
 - b. WWOZ
 - c. WTUL

Guerrilla Marketing Tactics:

1. Fliers.
2. Concierge kits.
3. Editorial Coverage.
4. Subversive Jazzfest Marketing.
5. Research Public Radio.
6. E-Fanzine.

III. Fundraising Overview

A. FUNDING STREAM 1: Admissions and Merchandise

ADMISSIONS:

MERCHANDISE:

B. FUNDING STREAM 2: "The Knights of the Mau Table" membership program

C. FUNDING STREAM 3: Patron Party.

D. FUNDING STREAM 4: Grants.

I. The Mission and Activities of the Mystic Knights of the Mau-Mau ®

A. Mission Statement:

The mission of the Mystic Knights of the Mau-Mau ® (MKMM) is to preserve, promote, and perpetuate the Rock-a-Billy, Blues, Soul, Swamp Blues, Swamp Pop and R&B, and other vastly under-recognized musical traditions in the city of New Orleans. The MKMM will preserve, promote, and perpetuate these traditions by producing events and programming that will inform, entertain, and educate about them.

B. The MKMM Organizational Structure:

Originally, the Mystical Knights of the Mau-Mau ® were instituted as a 501c7 because, it seems, their activities fell under the rubric of "fan clubs" which definitely fall under the IRS' 501c7 "Social and Recreation Clubs" tax code provision. This "fan club," like most other fan clubs, primarily exists to lionize their idols, and as a side endeavor, produce events. The MKMM are fans of "the unsung creators of rock 'n' roll, R&B, rockabilly, blues and swamp pop; ones who made influential vintage recordings, perhaps scored a hit, and have been long forgotten by today's pop mainstream;" and so the MKMM produces events featuring these unsung musical geniuses. The premiere yearly event for these enthusiasts happened to be the Ponderosa Stomp®.

Things have gotten a bit sticky with the MKMM's 501c7 designation for a few reasons:

1. Incumbent upon the 501c7 designation is that the organization involved produce "member-only" events. Well, the MKMM was certainly producing events for the benefit of their members, roots rock enthusiasts, but they have been selling tickets to the public for years and producing these events, both the Stomp, and monthly concerts at the Rock and Bowl and Circle Bar, as public events.

2. The MKMM has a small actual membership base, which consists of the "group of friends (who prefer to keep their identities secret) [who] banded together to bring the real obscure and true heroes of rock and roll to New Orleans. They have yet to develop an actual membership program or process whereby you can join the club.

3. The funding streams of the MKMM really need to be diversified. Though the Stomp has wrangled a few non-exempt donations from private and institutional donors, as well as some media, liquor and tobacco sponsors, their ability to accept donations, create a membership program, and apply for grants is severely hampered by their 501c7 status. Currently, their 501c7 status creates an exemption for the MKMM on reporting donation income, but it does not extend that exemption reward to donors for their contributions.

In order to better organize the MKMM, implement a successful membership/donorship program, and pursue grant funding opportunities, the MKMM is in the process of completing the IRS Form 1023, application for 501c3 status. This change will drastically alter the way that the MKMM functions. Until now, the MKMM has been loosely organized by a group of dedicated friends, who attracted extra help- primarily publicity and event coordination, along with volunteers- to organize the Stomp. Now, the MKMM is acquiring a board of directors, creating a fundraising plan, redrafting bylaws to reflect the change in 501 status, reincorporating in the state of Louisiana as a 501c3 nonprofit, and investigating a staffing/management plan. The registration and trademarking of both the Mystic Knights of the Mau-Mau®, and The Ponderosa Stomp®, have already been done. In short, the MKMM have undertaken the necessary steps to gain steady fiscal and organizational ground to build on in future.

C. The MKMM Programming and Activities:

As the MKMM undergoes the process of reorganization, the programming priorities will be delineated. Currently, the MKMM business year consists of the Stomp and several concerts hosted at the Rock and Bowl and the Circle Bar, plus a patron party at the end of the year to thank donors and volunteers. These events have always

been considered as one program which the MKMM initiates each year. They are, in fact, three distinct programming streams and will be treated as such henceforth. The Ponderosa Stomp will become its own programming stream. The concert series will be one programming stream. The Patron Party Event will be a fundraising programming stream. Future lectures, presentations, and events aimed at educating and developing an audience for the unsung New Orleans music traditions will be another programming stream.

For the last four years, the Ponderosa Stomp® is the MKMM's primary mission-fulfilling program. The Stomp takes place each spring between Jazzfest weekends, and draws audiences of 1000+ fans. The Stomp focuses on Rock-a-Billy, Blues, Soul, Swamp Blues, Swamp Pop and New Orleans R&B, features over 40 artists, and runs a full eight hours from 2PM to 5PM each of the two nights. The MKMM's approach to programming is unique to the Stomp in that the style and schedule recreate the pace and variety of the traditional old rock 'n' roll and soul revues. Each blistering set is 30-45 minutes long, with a minimal 5 minute break between acts. No other music festival in the USA can boast such an amazing run schedule. Stellar musicians, often performing with peers and original band mates, play the legendary material upon which today's rock, R&B and blues are based. Another special feature of the Stomp is the improvised collaborations between legendary artists who admired each other over the years, but never got to play together. It's not uncommon for the Stomp to become a gigantic Rock 'n' Roll Hall of Fame jam session each night.

The secondary programming stream is the single concert events produced by the MKMM and hosted at venues around town, most notably the Rock and Bowl and the Circle Bar. These concerts are like smaller versions of the Stomp, featuring in-depth performances by many of the same musicians celebrated at the Stomp.

The third programming stream, the yearly patron party, functions as a fundraising and public relations event. This can also be leveraged successfully into the benefits package that members receive upon joining.

Eventually, the MKMM would like to expand the current programming to include a fourth programming stream of educational seminars, workshops, and other public info-tainment events. There has already been talk of expanding the current Stomp lineup to include these seminars and workshops, though such programming is still in the planning stages.

D. SWOT Analysis

An analysis of the Strengths, Weaknesses, Opportunities, and Threats present in the MKMM and the Stomp will help to pinpoint problem areas and issues that need to be addressed in order to optimize the functioning of the organization, and the efficacy of the programming, particularly the Stomp.

STRENGTHS:

- Members of the MKMM have demonstrated a strong commitment to the organization and the festival.
- Rock 'n' Roll Hall of Fame, American Spirit, LA Music Factory, and Miller Beer have already committed sponsorships to this year's festival.
- The Ponderosa Stomp has already attracted a loyal fan/attendee base.
- The Ponderosa Stomp is occurring between Jazzfest Weekends- filling the programmatic void left by the discontinuation of the evening concerts.
- The Ponderosa Stomp is unique among music festivals for its programmatic focus, time frame, and schedule pace, as well as the caliber of its music.
- The Ponderosa Stomp is a niche festival that fills an important void in the New Orleans music scene.

WEAKNESSES:

- The members of the MKMM are extremely busy professionals who are difficult to gather together to conduct MKMM business.
- The organization still lacks the solid 501c3 status that will cinch corporate donations and foundation/government grants.
- The daily duration and midweek timing of the festival will prevent many who would otherwise attend from doing so.
- The Ponderosa Stomp's high niche-factor creates a narrower audience base than that of other comparable music festivals.
- The niche that the Ponderosa Stomp fills in New Orleans is a vastly under-recognized one, and the Stomp will have to justify its relevance to the local and regional market.

OPPORTUNITIES:

- Ponderosa Stomp and concerts held at Rock 'n' Bowl and Circle Bar- two established music-producing venues with a proven track record of drawing crowds.
- Expanding the Stomp into the Parking lot area for merch, food and non-alcoholic beverage distribution would free up floor space for attendees.
- Community partnerships with local restaurants, hotels, and music venues are in order, with cross-promotion in return for in-kind donations.
- The New Orleans Convention and Visitor's Bureau, The New Orleans Marketing Company, Inc., and the tour companies in town should be investigated as a means to promote the Stomp.
- There are myriad Blogs, sites, and other web resources that the MKMM could contact for cross-promotion of the Stomp to help increase its presence.
- The Stomp is definitely grant-eligible. The Smithsonian Institution, NEA, NEH, LEH, and LDOA are only a few of the state and federal agencies that regularly grant funds to festivals very much like the Ponderosa Stomp.

THREATS:

- The Rock and Bowl and Circle Bar are smaller-sized venues for the programming produced therein, and are already close to capacity in terms of MKMM event attendance. A marked increase in attendance may overextend the capacity so as to negatively impact the Stomp experience for attendees.
- The Stomp may encounter opposition from neighboring businesses should they try to expand beyond the walls of the Rock and Bowl.
- Due to the sheer number of music festivals in new Orleans, and the synchronous timing with Jazzfest, The Stomp will experience a great deal of funder competition with Jazzfest, Satchmo Summer Fest, and French Quarter Festival in pitching to local funders.
- Though the MKMM and the Stomp do need to increase their web-savviness in terms of guerrilla and web marketing, an analysis of the current web-resource harvesting methods may reveal a low return on the time and energy invested in finding and contacting Blogs and websites, etc.
- The Stomp features an aging talent pool. In order for the Stomp to continue, an effort must be sustained to locate and nurture younger acts who carry on the musical traditions of the classic Rock-a-Billy, Blues, Soul, Swamp Blues, Swamp Pop and R&B, etc.

With a clearer understanding of the issues facing the MKMM and the Stomp, the organization is better prepared to handle the difficulties that arise and meet the challenges of sustaining organizational viability.

II. Needs Assessment/Target Market/Publicity Plan

A. Needs Assessment:

It is fair to say that the Ponderosa Stomp® is the complete opposite of Jazzfest. Jazzfest features a wide variety of popular music from many different genres, even as it proclaims a Jazz focus. The Stomp proclaims and adheres to a narrower focus on Blues/Gospel/Rock- derived music by vastly under-recognized artists whose sonic contributions to the tapestry of American Rock n Roll are profound. It is also fair to say that the Ponderosa Stomp is as historically pertinent to New Orleans, and Louisiana, as Jazzfest. Though Jazz is the favored musical tradition celebrated widely in the city and the rest of Louisiana, New Orleans was a hotbed of blues, R&B, and rock, swing, pop, from WWII until the mid 70's when Jazz resumed musical primacy within the city, to the nearly complete shutdown of other musical forms. Moreover, the Shreveport-based Louisiana Hayride radio show, second in influence only to the Grand Ole Opry show, had a major influence in creating first country-and-western superstars, and then early rock 'n' roll and rockabilly superstars. Elvis Presley and Jerry Lee Lewis first came to national prominence on the show. Many of the musicians featured at the Stomp likewise received national attention from appearing on the show. Rock, R&B, Soul, Swamp Rock, Swing and Blues music ARE pertinent to the history and culture of New Orleans- and all of Louisiana, and should be celebrated here in their homeland, just as jazz is celebrated. Jazzfest celebrates what everyone already knows and respects about New Orleans and music. The Ponderosa Stomp is the counterpoint that celebrates what everyone should know but doesn't, about the New Orleans and Louisiana music traditions.

B. The Target Markets and How to Reach Them:

The obvious target market for the festival is connoisseurs of blues, soul, rock, and classic R&B. Cary Baker has been responsible for the national media purchase, and her media plan reflects this approach, in placing media in niche and trade magazines read by the connoisseurs of blues, soul, rock, and classic R&B, as well as industry professionals.

The second target market for the festival is the local Jazzfest market. Due to unsatisfactory financial outcome of last year, Jazzfest has abandoned its evening concert series featuring the most notable Jazzfest performers. This leaves a tremendous void for out-of-town Jazzfest attendees devoted to experiencing both weekends. Many venues in town are stepping up their programming in the interim week for this reason. Given the kind of programming that the Stomp features, and its track record of being tremendous fun, the Stomp has a really good chance of poaching this market.

The MKMM has been negotiating with Jazzfest about small-scale promotion opportunities during the first weekend of Jazzfest. Higher-profile media placement in the form of editorial coverage, reviews of festival musicians, and feature stories in both the Times Picayune and the Gambit is essential in reaching the Jazzfest attendees. Kits including festival fliers, lobby cards, etc. prepared and presented to the concierges at different hotels, as well as fliers placed in the local hostels, will help to generate audiences for the Stomp. We need to play up the fact that the Stomp runs until 2 am- long after acts at the other venues have packed up to go home.

Another target market for the festival is locals. College students, people who can't afford Jazzfest, or simply aren't available to leave work on the weekend to attend. This includes virtually the entire service industry, a good proportion of which are themselves artists and musicians who enjoy a good show. In the past, college students have made up a good portion of the Stomp attendees. In order to reach the local market, fliers should also be judiciously placed in the local coffeehouses, music bars, etc. with a few complementary tickets given to a few, well-selected bartenders/baristas.

The Stomp has an EXCELLENT web site, a functioning email list, and regular postings to Pat Jolly's email list. This leaves two other web-based outlets to explore: Blogs and link exchanges. The MKMM needs to place short, catchy, clear, and informative messages on local music and culture blog boards. The MKMM also needs to initiate link exchanges with other organizations, festivals, etc. to cross-market the Stomp, as well as to help build what may become strategic resource-pooling partnerships in the future.

C. Publicity Plan to Reach the Target Market:

It is important to note that though the media plan is primarily concerned with advertising the Stomp, the methods and strategy apply to marketing the MKMM stand-alone concert series as well.

MEDIA PLAN:

Publicity:

1. PR/ Publicist Cary Baker of Los Angeles-based Conqueror is doling out press releases nationally.
2. Local Print Sponsorship: Offbeat
3. Paid Print Advertisement:
 - a. National: Paste, Harp, No Depression, An Honest Tune, Living Blues, Blues Revue, Big City Blues, Blue Suede News, Gritz
 - b. Local: Offbeat
 - c. National Websites: Jambase
 - d. Ponderosa Stomp matchbooks for distribution to well-chosen local venues.
4. Radio
 - a. The Beale Street Blues Caravan Show out of Memphis, TN. has expressed interest in hyping the Stomp. The BSBC is a nationally syndicated blues radio show, and will definitely hit our niche market.
 - b. WWOZ has expressed interest in hyping the Stomp, with possible live broadcast of the event. WWOZ has a vested interest in Jazzfest, and a lot of hype is in the air around the time of the Stomp. Even so, they do want to support us. Promotion, tix giveaways, possible live broadcast from the festival.
 - c. WTUL is in negotiations with the MKMM as a possible radio partner for the Stomp. The demographic of indie-radio lovers and college students are a large section of our local market. This is a good partnership to pursue. Possible live broadcast from the festival.

Guerrilla Marketing Tactics:

The national media and Offbeat magazine are primarily paid marketing. This leaves very little of the marketing budget to apply locally. Therefore, the key to the success of the local marketing campaign is to follow "guerrilla marketing" tactics. These tactics will involve identifying the cheap/free publicity outlets available, and identifying creative means to get the message across. The following suggestions are tactics:

1. Fliers. Plans are already underway to put fliers up on Claiborne and along the accessible sections of Earhart. Now, we need to compile a list of coffeehouses, bars, hostels, record shops, restaurants and smoke shops in New Orleans.

2. Concierge kits. Though the effectiveness of informing the city's concierges of our festival has been put into question, it is still a good idea to enact on a limited scale. Most pertinent is to put an informational flier and lobby cards that will fit into the brochure pockets typically found in hotel lobbies. When we go to chat with the concierges, we drop off about 15 cards.

3. Editorial Coverage. Rather than pay the Times Pic or the Gambit for outrageously cost ineffective advertising, or beg for media sponsorship 1/16th page placement in the restaurant section, we need to get the editors interested in doing stories about the Stomp. Pick about 6 story angles to pitch to carefully selected journalists. Invite them to lunch to discuss the possibility of doing a story, and make three pitches. **IMPOTANT: DO NOT PITCH THE SAME STORIES TO BOTH PUBLICATIONS.** This is the equivalent of media suicide, as neither the Gambit nor the Times Pic is willing to acknowledge the other's existence, particularly when being scooped. It is also a good idea to contact the myriad mini-presses in town: Scat, Liquid, New Orleans Magazine, Where Y'At, the university newspapers, etc. to generate editorial coverage. Another very effective publicity forum is the airline onboard magazines. These magazines are full of tourist information on the destinations that the airlines serve. We deserve a piece of this action, and need to contact the airline magazines through Cary or directly ourselves to get some attention.

4. Subversive Jazzfest Marketing. Situate a Stomp T-Shirt clad, big sign waving, volunteer near each entrance gate to Jazzfest for Saturday and Sunday of the first Jazzfest Weekend. They need to distribute 1/4 page handbills about the Stomp to Jazzfest attendees. Also, inquire about having Stomp-clad volunteers walking around inside Jazzfest distributing handbills.

5. Research Public Radio. Research NPR and PRI to find the shows that promote and produce programming that matches the Stomp's programming- the Beale Street Blues Caravan is only one example- and make sure that the producers of these shows get press releases.

6. E-Fanzine. In forthcoming years, resurrecting the MKMM Ponderosa Stomp Fanzine for e-distribution is an incredible opportunity to get the word out about the Stomp, as well as the concert series and other things that the MKMM are doing in New Orleans. This will also provide a referential template for journalists who want to write about the stomp and need a better idea of just what it is and what kind of "rump shakin' " goes on there.

III. Fundraising Overview

The Stomp has a few key local press sponsorships to aid in marketing. The rest of the cost of the entire festival has been funded by the core MKMM group themselves, who have scraped together donations, discounts, and in-kind donation to make this stuff happen. The total cost has heretofore been offset by ticket and merchandise sales, which did not reimburse the MKMM fully. Because the MKMM has not been a 501c3, none of these donations have been tax-exempt. The members of the MKMM are unable to continue to bear the financial burden of offsetting the festival. In order to continue with the festival, the KMM will have to diversify their funding streams.

A. FUNDING STREAM 1: Admissions and Merchandise

ADMISSIONS:

Currently, the Stomp grosses about 1000 patrons per night. The Stomp is 2, 8-hour nights of music marathon, for a total of 16 hours. This breaks down to 62.5 admissions per hour. The MKMM wants to expand the audience to around 1500-2000 paid admissions for both nights, or between 93.75 and 125 admissions per hour. The whole point of the national and local marketing/publicity campaigns is to agitate attendance to the Stomp. If Attendance levels reach 1500-2000 paid admissions at \$35.00 per cap, total revenue raised will be between \$52,500 and \$70,000. This will cover about two-thirds of the total festival cost. Another method of raising attendance levels involves a ticketing scheme of \$35.00 for one night, and only \$50.00 for both nights. If 1/3 of the total attendees takes advantage of this ticket scheme, Stomp revenues will total between 47,500 and 63,340. At first glance, the revenues are lower when 1/3 of the audience takes advantage of a 2-night discount. However, it is important to factor in the fact that increased admissions numbers will translate to greater merchandise revenue and higher bar sales, as well as a numerically stronger impact when pitching grant requests.

MERCHANDISE:

In addition to posters and T-shirts, the Stomp will be selling original, hand-crafted Stomp jackets, Stomp matchbooks, and highly collectible Stomp trading cards. In addition, the Stomp will be handling the sale of the featured artists' CD's, shirts, stickers, etc. for a \$1 per item surcharge. Sales will increase if the artists appear at the merch booth immediately after their sets for autograph signing, photo opportunities, etc. The MKMM may eventually consider adding Fezes, "parade-throw" sized cups and bumper stickers to the existing merch lineup. The website is already set up to sell MKMM and Stomp merchandise

B. FUNDING STREAM 2: "The Knights of the Mau Table" membership program

"The Knights of the Mau Table" is the MKMM's membership program. In return of a donations ranging (in amounts or equivalent values) from \$25.00 to several thousand dollars, the Knight will receive a proclamation of Knighthood and admission to the rockin' end-of-year patron party. Because the MKMM is staunchly against elitism in any form, the membership program must remain uni-level and rather informal. The most important membership perk, however, is that when the 501c3 status is finalized, the donations will become tax-deductible for both the MKMM and for the donor. Discounted admissions to MKMM concerts, a free T-shirt or poster, and e-delivery of the fanzine plus special advance notice of MKMM events could later be added to entice new members into the program. Currently, the Knights of the Mau Table program has raised upwards of 13,500 for this year's Stomp.

A decision regarding the duration of Knighthood should also be made. Currently, members are "knighted for life." This is a great way to engender loyalty, but it does not fulfill the function of most other membership programs: ensuring a yearly influx of membership funds. Perhaps the designation of knighthood can remain for life, but in order to receive the perks, the knight in question must renew at a minimum of \$25.00 (or equivalent) per year.

C. FUNDING STREAM 3: Patron Party.

In the fundraising universe, the patron party is also an occasion to solicit additional funds. Buy-in tickets for sale to the general public, carefully placed MKMM donation boxes, merch for sale at reduced rates, a silent auction of donated art and other goods, are all ways to take advantage of the golden opportunity presented when an organization's most loyal donors are in the same room having a good time. Any or all of the aforementioned components could be added to use the patron party itself to generate funds for the MKMM.

D. FUNDING STREAM 4: Grants.

There are numerous state, federal, corporate, and private foundation grants available to the MKMM to produce the Stomp. Festival content, historic significance, community-based festival programming, potential for interpretive interaction, and economic development are all very general areas for which the Stomp could easily acquire funding in future. Researching grants, maintaining deadline schedules, meeting with possible major funders, writing the grants, and providing solid budgetary and statistical data to justify the funding outlay is a full-time job. In this one area, it would behoove the MKMM to outsource to a grantwriter in order to maximize the potential of receiving grant funding, at the levels specified in the grants.

E. FUNDING STREAM 5: Sponsorships

The Stomp keeps its expenses as low as possible by acquiring a lot of sponsorships. Currently, the Stomp has many sponsors to provide hotels, airfare, drinks, and backline equipment, as well as key local press sponsorships to aid in marketing. The rest of the cost has been funded by the core MKMM group themselves, who have scraped together donations and under-the-table deals to make this stuff happen, all of which was offset by ticket and

merchandise sales, and none of which actually reimbursed the MKMM fully. Current sponsors include: American Spirit, Miller, LA Music Factory, Rock and Roll Hall of Fame, and the City of New Orleans.

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Financial Analysis of the Ponderosa Stomp

In order to determine the financial health of the Ponderosa Stomp, five key questions must be answered:

1. How much cash does the Stomp have?

The total available cash from the membership and sponsorship dollars is 37,000.

Last Year's festival lost \$4,336.00, which was covered by the MKMM members themselves, in order for the 2005 Stomp to not begin with a debt.

A total of \$13,500 has been generated for the 2005 Stomp through the MKMM "Knights of the Mau Table" membership program. Sponsorship dollars from American Spirit, L.A. Music Factory, The Rock and Roll Hall of Fame have been garnered for a total of \$22,500. Thus the total available cash from the membership and sponsorship dollars is 37,000.

2. Is the Stomp living within its means?

The short answer is no. The long answer requires some explanation.

The current budget cost for the 2005 Stomp is 119,190.00. The Current cash on hand is 37,000, and this is the sum total of assets available for the Festival. Therefore, the current ratio for the Stomp is .31, FAR below the necessary ratio of 1:1 that denotes fiscal solvency.

The 2004 Stomp budget cost totaled \$87,002. After the \$35,000 worth of sponsorship only dollars was taken out, the total even cost was \$52,002. There were no membership dollars for 2004.

The 2005 Stomp budget cost total is \$119,190. After the \$36,000 membership and sponsorship dollars are taken out, the festival cost is \$82,190. The 2005 festival costs \$32,188 dollars more than last year, and the sponsorship and membership dollars combined total a mere \$1,000 more than last year's sponsorship-only amount.

The main question is: why has the Stomp budget risen by over 26% A look at the expense breakdown will shed some light on this. The entertainment costs for 2004, including hotel, gas, and airfare, totaled \$58,308. Of that, \$44,825 was for artist fees. The entertainment costs for 2005 are \$69,000. The artist fees alone have risen by \$24,175. The hotels are estimated to cost \$14,000, and the flights are estimated to cost \$6,000. Combined, these three costs total \$44,175, though production costs have dropped by \$3,600. A sponsorship coordinator has been hired. Generally, the outlay for artists fees has been the primary cause of the cost inflation.

3. Are the Stomp revenue and expenses occurring as planned?

The unplanned 26% cost inflation was certainly not planned, but otherwise, the expenses and revenue have been occurring in an expected and timely fashion.

4. What is the Stomp's basic financial health?

The Stomp is in a precarious position. They are relying too heavily on safety regulation violation attendance levels to break even for this year's festival. Though the MKMM has always managed to pay for budget overruns in the past, this year's budget overruns may break them.

At present, the Stomp is relying on merchandise revenue of \$5,000, plus total attendance levels of 2,300 (1150 per night) to make \$80,500, in order to just break even. Last year's festival made \$45,666, from attendance levels of 1160 attendees generating \$40,600. \$5,066 came from merchandise sales. Though there is no reason to presume that the merchandise sales will drop below the \$5,000 mark, the 2005 attendance levels need to nearly double the number from last year in order for this year's Stomp to break even. It is also important to note that the Rock & Bowl can only hold a maximum capacity of 750 people at any given time. Given the 8-hour duration of the Stomp, it is reasonable to presume that though the Rock & Bowl maxes out at 750, the event can accommodate more attendees because audience members will inevitably come and go throughout the evening. Even so, it is questionable as to whether the Rock and Bowl can safely hold an additional 400 people per night for each night of the Stomp.

In order to live within their means as a community-based small music festival, and maintain safe but profit-making attendance levels, the Ponderosa Stomp needs to corral its budget to a maximum of \$100,000, of which \$52,500 max can be earned through occupational max attendance levels. In order to corral Stomp expenses to a yearly inflation rate of a FED-reasonable 5%-6%, the artist fees need to be brought under control, more sponsorships need to be generated, and hotel and airfare costs need to be cut.

In order to avoid over-reliance on one funding source, the funding streams need to be diversified. Most arts organizations rely on a 3-3-3 formula for funding success. 30% comes from self-generate revenue such as admissions and merchandise sales, 30% comes from private donors, memberships, and contributions, and 30% comes from corporate, government, or foundation grants. The MKMM needs to generate more membership dollars, acquire more sponsors, win some grant funding, and agitate for a 23% increase in attendance.

5. How does the Stomp's financial health look for the year ahead?

Not very good. It is highly likely that losses from this year's festival will equal at least \$10,000. This hampers the MKMM's ability to put together next year's festival in a timely manner. The suggested course of action at this time is to redouble efforts to grow the Knights of the Mau Table membership program, institute partnerships with food vendors, and redouble the efforts to locate potential sponsors.

GRAND BAYOU: A FISHING COMMUNITY IN TRANSITION

BY

Wendi D. Wilkerson,

In association with the Louisiana Regional Folklife Program Region 5

According to the locals, LSU environmental sociologists, Canadian journalists, and French documentarians have visited Grand Bayou several times over the last two decades. This tiny fishing village has garnered a surprising amount of international interest in its origins, its traditions, its people, its culture, and its recent conversion to modernity. Unfortunately, very little of the ethnographic research conducted in Grand Bayou has come from Louisiana folklorists. My own work in Grand Bayou evolved as a part of a larger project researching the coastal erosion and commensurate cultural erosion happening throughout Plaquemines Parish.

In all of my research, Grand Bayou stands out because of the tremendous ethnic, economic, historic, geographic, ecological, and cultural uniqueness contained in this small swatch of bayou. In presenting my preliminary research of Grand Bayou, I hope to demonstrate the cultural vitality of this fishing village, and encourage other Louisiana folklorists to undertake further research in Grand Bayou.

Like every other village in Plaquemines, Grand Bayou was never formally incorporated. According to local lore, the settlement was established by “squatter’s rights” and dates back about three hundred years. French trappers settled in the bayou, joining the small band of Attakapa Indians already living there to form an ad hoc community. In the early 1800s, runaway slaves from nearby Woodland Plantation escaped into the bayou and assimilated into the community, which relied upon fishing, crabbing, and shrimping to survive. Today, both Creole French and English are spoken there, and many of the inhabitants still rely on fishing to sustain the village’s economy.

This isolated community can be found across the bayou from a shell road heading off of Highway 23. With the exception of this shell road, there are no streets in Grand Bayou—only canals. People use boats to get around. Before it sank two weeks ago, the village children took a yellow school boat to the road each day to catch the bus that takes them to school. Most residents can remember life with #3 washtubs, hand crank laundry machines, outhouses, and reading by flashlight, because Grand Bayou didn’t have any utilities. Running water finally arrived in 1992, followed by phone service in 1995, and electricity soon thereafter.

It is tempting for me, an outsider, to romanticize this simpler, more rustic way of life. But when asked how they felt when utilities finally came to Grand Bayou, most residents will tell you, “Oh. . . Praise God!”

Carmelita Sullivan, who grew up on Grand Bayou and returned there as an adult after living away for several years, is the first to admit that, "I'm all for modern appliances. . . I wish we lived in the Jetson's age- you just push a button and your clothes come out folded. . . We'd be 'The Jetsons on the Bayou.'" Before running water was installed, the community relied on large cisterns to store water that had to be carefully conserved during dry times and during the winter. Water shipments came by tugboat every other week or so. Outhouses were common. The installation of running water sparked major bathroom and kitchen renovations in Grand Bayou, with homeowners installing their first-ever water heaters—in anticipation of the electricity that finally arrived several years later.

According to the residents, the electricity in Grand Bayou has always been a bit dicey. Carmelita remembers that it took the power company a while to understand the intricacies of making service calls out to the bayou. When the company would estimate a three or four hour time lapse before the repairman would arrive, she would have to remind them, "I'm sorry, ma'am, but we live in the bayou—you're going to have to get a boat out to our house." Carmelita's daughter-in-law Rachel Sylvie later explained that the power situation still isn't that great: "If the sun is shining too much," she says "the electricity goes out. You can be in the middle of the day—everything's fine—and the electricity goes out." Over time, the power outages have become less frequent, and electricity dependency has grown. In fact, most all Grand Bayou residents have the household appliances everyone has: televisions, coffee makers, and stereos; and several have computers, X-boxes and PlayStations.

Even more than running water and electricity, the telephone has changed the way the people live in Grand Bayou. Rachel remembered that "When they first got the phone, nobody knew what to do. It was like, 'What is that noise? Oh. It's the phone.'" Having phones has made it much easier for neighbors to communicate with each other. Before, they had to shout to each other across the bayou just to borrow shrimp to make the gumbo, and they had to check which direction the wind was blowing before they started yelling. Anyone returning from the mainland had to stand at the edge of the roadside dock and scream, honk their horn, or flash their headlights, in the hopes that somebody would notice and come to get them. Often, villagers would time

their trips to town with the comings and goings of the school boat, just to make sure they had guaranteed transportation. It's worth noting that people rarely, if ever, were left stranded at the dock—a neighbor would always come to get them sooner or later.

Neighborliness comes naturally to the people of Grand Bayou because it's literally a family community—most of the residents are related. Upon looking around at the people out and about on the bayou, Carmelita Sullivan will immediately note her relationships to the people she sees. "Well," she says, "Rachel here is married to my oldest son. Those two boys who were on the school boat there in the purple and gold jackets, those are my twins. The school boat driver is my oldest brother, Paul. Kim is married to my Jewish twin—I call him that because he and I catch up the same age in August, and then in September, I get 11 months older. So I call him my Jewish twin. Tante Ut here—we call her 'Tante Ut,' because 'Tante' is French for aunt, 'Ut' is just her nickname. Her proper name is Regina. Her husband and my uncle were brothers, so her kids became my cousins. . . We stick together." Carm explains, "You can always depend on somebody to help you. If you need your wharf fixed, or your roof mended, you can rely on your neighbors to help you with that." This neighborliness most definitely extends to food. According to Kim Sylvie, "If you don't have it, then somebody else has it. If I don't have spaghetti, somebody else has it on the other side." In addition to freely borrowing food, Grand Bayou residents have the option of fishing whatever they need right out of the bayou. "There's no better place," Carmelita says, "for you to go out on your wharf and put a light out and catch dozens of fish."

From its earliest origins to present day, fishing has always been at the core of life in Grand Bayou. Generations of Grand Bayou men would row for four hours or more, one-way, to the good crabbing grounds that lie deep in the bayou. They would camp out by the crab traps for weeks at a time, returning home at season's end in boats piled high with crabs and shrimp. Things began to change in the 50s-60 when the people of Grand Bayou could finally afford outboard motors. The outboard motor cut boat transit times by three-quarters or more. This enabled the men to forage farther out in the bayou, and still be home each night for dinner. When fishing was bad down the bayou, they could pick up extra work "in the parish" to help support their families. More than any other technological innovation, it was the outboard motor that changed the way

that the people of Grand Bayou lived, because it gave them a greater reach beyond their bayou, and it gave them more time to pursue activities in mainland Plaquemines.

Lifelong resident and schoolboat driver Paul Sylvie, Jr. recalls that, "Growing up, this was just a fishing village and that was all we ever did." When they were old enough, Paul's father took him and his three brothers out of school to go trawling and crabbing. This was a Grand Bayou family tradition for many generations. The boys left school when they were old enough to help with the fishing. The girls finished school, because they were left at home. Carmelita remembers arguing with her mother about being forced to go to school even though her brothers weren't. Her mother said that the boys didn't need to go to school, because they could fish and shrimp for a living. "There was no foresight; no thought of tomorrow, or what's going to happen," Carmelita says, "It was just, 'Well, they don't need to go to school; they can fish, they can shrimp.' Well, yeah, they can do that, in leisure, now days. But it's hard to make a living like that."

Carmelita's son Scott makes his living as a fisherman. Rachel, Scott's wife, tried to encourage him into a different line of work. "Thing is, it's in him," she says, "So, I said to him look, you can work in the bayou as long as you can still make ends meet. And he does." Making a living fishing the bayou is no mean feat. Illegal shrimping, cheap imports, and a glut of commercial shrimpers in the parish all contribute to low market prices for shrimp. The highly competitive commercial fishing environment in the parish has seen big outfits from outside increasingly frequent Grand Bayou over the last few years. Scores of sport-fishing companies have taken over areas formerly controlled by commercial fishermen, creating enormous competition between sport and commercial fishermen that depletes the fish stock in those formerly-rich areas.

Scott has managed to strike a balance, and thus create a market niche, by catching minnows, rather than shrimp or big food-grade fish. Scott supplements his living by fishing oysters, trapping alligators, and occasionally engaging in subsistence shrimping, but his main income comes from catching the minnows and selling them to the myriad bait shops and sports fishermen who flock to Plaquemines. Scott is also working to meet the requirements for a captain's license so that he can augment his living by piloting sports fishermen down the bayou. Many of the fishermen in grand Bayou are diversifying their occupations in the same way. In

order to survive the tough economic conditions in the bayou, the people of Grand Bayou are adapting their hard-won traditional fishing skills in order to capitalize on the tourist market.

Though the economic conditions in Grand Bayou are tough, the biggest threat to Grand Bayou, by far, is the severe and relentless erosion and subsidence problem. Everyone in Grand Bayou can see how fast the land is sinking. . . "I can tell by my house," Kim Sylvie explains. "The floor is warped, there is a gap here, and a gap there—you can tell that it's . . . getting eroded from the bottom." Kim can point out several places down the bayou that have changed dramatically over the last decade. "As you go down the bayou," she says, "you can see places that were once big enough to keep a *little* boat in are now big enough to put a *big* boat in. . . people's wharves are not as close to their land now as they used to be."

Grand Bayou Tabernacle Life Church—the lynchpin of Grand Bayou's community life—is sinking into the bayou. It once stood several feet off the ground, and the village children played beneath it. Now, the church is level with the bayou and constantly flooded when even small storms hit. The locals first realized the extent of the erosion when hurricanes Isidore and Lily hit in 2002. Whereas most of them had never experienced flooding in their homes, these hurricanes brought several feet of water into all houses. A year later, it took less than 35 minutes for Tropical Storm Bill to bring nearly four feet of mud and water into almost every home in the village. Though Grand Bayou was spared the havoc of hurricane Ivan, there remains the looming threat of "the next big hurricane," that could very well come next season.

The residents all agree: Grand Bayou is a landmark, and as such, it deserves to be preserved. "They talk about the courthouse, and when someone set it on fire, that they destroyed a landmark;" Paul Sylvie says, "Likewise with Grand Bayou. If they . . . leave Grand Bayou to die, it would be just like shutting off the Mississippi river." Paul's words echo the sentiments of the entire village. "I'm gonna live here;" he says, "I'm gonna fight for Grand Bayou. This whole parish needs someone to do something about it."

In the interests of self-preservation, this close-knit community formed "Grand Bayou Families United," (GBFU) a 501c3 nonprofit organization comprising the families of Grand Bayou, and advised by members of the Business, Sociology, and Ecological Science faculties of the University of New Orleans. GBFU seeks to

preserve both the land and the heritage of Grand Bayou. Among its goals are: to provide opportunities for economic growth; to preserve the culture of Grand Bayou; and to generate funds necessary to shore up the existing houses in order to mitigate the flooding problems. As with other Louisiana coastal communities, whether they will be able to do this in time remains to be seen.



Louisiana Folklife Survey Form

Individual Identification

Prefix First name Middle Last name

Suffix Nickname

Address 1

Address 2

City State Zip Parish

Home phone Work phone

Fax E-mail

Community / Neighborhood

Contact / group identification

Group name Company name

Contact name Contact phone

Family Identification

Birthdate Birthplace

Other residences

Occupation Education

Church/religious affiliation Language(s)

Mother's name / birthplace

Father's name / birthplace

Spouse's name / birthplace

Children

Cultural / ethnic identification

Family notes / observations

Traditional Skill, Performance, Art Form (if applicable)

Genre(s): Music Foodways Occupational
 Craft Ritual Dance Verbal Expression

Art form

Partners in performance

Learned how?

When?

Where?

From whom?

Frequency performed

Where?

When?

Techniques

Tools / instruments

Materials

Costumes

Cultural identification of art form

Public Performance Information

(if applicable)

Check as many as apply: Music Craft demo Craft booth
 Food demo Narrative stage Other

Typical honorarium (per day)

Special needs in programming

Promotional materials available? Where?

Necessary partners

Awards and honors

Experience

Photo: B&W Photos Color prints Slides

Crafts / Food Traditions: Sells crafts? Sells food?

Crafts photos

Pays booth fee?

Musicians: Professional musician? Touring experience?

Where?

Text/Publicity Materials:

Notes / observations

Articles Biography PR photos Other

Archive name

Collection

Location

Contact name

Phone

Supplemental Materials

(Check all types and indicate the archive where they are available)

Audio/Visual: Cassette DAT CD Reel Film

Video Format: _____

Release Form

I hereby release to the Louisiana Regional Folklife Program the information on this survey form and (if applicable) in my video- or audio-taped interview for use in documentary film or on websites affiliated with the program. I understand that the program may make this information available to qualified scholars for research or similar not-for-profit, educational purposes including print publications, exhibitions, and Internet websites. I further give permission for my contact information to be released as indicated below. (Choose one of the following):

Option 1: My contact information may be provided to persons such as those listed above for reasons deemed appropriate by the Louisiana Regional Folklife Program.

Option 2: My contact information may be provided only to public programmers and researchers who coordinate festivals, exhibits, and other events so that I can be contacted for such events, but information about my biography and tradition may be posted on websites affiliated with the Louisiana Regional Folklife Program.

Option 3: The artist information listed above will be added to the database/website, but will not be released to programmers or researchers outside of the Louisiana Folklife Program, which includes the Regional Folklife Program.

Date	Implications for C- Entrepreneur Network	Artist signature	Fieldworker signature
Notes			
	Gabrielle Rose Rose II		1985
	A. G. J. "The Mind of the 11 7 1988" (1988)		1988, 1988 11 7 1988
	The Washington State State of Washington		1988 1988
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