

12-2010

## The New Orleans Jazz and Heritage Festival and Foundation

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**The New Orleans Jazz & Heritage Festival and Foundation**

**An Internship Report**

**Submitted to the University of New Orleans  
Graduate School in partial fulfillment  
of the Requirements for the Degree**

**Master of Arts  
In  
Arts Administration**

**By**

**Rebecca Morris**

**B.A., University of Southern California, 2001**

**December 2010**



## **ABSTRACT**

The internship report contains an analysis of The Jazz & Heritage Festival and Foundation as applied to the author's internship with the non-profit organization from January through May 2010. Included are a brief organizational history and a description of the intern's duties as assistant to both the gallery director and development associate. An analysis of the Foundation will be discussed as well as researched best practices for similar festivals, non-profit professionals, and other art organizations. The report will conclude with recommendations for organizational growth and improvement.

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## **INTRODUCTION**

In January 2010 I began working with the New Orleans Jazz & Heritage Festival and Foundation. I took on two roles during my five-month tenure with the organization and acted as a Gallery Director and Development Intern. I spent the majority of my internship working out of the Foundation offices located downtown on the corner of North Rampart and Gov. Nicholls Street. I also worked every day at the Fair Grounds Race Course during the 2010 New Orleans Jazz & Heritage Festival. The following report provides an overview of the organization, an analysis of the operations I assisted with through the two roles I undertook as an intern, research discussing best practices, and my recommendations for the organization regarding those two departments within the Foundation.

## CHAPTER 1

### ORGANIZATIONAL PROFILE

The New Orleans Jazz & Heritage Festival and Foundation (NOJHFF), is the organization formed in conjunction with The New Orleans Jazz & Heritage Festival. The Jazz Fest has been annually produced through a partnership with Festival Productions, Inc. (FPI), since 1970. The Jazz Fest is the largest component of the Foundation with its proceeds providing a solid financial base to operate. After a small economic crisis in the early 2000's, Jazz Fest proceeds continue to be the main source of funding behind the Foundation's operations. Although the Foundation presents the festival, FPI produces Jazz Fest with little help from the Foundation. Thus the Foundation has suffered an identity crisis through the years and remains somewhat overshadowed by the Jazz Fest and FPI in regards to its own year round programming, educational, and community outreach endeavors in New Orleans.<sup>1</sup>

The Foundation is a 501©(3) non-profit organization and was started primarily to support the Jazz Festival. It was established with a board of directors and a full-time staff because the founders also wanted the festival's proceeds to be redistributed into the local community. In 1981, when the Foundation hired its first Executive Director, Wallace Young, the managerial structure of the Foundation began to take shape and focus on its own projects independent of FPI and The Jazz & Heritage Festival. In turn, the Foundation has introduced its

own year-round programming presenting a variety of local festivals showcasing the multi-cultural musical influences found in Louisiana, though these efforts remain small in comparison to Jazz Fest.<sup>2</sup>

The need to reestablish the Foundation as its own entity became apparent after the Jazz Fest suffered staggering deficits for multiple years in 2002, 2003, and 2004, adding up to a huge financial loss of about \$4 million in 2004. Due in part to the tragedy of 9/11, the economic meltdown and bad weather, the funds to carry on had been depleted. As a result, the board was forced to lay-off a large part of its staff and cut funding for much of its programming efforts. The Board also started a search for a new Executive Director, and in July 2004, Don Marshall was brought on in this position to help negotiate a new contractual agreement with FPI or a new producer who could guarantee the Foundation a minimum level of income.

The Foundation was calling for a major shift with its new contractual agreement transitioning the burden of income or loss from the Foundation to the commercial producer. Ultimately, FPI partnered with the national entertainment company, American Entertainment Group Live, for financial and managerial support in order to produce the festival and provide the minimum level of income guarantee.<sup>3</sup>

The Mission of the NOJHFF is as follows:

*To promote, preserve, perpetuate and encourage the music, arts, culture and heritage of communities in Louisiana through festivals, programs and other cultural, educational, civic and economic activities.*<sup>4</sup>

Efforts to fulfill the Foundation's mission have been successfully carried out including the acquisition of valuable assets, various programming events, economic development, and community outreach in the city of New Orleans. Listed on the NOJHFF website are the following assets the Foundation owns and operates:

- The New Orleans Jazz & Heritage Festival
- The Jazz & Heritage Archive
- Radio Station WWOZ 90.7 FM
- The Jazz & Heritage Gallery
- The Jazz & Heritage Center
- The Annual Foundation Gala

The Foundation's current programs in education include:

- The Don Jamison Heritage School of Music
- The Preservation Hall Junior Jazz & Heritage Brass Band
- School Day at the Fest
- Tom Dent Congo Square Lecture Series

Cultural programs and events established by the Foundation include:

- Jazz Journeys
- Tom Dent Congo Square Rhythms Festival
- Crescent City Blues and BBQ Festival
- Louisiana Cajun-Zydeco Festival
- Tremé Creole Gumbo Festival
- Fiesta Latina

Economic Development and Community Outreach initiated by the Foundation include:

- Jazz and Heritage Talent Exchange
- Sync Up Conference
- Community Partnership Grants
- Community Outreach Tickets to Jazz Fest
- Raising the Roof

During the term of the internship the staff of the NOJHFF included Executive Director, Don Marshall; Chief Administrative Officer, Marsha Boudy; Secretary, Deanna Brown; Chief Financial Officer, Sheri LeBranch-Jackson; Programs, Marketing, and Communications Director, Scott Aiges; Development Director Marc Barnes; Development Associate, Shanna Hudson-Stowe, and Archivist, Rachel Lyons. Within the managerial structure of the organization the Executive Director oversees the staff and reports to the board.

Judge Rhonald Sholes presided as President of the Board during the period of the internship. The Board consists of five parts: the first is comprised of a governing executive committee made up of the President, First Vice President, Second Vice President, Secretary, Treasurer, and two members from the voting board. The second part is the voting board consisting of 30 members from the community. The third part is a twenty member non-voting Advisory Council, the fourth part of the board is the Past President's Senate which is mostly inactive, and the fifth is an Honor Council consisting of one board member and two members of the community (Appendix A). Among these groups and from key

members of the community there are about twenty committees formed to oversee and focus on certain functions of the Foundation such as fundraising.<sup>5</sup>

The NOJHFF receives funding from corporate donors such as Shell, Peoples Health, and Acura who currently present the Jazz Fest. Individual donors provide funding as well. For example, the *Fans of the Fest* membership program gives members who join the opportunity to choose a level anywhere from \$35 to \$5000. Donations of \$1000 or more gives access for one and a guest to the Foundation Hospitality Oasis V.I.P. area at Jazz Fest.<sup>6</sup> (Appendix B)

Special Events such as the Gala also play a significant role in providing funds. The gala is a major fundraising event attached to the New Orleans Jazz & Heritage Festival. Held the night before Jazz Fest begins, a \$500 ticket to the event includes a Premium Gala Pass to Jazz Fest that is good for all seven days of the festival. Proceeds from the Gala benefit the Don Jamison Heritage School of Music. Other funding sources for the NOJHFF include grants from public agencies, and private foundations most notably Louisiana Endowment for the Arts, National Endowment for the Humanities, Arts Council of New Orleans, Louisiana Division of the arts, Louisiana Department of Culture, Recreation & Tourism, South Arts, and the Grammy Foundation.

By 2005, Don Marshall's leadership was underway with a shift in goals. He began planning long-term strategies to present to the Board in order to ensure the financial security, and future endeavors of the Foundation. The Strategic Priorities as presented to the Board and made available to the internal office of the Foundation are as follows:



1. Strengthen the governance and management of the foundation; increase the foundation's efficiency and accountability; and heighten the impact of its programming.
2. Diversify the funding base of the Foundation.
3. Strengthen the foundation's relationships with constituent communities.
4. Communicate a clear identity and image of the Foundation.
5. Identify the organizational and human resources required to support the Foundation's growth and development in the future.<sup>7</sup>

The success of these goals as pertaining to my experience and perception as a Gallery and Development Intern will be addressed in Chapter 2. Further study will be discussed in the S.W.O.T. Analysis. This chapter investigates the strengths, weaknesses, opportunities, and threats associated with the Foundation's development strategies and gallery operations.

After my internship with the NOJHFF ended, I began working with the New Orleans Film Society (NOFS), in preparation for their 21<sup>st</sup> annual film festival. The Best Practices chapter contains organizational comparisons of membership programs and marketing efforts between the NOJHFF, the NOFS, and the High Note Society who presents a free jazz festival held in Florida. I will also discuss best practices upheld by the Contemporary Arts Center (CAC), concerning art documentation and cataloging. The Recommendations chapter will conclude this report with suggestions meant to enhance the Foundation's fundraising and gallery operations.

## CHAPTER 2

### INTERNSHIP DESCRIPTION AND CONTRIBUTIONS

Within the development department I worked on database maintenance such as processing *Fans of the Fest* members, individual donors, and corporate sponsorships. I kept up with membership communications such as coordinating mailings and membership benefits distribution. I also helped with marketing the membership program to improve membership sales.

During the Jazz Festival I was required to report to one of two designated places at the Fairgrounds: the *Fans of the Fest* tent or the *Fans of the Fest* pavilion where efforts were focused entirely on membership marketing and sales. These areas were set up as information booths and lounges. The pavilion area provided numerous tables and chairs while WWOZ conducted their live recording of the Jazz Fest in a corner on a small stage. There was also a small exhibit in another corner designed to raise awareness about the recent earthquake in Haiti, though some board members were not happy with the way the exhibit was presented. These membership areas were successful in selling or renewing around 75 memberships. I will discuss this further in the S.W.O.T. Analysis, Best Practices and Recommendations chapters.

Special projects were also assigned to me as I assisted with grant research, proposal writing, and reporting. I worked on a grant submitted to South Arts for the purpose of hiring musician Corey Harris to perform at the 2010

Crescent City Blues & BBQ Festival. Arrangements were also negotiated for Mr. Harris to teach a Master's class at the Heritage School of Music as the grant called for an educational component. The grant money from South Arts was successfully awarded to the NOJHFF. (Appendix C)

I also worked on PowerPoint presentations to include with grant proposals to be submitted to the Louisiana Division of the Arts and the National Endowment for the Arts (Appendix D), and a final report for the Arts Council of New Orleans, (Appendix E). I was also asked to help create a Marketing Plan, Media Descriptions, and Budget for the Louisiana office of Culture, Recreation, and Tourism in order to solicit sponsorship of advertising costs for the 2010 Crescent City Blues and BBQ Festival. (Appendix F)

I assisted with the 12<sup>th</sup> annual gala by putting together sponsorship mailings to the Jazz Fest artists and other corporate and business entities requesting auction items to be donated for the 2010 Gala. (Appendix G) Other responsibilities included updating ticket sales in the database and creating literature describing the more than \$25,000 in donated art, jewelry, hotel stays, dining, and event gift certificates. The literature was presented at the Gala to help garner sales. All proceeds benefited the capital campaign fund and ultimately The Heritage School of Music and the renovation of its proposed new education building. A feasibility study was conducted and presented to the Capital Campaign and Funding and Development Committees to address the total cost of completing the project and bringing it to the next level.

The property right next door to the office building on North Rampart Street,

formerly a mortuary, was purchased in 2008, in an effort to expand educational goals. It is 11,000 square feet in size with a huge parking lot that is now used as a location site for smaller festivals and events hosted by the NOJHFF. The Foundation is in the process of launching a major capital campaign to transform the building into a state-of-the-art education and community center by redesigning it with class rooms, dance rehearsal studios, multi-purpose rooms for jazz concerts, lectures, and a library with meeting rooms for community groups.<sup>8</sup>

I helped with event preparation for the capital campaign kick-off party the NOJHFF hosted in Washington D.C., where a large number of *Fans of the Fest* members live. The event took place on March 21, 2010, at Madam's Organ Restaurant & Bar. Henry Butler was hired to perform, and the party was designed to attract new members and to inspire existing members to become larger donors as all monies were designated for the purpose to expand the Heritage School of Music. There are plans to include a party in New York City next year where many *Fans of the Fest* members live.

Efforts have been successfully made to diversify the funding sources of the Foundation. The gallery, on the other hand, has remained somewhat overlooked by the Foundation as there is not a designated gallery attendant who can dedicate his/her full attention to focusing on its operation and development as an active gallery in the city of New Orleans. In the past this job has been left to an intern such as myself. Unfortunately, during the internship much of my attention was devoted to the development office so my participation with the

gallery was limited.

At the time of the internship, Executive Director, Don Marshall, was also acting as Gallery Director of the gallery space located in the front of the building on North Rampart. However, most of his time was spent dealing with the board and creating budgets and reports. So for the most part the gallery operations were left in my hands. The gallery showcases the work of local artists in a variety of media and is able to foster partnerships through exhibits co-presented with other organizations, schools and community artists. Thus the Foundation is able to meet one of its long-term goals to strengthen relationships with its constituent community. The goals and timeline for 2010 art exhibits included:

- Alvaro Villela: Photography Exhibit: December 3-February 6, 2010
- Femme Fest 2010: Women Artists of LA: March 13-April 10, 2010
- Gala Auction Artists Exhibition: April 17-April 24, 2010
- Jazz Fest From the Square to the Fair: April 24-October 23, 2010

After the de-installation of Alvaro Villela's exhibit I began to manage the day-to-day operations of the visual exhibition project, Femme Fest 2010. This included maintaining the gallery calendar and all communications and distribution of electronic announcements regarding Femme Fest 2010, an annual show dedicated to professional women artists of Louisiana. The show is co-presented with Women's Caucus for the Arts (WCA).

I met with the president of the Louisiana WCA, Phyllis Parun, to schedule a timeline of correspondence, such as sending out a call to artists announcement and follow up correspondence regarding the show, hanging, and opening and

closing receptions. (Appendix H) The WCA also required me to apply for a grant from Poets & Writers in order to fund poets for a Literary Salon poetry event in conjunction with the closing night of Femme Fest 2010. The grant was successfully awarded to fund three poets \$100 each for the event. (Appendix I) Other responsibilities included writing and sending out invitations and promotional materials regarding the exhibition opening and closing such as a press release, e-mail blasts, and there was also a presence on the NOJHFF website. I worked with Programs, Marketing, and Communications Director, Scott Aiges, to successfully promote this event. (Appendix J)

I also managed artwork received from the participating artists and coordinated the installation, labeling, exhibit opening and closing, as well as the de-installation and artist pick-up. I had the artists sign required consignment agreement forms for insurance purposes when they dropped off their artwork. I used the information from these forms to create a spreadsheet in Excel containing each artist's name, artwork title, medium, and value, in order to provide the insurance company with an inventory list of the art. I used the same consignment form from the previous year, but it proved to be too limited in defining the liability for both the artists and the gallery because there was no cap on the artist's value of their art as stated on the form. This will be discussed further in the S.W.O.T. Analysis and Best Practices chapters. (Appendix K)

At the Femme Fest opening night reception a piece of artwork valued by the artist to be \$2000, was damaged. Nobody realized it until the artist sent an email the following business day regarding the issue and demanding that her

piece be taken out of the show. Her piece was made of fabric and porcelain and when she dropped it off at the gallery she had it rolled up and wrapped in another piece of material and some plastic wrap with a note on it describing its fragility. Unfortunately, there is no way of telling when her piece had truly been broken and it was hard to even notice the damage on the small piece of porcelain until examined next to a picture of it without the damage.

The WCA was in charge of the actual installation of the art and when I asked them about the damage to the piece they said they had no knowledge of it either. This created tension between the WCA and the NOJHFF, as the Foundation would ultimately have to take responsibility of the damage and request funds from the insurance company to pay the artist the \$2000 she was demanding since that's the value she had priced her artwork on the consignment form. By the end of the internship the insurance company had requested more information and a price quote from an outside restoration company provided by the artist.

In preparation for the show I had also put together an exhibitors price list and two artist books including artist statements and contact information for over 50 artists. The artists were not happy with the exhibitors price list or artist books and would have preferred a program or catalogue, but there was no money set aside for the exhibit and no way to fund this idea. Also, Mr. Marshall required any sale of artwork to be handled by the artists themselves, as the NOJHFF doesn't take a percentage of the sale nor do they want to be in charge of selling the art. This decision was stated on the consignment form. This is also why

contact information for every artist was provided, but artists complained that these issues were hindering art sales because the price list contained so many artists and so much information that it was deemed to be confusing to buyers. (Appendix L)

Artists were also unhappy that the Foundation did not help with art sales especially since the art piece most people were interested in buying was by artist Valery Milovic, who was in New Mexico during the exhibit opening. I will address this issue in the S.W.O.T. Analysis and Best Practices chapters.



## CHAPTER 3

### S.W.O.T. ANALYSIS

#### Development Strengths

- The connection with the for-profit New Orleans Jazz & Heritage Festival.
- The increasingly growing membership program and capital campaign that has helped to create a diverse funding pool.
- The marketing materials and user-friendly website that communicate a clear identity to attract new members.

The Foundation has its main strength in its association with the renowned Jazz Festival. For example, the *Fans of the Fest* membership program has grown to almost 500 members since 2005, when it was first initiated. The success of the steadily growing membership program is due mostly to the popularity of the Jazz Fest itself. This is also true for the capital campaign that has expanded to include events in cities such as Washington D.C. The membership program and capital campaign in turn help create a diverse funding base and also boost the audience base for the Foundation's year-round programming efforts apart from the Jazz Fest.<sup>9</sup>

The membership program is made possible through the marketing materials created by the development associates. The quality of the marketing materials is another strength of the development office because they

communicate effectively to the general public and strengthen the image and purpose of the foundation. For instance, the logo of the four people dancing in a second line brands the Foundation and professionally links it to its biggest supporter, the New Orleans Jazz & Heritage Festival. This logo can be found on all marketing materials that the Foundation uses, such as brochures, event invitations, newsletters, business letters, on-line communications, and the website. The NOJHFF has a well designed website that helps establish its identity in the non-profit and on-line worlds. The website is easy to navigate and provides easy access to purchasing a membership. The development office also utilizes social networking sites such as Facebook to keep its constituency informed with news and event happenings. The Foundation's inherent connection to the New Orleans Jazz & Heritage Festival, the well-produced marketing materials, and the functional website all give the NOJHFF a strong base to draw new members and find new audiences for its own programming schedule.

Development Weaknesses:

- The lack of the Foundation's overall image presented to the Jazz Festival crowd.
- The *Fans of the Fest* membership areas ability to draw a crowd during Jazz Fest in comparison to WWOZ's hospitality tent and FPI's merchandise areas.
- The lack of board member participation and support from FPI.

Though the Foundation's marketing materials and website are of high quality, the dissemination of such literature like the membership program is a weak area for the Foundation during the city's annual major event, Jazz Fest. The Foundation should do more to establish a stronger image and a clearer identity among the Jazz Fest crowd. The pavilion and tent were two locations set up to attract new members during the Jazz Festival, but these areas had little to lure potential members inside. There was nothing exciting happening to usher in a crowd to the *Fans of the Fest* pavilion or the tent. The pavilion and tent had few visitors stay for long as most people were out and about eating and listening to music. The WWOZ live radio recording wasn't interactive for an audience, and the exhibit on Haiti could hardly be seen. There was a drawing to win official Jazz Fest posters designed to attract visitors, but for the most part those who stopped by to fill out an entry form didn't stay long enough to become a member.

Very few board members came to represent the Foundation among the Jazz Festival crowd. Thus the two development associates were left to face the public with a small army of volunteers and two locations where not too much was happening except for the numerous visits from a member renewing their membership, a new member pledging their donation, or a Jazz Fest attendee with a question, comment, or concern. I found the board's lack of effort and support of the Foundation to be another weakness to the Foundation.

During the Foundation's own programming events, such as The Crescent City Blues and BBQ Festival, the membership areas are set up to effectively

draw potential members. The lack of support from FPI concerning the set up of membership areas during the Jazz Festival is another weakness to the Foundation.

Development Opportunities:

- With help from FPI and the board the Foundation can create more compelling membership marketing strategies during the Jazz Festival.
- More defined and exciting membership benefits could increase membership sales.
- A direct mail campaign utilizing the information gathered from the poster drawings could attract more members.

The Jazz Festival itself and the number of people who attend it, lends itself well to the marketing opportunities available at big events like the Jazz Fest. The Foundation's presence during the Jazz Fest is a big part of what people remember throughout the whole year on an international level, and also what compels them to join the membership program. With support from FPI and the Board, the Foundation has a major opportunity to attract new members and donors who are attending the Jazz Fest by creating more functional and dynamic membership areas.

The membership program's benefits for joining at certain levels are not fully established. For instance, the membership program offers benefits at six different price levels and all who join at the \$35 level or higher are sent a

membership card, recognition letter, Fan Mail e-newsletters, and a subscription to an electronic version of Offbeat Magazine for the year. Donors who choose to join at higher levels are offered pins, t-shirts, flags, and tote bags. Considering there are six levels of giving, offering donors better gifts for their donations between \$150 and \$1000 could also encourage more donations at higher levels.

One idea that has somewhat been pursued is to provide members access to special events such as the annual member's party and other parties throughout the year hosted by the Board and the Foundation. I think this is a great opportunity because it gives *Fans of the Fest* members, who could become major donors in the future, the chance to get to know each other, the board members, and staff of the Foundation.

The drawing to win posters created an opportunity for the development office to collect information for a direct mail campaign following the end of the Jazz Festival. Membership letters should be sent to the hundreds of visitors who stopped by to fill out entry forms. By creating a more memorable identity and exciting venue for *Fans of the Fest* members, sending these visitors membership letters could prove more successful.

Development Threats:

- The uncertainty of the economy.
- The audience misinterpretation that the Foundation is not in need of funding because of its association with the for-profit Jazz Festival.
- The competition during the Jazz Festival.

The shaky economy may be the Foundation's biggest threat in finding new donors. The misunderstanding that a Foundation connected to the Jazz Fest is not in need of funding may hinder donor possibilities as well. The Foundation works hard to navigate its identity between a non-profit status and a for-profit venture such as the Jazz Fest. This sort of double identity is a threat to the Foundation's existence because it may appear to audiences that the Foundation is well endowed. However, after the \$4 million deficit the organization suffered in 2004, it is clear that that the Foundation can always use more funding especially to keep its own programming, educational, and community outreach endeavors in tact. Furthermore, the two separate entities do not seem to function as a team as they should. It almost seems like there is a competition between FPI and the Foundation. During the Jazz Festival the *Fans of the Fest* pavilion and tent were modestly trying to sell memberships, and the Jazz Fest merchandise areas selling t-shirts, hats, shoes, music et cetera, were churning out the sales.

The WWOZ hospitality tent was located right next to the *Fans of the Fest* pavilion and offered Brass Pass holders an array of benefits from fresh fruits to a lounge with misters. Although, the radio station is a subsidiary of the NOJHFF, it operates its own membership program. WWOZ's successful marketing and selling techniques create a competitive atmosphere and become a threat to the advancement of the Foundation's development efforts and ability to attract donors and new members during the Jazz Festival.

Gallery Strengths:

- The artist contacts established during the craft markets the Foundation presents in conjunction with its other festivals.
- Community partnerships with other organizations and schools.
- The visual materials stored at the archive and available to be exhibited are a great source of attraction.

The Foundation has a strong list of artist contacts and many relationships with local artists giving it access to a diverse pool of artists to exhibit. Community partnerships with schools and other organizations such as the WCA have become a proven strength of the gallery. Many shows would not have been exhibited without the participation of community partners who help install and open exhibits.

Another strength is found in the visual materials housed at the archive. The numerous photographs document the festival from when it first started. There are also many Jazz Fest posters artists have made throughout the years. This plethora of materials have been discussed as one day being used in a museum setting dedicated to the New Orleans Jazz & Heritage Festival.

Gallery Weaknesses:

- The Foundation is not known as a visual arts organization.
- The gallery's limited staff provides limited operation.
- The gallery has no budget or marketing plan.

The NOJHFF has participated in the local visual arts community to some extent mostly through the help of its artist contacts and craft fair exhibits during the free festivals it hosts. Generally speaking the NOJHFF is not known as a visual arts organization within the community and this weakens audience attendance of the art openings and exhibits.

The gallery operates without a full-time manager and with no real budget or marketing plan extending beyond on-line communications and community involvement. This weakens gallery operations. For instance, during the internship two of the planned exhibits, the Gala Auction Artists exhibition and Jazz Fest From the Square to the Fair exhibit were never shown because there was simply no one available to put the shows together.

Gallery Opportunities:

- If the Foundation designed an exhibit to display in one of its designated areas at the Jazz Festival it would help establish its gallery/museum initiative within the community.
- If the Foundation operated the gallery as a business it could utilize a percentage of sales towards its own funding like the capital campaign.
- The Foundation has the opportunity to take advantage of the Cultural Districts Original Art Sales Tax Exemption.



During the Jazz Festival, the *Fans of the Fest* pavilion had six movable columns strategically placed with posters showcasing the Foundation's programs and community development efforts. There was also an exhibit that a board member involved in the Haiti relief efforts had put together about the earthquake, but whoever installed the exhibit put it in a corner that was impossible to see and of course, the board wasn't happy with how it turned out.

In the future, if the development associates and the board work together to help create a more interesting environment for the *Fans of the Fest* areas, then this would create opportunities for both the gallery and the development office. For instance, installing a small version of the exhibit Jazz Fest From the Square to the Fair under the pavilion area would transform the area into something more dynamic and interesting with the ability to draw a crowd.

Also, if the Foundation were to actually help sell the art exhibited in its gallery, not only would this help build its reputation as an active gallery, it would help raise money for its capital campaign, by taking out a percentage of the sale to put towards the fund. This donation may compel people to buy more art. In turn this would create another economic development opportunity to extend to visual artists.

The gallery also has the opportunity to take advantage of the Cultural Districts Original Art Sales Tax Exemption made possible through the Louisiana Department of Culture, Recreation, and Tourism. The notice dictates that the sales of original one-of-a-kind works of art sold within the boundaries of a

Cultural District are exempt from state and local tax. This tax incentive could also increase art sales and encourage people to buy more art.

Gallery Threats:

- The gallery doesn't practice safe art handling, storage or exhibition procedures for the artwork left in its care.
- The gallery doesn't require the art it exhibits to be photographed or catalogued in a database.
- The consignment agreement form doesn't protect the gallery from being held liable for damaged art.

The Foundation doesn't take enough precaution with the artwork being exhibited in its gallery, and more than one piece was damaged during Femme Fest 2010. The poor art storage, art handling, and exhibition procedures have become a threat to the gallery and the Foundation, as they must now deal with a damaged piece of work costing \$2000. No one required me to photograph the art I managed during Femme Fest for insurance purposes, and after the piece had been reported broken it was difficult to determine how and when the piece was damaged. Furthermore, there was no database available to catalogue the artwork being exhibited. Another major threat to the Foundation is the poorly written consignment agreement form that doesn't define liability terms, describe an insurance policy or provide a cap amount on the price of the artwork being exhibited.

## CHAPTER 4

### BEST PRACTICES

#### Development

When I began working with the New Orleans Film Society I noticed some things about the NOFS membership program that could enhance the Foundation's program. For instance, the NOFS offers eight levels of membership including special discounted rates for film professionals, people 29 and under, and people over 65. An advertisement in the current film festival program proclaims that there is a level for everyone. The NOJHFF doesn't offer specialized discounted rates for its membership program. Marketing to a more diverse demographic like students and seniors could strengthen sales and help target key audiences.

Another aspect of what makes the NOFS membership program so attractive are the benefits offered to its members. For instance, the basic \$60 "Moviegoer" level offers free sneak preview tickets to unreleased films, free admission to the Prytania Theatre on the first Tuesday of every month, access to members-only line at the New Orleans Film Festival (NOFF), members-only discount on tickets to all NOFS events and merchandise, and eligibility to serve as a juror for the annual film festival. The \$100 "Take Two" level offers all the benefits of a "Moviegoer" membership but for two people.<sup>10</sup>

The NOFS \$300 “Scene Stealer” level offers access to the VIP lounge at the New Orleans Film Festival along with all the other “Moviegoer” perks. The NOJHFF only offers this sort of audience appreciation and networking opportunity at the \$1000 rate. If the NOJHFF offered better rewards at more affordable prices membership would grow at a faster rate. According to the American Library Association (ALA), concerning membership best practices, “In the past, membership in an association was often simply an expression of loyalty. Now, many members want to feel like they are getting something more for their dues.”<sup>11</sup> If the Foundation were to make the membership dues structure more flexible and attractive like the NOFS program this could in turn strengthen membership sales.

The ALA describes four important steps involved in the best practices of a membership program. These four steps include recruitment, retention, recognition, and rewards. The NOJHFF does a great job retaining its members each year and recognizing its major donors especially during the Jazz Festival. Areas needing improvement are recruitment and rewards. These two areas have the potential to help each other. If the NOJHFF worked on providing members better rewards then recruitment would become a more powerful tool in gaining new members. The ALA depicts best practices regarding membership rewards by offering special member rates on events and merchandise. This also includes examples such as offering discounted memberships for students and seniors; giving new members 15 months for the price of 12; allowing people who have

been members for a certain number of years the chance to receive 24 months for the price of 12; or offering two for one membership discounts.<sup>12</sup>

The ALA explains more ideas for recruiting new members such as creating member recruitment incentives like a member-get-a-member program. This sort of program makes it easy to participate and offers a valuable incentive, such as a gift for participating or a prize for getting the most members. Gift examples might include a free ticket to the Jazz Fest, a reward of poster art or cash, or discounts on Jazz Fest merchandise and tickets.<sup>13</sup>

The ALA suggests other recruitment best practices such as mailing letters to nonmembers who attended the festival offering a 25 percent discount if they join within 30 days. This is a great idea to go along with a direct mail campaign sent to the people who signed up for the poster contest. Another idea is sending an electronic newsletter as a direct mail campaign and using the newsletter to highlight activities and member benefits. The ALA also recommends seeking outside endorsement by having some current members highlight benefits of the program. This can be achieved by soliciting quotes from satisfied members for use in ads and mailings.<sup>14</sup>

The High Note Society presents an event similar to the Jazz Festival called Clearwater Jazz Holiday. It has been in existence for more than 30 years and it features four days and nights of free live jazz. The High Note Society was founded as a means to provide support for Clearwater, Florida's major jazz festival and to promote music education and the arts in the community. The main difference between the three festivals is that the Jazz Holiday is free and

open to the public. This may indicate a greater need for the organization to ensure its membership program helps to provide the necessary funding to produce the festival.<sup>15</sup>

As a member, the High Note Society proclaims that you will join a committed group of area professionals, community leaders, and jazz enthusiasts dedicated to enhancing the quality of the Clearwater Jazz Holiday. At the \$100.00 "Aficionado" level members receive invitations to High Note functions, a t-shirt, and a Jazz Holiday poster. The \$300 "Duet" level includes invitations to High Note functions, two VIP tickets to the Jazz Holiday, two t-shirts, and a poster. The "Opening Act" level is \$600.00 and offers potential members invitations to High Note functions, two VIP tickets to the Jazz Holiday, one VIP parking pass, two t-shirts, and a framed Jazz Holiday poster. The "Headliner" level is \$1200 and offers invitations to all High Note functions, four VIP tickets to the Jazz Holiday, two VIP parking passes, two polo shirts, and two framed Jazz Holiday posters.<sup>16</sup>

The membership program is advertised as offering its members the best seat in the house. As price levels go up so do the quality of the benefits. For instance the \$1800 "Celebrity" membership level offers invitations to all High Note functions, four VIP tickets to the Jazz Holiday, two Backstage Bistro tickets, three VIP parking passes, two polo shirts, two t-shirts, and three framed Jazz Holiday posters. The "Legend" level priced at \$3000 offers invitations to all High Note functions, four VIP tickets to the Jazz Holiday, six Backstage Bistro tickets, four VIP parking passes, two polo shirts, four t-shirts, and four framed Jazz

Holiday Posters.<sup>17</sup>

The High Note Society offers members VIP access at the \$300 level like the NOFS, something the Foundation should consider doing. There are also noticeable differences between the NOJHFF and High Note Society member benefits at the \$1000 level and above. For instance, the Foundation's "Founder Circle" level of membership designed to have members pay dues of \$1000 for five years, only offers benefits of special recognition, access for two to the Hospitality Oasis during Jazz Fest, and a signed Jazz Fest poster after the second year of donation. When comparing these benefits to The High Note Society "Headliner" level of membership offered at \$1200, The High Note Society benefits seem more fitting for the price. These include invitations to all High Note functions, four VIP tickets to the Jazz Holiday, two VIP parking passes, two polo shirts, and two framed Jazz Holiday posters.

The High Note Society also presents eleven other annual events for its members such as socials, educational fundraisers and holiday parties. The Foundation has started hosting more parties and fundraisers for its members, and should continue to do so and consider having at least one monthly event members can be invited to as a means of showing member appreciation.

Another aspect the ALA emphasizes is the importance of organizational image. The ALA urges organizations to have a visible membership presence at major events such as the Jazz festival. Other best practices for large events include designating members-only areas for member appreciation and

enjoyment, and designing separate recruitment areas for staff to display and discuss membership donations and benefits.<sup>18</sup>

Another important thing I noticed about the NOFS in comparison to the NOJHFF is how it utilized its major annual flagship event to help disseminate a media campaign for its membership program. The NOFS creates a festival schedule and program and distributes it as a pullout of the Gambit Weekly two weeks prior to the film festival. Within the program there is a half page advertisement marketing its membership program. This is followed up with social networking, radio interviews with board members, and membership tables provided at every venue involved in the film festival. There is also the possibility of becoming a member at any time during the festival to take part in its inviting benefits, such as being first in the theater and having a better chance at seeing a sold out show.

The NOJHFF has the potential to create a similar media campaign for its own membership program especially if the areas were designed with more features than just an information desk. The Jazz Fest program/magazine costs \$5, and the Foundation's membership ad is a quarter of a page as opposed to half-page, so it's harder to find, and is nothing but a sea of words. If the Foundation were to put a more attractive ad in the Jazz Festival program, this would help its marketing initiative at Jazz Fest, and would also help people figure out who and what the Foundation is and where its located at the fairgrounds. The Foundation could also market this area better utilizing its social networking



devices and WWOZ if there was something compelling to show audiences such as a special exhibit.

### Gallery

The NOJHFF gallery has little operational structure since it is mostly used for community partnership and student exhibitions. This leaves the Foundation open to a multitude of problems. The opportunity to partner with organizations to create exhibitions may achieve one of the Foundation's long-term goals of strengthening relationships with its community, however with little structure and lots of room for mishap, relationships can become strained. There are some best practices the Foundation should consider using concerning the safety of the art, along with the idea of making the gallery more structured and running it as an actual business.

*The Field Guide for Museums* produced by The State Historical Society of Iowa, offers some best practices regarding art handling, storage, and exhibition procedures. This includes handling artwork as seldom as possible, wearing white gloves when appropriate, completing exhibition construction before installing the art, using two or more people when appropriate and never handling a piece of art by a thin or delicate attachment. Instead always cradle an artifact with two hands at its heaviest or most stable area.<sup>19</sup>

The guide goes on to explain the storage environment. Light levels in storage must be controlled as brightness and UV levels are damaging to artwork. Lights should be kept off when no one is in the storage area. All lights should be

covered with UV filters, especially florescent tube lights. No art should be stored in an area with sunlight. Temperature and humidity levels should also be checked, for instance, extreme changes in temperature or humidity must be avoided at all times and any changes in temperature or humidity should be gradual. As a general rule, temperatures should be kept near room temperature: 65° to 75°F. Storage areas can be as low as 65° to 70°F and, generally, a safe humidity level is: 45% - 60%, a tough level to reach in the city of New Orleans without a properly working HVAC system.<sup>20</sup>

Concerning exhibit gallery conditions and security the guide describes a few rules of thumb that should be adhered to such as making the exhibit space user-friendly for all patrons, including those with physical limitations, children, the elderly and large groups. Floor plans should be as unobtrusive as possible, providing few "blind" spots and the ability for staff or guards to view visitors with ease. Mounts should provide adequate security without obstructing or intruding upon an object. During exhibit planning the Foundation needs to anticipate human-caused damage and create physical barriers such as railings to protect artwork from human contact. This was the main issue with the artwork damaged in Femme Fest 2010.<sup>21</sup>

I enlisted the help of the CAC curatorial staff in order to get a better idea of best practices concerning art documentation such as cataloguing artwork. The CAC keeps a file on all artwork exhibited or in storage. The ideal file has a copy of a temporary receipt for donated pieces or a deed of gift, a photograph of the art, a biography or history about the donor or artist, and a statement or history of

the piece itself. A condition report and/or conservation records are also an important element contained in each file.<sup>22</sup>

Other documents located in the file are loan forms such as a consignment agreement. Loan forms are a record of the artwork and an agreement of required conditions necessary to put it on display. There are two forms needed: an incoming loan form and an out-going loan form. Both contain the following information and are kept in the working files for the duration of display.

- Lender Information including a credit line to be used on an exhibit label and publication and promotional materials
- Purpose of the loan: research, exhibition, etc.
- Beginning and ending dates of the loan agreement
- Description of the artwork, materials, dimensions, and accessories such as containers or bases
- A photograph
- Insurance value or sales price

During Femme Fest 2010, the gallery was held strictly liable to the artists for their loss or damage to the full amount the artists declared on the Consignment Agreement Forms. There is a range of prices from \$50-\$2500 listed on the Femme Fest Exhibitors Price List. In order to limit liability the gallery is considering putting a \$1000 cap on the price of art displayed in future shows.

Another idea is to have artists insure their own artwork so the Foundation is not held liable for any damage. For example, The EastBank Art Gallery in Sioux

Falls, South Dakota limits its own liability because it “provides liability insurance to provide compensation to third parties who are injured or whose property is damaged due to the fault of the gallery. The board members and members of the EastBank Art Gallery take precautions to secure and protect individual pieces of artwork, but they do not insure individual pieces and are not responsible for losses incurred while the work is being exhibited in the gallery or being used for promotional purposes by the gallery. It is recommended that the artist/exhibitor insure his/her own artwork.”<sup>23</sup>

Regarding liability issues about art in the gallery the Foundation must take responsibility for loss or damage and is held responsible for the safekeeping of all consigned artworks while they are in its custody. The Gallery must provide insurance coverage for the art it exhibits or create a new loan form that requires artists to insure their own art.

## CHAPTER 5

### RECOMMENDATIONS AND CONCLUSION

The Foundation has experienced tremendous growth since its economic crises in 2004. In post-Katrina New Orleans the Foundation's programming efforts continue to flourish. The Jazz Fest is again making a profit and continues to have a major economical impact on New Orleans, bringing millions of dollars to the city. The marketing opportunity available during the Jazz Festival is crucial in maintaining a clear and distinct identity among the international Jazz Fest audience.

My main recommendation to the development office is that it does all it can to solicit more support from FPI and the board to help create a dynamic membership area during the Jazz Festival. By simply providing an area as enticing as the Sync-up room, the WWOZ tent, or the Hospitality lounge, where only board members and *Fans of the Fest* members who join at the \$1000 level are allowed, then more people would likely join.

Unfortunately, the membership card seems to hold no value for any certain thing. If the pavilion was set up so that only active *Fans of the Fest* members possessing a card could enter, and if there was some sort of intriguing presentation happening like a gallery show, then it is likely more people would join the membership program during this time. Other ideas to help with this program are to re-structure membership to offer more attractive discounts and benefits available to members.

I also suggest developing a media campaign to make the Foundation's presence more known at the Jazz Fest. For instance, placing a bigger ad with a picture in the program and utilizing WWOZ to broadcast an event taking place in the membership areas would help familiarize the audience with who and what the Foundation is. These ideas are meant to help the Foundation's membership program continue to grow at a faster rate and the overall development initiative to diversify its funding.

My recommendations to the gallery are to hire a full or part time employee to implement a procedural method of documenting, photographing, handling, and exhibiting the art. With someone on staff to run the gallery, the Foundation could operate the gallery as a real business and take advantage of the Cultural Districts Original Art Sales Tax Exemption. The Foundation offers musicians many opportunities of economic development; operating the gallery as a business could extend these opportunities to visual artists as well.

The gallery should also invest in some ropes or railings to set up physical boundaries around the perimeter of the gallery during exhibitions. This is to help avoid human damage to the art on display. Since damaged artwork has become an issue for the gallery, another recommendation is to create a different consignment form and insurance policy that either puts a limit on the gallery's liability or requires that artists insure their own work. These recommendations will help protect artwork and relationships with other organizations. So instead of discontinuing community partnerships that have become strained, the gallery can offer them an economic advantage by taking an active role in selling the art.

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**NEW ORLEANS JAZZ & HERITAGE FESTIVAL AND FOUNDATION, INC.**



**New Orleans Jazz & Heritage Festival and Foundation, Inc.**

**2009-2010**

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# Fans of the Fest



Your membership donation supports the New Orleans Jazz & Heritage Festival and Foundation in promotion of the music and culture of New Orleans and Louisiana

#### Levels of Membership

##### SOLO - \$35

- Invitation to Annual Fans Membership Celebration
- Receive Fan Mail enews
- Access to the Foundation Pavilion Lounge at Jazz Fest
- Be the first to know the upcoming events
- "Fans of the Fest" bumper sticker

##### DUET - \$75\*

- Fans of the Fest Lapel Pint

##### TRIO - \$150\*

- Special Premium to be announced

##### QUARTET - \$250\*

- Exclusive Fans of the Fest Tote Bag

##### QUINTET - \$500\*

- 1mb Exclusive Jazz & Heritage Flash Drive

##### BIG BAND - \$1000\*

- Access to Foundation Hospitality Suite at Jazz Fest

##### FOUNDERS CIRCLE - \$5000

(Commitment to join \$1000 level for 5 years)

- Signed Jazz Fest poster
- Special Recognition

\* Includes cumulative benefits

Name \_\_\_\_\_  
(first) (last)

Address: \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home (\_\_\_\_) \_\_\_\_\_ Mobile (\_\_\_\_) \_\_\_\_\_

E-mail \_\_\_\_\_ Level Amount: \_\_\_\_\_

Credit Card Type: MC VS AMX (please circle one)

Credit Card Number: \_\_\_\_\_ Exp Date: \_\_\_\_\_

Complete and mail with check payable or credit card information to:  
The New Orleans Jazz & Heritage Festival and Foundation  
1205 N. Rampart Street, New Orleans, LA 70116

Or

Sign up at [www.jazzandheritage.org](http://www.jazzandheritage.org)

Check level of membership above, complete and mail

With check payable or credit card information to:

The New Orleans Jazz & Heritage Festival and Foundation, Inc.  
1205 N. Rampart Street, New Orleans, LA 70116

**New Orleans Jazz and Heritage Fest & Foundation**  
**1205 North Rampart**

**New Orleans LA 70116-2436**

Contact: Shanna Hudson-Stowe

504-558-6100

E-mail: [sstowe@jazzandheritage.org](mailto:sstowe@jazzandheritage.org)

Website: [www.jazzandheritage.org](http://www.jazzandheritage.org)

Operating budget for last completed fiscal year: \$21,637,466

**Mission:**

The New Orleans Jazz & Heritage Foundation promotes, preserves, perpetuates and encourages the music, culture and heritage of communities in Louisiana through festivals, programs and economic development.

**Project Summary:**

The New Orleans Jazz & Heritage Foundation will carry out an educational workshop taught by musician Corey Harris. Mr. Harris will lecture music students, prospective students and guests about the early history of blues guitar, lead a master's class instructing students on several of his more contemporary blues variations, and take part in a public performance at our fifth annual Blues and BBQ Festival.

*Artist/company name:* Corey Harris

Charlottesville VA

*Artist Website:* [www.myspace.com/coreyharrismusic](http://www.myspace.com/coreyharrismusic)

*Artist fee:* \$4,000

*Amount of request:* \$2,000

*Start date – end date:* 10/16/2010 – 10/16/2010

*Residency of 3 days or more?* No

*# public performances/readings:* 1

*Projected # participants:* 15000

*# educational activities:* 2

*Projected # participants:* 120

**The facility(ies) where project activities will take place are accessible to people with disabilities:** Yes

New Orleans Jazz and Heritage Fest & Foundation  
Corey Harris

### **Schedule**

#### **Day 1:**

Date: Saturday, October 16, 2010

Location: Dillard University Cook Center

Guest Presenter/Educator: Corey Harris

Time: 10:00am till 11:30am

10:00am - 10:30am: Greet students, Introductions

10:30am till 11:00am:

11:00am till 11:30am: Class for Advanced students. Theory and execution: Blues forms and contemporary variations. All instruments

#### **Day 2:**

Date: October 17, 2010

Location: Lafayette Square Park

Time: 4:15pm Corey Harris will play a ninety minute set at the fifth annual Crescent City Blues and BBQ Festival free and

### **Artistic Merit**

*Artist Merit relates to the project and why this particular artist/company was selected. Describe the project, and the relevance of the proposed artist/company and their work to the project; why were they chosen? [maximum 2500 characters including spaces, approximately 1/2 page]*

Mr. Harris is one of the most important, creative, and influential, contemporary bluesmen today with expertise in African poly-rhythms, early blues guitar and banjo. Harris has traveled to Cameroon to study African linguistics, and has extensive experience teaching French and English in the U.S. Harris is considered by many blues aficionados to be among a few who can channel the raw, direct emotion of acoustic Delta-style blues, but also infuses his own distinctive style with rich textures of African rhythms and contemporary sensibilities.

Mr. Harris was chosen because of his practice and understanding of the history of blues music along with his passion and knowledge for its contemporary influences. Subsequently, because of the dedication he has demonstrated towards the heritage of New Orleans music, his teachings and performances will be that much more inspiring to the students enrolled at The Don Jamison Heritage School of music, who have few to little exposure to blues musicians and will benefit greatly from the teachings of Mr. Harris. His stature in the blues genre and understanding of basic pedagogy will allow for the music students to integrate his teachings into their music and musical improvisations. Further, the instructors of the program, who are primarily jazz practitioners will gain as well

Mr. Harris also is a great fit to be a guest instructor for the students is because of his success at teaching blues guitar. This is demonstrated in a DVD released in 2005, entitled Corey Harris Teaches Blues Guitar - From Mississippi to Mali. In this wonderful example of his talent he explains how traditional African folk music evolved into the modern blues sound. He demonstrates his unique style that combines Mississippi Blues and African Folk guitar and explains the similarities and differences between these two styles as well as teaching classic and traditional finger picking, slide guitar pieces and two songs he learned in Mali.

It is important to have Mr. Harris perform publicly at the Festival because of his appeal among blues fans. His expertise on the banjo, an instrument invented by African Americans, is highly regarded, and Harris is among a few African-Americans (Taj Mahal, Keb Mo, Otis Taylor), who play the instrument proudly in their music. The importance of Corey Harris is also acknowledged in the movie Feel like Going Home, produced by Martin Scorsese in 2004. This seven-part collection traces the history of the blues.

New Orleans Jazz and Heritage Fest & Foundation

Corey Harris

***Educational Outreach/Value***

*Educational Outreach/Value relates to the requirement that participants be engaged in learning activities that have lasting impact. Describe the educational and outreach components of the project. Describe the anticipated impact for participants . [maximum 2500 characters including spaces, approximately 1/2 page]*

The Don Jamison Heritage School of Music is an after-school music program of the NOJHFF that reaches more than 120 youths between the ages of 11 and 18 years of age, annually with free music instruction focusing on individual instrument discipline and ensemble playing. Students of the HSM come from all socio-economic and ethnic and racial backgrounds. The majority of students are economically disadvantaged and African American. The commonality of our students is that they are passionate about music. The approach of non-exclusivity with our admissions policy has created a unique peer respect among students that is positive and the students have a greater vision of the future for the students as well as respect for the musicianship of their peers regardless of background.

The HSM provides weekly in-depth musical instrument training and music theory by a trained staff. Classes meet 24 weeks during the school-year and student perform on average of 5 times annually.

The HSM includes, as part of its curriculum, workshops by visiting local and nationally known musicians of all musical genres. Past visiting artists have included venerated jazz drummer Ron Carter, guitarist Kurt Rosenwinkel, and bluesman Robert Belfour. It is the intention of the NOJHFF to invite Corey Harris as a guest instructor. He will lead an educational workshop where he will lecture on the early forms of the blues, instruct music students about the technical qualities of the traditional American Country and Delta blues, as well as demonstrate his mastery of numerous variations on the blues style.

It is anticipated that the HSM students and prospective students will learn more about the history of the blues especially as it has originated right here in New Orleans. A greater respect and appreciation for the role New Orleans has played in the history of blues music will hopefully impact students on a greater level as it is being taught by a musician from outside of New Orleans who has built his musical career on this same respect and appreciation. Lastly, students will be given the opportunity to hear and learn contemporary blues styles that Corey Harris is famous for playing. Listening to his compositions that were influenced by the original blues styles and expanded upon by other African and Caribbean styles will encourage students to channel their own creative spirits.



New Orleans Jazz and Heritage Fest & Foundation  
Corey Harris

***Audience Development/Community Involvement***

*When designing Audience Development/Community Involvement, projects do not necessarily have to serve the entire geographic community but should have targeted participants. Describe the audiences and community segments that you are targeting and engaging with this project. Describe why they were selected for involvement in this project, how they are involved in planning, and what community partners are involved. [maximum 2500 characters including spaces, approximately 1/2 page]*

The NOJHFF is sensitive to the needs of its audience especially as it grows. The festival draws renowned blues performers and tourists into the city as well as educates people about the culture of the South and Louisiana. Our targeted audience contains a wide spectrum of community members, from those who are passionate about music and the blues to those who are economically disadvantaged or physically disabled. The NOJHFF prides itself in reaching out to all community members equally and makes a special effort to garner the attention of those who may not have the technology or ability to see or hear our advertisements. Fortunately in the city of New Orleans word of mouth can prove to be a major force in reaching out to new audiences. This is perhaps why each year our audience continues to grow. The annual Crescent City Blues & BBQ Festival employs over 150 local musicians, artists, technicians, laborers as well as providing business opportunities to more than 50 local food vendors and crafts people. The NOJHFF has always found success partnering with community members. When planning for community involvement community members interested in being a part of the Festival are asked to apply and pay a small booth fee. Community involvement adds to the overall significance of the community as a part of the Festival and in turn the community value of the Festival.

New Orleans Jazz and Heritage Fest & Foundation  
Corey Harris

***Accessibility/Underserved Communities***

*To address Accessibility and Underserved Communities, provide specific strategies on how you will reach those that lack access to the arts due to geography, economic conditions, ethnic background, disability, age or other demonstrable factors for this project specifically (not your organization's work in general). Describe actions you will take for programmatic/communications accessibility (e.g., planning/advisory committees including people with disabilities, large print programs/labels, American Sign Language interpretation, audio description, etc.). [maximum 2500 characters including spaces, approximately 1/2 page]*

In 2009, the Blues Festival attracted more than 12,000 people from the general public of all ages and backgrounds and in 2010, we expect that number to be approximately 15,000. The Festival is located in a downtown public park and is open and free to the public. The location is easily accessed by public transportation for those with no other way to attend. The Festival is broadcast live on WWOZ 90.7-FM and therefore offers itself to people who cannot attend as well.

Physical access for audience members with disabilities is of utmost importance to our organization. We have also hired and worked with musicians with disabilities. Both stages are accessible by wheelchair and the park includes paved areas as well as unpaved areas. All sidewalks are accessible by wheelchair. Restrooms for those with physical disabilities are available and easy to access. Volunteers are available to guide people with limited vision.

Being that the Festival is free of charge, it allows all who wish to attend to enjoy the music, arts and ambiance. Planning for the Blues & BBQ Festival includes people with ambulatory limitations, as well from a racially and ethnically diverse committee. In a 2008 audience survey, 37% of the audience was African American, and the range of ages was between 35-65 in the greatest percentage.

For the educational component of this program it is our intention to reach underserved children who are interested in music. We target public schools that have cut arts education out of their curriculum. An invitation will be extended to all 11-18 year old students in such schools. We encourage students to attend our program and all workshops including with Corey Harris in an effort to inspire and cultivate musical fervor, as well as strengthen the knowledge of their musical heritage.

New Orleans Jazz and Heritage Fest & Foundation  
Corey Harris

***Organizational Capacity/Evaluation***

*Designing and implementing an effective project design to meet your goals relate to Organizational Capacity and Evaluation. Describe your organization's ability to carry out the proposed project (include marketing efforts for target audience(s) and your organization's presenting history). What value will be delivered to your community through this project? What will constitute success for your project? What evaluation methods do you have in place to learn how you are, or are not, achieving your goals? [maximum 2500 characters including spaces, approximately 1/2 page]*

The New Orleans Jazz & Heritage Festival and Foundation, Inc. is the nonprofit organization that owns the New Orleans Jazz & Heritage Festival presented by Shell, and uses the proceeds from that festival for year-round activities in the areas of education, economic development and cultural programming. Programs and assets of the foundation include: radio station WWOZ 90.7-FM, the New Orleans Jazz & Heritage Foundation Archive, the Don Jamison Heritage School of Music, the Tom Dent Congo Square Lecture Series, the Jazz Journey concert series, the Community Partnership Grants program and the Raisin' the Roof housing initiative. The foundation also produces community events such as the Crescent City Blues & BBQ Festival, Fiesta Latina, and the Congo Square Rhythms Festival, among others.

October 16 & 17, 2010 will mark the fifth Crescent City Blues & BBQ Festival, which is a growing free-to-the-public festival. Last year's event presented artists such as Buddy Guy, Irma Thomas, Sonny Landreth and T-Model Ford. This coming festival we are still in the process of booking artists, but have already booked besides Corey Harris, Otis Taylor, Taj Mahal, and Ruthie Foster. The theme for this year's Blues Fest is an homage to acoustic blues. The Blues Fest strives to present at each festival a variety of expressions of the blues, including some R&B, delta, Chicago, Hill Country, acoustic, traditional, Urban, Texas, and many other forms. In 2009, we focused on Mississippi expressions. Most of the talent is from Louisiana or the region, and therefore supports our economy. Events are always open and marketed to the general public and dedicated to serving a wide audience. Marketing efforts include print and radio ads, neighborhood posters, on-line PR, and email blasts.

Providing employment opportunities for local musicians, technicians, artists, and food and beverage vendors adds tremendous community value to this project. Also, one of our goals is to provide audience enrichment opportunities adding to the community value of the Festival as well, and this also directly relates to audience development. We measure our success through the number of participants and participant feedback. Our audience for the Blues and BBQ Festival has grown significantly since its inception in 2006, and our biggest measure success is that the audience numbers grows each year, as does our ability to include more artists, crafts vendors and food vendors.



**New Orleans Jazz & Heritage  
Festival and Foundation**

**Programs & Events  
2009/2010**

**2009/2010 Assets & Programs**

- WWOZ 90.7-FM
- New Orleans Jazz & Heritage Foundation Archive
- Don Jamison Heritage School of Music
- Tom Dent Congo Square Lecture Series
- Jazz Journey Series
- Festivals
  - Fiesta Latina
  - New Orleans Blues Festival
  - Down By the Riverside
- Economic Development Programs
- Jazz Fest Programming



**WWOZ 90.7-FM**

- **WWOZ 90.7-FM** - Your Jazz and Heritage Station that promotes the music of New Orleans and Louisiana internationally, is both supported and has its broadcast license held by the Foundation. WWOZ with its legions of passionate volunteers and members has an enormous economic and cultural impact on the city and the music industry.
- WWOZ is governed by a separate Board and is a subsidiary of the Foundation.

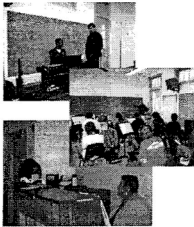
**New Orleans Jazz & Heritage  
Foundation Archive**

Home of the amazing history of the Festival and the Foundation's programs, this wealth of photographs, documents, audio and video tapes has proved to be a valuable resource for scholars, historians and students researching our rich cultural heritage. This collection has been recognized by the National Archives specifically with regard to its early recordings of the Festival and WWOZ.




### Don Jamison Heritage School of Music

- Provides music instruction after school once a week to middle and senior high school students
- The School teaches the fundamentals of music with a focus on music literacy and strives to provide a structure in which students can develop skills that will help them transition through adolescence to productive adults.




### Don Jamison Heritage School of Music

- Currently there are three campuses in New Orleans serving 60 school children
  - Lusher High School
  - Dillard University
- Faculty is comprised of professional musicians with pedagogical training
  - Edward "Kidd" Jordan, Edward Anderson, Kent Jordan, Germaine Bazzle, Leah Chase, David Pulphus, Brian Quezerque, Jesse McBride, Brent Rose, Jonathan Bloom




### Tom Dent Congo Square Lecture Series

- Tom Dent Congo Square Lecture Series Symposium
- Purpose: To educate on New Orleans' cultural history
- Promote NOJHF as leader in culture and education



### Jazz Journey Concert Series


- Presents leading figures of modern American music
- Tribute concerts
- Louisiana legendary performers.
- Total investment: \$ 50,000



### Down by the Riverside Local Artists Hired: Total: \$7,100


35 Musicians, including:

- James Andrews
- Craig Klein
- Bob French
- Al "Carnival Time" Johnson
- Deacon John
- Topsy Chapman
- Marlon Jordan
- Mark Braud
- John Bouffe
- Freddie Lonzo
- Benny Jones
- Lionel Batsie
- Rick Trolsen
- Leroy Jones
- David Torkanowsky
- Stanton Moore
- Brian Coogan
- Susan Cowvall




### Fiesta Latina

- Kenner, Louisiana
- Purpose: To help build local audience for Latin music and culture
- Promote NOJHF as community leader in cultural activities
- Local Bands Hired: Total: \$21,200



### Crescent City Blues & BBQ Festival



- October 17 & 18, 2009
- Lafayette Square
- Purpose: To promote Louisiana blues tradition
- Promote NOJHF as cultural leader and event producer
- Attendance: 12,000-15,000
- Media exposure:
  - Times-Picayune
  - Gambit
  - OffBeat Weekly Beat
  - Nola.com
  - WWL-TV

### Crescent City Blues & BBQ Festival Local Artists Hired: Total: \$33,000

- Marva Wright
- Walter "Wolfman" Washington
- Little Freddie King
- Heritage School of Music Allstars
- 19<sup>th</sup> Street Red Blues Band
- J. Monque' D
- Smoky Greenwell
- The Marc Stone Band
- Big Daddy O
- Anders Osborne
- John Mooney
- Kenny Neal
- St. Louis Slim
- Washboard Chaz Trio
- Jurple' Johnny Sansone



### Congo Square Rhythms Festival

- Congo Square is the birthplace of American music.
- Location: Armstrong Park
- Hired all Louisiana Artists: \$23,000
- Attendance: 3000-4000



### Sync-Up: The Jazz & Heritage Music and Media Market

- We have partnered with the State of Louisiana to launch a new initiative called Sync Up. It's a model project that consists of three parts:
  - To connect our artists with visiting producers of festivals around the world, the Foundation is hosting a series of mini-conference sessions ("power breakfasts") that take place in the Jazz & Heritage Gallery from 10 a.m. to noon on the Fridays and Saturdays of both Jazz Fest weekends. Each day will feature a continental breakfast, a panel discussion and a mini trade show. These events are free and open to the public.
  - To connect our artists with the many films and TV shows that are being filmed in Louisiana. The buyers can sample music, view band profiles and tour dates, and see the contact info for either booking a band for a gig or licensing the band's music for a movie. To view the Jazz & Heritage Talent Exchange web site, see: [www.talent.jazzandheritage.org](http://www.talent.jazzandheritage.org)
  - Without record labels, music publishers or booking agents often bypass Louisiana.



### Jazz & Heritage Talent Exchange

- The Jazz & Heritage Talent Exchange is a free service available to all Louisiana musicians
- The Jazz & Heritage Talent Exchange ([www.talent.jazzandheritage.org](http://www.talent.jazzandheritage.org)) is a program of the New Orleans Jazz & Heritage Foundation. The goal is to help the musicians of Louisiana – many of whom don't have booking agents, record labels or music publishers – connect with:
  - Festivals and other talent buyers for live performance engagements
  - Music supervisors for licensing music into films, TV shows, commercials and videogames



### Economic Development & Jazz Fest Programming



- S.E.E.D. (Supporting Entrepreneurial Economic Development), a micro-lending program for economically disadvantaged businesses allows the foundation to support economic development initiatives in the Creative Industries of Louisiana.
- Raising the Roof - A housing initiative for artists who wish to be first-time homebuyers, this program provides homeowner education as well as financial help.
- Community Grants - Targeted at underserved groups in the New Orleans Metro area to preserve and perpetuate our unique culture.
- Community Outreach Ticket Program Provides over 7,500 festival tickets to non-profit community organizations and social service groups throughout the metropolitan area that serve populations that otherwise would be unable to attend.
- School Day at the Fest provides over 1,500 festival tickets to elementary and middle schools, and also encompasses a separate Jazz Fest program for 2000 high school students throughout the metropolitan area that educate and raise awareness of children about the rich culture of New Orleans and Louisiana.

**Thank You**

ARTS COUNCIL OF NEW ORLEANS

Community Arts Grants
Project Assistance Final Report
Grant Period: January 1 - December 31

Grant Recipient Information
Grant Year & Number: FY 2009-0050
Name: New Orleans Jazz & Heritage Festival and Foundation, Inc.
Address: 1205 N. Rampart St.
Telephone: 504-558-6100 Fax: 504-558-6122
Email: sstowe@nojhf.org
Project Title/Description: Congo Square Rhythms Festival
Grant Award: \$2500 Grant Amount Expended: \$2500
Chief Administrative Officer: Don Marshall Phone: 504-558-6100
Financial Officer: [Name] Phone: 504-558-6100
Contact Person for [Name] Phone: 504-558-6100

PROJECT EVALUATION (USE ONLY THE SPACE PROVIDED)

- 1. Describe the program funded under this grant. Include specifics such as dates and locations of activities, names of artists involved, and names of participants.

On Sunday, Nov. 15, 2009, the annual Congo Square Rhythms Festival celebrated the roots of New Orleans music and dance. The event was held at Washington Park from 11:00am-6:30pm. The festival featured two stages, food and beverage vendors, and the Congo Square market and crafts fair, all with free admission and open to the general public. The event opened with a large drum circle. With an emphasis on African drumming and dance, the festival presented many of the top African dance troupes including Kumbuka Collective, Tekrema Dance Theater, Culu, N'Kafu and N'Fungola Sibo West African Dance Company. Performers included Ensemble Fatien, which features Ivorian master musician Seguenon Kone, jazz pianist Michel White, vibraphonist Jason Marsalis, Sunpie Barnes, vocalist Margie Perez, Afro-funk fusion group Bambo, and the Caribbean sacred music group Moyuba, and vocal trio Zion Trinity. Included in the drum circle was Ned Sublette, author of "World That Made New Orleans," African culture scholar Robert Farris Thompson of Yale University, and expert percussionist Alex LaSalle of the Puerto Rican group Alma Moyó.

For Office Use Only

Copies of check
Invoices received
Expenditure Form
Required credit
Photographs
Samples of promotional material
Copies of reviews, etc.
Number artists/people served
Audited Statement
Signatures
Budget totals
Complete



2. What were the most successful elements of the project?

The Congo Square Rhythms Festival was nominated for Gambit's Classical Arts Award as best contemporary dance presenter. The festival is successful because of the participating scholars on African and Caribbean culture, as well as cultural practitioners and artists from around the world who participated in the events. Also, the Mardi Gras Indian's stand-off battle and the Free Spirit Stilt Dancers created an interesting and engaging environment for the audience which provided an overall exuberant feeling among the crowd.

3. Did you experience any problems in administering the arts project?  Yes  No  
If yes, what would you do differently in the future? What kind of assistance would you benefit from and what else could the Arts Council of New Orleans do for you?

In the future we will host more events outdoors to accommodate the audience. The Art's Council is a terrific resource, however, as with any public event, we would benefit with more sponsors from local businesses.

4. Did the completed project differ from the grant agreement?  Yes  No If yes, how?

5. What methods were used to promote the project to the public? Check all that apply.

- |  |  |   |
|--|--|---|
| <input checked="" type="checkbox"/> Press Releases | <input type="checkbox"/> Neighborhood Posters    | <input type="checkbox"/> TV Ad or PSA                                     |
| <input type="checkbox"/> Direct Mail               | <input type="checkbox"/> Street Banners          | <input checked="" type="checkbox"/> Newspaper Ad                          |
| <input type="checkbox"/> Invitation                | <input type="checkbox"/> Meeting or Presentation | <input type="checkbox"/> Newsletter                                       |
| <input checked="" type="checkbox"/> Flyers         | <input type="checkbox"/> Radio PSA               | <input type="checkbox"/> Other: <input style="width: 80px;" type="text"/> |

6. What methods were used to reach your intended audience? Please comment on whether you were successful reaching your outreach goals.

The foundation evaluated success based on attendance, participant feedback, and craft, food, and beverage vendor sales. We were successful in reaching our targeted audience. We would like to become more successful in expanding and fostering our audience.

7. How were community leaders notified of your project? Did they attend or respond?

All local officials were notified.

**PERFORMANCE INDICATORS**

8. Project Start/End Dates:

Sunday, Nov. 15, 2009 to Sunday, Nov. 15, 2009  
 Square Festival at Armstrong Park

9. Number of Performances (If applicable):  
 Number of Residency Artists (If applicable):

The festival included 10 performances.  
 \_\_\_\_\_

10. Number of Artists Involved in the Implementation of project:

150 including performers & craft vendors

11. Number of artists employed for project:  
 Total amount paid to artists for project:

150  
 \$11,400

12. Check the categories which apply to characteristics of a significant number (25% or more) of artists involved.

- |  |   |  |
|--|---|--|
| <input checked="" type="checkbox"/> G General (All General)  | <input type="checkbox"/> J Mentally or Psychologically Impaired | <input type="checkbox"/> C Child                 |
| <input type="checkbox"/> N American Indian/Alaskan           | <input type="checkbox"/> H Hearing Impaired                     | <input type="checkbox"/> U College/Univ. Student |
| <input type="checkbox"/> A Asian/Pacific Islander            | <input type="checkbox"/> V Visually Impaired                    | <input type="checkbox"/> S Senior Citizen        |
| <input checked="" type="checkbox"/> B Black/African American | <input type="checkbox"/> O Otherwise Physically Impaired        | <input type="checkbox"/> Y Secondary Student     |
| <input type="checkbox"/> W White (Not Hispanic)              | <input type="checkbox"/> I Institutionalized (Not Correctional) | <input checked="" type="checkbox"/> F Woman      |
| <input type="checkbox"/> H Hispanic/Latino                   | <input type="checkbox"/> C Institutionalized (Correctional)     | <input type="checkbox"/> V Veteran               |

13. Total number of individual beneficiaries (participants) who benefited from services under this grant:

2500

14. Provide the number of individual audiences that benefited from services during this grant.

<input type="checkbox"/> 2- Age 18 & under	<input type="checkbox"/> 65 Physically Challenged
<input type="checkbox"/> 25- Age 65 & over	<input type="checkbox"/> 750 Economically Deprived
<input type="checkbox"/> 15- Minorities	<input type="checkbox"/> Other (specify) _____

15. Check the categories which apply to characteristics of a significant number (25% or more) of the individual beneficiaries.

- |  |   |  |
|--|---|--|
| <input checked="" type="checkbox"/> G General (All General)  | <input type="checkbox"/> J Mentally or Psychologically Impaired | <input type="checkbox"/> C Child                 |
| <input type="checkbox"/> N American Indian/Alaskan           | <input type="checkbox"/> H Hearing Impaired                     | <input type="checkbox"/> U College/Univ. Student |
| <input type="checkbox"/> A Asian/Pacific Islander            | <input type="checkbox"/> V Visually Impaired                    | <input type="checkbox"/> S Senior Citizen        |
| <input checked="" type="checkbox"/> B Black/African American | <input type="checkbox"/> O Otherwise Physically Impaired        | <input type="checkbox"/> Y Secondary Student     |
| <input type="checkbox"/> W White (Not Hispanic)              | <input type="checkbox"/> I Institutionalized (Not Correctional) | <input checked="" type="checkbox"/> F Woman      |
| <input type="checkbox"/> H Hispanic/Latino                   | <input type="checkbox"/> C Institutionalized (Correctional)     | <input type="checkbox"/> V Veteran               |

**FINANCIAL INFORMATION**

Provide a breakdown of revenues and expenses for this project. Include grant funds and cash match.

<u>REVENUE (DOLLARS)</u>		
Admission		0
Contract	venues	2700
Other earnings (game, concession, etc.)		
Corporate support		35,000
Foundation		3,000
Other private or public fundraising		
Louisiana State Office of the Arts Grant		10,000
Louisiana State Office of the Arts Fund Grant		
National Endowment for the Arts		
National Endowment for the Humanities		
Southern Education Foundation		
Parish/Municipal support (not Community Arts Grants)		
Local State support		
OTHER		18,970
	<b>SUBTOTAL</b>	
Community Arts Grant		\$2,000
	<b>TOTAL CASH INCOME</b>	72,170

<u>EXPENSES (DOLLARS)</u>	<u>COMMUNITY ARTS GRANT</u>	<u>CASH MATCH</u>	<u>TOTAL CASH</u>
Administrative		7,000	
Artistic			
Tech./Production			
Outside Consultant		20,100	
Outside Contractor		17,000	
Space Rental		7,000	
Travel			
Marketing		12,000	
Equipment Purchase		3,600	
Supplies			
Postage and Printing			
Utilities			
Other (specify)		2,970	
	2,000	69,670	72,170

**REQUIREMENTS AND DOCUMENTATION**

1. Evidence that all grant funds were expended appropriately. Grantees must provide either an audited financial statement for the period of grant activity, or the Final Report Expenditure Form with proof of payments and payment documentation. Provider documents are invoices, contracts or receipts. Receipts are to be provided **ALONG WITH** eligible payment documentation including copies of cancelled checks (front and back) or bank statements showing cancelled checks, credit card statements, or other receipts of payment. Only grant funds need to be documented on the Final Report Expenditure Form. Expenditure documentation must total (or be slightly greater than) the grant awarded. Provide the total payment amount due. Grantees must **compile the documentation** as described in the Final Report Expenditure Form instructions. Community Arts Grants need to show the check on the back of the page (page 5).
2. Successful promotion of the grant, including proper crediting to the City of New Orleans and the Arts Council of New Orleans with appropriate logos, as stipulated in your Letter of Agreement. Credit to the grant sponsor is required on program and promotional materials including, but not limited to, printed materials such as flyers, events and performances, posters, press releases, and electronic materials.
3. Coverage of the release of the paper coverage or similar printed reports of activities carried out under the grant.
4. A copy of the final program or media or literary project which includes the grant crediting.
5. Images of the project (at least 4) – either traditional prints on photographic paper or digital images submitted in a CD. The images may be used in Arts Council of New Orleans publications for that purpose.

**ASSURANCE**

We, the undersigned, certify that to the best of our knowledge all facts, figures and representations in this final report are true and that all art programs or services were completed in accordance with the terms and conditions of the Letter of Agreement with the Arts Council of New Orleans; and that the funds from this grant were used for the implementation of the programs and services described in the report with the following exceptions:

**AUTHORITY**

Board Office

**PROJECT DIRECTOR**

Signature \_\_\_\_\_  
 Typed Name \_\_\_\_\_  
 Date \_\_\_\_\_  
 Phone \_\_\_\_\_  
 E-mail \_\_\_\_\_

Signature \_\_\_\_\_  
 Typed Name Scott Aiges  
 Date 1/27/2010  
 Phone 504-558-6100  
 E-mail saiges@jazzandheritage.org



## The 5th Annual Crescent City Blues & BBQ Festival 2010

Saturday, October 16 & Sunday 17, 2010  
Lafayette Square Park  
New Orleans, Louisiana

### Event Description

The fifth annual CRESCENT CITY BLUES & BBQ FESTIVAL is a *free* celebration of Southern soul.

Produced since 2006 by the New Orleans Jazz & Heritage Foundation (the nonprofit organization that owns the world-famous New Orleans Jazz & Heritage Festival presented by Shell), the Crescent City Blues & BBQ Festival brings to life New Orleans' historic role in making the blues one of the most influential sounds in the world.

The Crescent City Blues & BBQ Festival presents many of the top performers from southern Louisiana and Mississippi, plus delicious food and unique visual art.

Highlights from the October 2009 festival include legendary performers like **Buddy Guy**, **Irma Thomas**, **Sonny Landreth**, **Luther Kent**, **Bobby Rush**, and many more.

Committing again to broadcasting the festival, WWOZ 90.7-FM will feature all the performances on the main Dance Hall Stage, for 14 hours of performances over two days to their audience of nearly 400,000 listeners.

The 2010 Crescent City Blues & BBQ Festival once again boasts a who's who of national blues artists, including such perennial favorites as **Taj Mahal**, **Ruthie Foster**, **Henry Gray**, **Corey Harris**, **Stanton Moore**, **Barbara Lynn**, **Little Freddie King**, **Shannon McNally**, and many more.



**Buddy  
Guy**



**Irma Thomas**



**Sonny  
Landreth**



**T-Model Ford**



**Bobby Rush**



**Cyril Neville**



**Guitar  
Shorty**



## 2010 Crescent City Blues & BBQ Festival Sponsorship Opportunities



### Event Details

Dates: Saturday, Oct. 16, and Sunday, Oct. 17, 2010. Hours: 11 a.m. to 7:30 p.m.

Location: Lafayette Square Park, New Orleans

Ticket price: Free admission

### Key Elements

- 2 Stages – Headline performances on the “Dancehall Stage”; intimate performances and interviews on the “Juke Joint Stage”
- 1 Food Courts – 8 vendors of New Orleans, barbecue and international cuisines
- 1 Art & Crafts Area – Fifteen to 25 vendors of locally produced fine crafts and arts
- 2 Beverage Stations – Beer, wine, cocktails, water and soft drinks
- 1 Merchandise Tent – T-shirt and CD sales, plus autograph-signings by all performers
- 1 VIP hospitality area – For Official Sponsors and other special guests

**Anticipated attendance 2008: 12,000 over two days**

**Actual attendance 2008: 12,000 over two days**

**Anticipated attendance 2009: 15,000 over two days**

**Actual attendance 2009: 15,000 over two days**

**Target Demographic** -- A general-interest audience of adults, teens, and families with children.

### MEDIA PLAN

- Print
  - Ads and editorial coverage in local and regional publications
  - Official event program guide distributed on-site
- Broadcast
  - Live radio and Internet broadcast on WWOZ-FM of all the performances on the main Dance Hall Stage, for 14 hours of performances over two days to their audience of nearly 400,000 listeners
  - Ads on local/regional urban, community and NPR radio stations
- Web
  - Dedicated event web site linked from Jazz & Heritage
  - Banner ads on regional event and destination sites
  - Listings on regional event site calendars
  - E-mail campaigns
  - Myspace Page
  - Facebook Event Page
- On-Site
  - 2 stage backdrops
  - Official event program guide
  - Extensive signage
- Off-Site - 2010
  - Current plans for 2010 include billboards along Interstate highways in Louisiana, and Mississippi.



## Minimum 2,850,000 Impressions

The New Orleans Jazz & Heritage Foundation  
[www.jazzandheritage.org](http://www.jazzandheritage.org) (504) 558-6100  
1205 North Rampart St., New Orleans, LA 70116

National & Regional Marketing Descriptions for  
2010 Crescent City Blues & BBQ Festival



- **Blues Festival Guide**

<http://www.bluesfestivalguide.com/>

The publication, e-newsletter and website guides Blues fans to the information they need to plan their travel to festivals, learn about happenings in Blues including history and lifestyle, be exposed to and purchase music, and identify with new products suited to their interests.



- **Blues Revue**

<http://www.bluesrevue.com>

The world's largest blues publication devoted to the listener and musician whose musical passion is the full spectrum of the blues.



- **Living Blues:**

<http://www.livingblues.com/>

Founded as America's first blues publication in Chicago in 1970, *Living Blues* magazine has set the standard for blues journalism around the world.





- **Big City Rhythm & Blues**

<http://www.bigcitybluesmag.com>

Big City Blues Magazine builds bridges between the music, the artists, the industry, the venues and of course, the fans.



- **Offbeat**

<http://www.offbeat.com>

OffBeat is a monthly print magazine focusing on the music, cuisine and culture of New Orleans and Louisiana. Its first issue was printed in 1988. The OffBeat media family also includes the Louisiana Music Directory.



- **BillBoards / Lamar**

Locations include:

Baton Rouge, LA I-10 (one billboard)

Gulfport MS I-10 (one billboard)

Crescent City Blues & BBQ Festival 2010				
	Detail	Category Total	LA CRT	Notes
Revenues				
Festival Revenues		\$75,611.05		
Vendor Booth Rentals		\$13,750.00		
Food/Vendor Sales		\$28,500.00		
LA CRT			\$25,000.00	
Public	\$25,000.00			
Private		\$35,250.00		
<b>Total Revenues</b>		<b>\$178,111.05</b>	<b>\$25,000.00</b>	
Expenses				
Salary-Programs		\$15,000.00		
Payroll Taxes-Foundation		\$1,400.00		
Payroll Processing Charges		\$75.00		
Insurance-Hospitalization		\$908.70		
Insurance-Worker's Comp		\$39.55		
Insurance-Life		\$8.73		
Retirement		\$219.80		
Insurance-Building/Liability		\$5,000.00		
Contract Labor/Prof Service		\$11,050.00		
Security		\$7,705.00		
Hospitality		\$3,000.00		
Artist Fees		\$70,000.00		
Stage Production		\$35,000.00		
Facilities & Technical		\$5,100.00		
Photography		\$1,900.00		
Marketing & Advertising		\$21,704.27		
Printing-Posters/Flyers				
Printing Signs/Banners				
Printing T-Shirts				
Blues Festival Guide		\$1,400		
Blues Reveal ad		\$2,700		
Living Blues ad		\$3,600		
Big City Rhythm & Blues (Blues.org)		\$1,000		
Nola.com		\$1,500		
OffBeat ad		\$900		
Lamar Billboards		\$1,500		
Times-Pic		\$1,000		
Gambit		\$1,000		
Where Y'at		\$900		
WWOZ Broadcast	Sponsorship			
<b>Total Marketing</b>	\$15,500.00			
<b>Total Expenses</b>		<b>\$178,111.05</b>	<b>\$11,200.00</b>	

# THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL AND FOUNDATION, INC.



January 8, 2010

Kristi Taglauer  
Chateau Bourbon  
800 Iberville St  
New Orleans, LA 70112-3132

1205 North Rampart Street  
New Orleans, LA 70116

tel: 504.558.6100  
fax: 504.558.6122

[www.jazzandheritage.org](http://www.jazzandheritage.org)

Dear Ms. Taglauer:

As you know, the New Orleans Jazz & Heritage Festival and Foundation, Inc. is the nonprofit that owns the New Orleans Jazz & Heritage Festival presented by Shell. Proceeds from the Jazz Fest support, in part, the foundation's year-round community development activities in the areas of education, economic development and cultural programming. Programs and assets of the foundation include: radio station WWOZ 90.7-FM; the New Orleans Jazz & Heritage Foundation Archive; the Don Jamison Heritage School of Music; the Tom Dent Congo Square Lecture Series; the Jazz Journey concert series; the Community Partnership Grants program; the Raisin' the Roof housing initiative; and the S.E.E.D. micro-loan program for entrepreneurs. The foundation also produces several free festivals, which help contribute to the cultural and economic viability of our community.

**The New Orleans Jazz & Heritage Foundation is seeking donated items for its 2010 Silent Auction held in conjunction with the 12<sup>th</sup> Annual Gala.** This event will be held on Thursday, April 22, 2010 at the Roosevelt Hotel in New Orleans. We will honor the venerable Kidd Jordan, New Orleans musical pioneer and legendary music educator. More than 600 people who love the Jazz Fest will be in attendance.

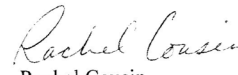
We are pleased to invite you to support the advancement of our mission of promoting, preserving, perpetuating and encouraging the music, arts, culture and heritage of communities in Louisiana by donating an item for the Silent Auction. Proceeds from the 2010 Gala are designated for the Don Jamison Heritage School of Music, so your support will be a direct benefit to young people in our community who are working hard to become the next generation of musical greats.

Please complete the enclosed form and return it to the Jazz & Heritage Foundation office via fax 504-558-6122 or by mail to 1205 North Rampart St, New Orleans, LA 70116. If you have any questions, please do not hesitate to call Marc Barnes, Director of Development at 504-558-6100. Your donation will be tax deductible to the highest extent allowed by law.

Sincerely,

  
Michelle Jean-Pierre  
Auction Co-Chair  
Gala Committee

  
Karen Bourgeois Solomon  
Auction Co-Chair  
Gala Committee

  
Rachel Cousin  
Auction Co-Chair  
Gala Committee

Encl: Auction donation form

**OFFICERS:** Ronald J. Sholes, President; Nancy Marinovic, 1st Vice President; Clifford V. Johnson, 2nd Vice President; Demetric Mercadel, Secretary; Beverly Guillory-Andry, Treasurer **STAFF:** Don Marshall, Executive Director; Marsha A. Boudy, Chief Administrative Officer; Marc A. Barnes, Director of Development; Scott Aiges, Programs, Marketing and Communications Director; Rachel Lyons, Archivist



New Orleans Jazz & Heritage Festival and Foundation, Inc.  
1205 North Rampart, New Orleans, LA 70116  
504-558-6100  
504-558-6122 (fax)

**12<sup>th</sup> Annual Gala 2010**  
Thursday, April 22, 2010

Information	
Business Name:	
Contact:	
Address:	
Phone:	
E-mail:	

Program: Recognition As: \_\_\_\_\_

Item(s): \_\_\_\_\_

Description: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Value: \$ \_\_\_\_\_

<p>Items will be:</p> <p><input type="checkbox"/> Mailed to the NOJHFF office at 1205 North Rampart St. New Orleans, LA 70116 OR</p> <p><input type="checkbox"/> Will need to be picked up at: _____</p>
--

**Please fax this form to (504) 558-6122 or return by mail before Friday March 10, 2010  
For more information contact Marc Barnes at (504) 558-6100 or [mbarnes@jazzandheritage.org](mailto:mbarnes@jazzandheritage.org)**

*The New Orleans Jazz & Heritage Festival and Foundation, Inc. promotes, preserves, perpetuates and encourages the music, culture and heritage of communities in Louisiana through festivals, programs, and other cultural, education and civic and economic activities.*

New Orleans Jazz & Heritage Festival and Foundation, Inc.  
[www.jazzandheritage.org](http://www.jazzandheritage.org) 504-558-6100  
1205 North Rampart, New Orleans LA 70116

Call To Women Artists: Femme Fest 2010 exhibiting in March, Women's History Month.

Women Artists of the Greater New Orleans Area are invited to participate in an exhibit for Femme Fest 2010 to be held at the New Orleans Jazz & Heritage Gallery and organized by the Women's Caucus for the Arts of Louisiana.

The first 35 visual artists to preregister by emailing [galler@nojhf.org](mailto:galler@nojhf.org) will be accepted. Please email one jpeg image of recent work no larger than 36" x 36" (all media), not shown previously at an NAWCA exhibit. Also include a current artist resume. Email replies without jpeg will not be accepted.

The deadline for email submission is February 2nd at 5 pm. The first 35 women Artists who meet the required deadline, bio and image submission will receive verification that you're among the 35. Non-WCA/LA members will be required to deliver a hanging fee of \$15.00 to complete enrollment by delivering a check/money order to the New Orleans Jazz & Heritage Foundation by February 9, 2010, no later than 5pm, without exception. This will confirm your acceptance as an exhibiting artist.

All works to be exhibited must be delivered ready for hanging or displaying as Gallery will not be providing any materials for exhibited works.

Poets & Writers  
READINGS/WORKSHOPS

EVENT CONFIRMATION

**THIS CONFIRMS POETS & WRITERS, INC.'S CO-SPONSORSHIP OF THE FOLLOWING LITERARY EVENT.**

Please review all the information carefully. It is understood that all payments are fees, payable to the writer upon completion of the event; that the sponsor will credit Poets & Writers, Inc. and its funding sources on all publicity for this event; and that the sponsor will file a report on this event within fifteen days of its completion.

**THE SPONSOR MUST NOTIFY US OF ANY CANCELLATION OR CHANGES IN THIS EVENT NO LATER THAN FIFTEEN DAYS AFTER THE DATE OF THE EVENT. FAILURE TO DO SO MAY MAKE A SPONSOR INELIGIBLE FOR FUTURE FUNDING.**

Event Description: Poetry Reading  
Start Date: 4/3/2010  
End Date: 4/3/2010  
Number of sessions: 1  
Writer: Megan Burns  
Organization: The Jazz & Heritage Gallery/Festival  
Sponsor's Address: 1205 North Rampart Street  
New Orleans, LA 70116  
Event Site: The Jazz & Heritage Gallery (2pm)  
Event Site County: New Orleans  
Event Site Address: 1205 North Rampart Street New Orleans, LA  
Project Director: Rebecca Morris  
Poets & Writers Inc. Agrees to pay: \$100.00  
Sponsor agrees to pay: \$0.00  
Total Fee Payment to Writer: \$100.00

**PLEASE USE THIS EVENT NUMBER ON ALL INQUIRIES, CHANGES, OR CANCELLATIONS ABOUT THIS EVENT.**

It is critical that Poets & Writers, Inc. and our funding sources be credited for co-sponsoring literary events. This ensures our ability to co-sponsor such events in the future. **SPONSOR MUST INCLUDE THE FOLLOWING CREDIT LINE IN ITS EXACT WORDING ON ANY PRINTED PUBLICITY FOR THIS EVENT:**

This event was funded in part by Poets & Writers, Inc.

POETS & WRITERS, INC. 90 BROAD STREET, SUITE 2100 NEW YORK, NY 10004  
phone (212) 226-3586 fax (212) 226-3963 web www.pw.org

EVENT CONFIRMATION

**THIS CONFIRMS POETS & WRITERS, INC.'S CO-SPONSORSHIP OF THE FOLLOWING LITERARY EVENT.**

Please review all the information carefully. It is understood that all payments are fees, payable to the writer upon completion of the event; that the sponsor will credit Poets & Writers, Inc. and its funding sources on all publicity for this event; and that the sponsor will file a report on this event within fifteen days of its completion.

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Event Description: Poetry Reading  
Start Date: 4/3/2010  
End Date: 4/3/2010  
Number of sessions: 1  
Writer: Valentine Pierce  
Organization: The Jazz & Heritage Gallery/Festival  
Sponsor's Address: 1205 North Rampart Street  
New Orleans, LA 70116  
Event Site: The Jazz & Heritage Gallery (2pm)  
Event Site County: New Orleans  
Event Site Address: 1205 North Rampart Street New Orleans, LA  
Project Director: Rebecca Morris  
Poets & Writers Inc. Agrees to pay: \$100.00  
Sponsor agrees to pay: \$0.00  
Total Fee Payment to Writer: \$100.00

Event #: 56024  
Project: PW New Orleans

**PLEASE USE THIS EVENT NUMBER ON ALL INQUIRIES, CHANGES, OR CANCELLATIONS ABOUT THIS EVENT.**

*It is critical that Poets & Writers, Inc. and our funding sources be credited for co-sponsoring literary events. This ensures our ability to co-sponsor such events in the future. SPONSOR MUST INCLUDE THE FOLLOWING CREDIT LINE IN ITS EXACT WORDING ON ANY PRINTED PUBLICITY FOR THIS EVENT:*

This event was funded in part by Poets & Writers, Inc.

Poets & Writers  
READINGS/WORKSHOPS

EVENT CONFIRMATION

**THIS CONFIRMS POETS & WRITERS, INC.'S CO-SPONSORSHIP OF THE FOLLOWING LITERARY EVENT.**

Please review all the information carefully. It is understood that all payments are fees, payable to the writer upon completion of the event; that the sponsor will credit Poets & Writers, Inc. and its funding sources on all publicity for this event; and that the sponsor will file a report on this event within fifteen days of its completion.

**THE SPONSOR MUST NOTIFY US OF ANY CANCELLATION OR CHANGES IN THIS EVENT NO LATER THAN FIFTEEN DAYS AFTER THE DATE OF THE EVENT. FAILURE TO DO SO MAY MAKE A SPONSOR INELIGIBLE FOR FUTURE FUNDING.**

Event Description: Poetry Reading  
Start Date: 4/3/2010  
End Date: 4/3/2010  
Number of sessions: 1  
Writer: Biljana N. Obradovic  
Organization: The Jazz & Heritage Gallery/Festival  
Sponsor's Address: 1205 North Rampart Street  
New Orleans, LA 70116  
Event Site: The Jazz & Heritage Gallery (2pm)  
Event Site County: New Orleans  
Event Site Address: 1205 North Rampart Street New Orleans, LA  
Project Director: Rebecca Morris  
Poets & Writers Inc. Agrees to pay: \$100.00  
Sponsor agrees to pay: \$0.00  
Total Fee Payment to Writer: \$100.00  
Event #: 56026  
Project: PW New Orleans

**PLEASE USE THIS EVENT NUMBER ON ALL INQUIRIES, CHANGES, OR CANCELLATIONS ABOUT THIS EVENT.**

It is critical that Poets & Writers, Inc. and our funding sources be credited for co-sponsoring literary events. This ensures our ability to co-sponsor such events in the future. **SPONSOR MUST INCLUDE THE FOLLOWING CREDIT LINE IN ITS EXACT WORDING ON ANY PRINTED PUBLICITY FOR THIS EVENT:**

This event was funded in part by Poets & Writers, Inc.

POETS & WRITERS, INC. 90 BROAD STREET, SUITE 2100 NEW YORK, NY 10004  
phone (212) 226-3586 fax (212) 226-3963 web www.pw.org





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# Jazz & Heritage Gallery hosts 'Femme Fest 2010' exhibit

Published: Tuesday, February 23, 2010, 1:00 PM Updated: Tuesday, February 23, 2010, 12:48 PM



Times-Picayune Staff  
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"Femme Fest 2010," an art exhibit celebrating Women's History Month, opens March 13 at the Jazz & Heritage Gallery. The exhibit is organized by the Women's Caucus for Art of Louisiana.

**Date:** Saturday, March 13, 2010  
**Time:** 6 p.m. to 9 p.m.  
**Location:** The Jazz & Heritage Gallery, 1205 N. Rampart Street (map)  
**Admission and Hours:** Admission is free. The Jazz & Heritage Gallery's regular opening hours are 10 a.m. to 4:30 p.m., Monday through Friday. The "Femme Fest 2010" exhibit will be on display through April 10.

The Jazz & Heritage Gallery is pleased to announce "Femme Fest 2010," an exhibit featuring works created by professional women artists of Louisiana. An opening celebration will be held Saturday, March 13, from 6 p.m. to 10 p.m., as part of the "Second Saturday" openings by galleries in the St. Claude Arts District.

"Femme Fest 2010," will feature works from more than 30 women artists including the president of Women's Caucus for the Art of Louisiana, Phyllis Parun, and other members, such as Cely Pedescleaux and Zé daLuz.

In 1972, the Women's Caucus for the Art (WCA) founded a national member organization to strengthen the role and

0 0 2 20  
tweets

address the status of women in the arts without regard to race, religion, or gender. Since its inception, the WCA has been an activist organization,

championing the contributions of women in the arts profession.

**SOURCE:** The New Orleans Jazz & Heritage Festival and Foundation, Inc



Courtesy of Jazz & Heritage Festival Foundation

"Merging of Two Cultures," a quilt by Cely Pedescleaux that will be on display in the "Femme Fest 2010" exhibition opening March 13 at the Jazz & Heritage Gallery.

Sponsored By:



316 CANAL ST  
NEW ORLEANS  
504-486-9622



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# Consignment Agreement

## Insurance Form

New Orleans Jazz & Heritage Gallery  
Femme Fest 2010

Name of Artist: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_  
 State: \_\_\_\_\_ Zip: \_\_\_\_\_  
 Email: \_\_\_\_\_  
 Phone(s) Day: \_\_\_\_\_ Cell: \_\_\_\_\_ Home: \_\_\_\_\_

**ARTIST INFORMATION**

This consignment agreement is between the New Orleans Jazz & Heritage Foundation and the artist shown above. NOJHF agrees to display the consignment item(s) properly and to maintain them in good, saleable condition for the entire period of art exhibition being **Saturday, March 13<sup>th</sup>** through **Saturday, April 10<sup>th</sup>**, and including the holding and installation period beginning **Friday, February 26<sup>th</sup>** through **March 13<sup>th</sup>, 2010**.

Item Placed On Consignment* Title & Medium	Price	Size

\*Please list item information in following order *EXACTLY* as you wish the gallery label to appear.

### TERMS

- Pickup**- The artist agrees to pick up items from the gallery on **Monday, April 12<sup>th</sup> or Wednesday April 14<sup>th</sup> 2010, from 9 a.m. to 4 p.m.**
- The art displayed at the exhibit will not be sold, but artist information will be furnished to those wishing to purchase any exhibited art if the artist has provided the gallery with the requested resumes at the time of art delivery.
- Left Art**- If not picked up any items left in the gallery after 10 days (**Tuesday, April 20<sup>th</sup>, 2010**) of termination of this agreement will be sold. All proceeds will be donated to the New Orleans Jazz & Heritage Gallery.

Artist Signature: \_\_\_\_\_ Date: \_\_\_\_\_

<b>Office Use:</b> Date received: _____ Delivered by: _____ Date returned: _____ NOJHF Employee: _____ Interested Purchaser: _____ Contact Info: _____
--

## Exhibitor Price List

Artist	Title	Medium	Size (")	Price	Contact
Annie Strack	Yellow Dinghy	Watercolor	24 x 30	\$1,995.00	985-882-8397
Connie Kittok	Walking in the Rain	Acrylic and varnish	18 x 30	\$800.00	985-981-2400
Jackie Brenner	Friday Night Grind Image #43	Silver gelatin photography	11 x 14	\$650	504-834-6075
Leslie Pardue Landry	From the Window Seat	Acrylic	27 x 37	\$1,250	504-236-5206
Candi Meridith	Voluptuous	Acrylic on canvas	24 x 36	\$250.00	504-715-0348
Darlene Bigus-Doheny	The Proposal & the Blessing	Mixed media with etching	28 x 34	\$1,200.00	504-648-7094
Rebecca Madura	Survivors	Oil on wood	24 x 36	\$600	504-865-7172
Comusina Celan Hardman	Climbing Up	Oil, cloth, thread, charcoal	21 x 25	\$650	770-617-2431
Annie Odell	Mahalia	Fiber/mixed recycled ties	28 x 20.5	\$650.00	504-737-5671
Robin Daning	The Group is Fairly Patient	Pigmented ink & plastic tile on board	9 x 12	\$1,995.00	504-261-3003
Beverly Boulet	Washboard Lisa on Fiddle	Oil on linen	24 x 30	\$2,800	504-875-7916
Valery Milovic	We Met at Night	Acrylic & collage on canvas	16 x 20	\$350	909-730-2745
Kathleen Turner	Urban Recline	Hydrastone	8 x 3	\$300	504-312-1310
Lana Gramlich	Sun through Live Oaks	Photography	19 x 23	\$125.00	985-898-3071
Elaine Vigne	Lannie	Acrylic on canvas	12 x 16	\$250	504-287-3052
Ellen Balkin	Along the Way	Mixed media	30 x 15	\$350	504-812-3862
Nikki Jackson	Bones of the Forest	Mixed media	44 x 41	\$2,000.00	985-747-9166
Trish Ransom	Redfish	Bottlecaps/tin cans, acrylic paint	15.5 x 28 x 1	\$249.00	337-352-0858
Lori Felix	Inspiring Dreams	Oil on canvas	12 x 12	\$700.00	601-783-5072
Jo Ann LeBoeuf	Pink Rose	Photography	16 x 20	\$125.00	985-226-4481
Jeanne Umbdenstock	Crossover III/Crossover IV	Casein, pastel, fabric on watercolor paper	8x10/10.5x12	\$110	504-782-7649
Mary Anderson	Turquoise & Bronze	Mixed media on canvas	30 x 30	\$1,000	985-845-1767
Mina Bellavia	What Every Girl Should Know	Mixed media collage	16 x 12	\$125.00	607-382-1313
Wendy Warrelmann	Woman's Face with Gold	Gauche, ink and gold leaf on paper	8.8 x 11	\$150	201-805-4931
Sandra Bursshell	Reminiscing	Pastel on sanded pastel paper	33 x 27	\$2,600	504-914-5341
Christine Sauer	Flow	Mixed fibers	32 x 30	\$2,500.00	504-304-2920
Myesha Francis	Strength, Courage and Wisdom	Acrylic	24 x 48	\$1,200.00	504-931-1915

## Exhibitor Price List

WCA Members					
Artist	Title	Medium	Size (")	Price	Contact
Miriam Hirsch	Clever Flesh	Colored Pencil on Paper	25 x 18	\$775	504-833-5460
Pat Jolly	Popps Mermaids	Photograph	20 x 16	\$600	504-236-6321
Denise Tullier-Holly	The Gleamer	Photograph	16 x 20	\$300	985-507-1440
Becky L. Betancourt	Red Series #1	Water Soluable oil, rabbit skin glue	24 x 48	\$1,250	504-756-5472
Zé daLuz	Crinolines	Photograph	14 x 20	\$150	504-947-8884
Lee Townsend	Doctor John II	Acrylic	22 x 22	SOLD	504-453-5217
Melanie Owen	Bottom's Up	3 Photographs		\$75	504-452-7227
Marsha Masterson	Who Dem Femme Femme?	2 Photographs		\$210	504-400-6004
Valentine Pierce	In the End	Poemograph	18 x 24	\$175	504-914-7840
Jan Arrigo	Tempest	Photograph	22 x 27	\$795	504-569-0514
Phyllis Parun	Ghost Town	Watercolor, gouache, ink	18 x 22	\$400	504-949-8876
Priscilla Busch	Fabric Bowls	Silk on Silk	Lg/M/Sm	\$95/\$50/\$25	504-988-2339
Lee Meitzen Grue	Ash Wednesday: Easter Coming Soon	Puppet/nest/2eggs		\$75	504-460-7185
Pati Damico	Dreamscape	Acrylic	12 x 15	\$175	662-473-0972
Kichea Burt	I See You	Photograph	16 x 20	\$225	504-430-9492
Patricia Muffin Bernstein	Carnivorous Snow	Pigment print on canvas with stitching	24 x 36	\$1,000	504-458-5970
Margie Camardelle	Blood Oranges - Sorrento Italy	Watercolor		\$175	504-341-5745
Cely Pedescleaux	Merging of Two Cultures	Quilt			

## **VITA**

Rebecca Morris is an Arts Administration graduate student of the University of New Orleans. She has interned with the New Orleans Jazz & Heritage Festival and Foundation assisting with gallery operations, foundation development, advertising and marketing. She has also interned with the New Orleans Film Society and Film Festival focusing on sponsorships, festival planning and promotions. Most recently, she has worked with Rehage Entertainment Inc., assisting with festival planning, site management and design.

Rebecca has a background in film and television production, photography, communications and design. She graduated from the University of Southern California with a Bachelor of Arts in Cinematic Arts Film & Television Production and a minor in Communications in the Entertainment Industry. Rebecca will receive her Master of Art in Arts Administration in December 2010.