



Chief Jolly Project: Creatingan Arts and Culture Nonprofit/Social Enterprise

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Chief Jolly Project: Creating an Arts and Culture Nonprofit/ Social Enterprise

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The Chief Jolly Project seeks to use music and cultural arts to improve the opportunities for youth growing up amidst poverty and violence in the city of New Orleans; supporting personal expression and empowerment, skill development, intergenerational connection, and community building and transformation. The Project will also share the living history of this musical culture in order to preserve this heritage and promote it to broader audiences. This study explores the significance of culture in the life and economy of New Orleans, social needs that especially pertain to youth, examples and insights from other organizations and community members, and the potential for working with and among existing cultural nonprofits and enterprises. From this, a vision for the Chief Jolly Project is created. The richness of cultural expression exists alongside the economic poverty in New Orleans' neighborhoods; it has always been the music, a sense of community identity and the creative spirit that has lifted people up. It is through the arts as an entry point for personal discovery and empowerment, as well as knowledge of and experience in the business of the arts that the Chief Jolly Project will foster hope and opportunity.

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FORWARD

The Chief Jolly Project is emerging from a family history and vision. It is originating from New Orleans' First Family of Funk—the Nevilles. As a member of this family, I am attempting to bring this vision to life through an initial study. The name for the Chief Jolly Project is in honor of the Neville Brothers' Uncle Jolly, George Landry, who was an inspiration and mentor to the musical brothers, bringing them together as a family to make music. Through his involvement in the Mardi Gras Indian tradition, and as a piano player at local clubs, he instilled pride in the history of their culture and excitement in the possibilities of a life in music. Jolly was Big Chief of the Wild Tchoupitoulas Mardi Gras Indian Tribe, and the Neville Brothers debuted as a band with the recording called the Wild Tchoupitoulas.

The Neville family is part of a long line of musical families that represent the heart and soul of New Orleans, passing this legacy from one generation to the next. It is written in *Up From the Cradle of Jazz*: “As the years pass, the great virtue of New Orleans music remains its continuity, the strength of one tradition carrying into the next, coloring anew memories of an older vocabulary” (p.227). The Nevilles' music embodies diverse cultural elements at the root of New Orleans music, the vibrant street culture, and the evolution of American music overall.

The strength of the Chief Jolly Project is in this history, the public recognition of the band, and the depth of experience as performers and recording artists that the Brothers and other family members can bring to the project. They are a valuable cultural resource to the city of New Orleans, and have made a significant musical impression throughout the world. Because of this, their direct involvement and promotion of a music and cultural project/ venue would draw interest from people near and far, and as honored culture bearers, they have much to share with youth and the broader public.

I. INTRODUCTION

The Chief Jolly Project has a social mission to promote and preserve the cultural heritage of New Orleans, to support and implement music education and cultural arts programs for underserved youth, and to foster youth entrepreneurialism and sustainable community development through music. This study looks to the knowledge and experience of nonprofit leaders, New Orleans community members, and others to outline a vision for this project. In recognition of the African American roots of New Orleans culture and the central role of music and culture in the economy of New Orleans, we attempt to address the impacts of socioeconomic disparities on New Orleans youth by offering educational programs and developing a social enterprise. The social enterprise activities can help to develop the skills and employment opportunities for youth, as well as support the charitable aspects of the project.

At the heart of the Chief Jolly Project, and of New Orleans life and culture, is music. The rhythms of Africa mingled with French, Spanish and Caribbean influences in this historic cultural melting pot to create expressions of life and art that are truly unique and soulful. Here, people have carried bits and pieces of their traditions, combined them with others, and improvised a life out of difficult circumstances—managing to express joy in being here now-- as expressed through music. The richness of New Orleans’ cultural traditions helps to connect the past with the present and create a timelessness, as people move through the cycles and celebrations of the year, and of their lives--always accompanied by music. This depth of connection to tradition and to spirit helps to bind people to each other and to lift them out of the depths of their own struggles.

There are deep struggles in New Orleans—severe poverty and high rates of violent crime to name a couple of them. African American communities at the heart of New Orleans’ rich culture are also the poorest, economically. New Orleans is loved around the world for its music

and food, but too many young people growing up in the city don't feel the world opening its possibilities to them. Many young African American males don't think that they'll live to 30. Many end up incarcerated. There is such beauty in New Orleans and there is such tragedy. The devastation and upheaval of Hurricane Katrina has just been another layer of tragedy, and the music and the traditions call the people back, heal them, and lift them up. The Chief Jolly Project strives to promote this cultural heritage to the broader world while reaching out to young people in New Orleans, who may need something to heal their hurt, to help root them and connect them to their communities and their history, and to give them hope, joy, and a sense of possibility. We see power in music and art, and the cultural traditions to do that, as it has done for others.

The question being explored in this study is: How can a music and cultural arts program contribute to the lives of underserved youth in New Orleans, while helping to preserve New Orleans cultural heritage? The paper will first provide a picture of New Orleans' musical culture, the economy built around it, and social needs related to the well-being of youth and culture bearers. Next, drawing from interviews with directors of arts-based nonprofit organizations, the role of arts and music in personal and societal transformation will be discussed. The study delves further into the insights and guidance offered by these nonprofit leaders, as well as those more knowledgeable of the New Orleans cultural economy and social needs, to provide direction in the development of the vision. Lastly, a proposed governance structure and vision, in three stages, is outlined for the Chief Jolly Project.

II. METHODS

I pursued the study of various arts based nonprofit organizations as guides in the development of the Chief Jolly Project, with the goal of providing arts programs to empower and enrich underserved urban youth while preserving cultural heritage. A purposive sample of

directors of nonprofit organizations, arts business advisors, a legal advisor, musicians and community members has been selected for this study. These individuals were selected through snowball sampling and identification through academic studies and on-line research. The questions utilized in the interviews varied depending on the relation of the person or organization.

Interviews were sought with nonprofit organizations that work with youth through music or visual/ digital arts. A goal was to find organizations that operate a social enterprise to contribute to their mission and/ or to generate some form of earned income. These programs were approached in order to learn about how they were founded, the context out of which they emerged, the qualities and experiences of the founders/ social entrepreneurs that contributed to the development of the organizations, the identification of social needs, assets, and opportunities, the challenges or barriers experienced, the organizational form, the advantages and disadvantages of commercial activities tied to nonprofit programs, and the contribution to revenue from earned income strategies. Seven organizations were contacted and all of them responded. A total of nine interviews were conducted with executive directors or individuals working with the following nonprofit or social enterprise programs: Artists for Humanity (Susan Rodgeson, Jason Talbot), YA YA, inc. (Baty Landis, Carlos Neville), BAYCAT (Villy Wang), United Roots (Simmy Makhijani), MCG Jazz (Marty Ashby), Zumix (Madeleine Steczynski), and the LOFT Youth Center for Social Enterprise & Innovation (Lynn Daly). Interviews were conducted over a period of a year between March 14, 2011 and March 15, 2012. All of them were initiated through email correspondence. Three of them were conducted in person, and six were conducted by phone. They ranged from 1 to 2 ½ hours long. (*See Appendix A for outline of these arts based nonprofits/ social enterprises*)

Fifteen individuals from the New Orleans area were approached for interviews, and twelve responded. These interviews were catered to the individual's expertise. Cyril and Gaynielle Neville contributed initial direction toward the development of a nonprofit program. Three directors of New Orleans based nonprofit projects were approached to learn about their work and the potential for collaboration: Tamara Jackson, Executive Director of Silence is Violence, Luke Crochet, Program Director of Café Reconcile, and Howard Miller, leader of the Creole Wild West Mardi Gras Indian workshops. Community members Roland Deucette, retired police officer of 30 years, Alison McRary, a legal advocate for traditional cultural groups and musicians, Echo Olander, Executive Director of KIDsmART, and Marie Lewis, retired civil servant and mother of Café Reconcile chef, provided insight regarding needs of youth and music/arts programming. Gene Meneray, Director of the Arts Council Business Program, and Steven Smith, Professor of Business Administration at UNO were interviewed for guidance about the cultural economy and starting a nonprofit/ social enterprise in this landscape. Shane Theriot, owner of Fudge Recording Studio provided knowledge of the New Orleans music industry. These interviews were conducted between January 11, 2012 and April 2012. One interview was conducted in person, and the others were done by phone and varied in length between ½ and 1 hour long.

Lastly, Allen Bromberger provided his legal knowledge, regarding organizational structure. Interviews were conducted with Allen in person on February 23, 2012 and by phone on April 5, 2012, totaling 4 hours. All of the interviews were transcribed and common themes were identified. These themes informed the sections of this study, including: the role of art/ music, social enterprise, social needs, cultural economy, partners, collaboration, competition, our assets, our vision, first step, next steps, learning from others, and governance. *(See Appendix B for interview questions)*

Secondary sources provided background information about socioeconomic disparities, public education, and the cultural economy, including: New Orleans Index at Six, American Community Survey 2010, the 2010 State of New Orleans Music Community Report, and the 2010 New Orleans Cultural Economy Snapshot. Using interviews and information from the organizations' websites allowed me to triangulate responses to build confidence in my findings. Additional interviews with musicians associated with the goals of the Chief Jolly Project, as well as potential partners would have brought further definition to the findings.

III. CULTURAL ECONOMY

(See Appendix C for description of particular elements of New Orleans musical culture)

Mayor Mitch Landrieu states that, “culture is inseparable from our way of life in New Orleans. We enjoy a diversity of cultural riches that most cities can only dream about...New Orleans is one of the leading centers in the world for the intersection of creativity and commerce” (Cult. Econ. Snapshot, p.8). The culture and creative community “is a tremendous tool for economic development and an invaluable asset that increases our quality of life on many levels” (Cult. Econ.Task Force, p.8). There are about 4,000 independent musicians, 400 Social Aid and Pleasure Club members, and an estimated 300 Mardi Gras Indians in New Orleans that are the keepers of the culture around which the local economy is built (Cult. Econ. Snapshot, p.2).

The cultural economy, spanning visual and performing artists as well as graphic designers, architects, and chefs, is vital to New Orleans and drives its tourism industry. It makes up 12.5% of the total workforce, with 28,000 jobs—16,000 of them tourism related cultural jobs, with tourism being New Orleans' largest industry. The cultural sector is the second largest sector by employment, after tourism (Cult. Econ. Snapshot, p.2). There are 200 cultural nonprofits and

about 1,200 cultural commercial enterprises in the city, including 500 local restaurants, 120 live music venues and 18 live performance venues. The 1,200 cultural enterprises had gross sales of over \$5 billion in 2010 and paid sales taxes to the city of \$8.6 million. There were over 100 cultural festivals, events, and outdoor markets in 2010, with an estimated attendance of 3.2 million and economic impact of over \$600 million (Cult. Econ. Snapshot, p.2).

Despite the significance of local culture to the economy, the people who make it—the musicians, Mardi Gras Indians, and Social Aid and Pleasure club members—are generally, a working poor community. Additionally, the post-Katrina and post-oil spill decline in visitors, in combination with the Great Recession and instability in the music industry at large “have forced many musicians into a semi-retirement that threatens the transmission of cultural traditions that depend on the interaction of elder and younger artists” (Sweet Home New Orleans, p.30). While the number of gigs per month for musicians in 2010 was about 50% of the pre-Katrina level, earnings from music were down 43%. The overall economic downturn has also led to many being laid off from their non-music jobs. New strategies are needed to expand the market for musicians’ work, and to reach people who will pay for New Orleans music year-round. This could be aided by providing support services, and education in the business of music and in entrepreneurial strategies. Another solution is to: “Find new ways to employ tradition bearers as educators to supplement their income and provide cultural continuity to young people in the city who have limited access to arts education in school” (SHNO, p.10).

New Orleans is known for its live music; however, the music industry has historically been small and underdeveloped. The “Record labels and publishers sold New Orleans music from outside of the city without building much infrastructure in it. As a result, New Orleans offers few professional services to its tradition bearers” (SHNO, p.29). There is a need for educational resources to be offered to aspiring musicians wishing to promote themselves in and

out of the local music community. There is also a need for access to industry professionals—agents, managers, and promoters—as well as access to facilities such as practice spaces and recording studios. Practice spaces are in demand in New Orleans (Shane Theriot), indicating the likelihood that new, good quality spaces, would rent out.

The development of the music industry in New Orleans is now starting to make some gains, in tandem with recent growth in the local film industry. The tax credits for film production are leading to more movies being filmed in New Orleans, which is having a trickle down effect on the recording industry (Shane Theriot, phone interview, 4/12/12). Additionally, the State Recording Investor Tax Credit is helping to reduce the cost of record production and development. However, the minimum expenditures required for taking advantage of recording and live performance tax incentives are prohibitively high for the majority of New Orleans' cultural tradition bearers (SHNO, p.32). A report by Economics Research Associates determined that for every job in the music industry directly supported by qualified spending, 5 jobs are indirectly supported in other areas of the state economy" (ERA, p.46), and "for every \$1 in tax credit used for music production, an economic stimulus of \$6.78 has been the result" (ERA, p.47). The growth in these areas is benefitting the local economy overall, and new people are moving here. Hopefully the new growth in the music industry will contribute to an expanded market and demand for New Orleans music overall, and supplement musicians' income, as the most significant contribution to income is still through live performances.

While the cultural economy is critical to the city, there need to be more opportunities for young and working class musicians as well as culture bearers to be supported, and also for local traditions to be preserved. Of concern is that the cultural traditions seem to be becoming more of a commodity. As Alison McRary states, "Now the Mayor has tried to turn (the Mardi Gras Indian parades) into more of a tourist thing, making it more outsider friendly. It allows for more

people to know about it, which is OK, but sometimes outsiders will know more about it than young black kids on the streets who need to know about their ancestors and heritage and culture” (phone interview, 3/22/12).

From another angle, there are policies that can support or that can hinder the opportunities for musicians in general, but especially the younger ones. Gentrification in the city, post-Katrina, is contributing to recent proposed ordinances such as a noise ordinance and prohibiting 18-21 year olds from entering clubs serving alcohol. Both of these would dramatically restrict the opportunities for young musicians to play on the streets in brass bands or to get their first gigs in neighborhood bars, and it risks the closure of live music venues. Alison McRary pointed out how we can teach music all night and day, but if young people are going to be criminalized for playing their horn or the city is going to shut down live music venues that provide them with jobs, “they’re not going to be able to sustain themselves--they’re going to have to go back to selling drugs on the streets and that’s going to lead to more violence. It goes back to education, good schools, and job opportunities—you’ve got to give them hope” (phone interview, 3/22/12).

IV. SOCIAL NEEDS

Cyril Neville said that when he’s gone into the schools to talk about New Orleans cultural heritage, and he asks kids what concerns them most, the most frequent replies have been: “doing something with their life beyond flipping hamburgers and not getting shot on their way home” (personal interview, 1/11/12). The reality of life for many young people in New Orleans is depressing and frightening. Underlying the limited opportunities and violence is a high rate of poverty for children under 18; in New Orleans it is 41.2% of children, as compared to 21.6% nationally. The school drop out rate for males and females 16 to 19 years of age is also higher

than the national average (American Community Survey, 2010). More than half of all New Orleans households are lower income, and black households are more than twice as likely than white households to be lower income. Black and Hispanic households in the metro area earn incomes that are 50 percent and 30 percent lower than white households, respectively (New Orleans Index at Six, p.8).

Public safety continues to be a significant problem in New Orleans with violent crime rates nearly twice the national average (New Orleans Index at Six, p.38). Most of the perpetrators and victims of homicides in New Orleans are unemployed African-American males between the ages of 16-25 with criminal records and little education. In 78% of the cases, the perpetrators and victims know each other. The murders are concentrated in three geographic areas: Central City, St. Roch and New Orleans East. (Homicide Reduction Initiatives, p.5).

A historically poor educational system, which is in the process of being reformed since Katrina with school test scores now showing marked improvement, and the trauma and upheaval of Katrina have probably contributed to the difficult situation for New Orleans youth and young adults. Many seem to not have a sense of their talents and abilities, or of the possibilities for their lives, and have not developed the social and technical skills to find jobs or pursue a career path. They are then prone to fall into the illegal economy and violence of the streets. They “are slipping because they’re trying to cover up what they don’t know—they don’t want to feel embarrassed, or stupid. They feel they can’t learn academics” (Marie Lewis, phone interview, 3/28/12). Many teens can’t get employment because “most can’t read past the 3rd grade... also, they don’t have a work ethic... You’re talking about kids who come to the table with no jobs skills, and with no decent educational foundation, and don’t have a work ethic” (Roland Deucette, phone interview, 3/19/12).

Quoting from an article in City Business, Lisa Fitzpatrick, Director of Apex Youth Center, said, “A hopelessness and despair fuel much of the violence ... If young people can’t see a future for themselves, there’s no reason for them to care about their own lives or the lives of others”. One young person indicated that, “virtually all of his friends believe they will either be dead or in jail by the time they reach their 20s, and the rest of the city couldn’t care less” (Webster). Discussing the violence plaguing the streets and what could make a difference, Alison McRary said, “Relationships make a difference, love makes a difference. Kids I work with will say to me, ‘you’re the first person who ever loved me, or cared about me’. That can make a big difference, just to know that one person cares about them” (personal interview, 3/22/12).

Regarding education and the use of the arts, as a way to engage and help young people express themselves, and to provide positive alternatives in their lives, there are limited opportunities in the schools. The 43 different charter management organizations running the schools are not putting a huge amount of focus on the arts. Many of the schools that Silence is Violence works with don’t have any art programs, “It’s just strictly math, English, science, and no extracurricular programs for kids to express the way that they feel” (Tamara Jackson, phone interview, 3/20/12). According to Sweet Home New Orleans, “school-based music education in New Orleans is not keeping pace. According to a survey conducted by KIDsmart, a local arts education initiative, 45% of New Orleans area schools do not have a dedicated teacher for music” (SHNO, p.38).

While many fewer schools have marching band programs since Katrina, one longtime band director in the city stated, “The best band directors realize that strong marching bands can bolster strong academic programs in the long run, particularly if the music and academic classes are well integrated. And in some cases, ‘If you keep an instrument in a kid’s hand, it will keep a kid from picking up a gun’” (Carr, 2/12/10). The head of one of the charter schools noted how

bringing music into the school, through the MusicianCorps program, “Made a dramatic impact very quickly.... Many students with academic problems, boys in particular, excelled in the band room. This...helps them to be more confident and take risks in the classroom as well” (Elie, 9/25/09).

A lot of schools seem to feel that after school programs in the arts, provided by nonprofits, are very important. (Echo Olander, phone interview, 3/22/12). For a small organization like Silence is Violence, with a budget of \$250,000, they are just barely scratching the surface of the need and interest for the art, music, and writing programs they bring to kids. They have lots of artists who want to help, but they don’t have the funding to pay them, and they have to turn down interested schools. Unfortunately, the 21st Century Federal grant, which is administered by the state to support nonprofit programs in the schools, will be cut considerably this year (Echo Olander, phone interview, 3/22/12).

V. THE ROLE OF ARTS/ MUSIC

Interviews indicated the significance of young peoples’ involvement in the arts. They are said to transform and heal the “damaged spirits” of people living in poverty. They are recognized as a means to give a young person’s life meaning and direction, giving them a “reason to stay in school and to live” (Marty Ashby, phone interview, 3/14/11). Engaging youths in the arts and personal exploration can help to “change the way they feel about themselves” (Bill Strickland TED talk, 2002), and the fact that others may want to see their work/ hear them can make them “feel important” (Jason Talbot, personal interview, 3/22/11). The arts can change the way youth feel about themselves and how they see and interact with the world.

The study of music or art in the programs I studied is not just about the goal of youth going on to study music and make careers out of it, but to be able to engage and interest them—

to get them to enter a door into a new world of possibilities. Madeleine Steczynski said, “If we can turn kids on through music and they think more seriously about their futures, and some will go on to study music, and many will not—but if we can get as many as possible to actively be pursuing something that they will be excited and happy about, that will help them be independent and productive adults, then we’ve done our job” (personal interview, 2/28/12). For United Roots in Oakland, they use music to get kids off the streets. This is what interests them the most, before they can interest them in anything else, and it is used “to work with the trauma of street life” (Simmy Makhijani, phone interview, 3/29/12).

The arts can be connected to other areas of study, and can enrich young peoples’ desire to learn, as well as foster the determination to succeed. At Artists For Humanity they are using the passion that kids have for art to leverage their behavior in other ways—to work hard, to persevere, and push themselves to succeed. The skills of an artist or musician are skills that are needed in any profession. At United Roots, after engaging youth through the arts and media, they steer them in the direction of green jobs. Kids come to Zumix and want to be famous. The director gets them to think about what it means to be an artist instead of dreaming about fame and fortune—“this fake thing that TV teaches little kids” (Madeleine Steczynski, personal interview, 2/28/12). Similarly, Jason Talbot spoke about kids wanting to get rich quick, like their favorite pop star. So AFH tries to counter that with “that’s not the real world guys” and emphasizes “hard work pays off” (Jason Talbot, personal interview, 3/22/11).

Art or music is also seen as a means of therapy to respond to the trauma and violence that is happening on a regular basis in these young peoples’ lives. It can allow them to process what they are witnessing, and hopefully in a way that is going to allow them to “not check-out but instead engage more”, to become more of a community member, and act in a way that wants to change those conditions (Simmy Makhijani, phone interview, 3/29/12). It also provides an

alternative means of expression as opposed to violence. It can also give voice to the concerns of youth. At Zumix, in Boston, initial songwriting was focused on the issues that kids were facing and putting it into a song to give them a bigger voice. At United Roots, they use music and media arts to document and communicate about green jobs, sustainability and food justice. Similarly, at BAYCAT, digital media is used to explore community issues and contribute to changing public perceptions. The music indigenous to New Orleans, jazz, was itself “a powerful voice of a marginalized community and evolved into a quintessentially American style of musical expression. Through this music, the African-American experience received attention and validation” and came to represent American culture as a whole (McCarthy, p.73).

Involvement in the arts and cultural traditions can have a positive impact on civic engagement and social change. The arts can support the building of relationships and can lead to a better world “when it’s done as an exploration of self and others together” (Susan Rodgeson, personal interview, 3/22/11). In New Orleans, community based art/ music and social aid activities and groups build social cohesion and community identity, contributing to civic engagement, collective action, and community revitalization. According to studies by LSU Sociologist Dr. Frederick Weil, the Social Aid and Pleasure Clubs were seen as the most civically engaged citizens driving the recovery of post-Katrina New Orleans. The Mardi Gras Indians have played an important role as well (SHNO, p.34).

VI. LEARNING FROM OTHERS

A. *FINANCIAL CHALLENGES*

As there are increasing financial constraints in the nonprofit sector there is more competition for limited funds, and also a greater need to collaborate in order to maximize impact on the ground. Many nonprofits are dealing with fiscal crises. According to Simmy Makhijani at

United Roots, “A lot of foundations we’ve been working with have either shut down, or are in spend down mode”. Despite financial challenges, Lynn Daly communicates that you can make it work. LOFT Youth Center for Social Enterprise and Innovation, which has grown out of the Christie Ossington Neighbourhood Centre in Toronto, has always been an organization that has scrounged, and they were creative in getting the community involved, helping people to understand the vision and believe in what they were doing. She says,

“There are tons of people out there. If your vision is clear enough and bold enough and you’re tenacious enough, and you can explain your vision and have a track record—get working with people on the ground—one success leads to another. It is true that scale matters—smaller organizations are probably vulnerable if they can’t grow or align themselves with other partners effectively” (phone interview, 3/15/12).

Some core funding for a homeless shelter and transitional housing, where the funding is locked in, has also shored them up.

Spreading a perception of success by word of mouth was important in the beginning, with Marty Ashby of MCG Jazz saying “that is more impactful than anything the newspaper is going to say about you” (phone interview, 3/14/11). But also, being able to establish a huge brand at the national level, by having recording equipment at the facility to record the live performances that then became part of a syndicated series on NPR for 4 years, was another key to their success. Additionally, well-known artists, seeing the educational opportunities for inner city youth at their center—in culinary arts and fine arts, as well as other programs—were excited to be involved with such an innovative effort, and contributed to spreading the word.

In the programs I studied, the ones that have acquired their own buildings and run budgets of a million dollars or more, have been in existence for twenty years or so, and have built a network of relations. Zumix is 21 years old, Artists for Humanity is 23, and LOFT is 18. They have track records and as Lynn Daly states, “They’ve been in the same community for 18

years, so there's a ton of networking that they've done". At LOFT, after having done street festivals and Friday night jams early on, there were "tons of kids who were interested in music" (Lynn Daly, phone interview, 3/15/12). They were given \$12,000 to buy sound equipment and built on it slowly to create the music program. The firehouse that Zumix moved into in the last 2 years, they had raised \$4.6 million for in 5 years. Madeleine Steczynski said that, "Raising money for a building is like running a marathon" (personal interview, 2/28/12). But, she feels that it is harder to raise money after the fact than money for the building.

For United Roots, which received initial funding from the Black Eyed Peas' Pea Pod Foundation, it worked against them somewhat to have famous support because people would think they didn't need money. Also, "With entertainment industry funding--people get excited about ribbon cuttings, but in terms of long-term sustainability, it's hard to keep the attention of high profile people" (Simmy Makhijani, phone interview, 3/29/12).

Overall, the prospect of trying to buy or build our own space is a daunting undertaking for a fledgling organization. As demonstrated by Zumix and expressed by Gene Meneray with the Arts Council, "A stand alone center with intensive programming would cost well into the millions. A successful outreach program partnering with a venue like the Marsalis Center could be handled for much less" (phone interview, 3/15/12). Steven Smith, from UNO's Business Administration program advised, "Don't have your plan revolve around a space—most of your resources would go to the space, which is very costly and high-risk" (phone interview, 2/14/12). He warned against trying to buy a building, and said to go with the option that involves the least amount of cost.

B. *COLLABORATION*

A number of individuals I interviewed stressed the importance of collaboration. Additionally, the pursuit of a social mission is reason for many social entrepreneurs and nonprofits to encourage the efforts of others who are trying to tackle similar social issues, and to not see them as competition. As Lynn Daly states, “We want to see a lot of good things grow everywhere—we’re more about capacity building rather than just doing it ourselves” (phone interview, 3/15/12). Yet, even though it did not seem to be the viewpoint of those I interviewed, it was expressed that there are some in the nonprofit sector who are quite competitive.

Gene Meneray says,

“We (New Orleans) have a very large number of underfunded programs. We need fewer programs with better funding, and the way to make that happen is through collaboration—if everyone can pull their resources together, everyone can get credit and partnership recognition, and then we could make some progress. Especially in music—there are lots of groups—but there are only a couple that are actually effective because most are underfunded and competing for the same dollars” (personal interview, 3/15/12).

Even though collaboration may be considered best, it is not always feasible. There has to be agreement about where you go with it, and the personalities have to match.

Madeleine at Zumix similarly stated, “It is always beneficial to collaborate with people, at least if you have similar methodologies or compatible organizations” (personal interview, 2/28/12). Since I am living in MA, part of the Chief Jolly Project will be based outside of New Orleans. Gene Meneray recommends that to start, we may be able to have the best impact by joining forces with other organizations or community projects. We could raise money or conduct benefit concerts in various locations, to fund programs without actually having to do them, since there are people on the ground who can do them (phone interview, 3/15/12).

The Director of United Roots, in Oakland, points out the importance of building alliances with the community of people they are striving to serve or work with to change social disparities, as well as their colleagues in the realm of nonprofits and community based organizations. Simmy states, “It’s not what we do, but how we do what we do and the relationships we build along the way, and who we become through those relationships.... how are we building community as we struggle to envision a different world?” (phone interview, 3/29/12)

AFH demonstrates a cooperative relationship with other nonprofits—they are a vendor for them. The other nonprofits get funding and use that to pay AFH to do work for them in graphic design—and that becomes part of AFH’s funding. As Jason Talbot said, “We don’t like to have to go after funding, we like to make art” (personal interview, 3/22/11).

C. REACHING KIDS

It seems that organizations are able to increase their capacity and reach more kids by going into the schools. With support for educational reform in New Orleans, YA YA, Inc. receives quite a bit of funding to provide art instruction in the public schools using YA YA students. MCG Jazz is able to touch 3200 3rd graders through their School of Swing program once a year, to expose the children to jazz at their performance center. United Roots works with five different schools. The youth coming to their center can receive high school credit for their media arts classes.

Some spoke about the importance of reaching kids when they are young—“before they are broken”. Roland Deucette, a retired cop of 30 years, says, “We have to make sure that these kids at a very early age (grades 1-6) don’t have to go through what some of the older kids have gone through—in terms of being incarcerated, not being educated—they’re broken at that point. I want to get it fixed on the front end before it breaks” (phone interview, 3/19/12). United Roots

puts a lot of energy in the younger ones, especially through school partnerships. Unfortunately, because some of the older ones have gone so far beyond, they can't take them in: "for the sake of the greater good you have to let some go" (Simmy Makhijani, phone interview, 3/29/12).

There are also the "Politics of charity" as Simmy Makhijani points out. Charity is always playing with power and privilege, and "you have to speak about it in a way that recognizes that" (phone interview, 3/29/12). She believes that the way you have to arrange the funding and resourcing is in alliance. It would seem that partnering with other small organizations that are closely connected on a street level, and being careful to form these relations and to partner in activities could help speak to these issues and build legitimacy.

VII. SOCIAL ENTERPRISE

Because of the constrained financial reality of the nonprofit sector, a number of nonprofits are turning toward earned income as a way to keep them afloat. Overall, increasing costs, reduced income tax incentives for charitable donations, tighter corporate giving policies, proliferation in the number of nonprofits, greater competition for fewer donations and grants, and increased rivalry from for-profits entering the social sector has contributed to nonprofits searching for new sources of revenue and means through which to achieve their missions (Perrini & Vurro, 2006, Froelich, 1999). For the cases I studied, the desire to avoid or reduce dependence on philanthropic or governmental funds, to diversify funding streams, has been a driving force for establishing these social enterprises or a goal in operating them.

Marty Ashby with MCG Jazz stated, "If you're generating the majority of your income through earned income, then you control your own destiny. If you're dependent upon all contributed income...the foundations, or endowments, or grants or state arts councils, or whatever, control your destiny" (phone interview, 3/14/11).

Some view traditional entrepreneurs generating social value as a byproduct of economic value, whereas for social entrepreneurs the reverse is true; the creation of economic value in SE is only a useful tool to achieve the social mission (Clifford and Dixon, 2006, Mair et al., 2006). In all of the cases I studied, the commercial or entrepreneurial activity, generating economic value, is tied to the mission of the organization—to use arts to heal, empower and enrich the lives of disadvantaged and at-risk youth in urban areas, and to have an impact on broader community issues of social equity, economic empowerment, health and sustainability. It appears that because of the connection of the commercial activity to the mission, these organizations have not suffered a decline in philanthropic support or a loss of public legitimacy.

In contrast to a worry expressed in the review of literature on SEs about the potential decline in the social value created, resulting from a focus on income generation at the expense of mission (Foster & Bradach, 2005, Dees & Anderson, 2003), the mission of these organizations is fulfilled to some degree through commercial activity. The social impact or value created by the activities of the organizations in this study draw interest and support.

The potential for young aspiring artists or sound technicians to earn income adds another level of social benefit. The programs that I studied which focus on building skills in art or music, and knowledge of the business of art or music, and entrepreneurialism, go beyond the basic value of personal exploration and expression through art. The commercialization of the programs addresses the underlying reality of life for the population involved by creating economic value. Additionally, knowledge and experience gained through business interactions builds skills for enterprising opportunities, employment, and career development, and can help artists in protecting and promoting their economic interests. As Gaynielle Neville says, “Every kid wants to get into the music side of it, but they ought to know the business side. Cyril (Neville) has been

teaching the young musicians in his life—his passion is to teach young people not to make the mistakes he and his brothers, and others made as far as their business” (phone interview, 4/2/12).

In the interviews, there was discussion about the disconnection between underserved urban youth and the world beyond their communities and their realm of experience—observed by those who have had access to other experiences. The solutions presented by most of these programs I studied focused a great deal on creating bridges for these young people; to experiences, possible professions, and futures that they might not have been aware of or thought possible. The entrepreneurial elements of these art programs expose these youth to new possibilities and provide some incentive to work hard. Carlos Neville who went through YA YA, inc. said, “Black youth have zero idea of the opportunities that are out there in the world. It’s only because of the lack of the parents’ education, not being able to inform them of all the possibilities and dreams that could happen” (phone interview, 3/16/11). Jason at AFH similarly stated:

“A lot of these kids are excluded from that business world. A lot of these kids don’t know about that life or that experience. I know in my neighborhood... My next-door neighbors, and the kids in the projects, were all on public assistance and they don’t have a role model for how to work that kind of life, to have a career. So by giving some of these kids, especially the public assistance kids, an experience with a professional career driven, successful person then maybe we can put them on that path” (personal interview, 3/22/11).

According to Lynn Daly, “You do social enterprise work...because you understand issues around social justice and economics and you’re driven...If people are looking for a return on investment, it isn’t social enterprise. It’s our passion and our privilege to be doing this kind of work” (phone interview, 3/15/12).

VIII. OPPORTUNITIES AND CHALLENGES

There are many cultural venues and nonprofits in New Orleans. Despite the abundance of cultural offerings, we believe that there would be a niche for a music venue with a social mission, utilizing the name recognition and creative involvement of the Neville family. As Gene Meneray states, “There’s a finite amount of entertainment dollars out there. I think this angle is an attractive one; I think people would think it is cool... But, it’s like any other music club. The weekend is no problem, but how do you keep the doors open the rest of the time?” (phone interview, 3/15/12). Limiting the music venue to being open Thursday through Sunday would help to address this issue, with philanthropic funding helping to keep the doors open to youth for music/ cultural arts programming throughout the week.

Interviews revealed that the name recognition of the Neville Brothers definitely adds to the potential for a project. It “opens up the audience to such a wide level, because you’ve got international fans” (Gene Meneray, phone interview, 3/15/12). As the Neville Brothers or some combination of Neville family members perform throughout the country and the world, they have the ability to bring attention to the cultural heritage, and needs of both culture bearers and youth in New Orleans. They can spur interest in others to visit New Orleans or to listen to or purchase New Orleans music—helping to support the local cultural economy and the opportunities of local artists. They can also promote the nonprofit efforts through performances, and host special benefits on a national level to support the nonprofit’s work, and that of partnering organizations. With name recognition, we may be able to leverage the buy-in of a diverse range of individuals and entities, on the local as well as national or international level.

However, while Neville is a recognizable name to utilize, there may be a concern regarding public perception—namely that the project is designed to bring more attention to ourselves than to preserve cultural heritage and create opportunities for youth. Working with

smaller, underfunded but effective programs could help to build our legitimacy and support mutual goals. Additionally, there is the risk of fame working against the fundraising efforts of the project, as people may assume that the organization already has funding and adequate support. Choosing to use the title “Chief Jolly Project” instead of “Foundation”, and not using the Neville name directly, may help to address the potential misconception.

There are several nonprofit organizations in New Orleans, which could be potential partners, at least initially. Some of them could be considered competitors because of the similarity of their work with music and young people; however, the Chief Jolly Project could differentiate itself through the Nevilles’ music and history, and the combination of cultural arts/music education with youth entrepreneurialism through social enterprise programs. Two grass roots oriented organizations with which we may be able to build a mutually beneficial partnership are the Creole Wild West Mardi Gras Indians, who conduct Saturday workshops for youth in the Mardi Gras Indian tradition, and Silence is Violence, bringing music and arts to youth in the schools and in after-school programs. They both appear to “have the purest motivations and intentions...it’s about the youth and the culture and preserving it, and getting respect for it, not them or their name” (Alison McRary, phone interview, 3/22/12). The Creole Wild West program is considered to be very effective as there is not a lot of bureaucracy and the assistance goes straight into the community (Gene Meneray, phone interview, 3/15/12). This is a good potential partner, as we are partly based in MA and these are people who are already doing this work on the ground in New Orleans, but could use some help with infrastructure and funding. Our initial fundraising efforts could contribute to their work and start the building of a relationship.

As we pursue the development of our own programming, the Tipitina’s Foundation Internship program and the Ellis Marsalis Music Center could be potential partners. The new

Marsalis Center may also be considered a competitor if we seek to establish our own center/venue. However, different parts of the city are in need of programming for youth. Additionally, through a music club, we would offer a different cultural experience, and provide apprenticeship opportunities. Tiptina's Internship program is another recommended partner, although they may also be considered competition, as their music education programs are similar to aspects of what we seek to do, and it has been built around the recognition the Tiptina's music club. The Nevilles have a long history with this music club, so it is quite possible there would be an opportunity to partner with them.

Café Reconcile, which trains at-risk youth in the culinary arts, is another potential partner as we branch out into developing revenue streams and opportunities for apprenticeships in music production. They have expressed interest in exploring the possibility of bringing music into their café, if they were to expand into being open at night and also were to hold banquets at their facility.

The Roots of Music is a fairly new but already large music based organization, which could be considered competition. However, their focus on marching band music and performance would be distinct from the more varied musical/ cultural arts programming, and apprenticeship opportunities and music venue of our proposed vision. *(See Appendix D for further details about potential nonprofit partners and competitors).*

In terms of competition with cultural venues/ music clubs, there are few full service venues in the New Orleans area that offer both music and food in the same space. Three specific competitors primarily fall into this category: House of Blues, Snug Harbor and Sweet Lorraine's. There is an opportunity for this venue to be one of the first places that offers a combination of music, art, food and beverage. Most competitors do not offer food or affordable visual art along

with music. We would strive to feature both well-known and emerging artists. The main attraction will be music, but there would also be a café, bar, studio and gallery space.

IX. OUR VISION

Mission: *To promote and preserve the cultural heritage of New Orleans, to support and implement music education and cultural arts programs for underserved youth, and to foster youth entrepreneurialism and sustainable community development through music.*

Throughout our programs we will use music and cultural arts to nurture a sense of connection, hope and possibility among New Orleans youth who are growing up in communities where poverty and violence are prevalent. Musical and artistic events will provide youth with educational and employment experience, encouraging them on a more productive, creative, and healthy path in their lives. Community events will contribute to social cohesion and engagement in community building efforts. The promotion of New Orleans' cultural heritage, and the presentation of professional and emerging musicians and other artists, will support the opportunities for local musicians and contribute to the local cultural economy.

In Stage One, our activities will begin with fundraising efforts, supporting partner grassroots organizations, and initial cultural arts/ music programming in schools and other facilities. In Stage Two, we will seek to establish our own location, at which we can provide programs and establish a music venue. This could allow for paid internships in the operations of the venue, and also potentially generate revenue for the organization. We will work to establish a partnership or joint venture to establish this music venue. In Stage Three, we will strive to grow the programs offered and also to develop further means for generating revenue, through rentals of studio and recording space, and a possible music store subsidiary.

A. GOVERNANCE

Differences between the nonprofit and for-profit structure

The Chief Jolly Project will begin as a 501(c)3 nonprofit organization. The planned activities in stage one will be conducted under this structure. Legal advisor Allen Bromberger states that all of the planned project activities from stage one through three could be accomplished with this governance structure (phone interview, 4/5/12). As a 501(c) 3 nonprofit, the Chief Jolly Project will be able to receive tax-deductible donations and exemptions from sales and property taxes. If we were to earn income from activities that are not directly related to charitable purposes—which may be the case for the restaurant and concerts-- we would pay Unrelated Business Income Tax (UBIT) operating as a nonprofit.

Under Treasury Department regulations, “a charity may qualify for exemption under section 501 ©3 ‘although it operates a trade or business as a substantial part of its activities, if the operation of such trade or business is in furtherance of the organization’s exempt purpose or purposes and if the organization is not organized or operated for the primary purpose of carrying on an unrelated trade or business’” (Cordes & Steuerle, p. 93).

Alternatively, the music venue and programs could be run as a business, but would not be able to receive tax-deductible gifts and exemptions. Under normal jurisprudence, the board guards the economic interests of shareholders. Running programs and incurring expenses on activities that aren’t profitable might not be acceptable to the board. However, if these social goals were agreed upon at the beginning, it could work. Money spent on charitable programs could be written off. This is limited to 10% of the income, even though the time and expenses put into the charitable programs may be greater than that.

The decision-making power and management lies with the board of directors, toward the achievement of the social mission of the organization. There is no ownership of the nonprofit as

there is of a business. This holds the organization accountable to the public and to stakeholders who contribute to mission, or who are impacted or benefitted by the work of the organization. Decision-making should take into account these various perspectives. To maintain tax-exempt status, the activities of the nonprofit must maintain legitimacy in the eyes of the public, whose interest the organization serves. The extent of commercial activity not related to the charitable purposes can pose a threat to the tax-exempt status of the organization. These obligations of mission, and tax-exempt status, place restrictions on the nonprofit organization, and this could restrict flexibility, efficiency, and possible competitive advantage of commercial activities. However, the social mission of a nonprofit can give it a unique competitive advantage, as people are drawn to support or do business with an organization because of its social goals.

The three most important considerations with the nonprofit form in the case of the Chief Jolly Project are: conflict of interest, reasonable compensation, and private benefit. In general, the nonprofit would have to be careful about any arrangement that would confer substantial benefit to private individuals, who are not part of the charitable class of those intended to benefit from the nonprofit. Benefit to a third party that is below market rate/reasonable compensation is acceptable. If the benefit to someone is not commensurate with his or her contribution to carrying out charitable purposes—it is an excess benefit transaction—and tax-exempt status could be revoked. This is not just a legal concern, but also so as not to risk the reputation of the organization. As Allen Bromberger states, “People don’t want other people making money off of charity. It doesn’t take much to get them to complain. Once that happens, then foundations won’t give to you, and people won’t give you money. It doesn’t matter if it’s legal or not, or if it’s true or not. It only matters if it gets in the paper” (phone interview, 4/5/12).

Another concern about the nonprofit structure is the issue of control. As a founding director, with particular ideas about the organization’s direction and tying the vision to the

involvement and musical legacy of family members, the structure hinders this control to some extent. This is a family oriented endeavor, with a social mission, which could initially benefit from donations and grants from individuals, foundations, corporations, or government. We have been advised that including a few individuals on the board who are trusted by family, can keep the vision and direction in line with its original intentions. There is also a concern about Neville family members being on the board, and potentially receiving compensation for their involvement in conducting programs. While addressing conflict of interest is a matter of board members disclosing potential conflict, for public perception sake it may be best for the Neville Brothers to not be on the board.

Joint Venture

In pursuing revenue generating activities and establishing a space out of which to conduct programs outlined in stage two, the Chief Jolly Project will seek to create a partnership with the owners of the O.C. Haley Blvd. building who wish to open a music venue. Allen Bromberger indicates that the IRS is skeptical of revenue-sharing arrangements because if the revenue to the for-profit is higher than can be justified as “reasonable compensation”, then it may constitute a substantial private benefit. However, revenue shares have been specifically approved (in a revenue ruling from 1998) for joint ventures between a charity and a for-profit, where the for-profit is rendering substantial goods or services to the venture, and the charity owns more than 50% of the venture (phone interview, 4/5/12). For the protection of the nonprofit, the business has to be programmatically related to the mission of the nonprofit, and the 50% or more ownership by the nonprofit helps to control this. An LLC operating agreement would detail the mission related nature of the business. Profits from the business are paid to the charity as dividends and are not taxed. This would also be the case for a business subsidiary owned by the

nonprofit. In these cases, the business activity is not taking place within the charity and is not subject to the restrictions.

Job Training

Since job training and skills development are legitimate charitable purposes, the IRS will approve the internships at the venue/ club. However, the club will still have to comply with the state's minimum wage law, which is applied to nonprofits and for-profits alike, and pay the interns the minimum wage. It would be better to conduct the internships through the nonprofit because that looks better. "The nonprofit should have an agreement with the venue specifying what the interns will do, and what kinds of services and support the nonprofit will provide to enhance the educational value of the internships (i.e., teaching them about financial literacy, coaching, etc.), and the venue will agree to provide the interns with appropriate opportunities to develop new skills and gain experience in the workplace" (Allen Bromberger, email correspondence, 4/24/12).

B. FUNDING

Starting as a 501 © 3 organization we will conduct fundraising concert events, accept donations for the organization through events and a website, and apply for grants from foundations. In Stage Two, for internships/on-the-job training, the Chief Jolly Project can pursue governmental funding for job training, through the Workforce Investment Board of New Orleans/ Job1.

An option for the funding of the music venue is Program Related Investments. These can be made to nonprofits as well as businesses. A PRI is a loan/ investment that is made to further charitable purposes, not to generate money, which takes it out of the realm of normal foundation

investment. It is the foundation's motivation in making the investment that makes it a PRI, not the recipient organization. With the size of our project, we could look to family foundations, mid-size foundations and corporate foundations for possible PRIs.

Even though the L3C structure was designed to help secure program related investments for social enterprises, in actuality, they “do not help or hurt you in regard to getting PRIs” (Allen Bromberger, phone interview, 4/5/12). The real advantage of L3Cs is in branding. It is Allen Bromberger's opinion that there is nothing that an L3C brings that you can't do without one, and it requires some compromises and acceptance of restrictions and limitations that are not trivial.

With the intention to run a successful club that earns revenue, while branding the club as being devoted to the notion of community service, and dedicating profits to support programs—it may be possible to attract investors through a PRI. When “foundations think you have what it takes to run this successfully, they might want to take the risk and make an investment” (Allen Bromberger, phone interview, 4/5/12). As the Chief Jolly Project, we might say, “We can't get conventional financing because we don't want to use our profits to pay back investors. We want to use our profits to help kids. So, we need cheap money. That's where a PRI might make sense—if it is a business proposition that holds up” (Allen Bromberger, phone interview, 4/5/12).

C. STAGE ONE

Primary Focus: The focus of Stage One is to launch the Chief Jolly Project under the umbrella of a 501 © 3 organization, start building relationships with potential partner organizations in New Orleans, develop a board of directors, and begin fundraising efforts. As the Project is partly based in Massachusetts, we will pursue opportunities for public talks/ school workshops in conjunction with performances in various locations throughout the country. To begin supporting on-the ground efforts in New Orleans, we will begin building partnerships with others who are already running programs in the city. We will explore possibilities for involving particular musicians/ culture bearers in these programs, incorporating their expertise and adding to what is already being offered. We will strive to bring particular music education programming to existing facilities where there is rehearsal/ performance space and recording capacity. To support these partnerships, and initial programs, we will conduct fundraising concert events. In order to

assist our connection with the community, support sustainable community building efforts, and to introduce the Chief Jolly Project, we will host a free community based concert event.

Activities:

In-school talks and workshops/ Public Talks: The goal will be to empower New Orleans youth with knowledge of their own history, instill pride in a rich heritage, and connect them with community. It is also a goal to promote the public's knowledge and awareness of African American contributions to popular American culture through music, and contribute to awareness of our multi-cultural history as well as an underlying history of racism. These talks and workshops will be conducted in schools and public venues.

The history of Black Indians and their cultural traditions in Southern Louisiana and beyond will be discussed. In particular, this will focus on Big Chief Jolly and the Wild Tchoupitoulas Mardi Gras Indians, and the entire Mardi Gras Indian Culture. Likenesses and differences between Uptown and Downtown Indian culture and customs as seen through the sewing, drumming, singing, and Indian language will be highlighted. For New Orleans youth, sewing classes will explore the elaborate suit designs as art.

The talks will focus on different facets of New Orleans culture and musical heritage, as well as the history of African American music and American popular music; from the gatherings of African slaves at Congo Square, to the birth of jazz, through rhythm and blues, funk, and the music of today. The talks will explore the various cultural influences, and connections to other Afro-Caribbean musical expressions.

Songwriting workshops:

The goal of the workshops will be to engage youth in a creative activity, to give them a voice through the medium of music, and to develop skills in music through lyric writing, melody development, and basic song composition. Issues of concern to youth will be explored as potential material for song writing. Music will provide a means for community storytelling, as well as for personal and community transformation. These workshops may be offered at local schools or at the Ellis Marsalis Music Center.

Youth music ensemble workshops:

The goal of these workshops will be to develop artistic skills in instrumental music, and ensemble playing. Another goal of this activity is to foster discipline, perseverance, and collaboration through the practice and performance of music. These workshops will focus on a variety of musical styles such as jazz, blues, funk, and New Orleans second line music. Understanding of music theory, reading music, and improvisation will be included. Workshops will be conducted in schools or at the Ellis Marsalis Music Center.

Audio Engineering introduction:

The goal of this program is to develop technical skills in audio engineering; to further the opportunities for youth interested in music, and to further develop their ability to express themselves in creative and constructive ways. This program could be offered at Fudge Recording Studio as well as the Ellis Marsalis Music Center.

The program will be available to youth involved in our own workshops, as well as partner music programs such as Silence is Violence or Tipitina's Internship, showing interest and aptitude in music, sound engineering and recording. Youth will be able to sit-in on recording sessions at the Fudge Recording Studio in New Orleans as well as being instructed by interns in recording and production.

An arrangement could be made with Recording Schools to have interns assist in conducting instructional programs at the new Ellis Marsalis Music Center in the Upper Ninth Ward, in music production, sound engineering and recording (as is done at LOFTycsei). Recording sessions will be arranged at which youth involved in the songwriting workshops and ensemble workshops, and other emerging young artists will be able to record their own material.

Collaborative youth recording projects could draw the involvement of individuals from different neighborhoods, or "turfs", to foster greater understanding and unity through music—to help stem the violence, and to give voice to their concerns (modeling United Roots Turf Unity Project, as well as LOFTycsei).

Music business workshops:

The goal of these workshops will be to develop financial literacy, empower musicians to manage or understand the business aspect of their music, connect with managers, promoters, and agents, learn entrepreneurial strategies, and promote and market their work. It will also be a goal to expose young people to other ways of working in the music industry. This is for young adults who are beginning to perform and are trying to start making a living at their music, as well as older musicians. Various people would be invited to share their knowledge and expertise. These workshops may be conducted at the Ellis Marsalis Music Center or through a partnership with Tipitina's Foundation Internship program.

Tipitina's Internship partnership:

The goals will be the same as those mentioned above for youth music ensemble, audio engineering, and music business workshops. Additionally, this would strive to provide work experience for youth in music production. This partnership would seek to bring new elements and artists to the Internship program, provide apprenticeship opportunities at concerts/ recordings through which young people could receive a stipend, and try to draw a broader range of youth to music and media programming.

Conduct community concert events:

The goal of these events will be to spotlight important local issues and sustainable community development projects and initiatives, support local artists and food growers/ vendors, and provide opportunities for youth to perform and to apprentice in music production/ media. In addition, once a year there will be an award (the Golden Crown award) given in recognition of a "community hero".

The Chief Jolly Project will develop a program modeled after Zumix's Community Arts Youth in Action Program, where youth earn income as musicians and sound engineers, serve as organizers, promoters and hosts, and "gain 21st Century Skills necessary to compete in higher education and employment settings". This program would tie in with community festivals, summer concerts, cultural events and collaborative community events.

Fundraising concert events:

The goal of these events, involving the Neville Brothers and other well known artists in high-profile events, will be to raise funds to support the Chief Jolly Project's own initial programs as well as possible partnering organizations. These partner organizations may be the Creole Wild West Mardi Gras Indian Saturday workshops for youth, Silence is Violence, and Tipitina's Internship.

D. STAGE TWO

Primary focus: The primary focus of stage two is to create revenue streams for the organization so that it is more self-sustaining and not solely dependent upon donations and grants. This may also allow the organization to expand into new areas, or expand upon programs begun in stage one. The Chief Jolly Project would also focus on acquiring its own space out of which to operate. In this space we would conduct educational programs and pursue revenue-generating activities to support the Chief Jolly Project. A location for the Chief Jolly Project could help to further our partnership with other organizations by providing them with a space out of which to conduct their programs.

Additionally, the goal is to engage low-income and underserved youth in creative and healthy activities, to provide them with the opportunity to be part of community activities that root them in their cultural history, give them a chance to learn new things about themselves and the possibilities for their lives, and support them in developing employable skills.

Activities:

Music/ cultural venue:

The goal of the music/ cultural venue is to provide aspiring young musicians with the opportunity to perform, and to enrich youth by exposure to various musical and artistic shows. The goal is also for youth to gain marketable skills through apprenticeships in managing the operations of the venue and producing events. The commercial activity of the venue supports young people directly through skills development and stipends, as well as benefitting youth through revenue that is generated to support programs.

The music/cultural venue will offer music and food, as well as provide opportunities for film showings or theater performances. The venue will host live performances of jazz, blues, funk, and brass band music. The venue will display and sell works of art created by local and regional artists, including the youth artists of YA YA, inc.

A café style restaurant will serve a daily, light culinary fare unique to New Orleans. While we seek to provide training through music and the business of music, we wish to partner with other organizations conducting culinary arts training for at-risk youth, to provide internships and permanent staffing in food service. Expanding upon the social mission, the food itself could be sourced from the Grow Dat Youth Farm, supporting youth education and employment in urban agriculture, and from other local food growers and fishermen.

A potential location for the venue is a three story building on Oretha Castle Haley Boulevard, a historic commercial corridor and cultural center of the Central City neighborhood, that fell into

economic decline in the 1960s, but is now at the beginning stage of a revitalization. O.C. Haley has recently been earmarked for redevelopment by the City of New Orleans, which plans to encourage private investment through loans and incentives in order to accelerate O.C. Haley's transition into a major cultural corridor. The establishment of a music/ cultural venue on O.C. Haley Boulevard has the potential of attracting New Orleans visitors outside of the French Quarter for a cultural experience.

The venue would operate on Thursday through Sunday nights, when there is the greatest guarantee of an audience. Other days/ nights could be available for special events, rental of the venue space, or rehearsals. As proposed for the O. Castle Haley site, a dining area will include approximately 5 tables, 2 booths, and/or a dining counter, seating a total of 40 customers at full capacity. There would be room for about 100 people around the stage. With the sale of alcohol not constituting the main business of the establishment, youth under 18 may be employed, as long as it does not involve the sale, mixing, dispensing or serving of alcoholic beverages on the premises.

There is an opportunity to create a partnership with the owners of the Oretha Castle Haley Blvd. building to open a music/ cultural venue. This building is in need of renovation, requiring about \$500,000 to complete. The Chief Jolly Project shares a similar vision with the owners of the building. The opportunity of a partnership appears to be a more reasonable undertaking than trying to buy our own building. If this is pursued, we would like to explore the possibility of renovating so that the building is a model of an environmentally responsible built environment, and serves to educate and further fulfill a social mission.

The second and third floors offer additional space for workshops/ classes as well as for band rehearsals and a recording studio.

Cultural arts/ music programs:

A goal of these programs is to preserve cultural heritage by supporting the transfer of knowledge of cultural arts/ music between elders or professionals in the traditions and youth. It is also a goal to financially support these culture bearers/ musicians through the teaching of educational arts/music programs. Additionally, the programs will strive to achieve the goals outlined above for talks/workshops, songwriting, music ensembles, and music business. The intention is to expand upon the programs implemented and supported in stage one.

Mardi Gras Indian tradition: Programs will involve the talks and workshops offered in stage one, but now with a home base at which to conduct them. This will teach and involve youth in the songs, chants, drumming and sewing of the Indian tradition. The Creole Wild West may primarily conduct the program.

Music programs (songwriting, music ensembles, audio engineering, and music business): These programs will pass on what has been learned by older generations of music professionals to those coming up. Local as well as visiting artists, and New Orleans culture bearers will provide workshops. Young children starting at age 7, as well as teens and young adults will have opportunities to be engaged in after school, weekend and summer programs and opportunities at the venue/ center. Instruments will be supplied for those without them.

Partner organization programs: This venue would provide space in which partnering organizations could conduct programs. Silence is Violence may offer their music clinic, writing, or visual art program. YA YA, inc. could exhibit the artwork of youths as well as have additional

space to conduct their programs or to involve their youth artists in teaching art programs at the center. Tipitina's Internship program may also utilize the space, as we develop a program together. In this way we can support and enhance the capacities of existing programs, enabling these programs to be brought to more children in New Orleans.

Mentorship:

The goal of the mentorship program is to provide youth with access to experiential education tools, provide them with the opportunity to learn from professionals, help them discover their voice and innate skills, and assist them in developing these skills. Professional artists, music industry professionals, culture bearers, and venue managers or chefs may serve as mentors to youth by sharing their expertise and experience, and serving as role models for the youth.

Tutoring:

Our goal is to contribute to the educational success of youth involved in programs at the center/venue. We will seek to supplement various music and cultural arts activities with tutoring provided by volunteers from local universities who may receive college credit for this commitment.

Employment/ Skills Training Opportunities:

Overall, it is the goal of the Chief Jolly Project to provide outlets for creative expression while giving youth the opportunity to explore career paths, learn marketable skills and overcome employment barriers. The opportunities converging at the music/ cultural venue and in the Project will include those in music production and performance, the culinary arts, and visual/digital arts.

Training youth in technical skills related to music production, recording, lighting, and digital media, supplemented with financial literacy and the study of the business of music, and marketing, will help to foster employment opportunities for youth, and musicians generally. These activities will help develop the necessary tools to find and maintain employment, and to develop entrepreneurial skills that enable youth to create self-employment opportunities and other alternative revenue generation activities, given the lack of education and employment experience. They can also assist in making a successful transition from school to work, better enable youth to do these tasks while facing challenging conditions, and eliminate youth poverty (LOFTcsei model).

Young adults with the proper training can intern at the music venue in music production and can be part of a music production micro-enterprise providing services at events in the city, through which they can earn a stipend. Internships in lighting and video work will also be provided. Youth may be involved in partnering graphic design programs where they may earn a stipend. As an example, Artists For Humanity provides an hourly wage to high school students in their program creating commissioned art. Participants earn \$8.00 per hour for up to 9 hours per week during the school year, and up to 25 hours per week during the summer.

Performances of youth at this venue or at events or shows throughout the city will be supported to provide work opportunities for young musicians. Internships in the culinary arts will also be provided for at-risk youth graduating from culinary arts training programs, such as Café Reconcile. We would also utilize a portion of the main venue space to exhibit and advertise the

work of the young artists with YA YA, inc. and will provide them with teaching opportunities in the arts.

(See Appendix E for financial considerations in stage two)

E. STAGE THREE

Primary Focus: The focus of stage three is to expand upon the music education, arts and cultural arts programs, and to further support the music community and generate additional revenue for the organization. As the Chief Jolly Project gains greater recognition, and achieves some success in its mission, our ability to seek additional funding for improvements on the building, or to possibly acquire a new space out of which to operate, may be more attainable. The facility will attract local musicians, music fans, and industry professionals, assisting in creating economic opportunity for local residents. Overall, the job opportunities/ training opportunities that could be created include building operation and maintenance, advertisement and promotion, music education, production, and recording, food service, and instrument sales and repair. This center/venue would provide a creative outlet for the community, which would be accessible to all age groups, and would allow for the expression of local culture through music.

Activities:

Expanded music education programs:

The goal is to further musical/ artistic skill development among youth, and foster discipline, perseverance, and collaboration through the practice and performance of music.

Individual lessons: Depending upon available resources and staff, private lessons could be offered for guitar, piano, drums, voice, bass, brass, and woodwinds. A small fee for private lessons would be charged. Scholarships would be provided for those who cannot afford private lessons.

Group classes: Group programs would range from 12-16 weeks and meet 2-3 times/week. Most group classes would be free, however for some there would be a charge. (for example, Zumix receives about \$75,000 in class fees per year). Possible group programs would be in brass band music, jazz, rock, funk, African or Latin Drumming, and vocal group. Programs in music theory, songwriting, the business of music, sound engineering and recording would be offered. Select dance classes may also be offered.

Music production and studio-engineering program:

The goals of this program are to develop technical skills in audio engineering; to further the opportunities for youth interested in music, and to further develop youth's ability to express themselves in creative and constructive ways. This is similar to the audio-engineering program outlined in stage one, but will be conducted at the center/ music venue. Students will first study live audio engineering and music production, and then will be able move into a studio recording class, with 12-16 weekly sessions devoted to each area.

Similar to the United Roots and Zumix after-school music production programs, students will gain knowledge of music theory and practice creating instrumental tracks or beats using computer software and synthesizers. Once skills are gained in music production, students begin working on lyric writing skills. Following the writing portion of the course students learn how to set up and operate a recording studio. Interns from recording schools, who intern at professional studios in New Orleans could assist in teaching the youth at this center. All students would write

and produce songs, and once a year the program would release a compilation CD of the best songs. These CDs would be made available for sale or download.

Recording Studio:

A recording studio and a control room will allow us to do live recordings of shows, as well as provide youth with the opportunity to learn about studio engineering and recording, and to create and record their own music. This recording studio will also be available to rent. The revenue from rental fees could be directed back into the organization to support its programming (as is being pursued by LOFT and soon by Zumix). Graduates of the audio engineering program may be employed as audio engineers in the recording studio and as technicians at live gigs. Special recordings from the center, either live or in the studio, including well known and lesser-known artists could be used to promote and support the work of the Chief Jolly Project, following the MCG Jazz model.

Multimedia lab:

The goal would be to provide additional skills training in digital media as another apprenticeship opportunity and social enterprise, and also as a tool for personal and community transformation. With a multimedia lab, and in partnership with YA YA, students could be involved with the graphic design and marketing of CDs produced at the studio. They could also create publicity for shows and events at the venue or in the city involving the Chief Jolly Project. The use of digital media would also allow young people to document their lives and the issues that are important to them or their communities, having the ability to combine video or photography with music.

Connection to other opportunities:

The goal would be to foster leadership and civic engagement among youth, while also supporting sustainable community building activities. The Chief Jolly Project will also strive to facilitate the exploration of career paths, and the development of marketable skills by making connections with other opportunities for training and contributing to community projects. Similar to United Roots, and the Green building and educational aspects of Zumix, AFH and LOFT (which will have a Green living showroom and the food at their café will come from local farms), there is an opportunity to support young peoples' understanding of their relationship to the world in which they live—as members of a global community, and how they can contribute in various ways to the health and well-being of their communities and to society as a whole. The Chief Jolly Project could help to facilitate making connections to green jobs training programs, urban agriculture projects, and environmental restoration projects. We will expose youth to other apprenticeship and job/career opportunities.

Additional services and means to generate revenue:

Studio rehearsal space:

Responding to a demand in New Orleans, we would construct soundproof rehearsal studios that could also function as recording studios. The practice spaces could be rented hourly or daily, or could be long-term studio spaces. The music studios would be acoustically designed environments that would allow musicians to bring in their own recording equipment. Because musicians would not be paying for the use of the full-sized recording studio and professional engineer, these spaces would open up acoustically rich recording environments to those with a tighter budget.

On-site office space:

Office space could be leased to music industry personnel, allowing musicians to have direct access to professionals capable of furthering their musical careers.

Music supplies and instrument repair:

An additional space nearby could be run as an instrument repair/ retail store, as a subsidiary of the nonprofit. This would be a resource for the local music community, and provide greater access to music supplies and repairs for individuals who lack the transportation to travel to more distant music stores and repair shops. It would also help to generate funds to support the programming of the nonprofit.

(See Appendix F for table of activities and goals)

X. NEXT STEPS:

This study of arts based nonprofits and social enterprises, the culture and social needs of New Orleans, and the input of community members has culminated in a proposed vision for the Chief Jolly Project. This Project will start to take form under the umbrella of a 501 © 3 organization. Further study will include a review of literature on collaboration between nonprofit organizations, as we intend to foster collaborative relationships with other nonprofits. It will also involve deeper discussions with Neville family members to begin moving the vision forward. A group of advisors will need to be identified, and these advisors could become the initial board of directors for an independent 501 © 3 organization. The Chief Jolly Project will seek to hire or connect with a fundraising/nonprofit management consultant to strategize and develop a fundraising plan, in order to build for the future and work toward achieving the outlined stages. Discussions and a detailed agreement around the O.C. Haley Blvd. building will be pursued, in order to begin strategizing and fundraising for this aspect. A 2-3-page document will need to be created to summarize a five-year plan, including a timetable, impact, and cost. This study forms the basis for generating interest in the project and building a network of individuals who can contribute their expertise and resources to the project, with the goal to bring greater hope and opportunity to New Orleans youth while preserving a rich cultural heritage.

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APPENDIX A

INTERVIEWED SOCIAL ENTERPRISES

BAYCAT San Francisco, CA

Started: 2006

Mission: “BAYCAT educates, empowers and employs underserved youth and young adults to produce digital media that tells their unique stories and engages them to positively transform themselves, their communities and the world”.

Arts Program/Social Enterprise:

*Free after-school and summer classes in media and design for ages 11-17—animation, digital video, print & web, music & radio. Also provides multi-media classes off-site to schools and community centers.

*Studio BAYCAT: Hires BAYCAT graduates for 6-month internships to work with professionals to produce marketing materials for clients on a pro-bono or for-fee basis. They provide pro-bono services to other organizations. They also do a community cinema project—“using the language of filmmaking to tell stories about the issues effecting the local community. Interns work a minimum of 8 hrs. /week and receive a stipend. This is for ages 18-25.

*Provide introductory workshops to the general public on a donation basis

Earned Income: About ¼ of revenue on average, sometimes as high as 40%

ARTISTS FOR HUMANITY

Boston, MA

Started: 1991

Mission: “To bridge economic, racial and social divisions by providing underserved youth with the keys to self-sufficiency through paid employment in the arts”.

Arts Program/Social Enterprise:

*8-week sessions of Saturday art classes for middle school students. Require a \$20 registration fee, and provide scholarships to the first 50 interested students.

*Youth-run micro-enterprise: ages 14 and up; earn a starting wage of \$8 /hr. for up to 9 hours per week during the school year, and up to 25 hours per week during the summer. Paid 50% of any sale of their artwork. Must complete a 72-hour unpaid apprenticeship, attend school, and maintain a C average. Work in various media—sculpture, photography, graphic design, painting, and silk-screen.

* Provide tutoring, literacy work, and college prep—also integrating study of math & science with art

* Alums of program may be paid as mentors

* *LEED Platinum center:* (Built in 2005) Rent out gallery space for special events—for \$5,000 (generates income & provides exposure)

Earned Income: About 40% of revenue this year. (Space rental, art/design commissions, individual sales).

YA YA, inc.

New Orleans, LA

Started: 1988

Mission: “To empower creative young people to become successful adults. We do this by providing educational experiences in the arts and entrepreneurship to New Orleans-area youth, and by fostering and supporting their ambitions”.

Arts Program/Social Enterprise:

- * Free after-school apprenticeship program for teens starting at age 13-- teaching art and the business of art. Students must attend school, maintain a C average, and do community service.
- * Artists move through a series of apprenticeship and mentorship levels in which they can earn increasing percentages from sales or contracts for artwork, from 50-80%. There is senior guild for those who have graduated from the program and from high school—up to age 24.
- * Urban Heroes program brings YA YA artists into the schools to do arts instruction
- * Recognized in New Orleans as a design studio—offering services to businesses, individuals, schools, and other organizations.

Earned Income: Covers about ¼ of operating budget.

MANCHESTER CRAFTSMEN’S GUILD Pittsburgh, PA

Started: 1968

Two Programs:

Youth & Arts Program

Mission: to educate and inspire urban youth through the arts.

*Provide after-school, in-school, and summer programs in the arts—ceramics, digital, design, photography. There is a fee for programs.

MCG Jazz (social enterprise)

Started: 1987

Mission: To preserve, present, and promote jazz

Arts Program/ Social Enterprise:

- *Presents School of Swing: an interactive jazz education event at concert hall for 3rd graders in Pittsburgh. General admission of \$5.
- *Master classes and workshops for high school students are conducted with guest performers.
- *Presents an annual professional jazz concert series
- *Records guest performers and produces and sells CDs

Earned Income: About 50% of revenue.

UNITED ROOTS Oakland, CA

Started: 2008 –acquiring funds, renovating and setting up center, starting programs

Mission:

United Roots engages and empowers marginalized youth in socially innovative ways.

We accomplish this by providing:

- Arts and media training, instilling confidence and developing talents
- Career and workforce development, cultivating work and business skills
- Community engagement, building bridges to local organizations and employers
- Wellness services, creating a safe, sustainable environment for youth to heal and grow

Arts Program/ Social Enterprise:

- *Free after-school arts programs for ages 13-17 –mainly in music and video right now.

- * Graduates of advanced training in media arts and business are starting to offer services: booking youth music artists for events, graphic design for promotional materials, video production, sound system rental, DJ booking
- * Go Green Entertainment record label—recruits artists from young adult music program

ZUMIX Boston, MA

Started: 1991

Mission: To empower youth through music to make strong positive change in their lives, their communities, and the world.

Arts Program/ Social Enterprise:

- * Private lessons for guitar, piano, drums, voice, bass, brass, and woodwinds.
 - * Group programs in African Drumming, Drumline, group guitar, and Voces (Vocal Group).
 - * Music theory class and songwriting program.
 - * Performance ensembles perform at various events.
 - * Multimedia lab, recording studio and live sound audio equipment for students to learn about recording, producing, and engineering of albums and performances.
 - * Record youth music to CD.
 - * Graduates of music production program may join the Zumix Tech-Crew as audio engineers in the recording studio and as paid technicians at live gigs.
- Earned Income:* \$75,000 from fees for select programs.

LOFT Youth Center for Social Enterprise and Innovation Toronto, Ontario

Started: 1994

Mission: To foster creativity, community engagement, social enterprise and entrepreneurship amongst youth in Toronto.

Arts Program/ Social Enterprise:

- * Under the Radar Design—a grassroots art & design company involving youth: graphic design, web design, clothing design, screen printing, mural production.
- * Sound Studio—12 weekly sessions free studio time and one day recording for at-risk emerging artists—also rental of studio to generate revenue
- * LOFT Kitchen (to open Sept. 2012)—Local food, training and employment opportunities for youth: food preparation, customer service
- * Boutique selling Under the Radar designs and Sound Studio releases, and an art gallery: art curation, marketing, event planning opportunities for youth employees.
- * Youth Mentorship program
- * Social support services for youth: counseling and referrals, housing help, financial literacy, education planning, health and wellness assistance, recreational activities

APPENDIX B

INTERVIEWS QUESTIONS:

1) Interviews with other arts based nonprofits/ social enterprises (**Artists for Humanity, Ya Ya, inc., BAYCAT, United Roots, MCG Jazz, Zumix, and LOFT Youth Centre for Social Enterprise & Innovation**):

What is the organizational form?

How did context shape opportunity?

What is the driving force of the program (entrepreneur, collective goal)
What is the story of founding, how it grew?

What are characteristics/personal experiences of founding entrepreneur/s?

What were the social needs identified?

What were the social assets identified?

How did original ideas develop into an opportunity?

How did you deal with obstacles in the beginning?
What challenges do you face now?

Regarding governance, what worked and what didn't work when you started?

How was initial financing/seed capital dealt with?

What is the level of contribution to revenue generation and mission by Social Enterprise?
(Contrast between creating market value and creating social value)

Is there tension between mission fulfillment and commercial activities?

What is the situation of competition and cooperation with other organizations/ businesses?

2) Discussion of music/ cultural arts programming with **Cyril and Gaynielle Neville**:

What sorts of programs would you like to offer through the Chief Jolly project?

Who else do you think would be good to involve?

3) Discussion of the cultural economy/ landscape in which nonprofit/ social enterprise would function with **Steven Smith and Gene Maneray**:

Do you think we could provide something unique and of interest in the New Orleans cultural economy?

Do you think this project would benefit from association with the Neville Brothers and Neville family?

Do you think we could be successful in establishing a music venue/ club with a social mission to teach and provide apprenticeships to youth?

What would be the competitive or cooperative situation with social enterprises such as Café Reconcile or Liberty’s Kitchen, or with other cultural enterprises?

What do you think of the potential for cooperation with others doing similar/ related work?

4) Discussion with three organizations/ projects (**Luke Crochet**/ Café Reconcile, **Howard Miller**/ Creole Wild West, **Tamara Jackson**/ Silence is Violence) to understand their work and explore the potential for partnering:

What is the situation for young people in New Orleans—what is the need that you are addressing?

What is the nature of your program?

What impact does your program have on the lives of youth?

What is the interest in and demand for your program (i.e. from restaurants as potential employers, teachers/ schools, youth, etc.)

What are your program needs?

Are you looking to expand?

What is the competition in the realm in which you operate?

Do you see potential or have an interest in working with the Chief Jolly Project?

5) Interviews with community members **Roland Deucette, Alison McRary, Echo Olander, and Marie Lewis**:

What are the problems you see for youth in New Orleans?

What are your thoughts on a culture of violence in the city, opportunities for youth?

What do you think is needed?

What is the situation for arts programming and the practice of cultural traditions?

What do you think we could bring to the community, the needs of youth, the cultural offerings in the city?

6) Interview with **Shane Theriot**, owner of Fudge Recording Studio:

What do you think of teaching youth about music production and recording?

What are the possibilities for working with you or others on this?

What is the condition of the music industry in New Orleans/ Louisiana?

What sort of needs/ demands is there within the industry? (i.e. rehearsal space, etc.)

7) Interview with **Allen Bromberger** regarding organizational structure/ governance:

Considering what we are trying to do, how should we structure the organization—as a nonprofit, for-profit, or possibly L3C?

Can the music venue be operated under the nonprofit?

Would the L3C help us to access funding through PRIs?

Can we approach foundations for PRIs as a nonprofit?

Should any family members serve on board, and can they both donate time to raise funds for the organization and also be compensated for workshops/ programs conducted?

What kind of arrangement could we have with the owners of the building on Oretha Castle Haley Blvd. who want to open a music venue?

How could we partner with other organizations who may have facilities at which to conduct programs?

Should we use the term “foundation” in our name?

APPENDIX C

ELEMENTS OF NEW ORLEANS MUSICAL CULTURE

The Music

The African roots of New Orleans music and culture was first expressed in Congo Square, where slaves were allowed to gather on Sundays. The popular European music form in the city, the brass bands were also common through the 19th century. Out of the multi-culturalism of New Orleans at the turn of the 20th century, the use of African rhythms combined with the sound of European instruments to give birth to jazz. Since then, not only has jazz evolved in different directions, but all American music of the twentieth century has been profoundly shaped and influenced by New Orleans music.

The musical culture of the late forties and fifties contributed greatly to the creation of rhythm and blues, and rock and roll. Additionally, New Orleans' animated street culture has contributed to a distinct New Orleans sound, as Jason Berry in *Up From the Cradle of Jazz* states: "percussive piano rhythms: rocking, vocally suggestive horns; and a parade-time backbeat on the drums. Its root is called the second line, the waves of marching dancers who engulf the brass bands and trail behind them, moving to the beat with their bodies gyrating in the streets. Before anything else, it is dance music: sounds to make you clap your hands, move your feet".

The Social Aid and Pleasure Clubs

Social Aid and Pleasure Clubs grew out of organizations of the mid to late 1800s called benevolent societies. They contribute to bringing joy to their communities while providing services to those in need. Their members are mostly lower-income African Americans. Some of their activities include: mentoring youth, sponsoring a debutante ball, donating school uniforms to a needy family, holding a voter registration drive, gutting houses, providing school supply giveaways, and anti-violence demonstrations in high-crime neighborhoods. They help to provide a leadership function in their communities, which helps to reduce social problems, promotes the city's progress and enriches everyone's culture.

The Social Aid and Pleasure Clubs pool resources and sponsor second-line parades as well as City peace walks and block parties. The secondline parades originated with jazz funerals. They are a tradition in brass band parades, as people follow the brass band and dance exuberantly, sometimes twirling parasols or waving a handkerchief in the air. These parades wind through neighborhoods, and organically form as people join in at different points or just dance from the sidewalk or their porches. The clubs have to pay for a permit from the city to hold a parade, which is now about \$2,000 (nearly 70% above its pre-Katrina level). "The number of children participating in second line parades is 11% above its pre-Katrina level despite the population loss, suggesting that this tradition is more relevant than ever" (p.37, SHNO 2010)

The Mardi Gras Indians

This is a somewhat concealed tight knit traditional community representing the Afro-Caribbean roots of New Orleans culture. Dating back about 175 years, this African American Folk tradition gained its inspiration from the shared history of Native Americans in Southern Louisiana and African slaves. Escaped slaves found sanctuary among Native populations outside of New Orleans. Being excluded from Mardi Gras celebrations conducted among the white population, African American residents started their own unique Mardi Gras tradition—honoring a shared history, and adopting Native American symbolism out of respect and admiration, and as a means to express pride in themselves. Each Mardi Gras Indian, utilizing feathers and beadwork, constructs elaborate Indian suits by hand. They spend a year constructing these suits, to be worn on only a few special occasions in the spring of each year. Traditional chants, drumming, and dances are part of the parading of the Mardi Gras Indians.

APPENDIX D

POTENTIAL PARTNERS OR COMPETITORS (NONPROFITS)

Creole Wild West Mardi Gras Indian workshops

This tribe, having formed in 1835, conducts a grassroots effort in Central City to teach and involve youth in the Mardi Gras Indian tradition. Saturday workshops are free and elders in the tradition engage the youth in song, talk, sewing and beading of suits, drumming and chanting, and then finish with a lunch. Chief Howard Miller stated that on Mardi Gras Day they had more kids out masking than he had seen in 30 years. This year 17 youth were involved and 9-10 of them sewed the majority of their Indian suits. The overall cost for a suit per child is \$1500.

Chief Miller states, “It makes a difference in the community because they work at something that they see they can achieve, something they see their next-door neighbor and friend doing that they thought was way out and they thought they couldn’t do. They learn self-discipline and respect”. Additionally, everyone must maintain a decent grade average in school. The kids work hard because they want to be Indians.

Silence is Violence

This organization calls upon both citizens and public officials to achieve a safe New Orleans across all communities. They engage youth in positive expressions and actions to counter the culture of violence. Their artist-run Peace Clubs bring artists into the schools (from YA YA, inc.) to provide an environment for students to “see and use art as an alternative expression to violence”. Local artists run weekly workshops, helping young people to process the violence in their communities and to “express their communities’ issues through their own eyes”. They have the following peace clubs: drawing and painting; dance, music and entrepreneurship; poetry and collage; furniture design and decoration; drama and puppetry; music production; and fine arts survey.

Silence is Violence also runs music clinics, inviting youth of all ages to spend an evening in a nurturing, non-violent environment as they learn about music. The clinics consist of an instruction period, a dinner break, and an informal jam session. This is a free program, and they provide the instruments.

In addition, they hold peace walks and block parties, to foster non-violence.

Legal Advocates for Musicians, Mardi Gras Indians, and Social Aid and Pleasure Clubs

There is presently no funding for this work in the city. On the local policy level, there are serious threats to the right to express culture, including proposed noise ordinances and prohibition of 18-21 year olds from entering venues that serve alcohol (where many young musicians get their first gigs), police harassment of Mardi Gras Indian parades/ celebrations, and exorbitant parade permit fees for Second Line parades as compared to Mardi Gras parades. Funding is also needed to compensate Mardi Gras Indians to conduct Cultural Awareness Training for the Police Dept., and to start a parade marshal program so that Social Aid and Pleasure Club Second Line Parades can provide their own security.

Tipitina's Foundation Internship

This program targets students from middle schools and high schools in the Greater New Orleans area, from diverse ethnic and socio-economic backgrounds. Some continue on to high-level university music and production programs. The program also provides young musicians with opportunities to play at paid events, as a start to their music business career path.

Students work on developing instrumental skills, learning recording technologies and production techniques, participating in workshops with musicians, producers, and scholars, as well as receiving general academic tutoring. The program consists of:

Recording studio sessions; video clinics; internet tools and resources; CD duplication seminars; promotion, publicity, and advertising master classes; music business master class; music production lessons, ethnomusicology of New Orleans music; academic tutoring; music performing master classes by world class musicians. Tipitina's Foundation also conducts a free Sunday Youth Music Workshop—students play with and learn from the best musicians in the city.

Café Reconcile

The Café provides training in the culinary arts for at-risk youth, ages 16-22. About 80 % of the youths are high school dropouts. Through the different stages of the 12 week program, youth receive varying stipends. They also try to support them in getting their GEDs. This Café is located on Oretha Castle Haley Boulevard, and is a key figure in the start of the revitalization of this area. They recently started to provide case management for participants. They have about a 60% success rate—retaining youth in the program and placing them in the workforce. The Café partners with about 30-35 restaurants in the city to place students in internships for one month, which then may lead to a permanent position.

Ellis Marsalis Music Center

This is a newly opened music center in the New Orleans Habitat (for Humanity) Musicians' Village in the Upper Ninth Ward, having a performance space with seating and a recording studio. Classes in music performance, and audio and lighting engineering will be offered. It can serve as “a meeting place for musicians of all ages and levels of proficiency to perform, record, rehearse and share their knowledge”. They also foresee the Mardi Gras Indians, theater and dance becoming part of the Center's mission.

Roots of Music

A main goal of Roots of Music is to get kids off the street, and away from the violence and illegal activities that many youths get caught up in. This program transports middle school students to a central location after school to participate in marching band practice. This addresses a large gap in school music programs, and the loss of middle school marching band programs post-Katrina. It strives to put youth on a more productive trajectory through music and also supports them with tutoring. This is a fairly new, and apparently successful program. With its focus on marching band music for middle school students, it is different from our vision of working with young kids through young adults, in different kinds of musical styles, and

introducing them to the behind the scenes aspects of music making and recording, as well as developing business knowledge and direct work experience.

APPENDIX E

FINANCIAL CONSIDERATIONS:

The option of raising the needed funds to renovate the O.C. Haley building may not be achievable in the very near future, and may not be the most financially secure course of action. Having our own space through which to operate will be costly and also risky. Because of this potential risk, we are considering other options. These include the following:

1) Partner with Café Reconcile, which is considered to be a very successful business with a social mission. They are considering being open at nighttime, as they want to be more self-sufficient. With their new expansion, the Café will also be able to host banquets and events in the evening, and may have a management track for students who want to work in that capacity. According to their Director of Programs, they would be open to exploring the possibility of partnering. The Chief Jolly Project could bring the element of music performance, involving well-recognized artists as well as young musicians. There would also be the opportunity for music production apprenticeships, through which youth could receive stipends. This sort of partnership, as part of a business enterprise, could allow us to generate revenue to support music/cultural arts programming.

2) Establish a working relationship with the Ellis Marsalis Music Center. As they are just opening, this may be an opportune time to formulate a partnership around programs that could be offered at their Center, which we could fundraise for, and help to design and coordinate. The performance space could allow for special events, at which tickets could potentially be sold to help offset some of the cost of programming, however it is not set up to generate income like a restaurant or music club.

3) Partner with a hotel. Considering the challenge of creating a sustainable business, and having steady customers, this may be an option. Tying into a hotel, as Irvin Mayfield has done with his jazz clubs, could be a more secure option since a hotel can subsidize the operation to a certain degree. The renovated Hyatt, for example, which is a little farther away from the French Quarter near the Superdome may be a possibility for a business partnership around a music club. This business could generate revenue for the nonprofit, and could also include a mission of including apprenticeships in sound engineering, as well as interns from culinary arts training programs for at-risk youth. Because of their distance from the foot traffic of the Quarter, they may be willing to take more chances. It is likely they are trying to pull people in at night because they can't rely on walk-ins from other bars and restaurants. (Gene Meneray)

APPENDIX F

Goals

Activities	Personal expression/ Discovery	Skill development/ Empowerment	Community Building/ Transformation	Cultural continuity— Intergenerational connection	Economic opportunity/ Entrepreneurial-ism	Awareness of African American history
Talks/ workshops-- Cultural History & traditions			X	X		X
Songwriting workshops	X	X	X			
Music Ensemble workshops	X	X		X		
Audio Engineering class	X	X			X	
Related Media Arts	X	X	X		X	
Music Business class		X			X	
Community Concert events			X		X	
Music/ cultural venue -Apprenticeships		X	X		X	
Mentorship	X	X		X		
Tutoring		X				

Connections to other job training & community projects	X	X	X		X	
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