



National Park Service
U.S. Department of the Interior

New Orleans Jazz National Historical Park
Louisiana

New Orleans Jazz National Historical Park

Long-Range Interpretive Plan



**New Orleans Jazz
National Historical Park**
Long-Range Interpretive Plan

Prepared by the Department of Interpretive Planning
Harpers Ferry Center
and
New Orleans Jazz National Historical Park

July 2007

National Park Service
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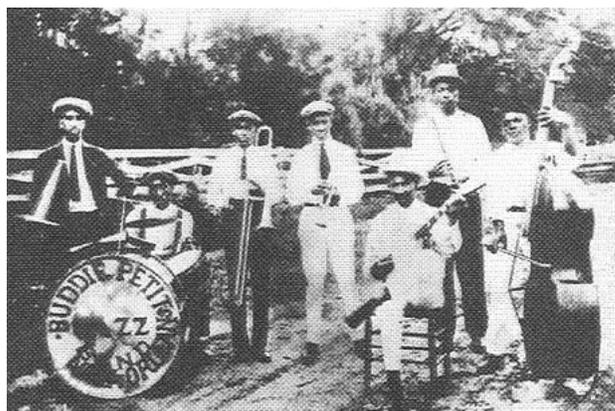
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Fate Marable's Orch 1918. At piano Fate Marable, Others L-R: Pops Foster, Dave Jones?, Johnny St. Cyr, Johnny Dodds, Joe Howard?, Louis Armstrong, Bill Ridgeley, Baby Dodds



The only known photograph of Buddy Bolden (2nd from left, standing).



Buddie Petit's New Orleans Jazz Band

Photography of the Frank Diggs Collection

EXECUTIVE SUMMARY

“Jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.”

**-Concurrent Resolution 57,
100th U.S. Congress, 1987.**

This long-range interpretive plan (LRIP) confirms the foundation for visitor experience and interpretation/education of New Orleans Jazz National Historical Park (NHP), and recommends a strategy for achieving park and visitor goals within the next 5-10 years. This document is consistent with the NPS mission, previous planning, civic engagement, partnerships, and the realities of a Gulf coast recovering from 2005 hurricanes and a nation with limited federal discretionary fiscal resources.

This document represents the best efforts, over several years, of an exceptional group of luminaries representing music, local and regional culture, history, tourism, and park interpretation and education. This document is certain to be modified as new information, opportunities, funds, and partners become available. But this document and the previous General Management Plan (GMP) form a foundation from which subsequent decisions will be made.

Following are the key recommendations of this plan. All are based on the Proposed Action in the General Management Plan.

- NPS presence and interpretive activities in Armstrong Park are critical to the mission of New Orleans Jazz National Historical Park. The visitor center will be developed in Armstrong Park on lands provided to the National Park Service under a long-term lease by the city of New Orleans. Facility development will be phased along with interpretive media development. Rehabilitation in Armstrong Park began in 2006.
- Perseverance Hall will provide a temporary visitor center until funding can be obtained for a center that fulfills the core mission of the park. Perseverance Hall will be staffed several days a week. Functions of visitor contact, interpretation, education, performances, and cooperating association sales will be provided. Until Perseverance Hall is rehabilitated, the current visitor center at St. Peters will continue largely as at present. When the Hall is open, services will shift to Perseverance Hall as neighboring developments, visitation, staffing, and funding permit with a goal of being fully transitioned in 2008.
- At a later date, under Phase II as described in the GMP, a permanent visitor center will be developed in Armstrong Park. The permanent visitor center will use the latest technology to fulfill

the core mission and legislative mandate of the Park. The permanent visitor center will make the jazz story compelling and meaningful for a wide diversity of audiences, including children, families, school groups, international visitors, those new to jazz as well as individuals seeking in-depth information, those who want mostly to hear and enjoy music, and those wanting to visit significant historic sites. A major function of the visitor center will be to encourage visitors to visit significant sites and to enjoy musical and cultural experiences around the city and the region.

- Exhibits will be developed in phases. **Temporary exhibits** will be ready to install when Perseverance Hall is open in 2007. The **second stage** of exhibits will be ready to install in about three years, or two years from the time when funding is obtained. They will include interactive and audiovisual elements such as short videos and audio listening stations, graphic and text panels, and historic objects.
- The **final stage** (described in the GMP as Phase II) of exhibits includes those necessary for accomplishing the functions described in the GMP. They will require a larger space than is available in Perseverance Hall. They are summarized below.
- As funding becomes available, the Caretaker's, Reimann, and Rabassa Houses in Armstrong Park will be considered for rehabilitation based on associated costs; should rehabilitation costs prove excessive, other options will be considered.

- Interpretation of other sites in the metropolitan area will be accomplished by an audio/wireless tour of jazz-related sites; a calendar of activities, a wayside exhibit plan, an interpretation/orientation exhibit kiosk in Armstrong Park, an airport exhibit, internet programming, and other partnership initiatives.
- Improved orientation and way-finding will be provided by directional signs in Armstrong Park, an Armstrong Park map or brochure, and directional highway and street signs.
- Personal services will expand from current offerings to include performances and other events in the Jazz Complex courtyard; second-line parades in Armstrong Park; interpretive programs that start and/or end at Perseverance Hall; walking tours of Armstrong Park, Tremé, and other neighboring areas; concerts and informances; and education programs (onsite and offsite) for schools and other organized groups.
- Perseverance Hall and Phase II exhibits – since they involve multi-sensory and interactive technologies -- will require front-end, formative, and remedial evaluations to ensure achievement of desired outcomes.
- A visitor study of New Orleans tourists will determine jazz-related interests, prior knowledge, expectations, resources used, and good and bad experiences.

Phase II

- The long-term solution to providing an adequate park visitor center remains to be worked out. **Neither Perseverance Hall nor the Firehouse is large enough, nor configured adequately, to accommodate exhibits and audiovisual media that will be required to interpret primary interpretive themes.**

- The GMP states:

The rehabilitated [Perseverance] hall would be expanded to construct a visitor center complex that would be cost efficient to staff and would be suited to interpretive and educational needs.

-- New Orleans Jazz GMP, p. 45

- Concurrent with Phase I development the NPS will pursue an expanded Cooperative Agreement and/or lease with the City of New Orleans in the Area of Potential Expansion as detailed in GMP. A larger visitor center complex for the purpose of using the latest and best technology to make the jazz story compelling and meaningful for a wide variety of audiences is identified in Phase II development.

- About 3,000 square feet of visitor center exhibits will be needed. These will be highly interactive, multi-sensory, and able to accommodate organized groups.

INTRODUCTION

This Long-Range Interpretive Plan (LRIP):

- Describes goals and issues for visitor experience, interpretation, education, and resource stewardship
- Recommends ways to achieve those goals and address the issues through facilities, interpretive media and programs, and access to resources and experiences
- Provides relevant background information

This is a long-range plan, spanning from 7 to 10 years. It will join an Annual Interpretive Plan (AIP) and an Interpretive Database to make up a **Comprehensive Interpretive Plan (CIP)** for New Orleans Jazz National Historical Park (JAZZ). Intended audiences for this LRIP include park staff, interpretive media and facility designers, partners, and regional office staff.

This plan is congruent with other park plans, including the New Orleans Jazz General Management Plan (GMP).

Why is jazz important?

Jazz

captures and stylizes 20th century life
encourages resilience and improvisation
brings people (races) together
conveys beauty and meaning
expresses some of our deepest values
created an indelible body of art (recordings)
has stood the test of time
affords and encourages freedom
delivers on many levels (dance, parades,
concerts, folk, popular)
is highly influential

-- John Hasse

The Planning Process

Comprehensive Interpretive Planning

The Comprehensive Interpretive Plan (CIP) is a program management plan that encompasses visitor experience, interpretive media, orientation/information services, and personal interpretation and education services. The CIP is the basic planning document for interpretation. CIPs have three components: the Long-Range Interpretive Plan (LRIP), Annual Implementation Plans (AIP), and an Interpretive Database (ID).

The Long Range Interpretive Plan (LRIP) defines the overall long-term vision for achieving visitor experience, orientation/information, and interpretation education goals for the park. The LRIP defines realistic strategies and actions that work toward achievement of the goals.

Actions in the LRIP are divided into annual, achievable steps and reproduced in the Annual Implementation Plan (AIP), the second component of the CIP. Creating a series of these AIPs that implement the recommendations outlined in the LRIP simplifies the park's annual planning. The third component of the CIP is the Interpretive Database (ID), an ongoing compilation of information, reports, bibliographies, plans, and inventories that document the LRIP's ongoing progress.

New Orleans Jazz Planning

In 1993 a Special Resource Study (SRS) analyzed options for preserving jazz heritage. New Orleans Jazz National Historical Park was created on October 31, 1994. A General Management Plan (GMP) was completed in 1999. This Long-Range Interpretive Plan (LRIP) is a program management plan that conforms to the direction and decisions provided by the GMP.

Work on this LRIP began with a three-day workshop in December, 2001 in New Orleans. A second workshop was held in September, 2002. Participants at both workshops included staff from New Orleans Jazz National Historical Park (JAZZ), Harpers Ferry Center (HFC), the New Orleans Jazz Commission, and other partners. The planning process was put on hold pending determination of status of developments in Armstrong Park and a vacancy in the position of Park Superintendent. It was resumed in March, 2005.

Hurricane Katrina struck New Orleans in September, 2005; other storms devastated the Gulf Coast that fall. Planning resumed in January, 2006 with a meeting between park staff and interpretive planner Sam Vaughn. This document summarizes the updated ten-year vision for the park. Flexibility is required for all plans; it is especially appropriate for this plan. The GMP will continue to provide overall guidance for park management and development. This LRIP will be a dynamic document that provides basic foundation and guidance, and changes to meet new opportunities and better ways to meet visitor experience goals.



Sidney Bechet

New Orleans-born Sidney Bechet (1897-1959) was an incomparable jazz clarinetist, saxophonist, and composer.

FOUNDATION FOR PLANNING

Park Purpose

The following statements describe the primary reasons why the park was created. They influence management priorities and are central to decisions about how the park should be developed and managed.

The purposes of New Orleans Jazz National Historical Park are to

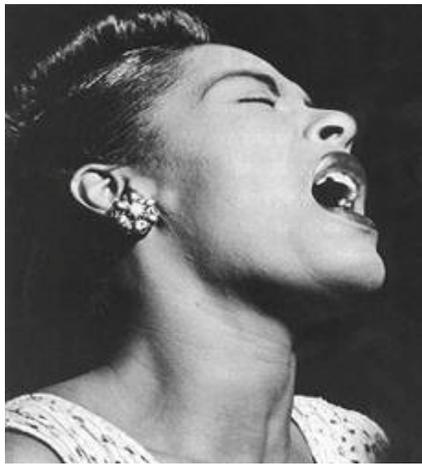
- preserve resources and information that are associated with the origins and early development of jazz in New Orleans
- enhance opportunities for visitors to experience and appreciate the sights and sounds of early jazz and the places where early jazz evolved
- interpret the origins, history, and progression of jazz
- promote and assist the education of students in various forms of jazz in order to perpetuate its continued evolution as a true American art form

Park Significance

New Orleans Jazz National Historical Park is nationally significant because:

- New Orleans is widely recognized as the birthplace of jazz, and the sites and structures associated with the early history remain in the city.
- Jazz is America's most widely recognized indigenous music art form; performance and appreciation of jazz is worldwide.
- Many distinctive social and traditional practices associated with the origins of jazz continue in New Orleans today.

A purpose of New Orleans Jazz NHP is to “interpret the origins, history, and progression of jazz.” Pictured here are some of the great jazz musicians representing a variety of styles.



Billie Holiday



Charles Mingus



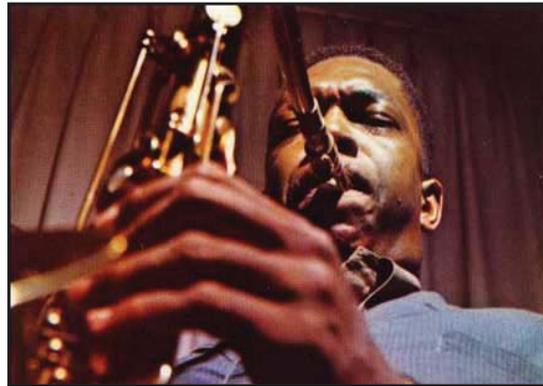
Charlie Parker



Dizzy Gillespie



Duke Ellington



John Coltrane



Bix Beiderbecke



Thelonious Monk



Bill Evans



Wynton Marsalis

Mission Statement

People think you got to play music to understand it. That isn't right; all you've got to have is a love for it.

Sidney Bechet, 1978

To serve the nation as a global leader in the promulgation of New Orleans jazz by enhancing and instilling a public appreciation and understanding of the origins, early history, development, and progression of this uniquely American music art form -- jazz. To preserve unimpaired this cultural resource and its core values for the enjoyment, education, and inspiration of this and future generations.

Interpretive Themes

Interpretive themes are ideas, concepts, or stories that are central to a park's purpose, significance, identity, and visitor experience. Primary themes describe the major stories that derive from significance statements. They provide the framework for the park's interpretation and education services, link tangible and intangible resources with meanings, suggest multiple perspectives, and influence desired visitor experiences. They provide direction for planners and designers of interpretive media and personal programs. Below are the themes that will receive major emphasis, with more detailed sub-themes to be added during subsequent planning for interpretive media and programs.

Music

Jazz is America's most widely recognized indigenous musical art form.

In the early decades of the 20th

century, New Orleans-style jazz spread throughout much of the country and around the world. Distinct styles developed in such cities as Kansas City, Chicago, and New York. The progression of jazz included the development of musical forms popularly called swing, bebop, cool, modern, and fusion; descriptions of these vary among different musicians, critics, historians, and listeners.

Jazz has been an important influence on rock and roll, blues, country music (including Western swing and bluegrass), classical music, movie sound tracks, and other popular music. The eclectic nature of jazz has resulted in jazz incorporating the influences of music from all around the world, such as Indian, African, Afro-Cuban, Spanish, European classical, and various Asian forms.

People and Society

The characters in the story of jazz includes, of course, musicians – and also producers, teachers, technicians, and many others.

From its origins to the present day, jazz has played an important social role in New Orleans.

Place

Jazz is a musical form that developed in America during the late 19th and early 20th centuries; New Orleans is widely recognized as a place where jazz originated.

New Orleans' location as a sea-

port, along with its multicultural history, created an atmosphere in which jazz developed and flourished.



Jelly Roll Morton

Jelly Roll Morton (1885-1941) was one of the first great New Orleans jazz artists--pianist, vocalist, and composer.

Visitor Experience Goals

The following describe what experiences should be available for park visitors. Experiences can include cognitive (knowledge), affective (emotions), behavioral (activities), and sensory elements.

Visitors and program participants, as well as people in other parts of the country and around the world, will have opportunities to

- **gain information associated with primary interpretive themes and park significance to the depth of their interest, corresponding to a variety of leaning styles**
- **evoke the settings, activities, and players associated with early jazz and place them in meaningful contexts**
- **visit and understand the significance of sites associated with the history of jazz in New Orleans**
- **hear, enjoy, and understand jazz of all forms and eras**
- **find out where they may hear or learn about jazz in other venues**
- **develop their jazz performance skills (students) and appreciation (students and public)**
- **Appreciate the cultural gumbo that was and is an essential part of jazz heritage**

A Brief History of Jazz

The following section has been adapted from the New Orleans Jazz Special Resource Study.

Researchers and historians are still learning about jazz history; there are many and various opinions about what is important in the history of jazz.

The Origins of Jazz - Pre 1895

New Orleans was founded in 1718 as part of the French Louisiana colony. After an extended interlude of Spanish rule, France sold the colony to the United States in the Louisiana Purchase.

New Orleans differed greatly from the rest of the young United States. The dominant culture was Creole – people of mixed French, African, Spanish, and American Indian ancestry. The city was predominantly Catholic and French-speaking, but the colony’s culture was infused with African traditions as well. As early as 1721, enslaved West Africans totaled 30% of the population of New Orleans. By the end of the 1700s, people of varied African descent, both free and enslaved, made up more than half the city’s population. Many arrived via the Caribbean and brought with them West Indian cultural traditions. American Indians and Asians added to the cultural “gumbo.” A different outlook on life prevailed, with an appreciation of good food, wine, music, festivals, and dancing.

After the Louisiana Purchase, the city’s population was doubled by West Indians coming mainly from Haiti. English-speaking Euro- and African-Americans also migrated into New Orleans. Partially be-

cause of the cultural friction, these newcomers began settling up-river from Canal Street and from the already full French Quarter (Vieux Carré). These settlements extended the city boundaries and created the “uptown” American sector as a district apart from the older Creole “downtown.” The influx of African-Americans, first as enslaved and later as free people, into uptown neighborhoods brought the elements of the blues, spirituals, and rural dances to New Orleans’ already cosmopolitan musical makeup.

Ethnic diversity increased further during the 19th century with the arrival of German, Irish, Italian, and Eastern European immigrants. The concentration of new European immigrants in New Orleans was unique in the South.

This rich mix of cultures resulted in considerable cultural exchange. An early example was the city’s relatively large and free “Creole of Color” community. Creoles of Color were people of mixed African, American Indian, and European blood and were often well- educated craft and trades people. Creole of Color musicians were often formally trained in European music. People of different cultures and races often lived close together (in spite of conventional prejudices), which facilitated cultural interaction. For instance, wealthier families occupied the new spacious avenues and boulevards uptown, such as St. Charles and Napoleon avenues, while poorer families of all races often lived on the smaller streets nearby. New Orleans did not have monocultural ghettos like many other cities.

New Orleans’ unusual history, its unique outlook on life, its rich ethnic and cultural makeup, and the resulting cultural interaction set the stage for development and evolution of many distinctive traditions. The city is famous for its festivals, foods, and especially its music. Each ethnic group in New Orleans contributed to the very active musical environment in the city and to the development of early jazz.

A well-known example of early ethnic influences significant to the origins of jazz is the African dance and drumming tradition. By the mid-18th century, slaves gathered socially on Sundays at a special market outside the city’s rampart. Later, the area became known as Congo Square, famous for its African dances and the preservation of African musical and cultural elements.

Although dance in Congo Square ended before the Civil War, a related musical tradition surfaced in the African-American neighborhoods at least by the 1880s. The Mardi Gras Indians were black “gangs” whose members “masked” as American Indians on Mardi Gras day to honor them. Black Mardi Gras Indians felt a spiritual affinity with native American Indians. On Mardi Gras day, gang members roamed their neighborhoods looking to confront other gangs in a show of strength and neighborhood pride that some-

Jazz originated in New Orleans; a truism, with all that is true and false about such statements. It is true that New Orleans was the most important city in the genesis of jazz. It is false that it was the only one. Jazz – the music of a continent, a century, a civilization – was too much in the air to be reducible to the patented product of a single city. Similar ways of playing evolved in Memphis and St. Louis, in Dallas and Kansas City, in other cities of the South and Midwest.

Joachim Berendt, 1992

times turned violent. The demonstration included drumming and call-and-response chanting that was strongly reminiscent of West African and Caribbean music. Mardi Gras Indian music was part of the environment of early jazz. Several early jazz figures such as Louis Armstrong described being affected by Mardi Gras Indian processions as youngsters, and Jelly Roll Morton claimed to have been a “spyboy,” or scout, for an Indian gang as a teenager.

New Orleans music was also impacted by the popular musical forms that proliferated throughout the United States following the Civil War. Brass marching bands were the rage in the late 1880s, and brass bands cropped up across America. Other popular Euro-American musics included opera, mazurka, contra, dance music, and chamber music. There was also a growing national interest in syn-copated musical styles influenced by African-American traditions, such as cakewalks, spirituals, and minstrel tunes. By the 1890s syn-copated piano compositions called ragtime created a popular music sensation, and brass bands began to supplement the standard march repertoire with ragtime pieces.

Early Development of Jazz - 1890 to 1917

Brass bands had become enormously popular in New Orleans as well as the rest of the country. In the 1880s New Orleans brass bands, such as the Excelsior and Onward, typically consisted of formally trained musicians reading complex scores for concerts, parades, and dances.

The roots of jazz drew from many communities and ethnic groups in New Orleans. “Papa” Jack Laine’s Reliance Brass Bands, for instance, were integrated before segregation pressures increased. Laine’s bands, which were active around 1890 to 1913, became the best known of the white ragtime bands. Laine was a promoter of the first generation of white jazzmen.

A special collaborative relationship developed between brass bands in New Orleans and mutual aid and benevolent societies. Mutual aid and benevolent societies were common among many ethnic groups in urban areas in the 19th century. After the Civil War such organizations took on special meaning for emancipated African-Americans who had limited economic resources. The purposes of such societies were to “help the sick and bury the dead” -- important functions because blacks were generally prohibited from getting commercial health and life insurance and other services.

While many organizations in New Orleans used brass bands in parades, concerts, political rallies, and funerals, African-American mutual aid and benevolent societies had their own expressive approach to funeral processions and parades, which continues to the present. At their events, community celebrants would join in the exuberant dancing procession. The phenomena of community participation in parades became known as “the second line;” second, that is, to the official society members and their contracted band.

By the turn of the century New Orleans was thriving not only as a major sea and river port but also as a major entertainment center. Theater, vaudeville, music publishing houses, and instrument stores employed musicians in the central business district. Other entertainment establishments flourished in and around the officially sanctioned red-light district near Canal and Rampart streets. Out on the shores of Lake Ponchartrain bands competed for audiences at amusement parks and resorts. Street parades were common in the neighborhood, and community social halls and corner saloons held dances almost nightly.

New Orleanians never lost their penchant for dancing, and most of the city's brass band members doubled as dance band players. At the turn of the century string dance bands were popular in more polite settings, and "dichty" music, as the more genteel dances were known, was the staple of many downtown Creole of color bands such as John Robichaux's Orchestra.

The funerals in New Orleans are sad until the body is finally lowered into the grave and the reverend says, "ashes to ashes and dust to dust." After the brother was six feet under the ground the band would strike up one of those good old tunes like "Didn't He Ramble", and all the people would leave their worries behind. Particularly when King Oliver blew that last chorus in high register.

Once the band starts, everybody starts swaying from one side of the street to the other, especially those who drop in and follow the ones who have been to the funeral. These people are known as 'the second line', and they may be anyone passing along the street who wants to hear the music. The spirit hits them and they follow along to see what's happening.

Louis Armstrong, Satchmo: My Life in New Orleans

[Big Eye Louis Nelson] lived downtown, and I lived uptown. He was on the north side of town, and I was living on the south side. In other words, he was a Creole and lived in the French part of town. Canal Street was the dividing line and the people from the different sections didn't mix. The musicians mixed only if you were good enough. But at one time the Creole fellows thought uptown musicians weren't good enough to play with them, because most of the uptown musicians didn't read music. Everybody in the French part of town read music.

Baby Dodds, The Baby Dodds Story

Earthier vernacular dance styles were also increasing in popularity in New Orleans. Over the last decade of the 19th century, non-reading musicians playing more improvised music drew larger audiences for dances and parades. For example, between 1895 and 1900 uptown cornet player Charles “Buddy” Bolden began incorporating improvised blues and increasing the tempo of familiar dance tunes. The increasing popularity of this music brought many musicians into the improvising bands. Also, repressive segregation laws passed in the 1890s (as a backlash to Reconstruction) increased discrimination toward anyone with African blood and eliminated the special status previously afforded Creoles of color. These changes ultimately united black and Creole of color musicians, thus strengthening early jazz by combining the uptown improvisational style with the more disciplined Creole approach.

The instrumentation and section playing of the brass bands increasingly influenced the dance bands, which changed in orientation from string to brass instruments. What ultimately became the standard front line of a New Orleans jazz band were cornet, clarinet, and trombone. These horns collectively improvising or “faking” ragtime and other music yielded the characteristic polyphonic sound of New Orleans jazz.

Most New Orleans events were accompanied by music, and there were many opportunities for musicians to work. In addition to parades and dances, bands played at picnics, fish fries, political rallies, store openings, lawn parties,

athletic events, church festivals, weddings, and funerals. Neighborhood social halls, some operated by mutual aid and benevolent societies or other civic organizations, were frequently the sites of banquets and dances. Early jazz was found in neighborhoods all over and around New Orleans -- it was a normal part of community life.

Sometime before 1900, African-American neighborhood organizations known as social aid and pleasure clubs also began to spring up in the city. Similar in their neighborhood orientation to the mutual aid and benevolent societies, the purposes of social and pleasure clubs were to provide a social outlet for its members, provide community service, and parade as an expression of community pride. This parading provided dependable work for musicians and became an important training ground for young musical talent.

New Orleans jazz began to spread to other cities as the city’s musicians joined riverboat bands and vaudeville, minstrel, and other show tours. Jelly Roll Morton, an innovative piano stylist and composer, began his odyssey outside of New Orleans as early as 1907. The Original Creole Orchestra, featuring Freddie Keppard, was an important early group that left New Orleans, moving to Los Angeles in 1912 and then touring the Orpheum Theater circuit, with gigs in Chicago and New York. In fact, Chicago and New York became the main markets for New Orleans jazz. Tom Brown’s Band from Dixieland left New Orleans for Chicago in 1915, and Nick LaRocca and other members of the Original Dixieland Jazz Band headed there

in 1916. Jazz also spread to the Caribbean and influenced indigenous musics of the islands.

Maturation of Jazz - 1917 to the Early 1930s

In 1917 the Original Dixieland Jazz Band cut the first commercial jazz recording while playing in New York City, where they were enthusiastically received. The Victor release was an unexpected hit. Suddenly, jazz New Orleans style was a national craze.

With the new demand for jazz, employment opportunities in the north coaxed more musicians to leave New Orleans. For example, clarinetist Sidney Bechet left for Chicago in 1917, and cornetist Joe “King” Oliver followed two years later. The appeal of the New Orleans sound knew no boundaries. By 1919 the Original Dixieland Jazz Band was performing in England and Bechet was in France; their music was wholeheartedly welcomed.

King Oliver, who had led popular bands in New Orleans along with trombonist Edward “Kid” Ory, established the trend-setting Creole Jazz Band in Chicago in 1922. Also in Chicago, the New Orleans Rhythm Kings blended the Oliver and Original Dixieland Jazz Band sounds and collaborated with Jelly Roll Morton in 1923.

Perhaps the most significant departure from New Orleans was in 1922 when Louis Armstrong was summoned to Chicago by King Oliver, his mentor. Louis Armstrong swung with a great New Orleans feeling, but unlike any of his predecessors. His brilliant playing led a revolution in jazz that replaced

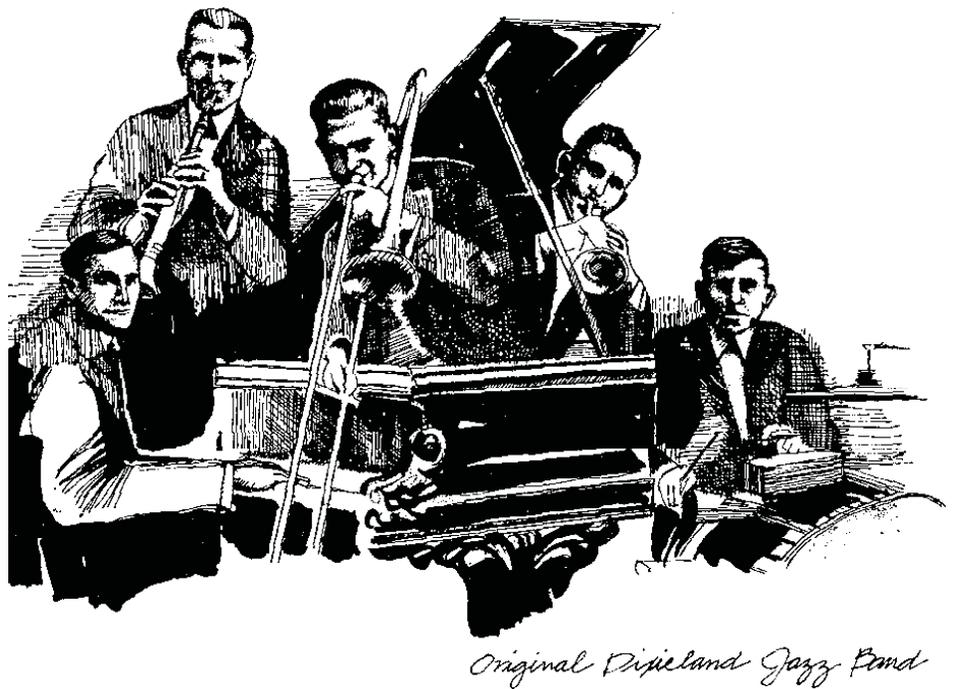
the polyphonic ensemble style of New Orleans with development of the soloist’s art. The technical improvement and popularity of phonograph records spread Armstrong’s instrumental and vocal innovations and make him internationally famous. His Hot Five and Hot Seven recordings (1925-28), including his celebrated work with Earl Hines, were quite popular and are milestones in the progression of the music.

Jelly Roll Morton, another New Orleans giant, also made a series of influential recordings while based in Chicago in the 1920s. Morton’s compositions added sophistication and a structure for soloists to explore, and his work set the stage for the Swing era.

New Orleans musicians and musical styles continued to influence jazz nationally as the music went through a rapid series of stylistic changes. Jazz became the unchallenged popular music of America during the Swing era of the 1930s and 1940s. Later innovations, such as bebop in the 1940s and avant garde in the 1960s, departed further from the New Orleans tradition.

Once the small-band New Orleans style fell out of fashion, attempts were made to revive the music. In the late 1930s, recognizing that early jazz had been neglected and deserved serious study, jazz enthusiasts turned back to New Orleans. Many New Orleans musicians and others were still actively playing traditional jazz. Recordings and performances by Bunk Johnson and George Lewis stimulated a national jazz revival movement, providing opportunities for

traditional jazz players that persist today.



The Original Dixieland Jazz Band made the first known jazz recording.

Issues and Influences

Hurricane Katrina

While in the final stages of completing this plan, the most catastrophic hurricane in U.S. history ravaged New Orleans on August 29, 2005. Park facilities were relatively unscathed, but the city was forever changed.

The uncertainties present in post-Katrina New Orleans place some of these recommendations into a tentative status. As this document goes to print less than half of the population has returned, and over seventy-five percent of the K-12 schools are closed. Jazz musicians are finding work in other states and some may never return. Dependent on a non-existing tax-base, the City of New Orleans is broke. Another hurricane season is about to begin with predictions of an unusually high number of violent storms traversing the Gulf of Mexico.

Proceeding with the optimism that New Orleans will recover and rebuild to a better-than-ever future allows this plan to reach fruition. To the extent that the future may be less prosperous, flexibility must be encouraged.

Interpretation

The development of jazz involved the many cultures and conditions that existed in New Orleans during the late-19th and early-20th centuries. This was, and is, a long and complex process that is not completely understood by the public or by professionals. In many cases the history of jazz is incomplete or unrecorded. Often the roles that various artists, New Orleans families, and communi-

ties played in the development of jazz are not clear. For example, the interrelationships between the Mardi Gras Indians, social aid and pleasure clubs, and mutual aid and benevolent societies to jazz history are not fully documented.

In addition to information gaps, there is an inherent challenge in publicly interpreting jazz. It is difficult to find cost-effective ways to convey the multicultural perspectives relating the heritage of jazz.

The musical story of jazz may be difficult to interpret. Jazz is still discounted, trivialized, stereotyped, and/or marginalized by some music scholars and educators. On the other hand, some analyses of jazz can be quite esoteric; comprehending them may require experience as a musician or knowledge of music theory or history.

Beyond what to interpret, questions remain regarding how best to convey interpretive information, as well as what role, if any, the park should have in providing technical aid for interpretation to communities and organizations. Also, how could any such role be accomplished without altering the social fabric of these communities?

Education

Jazz education is presently accessible only to a limited degree to most people in New Orleans. Many educational opportunities are available to limited audiences.

Proposed Jazz Center

The new surprise issue is the proposed \$716 million National Jazz Center, hotel, and city hall complex development led by owners of the Hyatt Regency New Orleans Hotel and enthusiastically endorsed by Governor Blanco and Mayor Nagin in May 2006. This leaves a number of fundamental questions unanswered for the NPS and its role in interpreting New Orleans culture. Essentially, this development has the power to make the jazz theme and NPS presence in Armstrong Park an afterthought. NPS cannot and should not attempt to compete with the proposed National Jazz Center and its extensive outreach and performance programs. Certainly, there could be a partnership. Regardless, if the Center opens, much of this plan (and the current general management plan) will need a frank and honest reappraisal.

Visitor Center access

An important issue will be getting visitors to the visitor center. The visitor center/education center/headquarters complex will be located in Armstrong Park. Historically there has not been a great deal of activity in the Park.

Visitor access to sites throughout the city

There are sites significant to jazz throughout the city. It may be difficult for out-of-town visitors to know where to go, find their way, and navigate safely in a busy urban environment. New Orleans is an old and in many ways a different city than many visitors are used to. These potential difficulties may discourage visitors from going to sites they would otherwise enjoy

and benefit from. Decisions will be needed about which sites should be publicized, what criteria to use in those decisions, and the methods to be used.

Loss of original buildings and character

There are not many original buildings remaining that relate to the early history of New Orleans jazz. Many significant neighborhoods and landscapes have changed character and appearance. Understanding and appreciating the environment and context within which early jazz developed will require experiences such as those provided by interpretive media.

Park identity and location

New Orleans Jazz NHP is not a primary destination for many New Orleans visitors. People come to New Orleans for many other reasons (some of them quite distinct from traditional park experiences). Many may not know the park exists. The park interprets many sites and has not had a permanent central location. It is a nontraditional NPS area whose existence may surprise many potential visitors. The service industry – a major source of orientation information in New Orleans – will require education to become familiar with the park.

From myths to history

There are untold numbers of myths associated with the history of jazz. Even jazz histories contain stories that turn out to be overemphasized or apocryphal. It will be a challenge to offer accurate histories among the multiple perspectives provided to visitors.

The scope of the story

The focus of this park is jazz in

New Orleans. But one of the park purpose statements directs the Park Service to “interpret the origins, history, and progression of jazz.” The origins, history, and progression of jazz extend beyond the geographical boundaries of New Orleans and beyond the temporal boundaries of the early 20th Century.

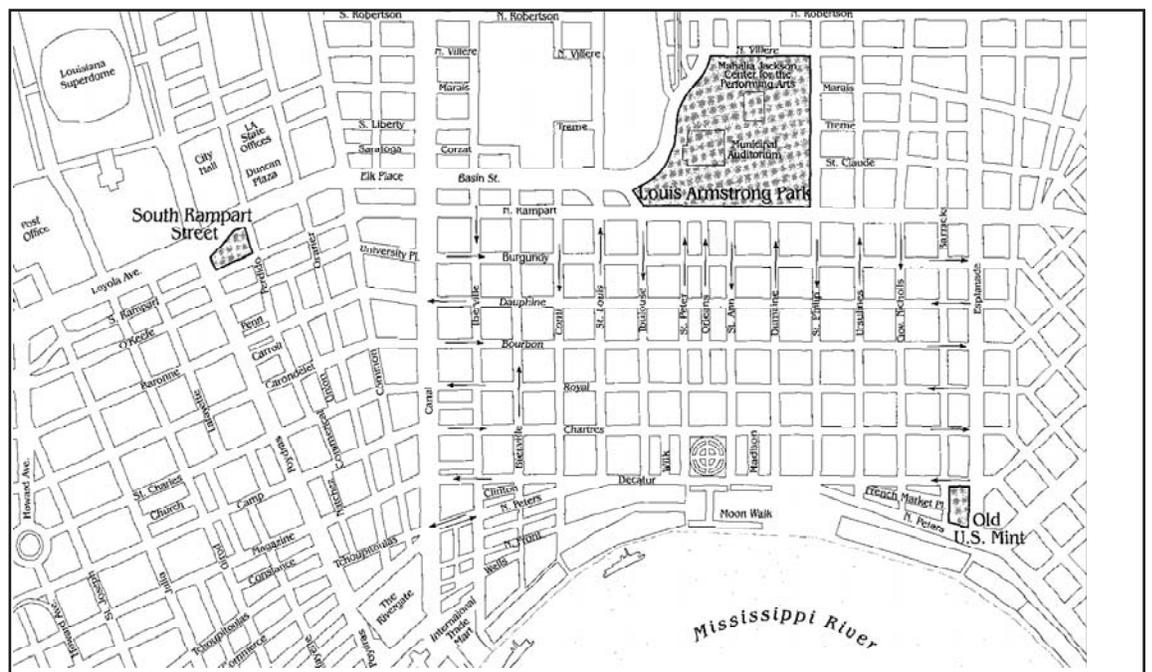
EXISTING CONDITIONS ASSESSMENT

New Orleans Jazz National Historical Park was created by Congress to celebrate the origins and evolution of the uniquely indigenous American art form of jazz. Park administrative headquarters is located [at 419 Decatur Street, in the headquarters of Jean Lafitte National Historical Park,] pending rehabilitation of the Reimann House in Armstrong Park. For all practical purposes, the essence of New Orleans Jazz National Historical Park encompasses the greater metropolitan New Orleans area. The park seeks to preserve jazz resources and disseminate information about the history, development, and progression of jazz and its many contributions for societies locally, regionally, nationally, and around the world.

-- *New Orleans Jazz General Management Plan (GMP), p. 6*

Visitor Center

A temporary visitor center is located at 916 North Peters Street, near the French Market in the French Quarter. This is a leased space that provides a family-friendly venue on North Peters St. in the French Quarter. It includes an attended information desk and a stage for performances, programs, and “informances” (informational performances). An LCD projector, laptop computer, overhead projector, slide projector, and DVD/VCR player are available for presentations. There is an exhibit on women in jazz, an oral history exhibit, and a CD listening station, sales area, and a projection screen where several jazz documentaries are shown.



Central New Orleans, including the French Quarter, Treme, and Central Business District

The location is central to tourist activities; however, the building is set back from the street and not always noticed by tourists. An outdoor kiosk attracts people to the VC. Radio announcements and print media notices also inform potential visitors of the center's location and programming. Visitors can interact with musicians and local residents.

Activities such as performances at the visitor center are advertised on local radio, brochures at city visitor centers and hotels, and listings in the Times Picayune entertainment section.

Challenges with the current visitor center include:

- This building was intended for temporary use for no more than two years. However, by June of 2006 it will have been occupied for six years. Investments must be made with the future transition to the new visitor center in mind.
- There is some confusion about agency identity, especially with the Mint nearby.
- There are few exhibits or other interpretive media to help interpret park themes and orient visitors; there is not enough space to install exhibits.
- Adequately providing functional needs of presenters (slides, video, lighting, sound) requires considerable investment of staff and equipment.
- Programs must sound interesting and provocative to attract audiences.
- The visitor center may be difficult for visitors to find; many people may not know it's there.

- It is difficult to attract younger visitors and residents to the center.
- Large groups are difficult to accommodate, because space in the visitor center is limited and parking for school groups or bus tours is scarce.

Park Offices

Park offices are in the headquarters building of Jean Lafitte NHP (JELA), at 419 Decatur Street. Some administrative and other services are shared with JELA staff.

Louis Armstrong Memorial Park

Armstrong Park is a large city park located across Rampart Street from the French Quarter. Several lagoons are scattered among grassy knolls and trees.

Structures include:

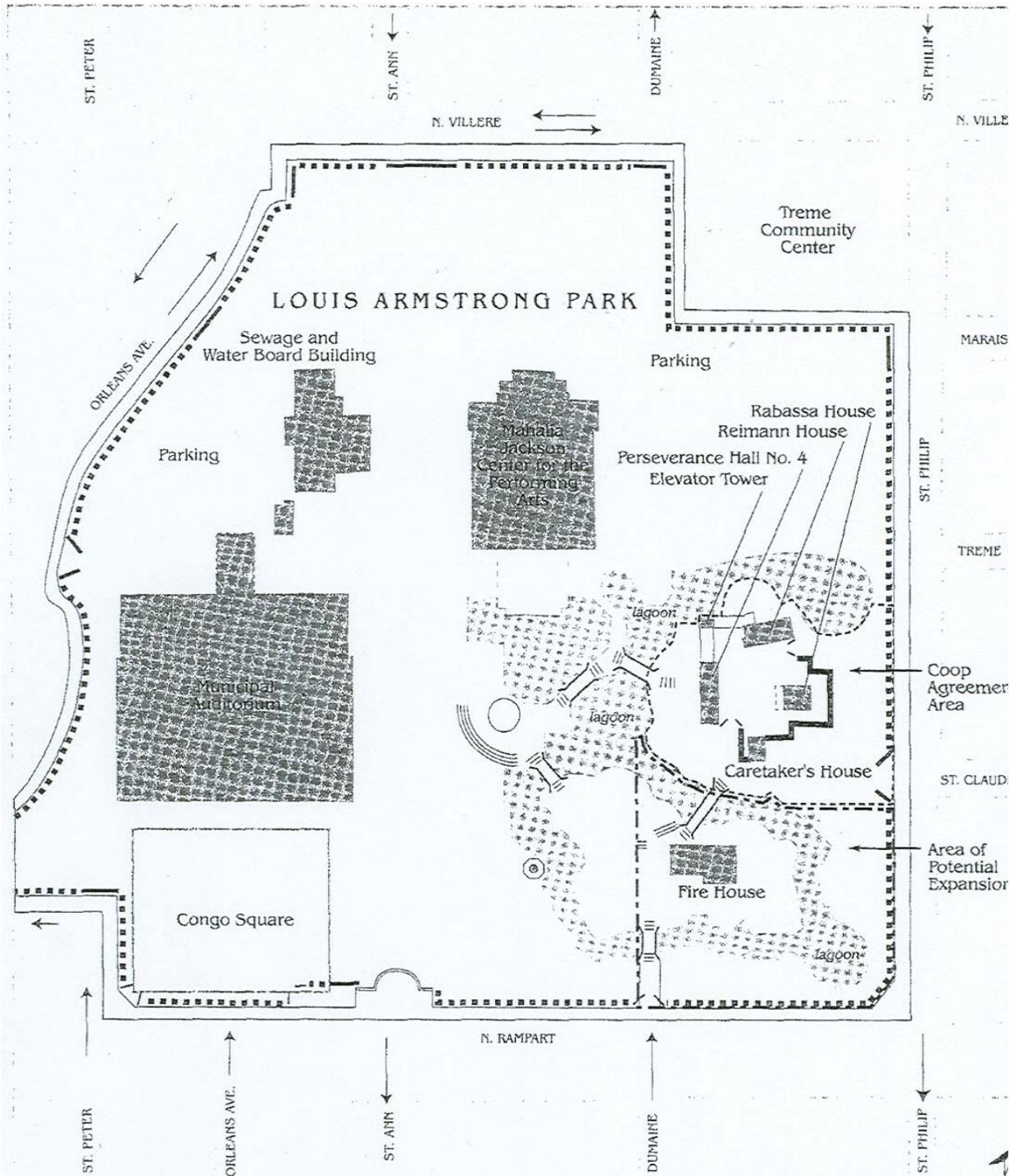
- the Mahalia Jackson Center for the Performing Arts
- Congo Square (a historical gathering point and market, used since the establishment of the city, now on the National Register of Historic Places)
- Louis Armstrong Statue
- Sidney Bechet Statue
- Perseverance Hall No. 4
- Rabassa House
- Reimann House
- Caretaker's House
- Fire House
- Municipal Auditorium

The GMP calls for a visitor center to be located in Armstrong Park. South Rampart Street



Statue of Louis Armstrong, Armstrong Park, New Orleans

Existing Conditions



South Rampart Street

The 400 block of Rampart Street includes four historic buildings with connections to New Orleans jazz. These are the Eagle Saloon (aka Odd Fellows Hall), Iroquois Theater, Karnofsky Store, and Frank Duros Saloon. All are in private ownership. All are in varying states of disrepair.

The City

The 1993 Special Resource Study identified and evaluated 48 historic structures in and around the city that were related to the history of jazz. In addition, 50 musicians' homes were discussed as candidates for preservation and interpretation. Historic neighborhoods near the French Quarter (which was not prominent in early jazz) included Storyville, the Tango Belt, Back o' Town, the Central Business District, and Tremé. Farther away were Uptown and Lakefront neighborhoods and the West Bank. Although some structures have been destroyed by Hurricane Katrina, and earlier redevelopment replaced many buildings and changed many neighborhoods, the City retains incomparable jazz heritage resources.

Visitors

New Orleans is home to about a half million people. It is also a vibrant and important tourist attraction. Mardi Gras, the Vieux Carré (French Quarter), the New Orleans Jazz and Heritage Festival, and other special events, sporting events, concerts, and food attract visitors to the city.

The 1990 Travel USA Benchmark survey was updated for New Orleans in 1992 and included the following information on tourism

in the city:

- New Orleans has a superb image that attracts upscale consumers from across the nation.
- New Orleans is considered the most unique and exciting city in North America in the minds of the traveling public.
- In 1992 an estimated 6.5 million overnight visitors over 18 old came to New Orleans.
- An additional 1.1 million visitors spent time in New Orleans but did not stay overnight, and about 400,000 overnight visitors to Louisiana passed through the city.
- Direct tourism expenditures in New Orleans amounted to \$1.8 billion in 1992.

The implications to the park are that tourism – already an important and thriving sector of the local economy – continues to rise, and thus there is a large and increasing pool of visitors to the city that potentially could visit the park.

A 1994 visitor survey by the New Orleans Metropolitan Convention and Visitors Bureau, Inc., yielded visitor profiles that may approximate present and future visitors to the park:

Age	Percent
21 – 30	21%
31 – 40	24
41 – 50	25
51 – 60	17
61 – 70	10
Over 70	03

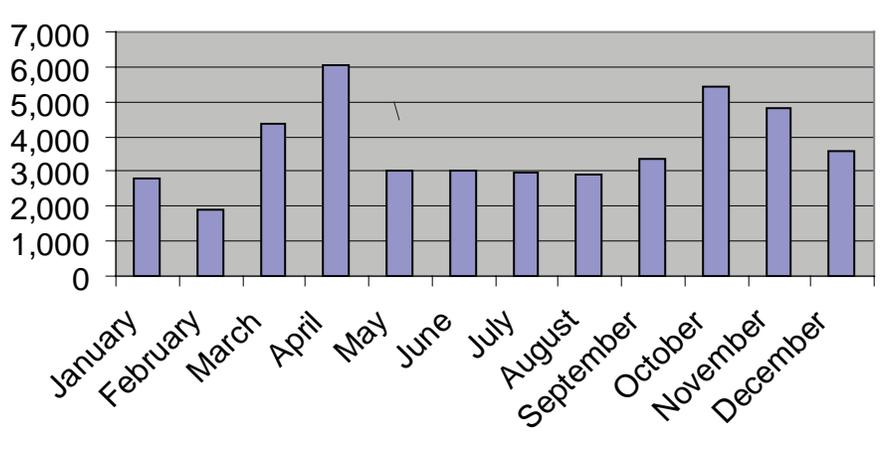
International visitors are an important audience. Exact figures are unavailable, but a significant number visit New Orleans, and a significant proportion of those are enthusiastic jazz aficionados.

Visits to New Orleans declined severely in 2005-6 after the hurricane. But relatively little damage was done to prime tourist attractions (particularly the French Quarter). In 2006 the City hosted a successful -- albeit smaller -- Mardi Gras, and tourism is recovering. This recovery is expected to continue.

2004 Recreational Visitation

Month	Visits
January	2,775
February	1,897
March	4,372
April	6,054
May	3,025
June	3,035
July	2,992
August	2,921
September	3,347
October	5,415
November	4,817
December	3,576
2004 Total	44,226

Recreational visits include visitors to the North Peters St. Visitor Center and attendance at off-site programs. Peak seasons are spring and fall.



Interpretation and Education Program

Many excellent programs are presented at the visitor center. Jazz performances, demonstrations, and “informances” (informational performances) occur several times a week. These are advertised on radio, brochures, and newspaper listings. Most programs are well attended, though it seems more difficult to attract younger and local audiences.

Informal contacts provided by park staff at the visitor center are numerous and important. There is also considerable interaction between tourists and local music aficionados who come to the visitor center for performances and conversation.

Current park staff include two ranger-musicians, who provide exceedingly valuable services. They know both jazz and interpretation/education, and share this expertise through informances, programs, and informal contacts.

Interpretive programs and special events have also been given at Armstrong Park (especially Congo Square) and other locations. Partnerships were vital in the success of these programs.

Education programs are given to groups such as schools, elder-hostel, community centers, and camps. Grants and partnerships are essential in providing these services. Most programs occur off-site.



Black Men of Labor Parade

RECOMMENDATIONS

The short-term implementation of recommendations will of course be affected by recovery from the 2005 hurricane. Recommendations themselves may be altered. At the time of writing this plan (March, 2006), the timetable and details of rebuilding New Orleans are still being determined. Recommendations will therefore tend toward the conceptual in order to leave flexibility for subsequent adjustments. Overall recommendations will remain those developed by consensus in workshops with NPS staff and partners prior to Katrina and consistent with the General Management Plan (GMP).

Overall Approach

This section describes the overall approach and direction for interpretation and education. It is taken verbatim from the New Orleans Jazz NHP General Management Plan.

The visitor center would be developed in Armstrong Park on lands provided to the National Park Service under a long-term lease by the city of New Orleans. Facility development would be phased along with interpretive media development.

-- GMP, p. 45

Perseverance Hall No. 4 and the Caretaker's House would be rehabilitated. The rehabilitated hall would be expanded to construct a visitor center complex that would be cost efficient to staff and would be suited to interpretive and educational needs. The Reimann and Rebassa Houses would be consid-

ered for rehabilitation based on associated costs; should rehabilitation costs prove excessive, other options would be considered. Offices for NPS staff would also be located in this complex.

-- GMP, p. 45

The visitor center would use the latest and best technology to make the jazz story compelling and meaningful for a wide diversity of audiences, including children, families, school groups, international visitors, those new to jazz as well as individuals seeking in-depth information, those who want mostly to hear and enjoy music, and those wanting to visit significant historic sites. Although the visitor center would provide an enjoyable and engaging experience on its own, a major purpose of media experiences would be to urge visitors to visit significant sites and to enjoy musical and cultural experiences around the city and the region.

-- GMP, p. 45

The city's Hyatt initiative – which proposes a museum, a research center, and the preservation of historic jazz resources along South Rampart Street -- is complementary to the National Park's mission. By working together on a comprehensive, mutually beneficial plan, the City and NPS could develop a cooperative public-private partnership. One way to do this would be to use the New Orleans Jazz National Historical Park as the cornerstone of restoration efforts along Rampart Street, in Armstrong Park, and in Tremé and other neighborhoods where the

rich heritage and traditions of jazz are preserved. Local musicians need continued support. They are the mentors for the children, who need schools with music programs and instruments.

The main purpose of interpretation and education at New Orleans Jazz National Historical Park would be to enhance visitors' abilities to enjoy and appreciate jazz music and its history and social role in New Orleans. Visitors derive pleasure, meaning, and benefit from their experience. Some visitors will be content to listen to their favorite tunes and musicians. This can be a valid, beneficial, even transcendental experience. However, interpretation and education would allow many New Orleans Jazz visitors to expand their repertoires, make new connections and understandings, and enhance their enjoyment.

Interpretation and education would concentrate on traditional New Orleans jazz, but would include the development and progression of jazz (which includes predecessors such as ragtime, marches, and blues through contemporary forms). Interpretation and education would be relevant to the interests, backgrounds, ages, capabilities, and learning styles of diverse audiences. Consequently, multiple techniques would be used to convey information, provoke interest, elicit emotional involvement, and stimulate individual definitions of meaning and benefit.

Personal Services

Both personal services and non-personal media would be used to tell the park story. Personal services would include scheduled

activities such as interpretive talks, presentations, demonstrations, workshops, interpreted performances ("informances"), seminars, and participatory programs. Activities would occur onsite and offsite. Emphasis would be given to those audiences who would benefit most from personal services. These would frequently be children, people initially unfamiliar with jazz or jazz history, and those with little or no previous access to NPS programs, resources, or facilities. Personal services would also include informal contacts such as attended stations, roving contacts, and responses to inquiries by telephone, mail, or electronic mail.

Nonpersonal media

This form of contact would include exhibits, audiovisual programs, interactive devices, wayside (outdoor) exhibits, publications, recordings, and digital media. Indoor media would be available whenever a facility such as visitor center was open; outdoor, take-home, and much digital media would be continuously available. Because of the nature of the park story, auditory experiences would be prominent. In a visitor center or education center, this emphasis would require careful facility and media design to ensure a visitor experience rich in acoustical opportunities without yielding to cacophony. More interior media space would be needed than for most NPS visitor centers or museums without an emphasis on auditory experiences.

Interpretive Experience

Interpretation would address all primary interpretive themes and subthemes. These themes fall into three general categories: music,

people and society, and place and places.

Music

Music is the essence of the park story. Jazz should be interpreted in many ways, as determined by the interests and backgrounds of audiences and by the best ways to interpret its particular facets. Enjoyment must be part of all interpretive experiences, and all visitors would be encouraged to enhance their enjoyment by increasing their appreciation through a better understanding of jazz and its evolution. Initially, untutored ears might find improvised jazz unorganized and discordant or traditional jazz sounding “old,” similar to “cartoon music.” To enhance appreciation, visitors could be exposed to jazz elements such as rhythm, form, melody, harmony, improvisation, musical notation, composition, and instrumentation according to their interests and current level of understanding. More advanced musicology should be available to those interested without interfering with the enjoyment of more casual visitors.

It is important to recognize that, although New Orleans jazz is the primary focus of the park story, visitors (especially children) should be encouraged to broaden their musical horizons to include such forms as dance, poetry, and the visual arts. Music can be a way of approaching mathematics, physics, sociology, and history; it can become a vehicle for developing discipline, self-esteem, pride, and tolerance. Interpretation should address the big picture as well as specific park stories; the edges of the stories should become

connections rather than boundaries.

Personal programs would be the best medium for communicating most interpretive themes within an enjoyable and compelling context for diverse audiences. Programs could be adjusted to audience interest and respond to questions. Experiencing live musical performances would add additional dimensions. A proper balance between performance and interpretation would be needed.

Access to programs would be enhanced by offering programs at sites around the city and investing in a multifaceted publicity effort. Interpretation would also be provided by a modest amount of interpretive media, which would employ the most cost-effective technologies. These media would supplement personal programs.

People and Society

If music is the essence, people are the heart of the story. Important people include not only performers, but also composers, arrangers, producers, social and pleasure club members, second liners, promoters, club owners, historians, educators, technicians, and listeners, among others. The question of who are the important musicians to interpret has been addressed in numerous books and studies, as well as in innumerable conversations and debates. This plan would add two points to those analyses:

- 1) the Park Service would employ a “big tent approach,” with inclusion rather than exclusion being the rule.

2) Traditional New Orleans musicians who could be interpreted include

Louis Armstrong
 Jelly Roll Morton
 Buddy Bolden
 George Lewis
 Bunk Johnson
 Nick LaRocca
 Sidney Bechet
 Freddie Keppard
 Johnny Dodds
 Baby Dodds
 Jack Laine
 Kid Ory
 King Oliver
 Danny Barker
 Tony Jackson
 Buddy Petit
 Manuel Manetta
 Jimmie Noone
 Lizzie Miles
 Omer Simeon
 John Robichaux
 Papa Celestin
 George Brunies
 Larry Shields
 Leon Roppolo

Contemporary New Orleans-born or -influenced musicians would be interpreted as well. People relate to people, and personal stories of jazz players would be an excellent way of connecting with visitors of all ages who initially might not be interested in the interpretation of music.

The stories of people include interactions within and among groups. Conflicting racial attitudes were a daily reality that African-American musicians had to contend with, especially when they performed away from home. These matters factored frequently in the analysis, appreciation, conceptualization, and performance

of jazz and should be recognized in any meaningful interpretation of the music and its history. The role of racial and ethnic groups in jazz is an important story that would be addressed in a subsequent interpretive plan and in future studies. A long-range interpretive plan would establish goals and detailed interpretive themes for interpretation and education programs, describe accessible visitor experiences, and recommend ways to achieve these through interpretive media (e.g., exhibits, video programs, publications), facilities, programs, and other activities. In addition a historic resources study and subsequent special studies would identify historic themes and evaluate resources in the context of jazz history.



New Orleans Jazz Parade

Social institutions such as mutual aid and benevolent societies and social aid and pleasure clubs strongly affected the early evolution of jazz. They provided employment, their parades and funerals were a primary venue for jazz, and they hosted the transition from marches to brass band jazz. The Mardi Gras, derived from French traditions, added a yearly vehicle for music and celebratory displays. The story of jazz thus would include perspectives of New Orleans' neighborhoods, history, sociology, and anthropology.

Place and Places

New Orleans is the place, and within the metropolitan area there are hundreds of locations that are

significant to the history of jazz. Some locations still feature original structures that were associated with jazz history, although unfortunately many significant structures and settings have been lost. Yet, the importance of these places has not been lost, and visitors come to New Orleans from around the world to visit the sites of early jazz. Interpretation of many of these sites would be an important priority for the park. The Park Service would work with other agencies, individuals, and companies to offer visitors a variety of ways to visit theme-related sites. Attention would be given to issues of safety, wayfinding, and respect for the rights of private citizens who are living in historic neighborhoods.

Care would be taken not to oversimplify assertions such as New Orleans being the sole birthplace of jazz. The legislation states that New Orleans is widely regarded as the birthplace of jazz (emphasis added). Indeed it is so regarded by most jazz scholars and players around the world. Arguments rage even today about which neighborhoods “gave birth” to jazz. However, most scholars recognize that the origins of a major art form are more complicated than the metaphor of a “birthplace” can capture. New Orleans was undoubtedly most significant for its development of small-band style and a unique approach to rhythm (swing), yet parallel musical developments were taking place in many other cities. Language should be carefully chosen to properly interpret complexities such as this, yet still be interesting and comprehensible to lay audiences.

Interpretation in all three areas (music, people, place) should not become immersed in complexity, serving only the interest of scholars and vocational experts. Conversely, interpretation should not be a thin veneer over the most familiar and accessible chestnuts. Diverse approaches would be needed to serve the interests of diverse audiences.

Good teachers can interpret complex subjects using simple, enjoyable, understandable, and interesting methods. The nationally known music educational programs by Wynton Marsalis and Bobby McFarrin are excellent examples of inspired and effective teaching (especially in the use of metaphor, participation, multiple learning styles, and having fun). There are excellent examples in New Orleans as well, including the work of the Louisiana Jazz Federation, Louis Armstrong Foundation, Kidd Jordan, Jonathan Bloom, the interpretive staff of New Orleans Jazz NHP, and others.

Visitor Services

Services for park visitors would include orientation, information, and health and safety. Orientation would include guidance on where to go to hear music and to visit significant sites, and how to respectfully visit these areas. Orientation would concentrate on New Orleans, but information on national and international venues would also be available. Effective orientation requires a variety of media approaches; these might include personal services, brochures, maps, audio and video programs, telephone and postal inquiries, electronic mail, and a web page. Other information would

be available in a variety of media to answer questions about topics such as jazz, New Orleans geography, history, and tourist information, and the national park system. Information on the historic preservation of resources relating to jazz history would also be available. Visitor services would include rest rooms, public telephones, emergency assistance, and information about safely enjoying a visit to the city. Most of these visitor services would be available at, or provided from, the visitor center, which would be in a central, accessible, and known location.

Education

The function of the park educational program would be to support and augment ongoing jazz educational efforts in the community. Education programs depend on partnerships. Considerable time and effort is needed to build relationships, match agency and group objectives, and develop trust and understanding among staff and participants. A reward of this investment is that nontraditional audiences could be reached, high-priority needs could be met, and more could be accomplished. For example, schools would often conduct pre-program activities so that audiences were better prepared and more receptive; post-program activities would extend educational benefits. Other subjects such as mathematics or history might develop skills that could complement music appreciation. Conducting programs in significant social groupings (e.g., families, classes, scout troops, and church groups) could also enhance benefits due to social reinforcement.

Thematic approaches for education would be similar to those described above for interpretation. However, since educational audiences tend to be more homogeneous (at least in terms of age and often of background), interpreters would be able to concentrate more on approaches designed to appeal to each specific group. Education programs would include jazz history, appreciation, and instruction.

The Park Service would emphasize both onsite and offsite programs and activities for schools and other groups (e.g., community groups, scouts, churches, and camps). Priority would be given to populations with little previous access to jazz- or NPS-related educational resources and services (e.g., low-income areas). Themes for educational programs would match the primary themes for the park; in addition, programs would match school curricula and educational objectives where they overlap with park purpose.

Offsite programs would be conducted throughout the metropolitan area, with obvious distance limitations (which could be minimized through partnerships with outlying agencies or individuals and through programs such as the Amtrak Rails and Trails). Offsite facilities such as schools, community centers, and libraries would provide important access for people who live in neighborhoods far from the visitor center. Onsite programs in the visitor center would require specific facilities such as classrooms, practice rooms, a small research library, listening stations, and exhibit areas with alcoves or other spaces for small groups. Internet and other

Interpretation and education will address these questions:

- a) Why is jazz important?
- b) What is jazz? (definitions, descriptions, terms)
- c) Why New Orleans? How is New Orleans unique and different?
- d) What is the progression/ evolution of (styles of) jazz?
- e) Who are/were the main people of jazz? (especially New Orleans)
- f) What nationally significant role has Jazz played in our country's history?
- g) What actions do we expect visitors to receive by visiting the park?
- h) What connections are made for each visitor to JAZZ?
- i) Is JAZZ still evolving and what role do visitors play in the growth of music?
- j) How does music affect my life and why do I care if it is preserved?
- k) What roles may music play in our future?

media services would be promoted. -- GMP, pp. 25 - 30

Partnerships

Virtually all essential park activities involve partnerships. Many partners have been involved in the conception, birth, and early childhood of this park. These include the New Orleans Jazz Commission (created by the 1990 establishing legislation), Hogan Jazz Archive of Tulane University, Smithsonian Institution, city of New Orleans, Downtown Development district, State of Louisiana, National Park Foundation, WWOZ radio, New Orleans Jazz and Heritage Foundation, Louis Armstrong Foundation, and numerous Benevolent Associations and Social Aid and Pleasure Clubs. These partnerships will continue, and be joined by other mutually beneficial associations.

The plan for the National Jazz Center development, coming just as the National Park begins extensive rehabilitation, presents an opportunity to realize something truly greater for New Orleans and the nation. Working together, the city, private enterprise, foundations, non-profits, and the National Park Service can finish what has been started, and preserve a great piece of American history.

Specific Recommendations

The following actions have been recommended by the planning team, partners, stakeholders, and consultants. They are designed to meet the purpose, goals, themes, and other guidance described above, and to follow the proposed action in the General Management Plan. They would be achieved over the next 5-10 years. Priorities will be devel-

oped in subsequent efforts, including the Annual Implementation Plan. Priorities will depend on many factors, including funding, priorities of partners, NPS priorities, rebuilding from the hurricane, and other developments.

Specific recommendations are divided into short and long term, which correspond generally to Phases I and II described in the Proposed Action of the General Management Plan. Short-term recommendations can be accomplished with current and expected funding. Long-Term recommendations will require additional funding, cooperative agreements, and development.

The degree of certainty of recommendations is indicated by the use of the words 'will,' 'would,' and 'could.'

It is important to recognize that accomplishing long-term recommendations is necessary to achieving the core mission of the park.

Armstrong Park

NPS presence and interpretive activities in Armstrong Park are critical to the mission of New Orleans Jazz National Historical Park. The Perseverance Hall complex will be the location of the visitor center.

Rehabilitation in Armstrong Park is scheduled to begin in 2006 and includes Perseverance Hall and site work to enable the complex to open to the public in 2007 for programming and interpretation/information functions. When further funding is secured, Reimann, Rabassa and the Caretaker's Houses could be rehabilitated for education and interpretation programs and staff offices as described in the GMP. The jazz-oriented public radio station WWOZ may move out of the Caretaker's House. An educational and radio programming partnership with the Park Service will continue. Subsequent use and functions for the Caretaker's House depend upon WWOZ's situation. The City of New Orleans anticipates undertaking several million dollars of rehabilitation work (outside the Jazz Complex) in Armstrong Park beginning in 2006. Work will mostly involve bridge and lighting repairs and physical accessibility.

The GMP states that:

The visitor center would be developed in Armstrong Park on lands provided to the National Park Service under a long-term lease by the city of New Orleans. Facility development would be phased along with interpretive media development.

The visitor center would use the latest and best technology

to make the jazz story compelling and meaningful for a wide diversity of audiences, including children, families, school groups, international visitors, those new to jazz as well as individuals seeking in-depth information, those who want mostly to hear and enjoy music, and those wanting to visit significant historic sites. Although the visitor center would provide an enjoyable and engaging experience on its own, a major purpose of media experiences would be to urge visitors to visit significant sites and to enjoy musical and cultural experiences around the city and the region.

-- New Orleans Jazz GMP, p. 45

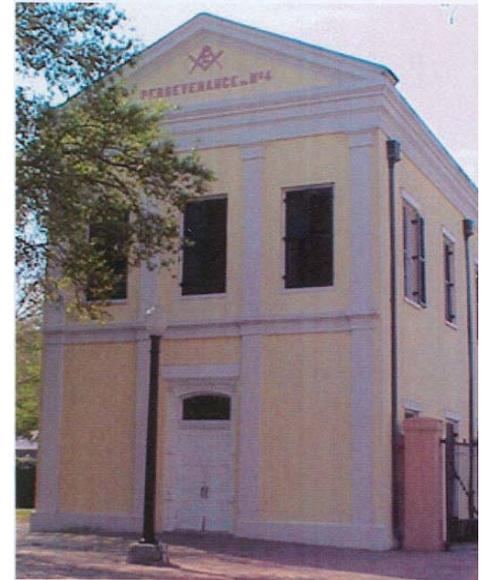
Developments and activities by the Park Service, City of New Orleans, and partners will attract visitors to Armstrong Park and Perseverance Hall. Armstrong Park is contiguous to the French Quarter. Revitalization of Louis Armstrong Park by NPS and City of New Orleans will involve partnerships with neighboring communities, organizations, and businesses. Neighborhood businesses and attractions would upgrade services and facilities, and offer activities throughout the week. Development along Rampart St. and in nearby areas of Tremé is especially important.

Perseverance Hall Complex

Perseverance Hall No. 4

Visitor Center functions. The park visitor center would serve the following functions

- o Orient visitors to the park and area resources, services, and attractions
- o Interpret the park story, as de-



Perseverance Hall No. 4 - Site of the National Park Service Visitor Center in Armstrong Park

scribed by interpretive themes; provide an overview of the park story; emphasize those story elements that are best told by indoor interpretive media and programs and outdoor demonstrations

- o Provide visitor services such as rest rooms, emergency services, and information
- o Provide a focus, point of contact, and spatial and visual identity for New Orleans Jazz National Historical Park
- o Serve as a place where visitors can meet with, and learn from, people involved with the New Orleans jazz parade tradition
-- GMP, p. 31

Upon completion of rehabilitation, Perseverance Hall will be staffed several days a week. A visitor contact area will be located in the first-floor lobby. The Hall will also resume its traditional functions of hosting dances and performances in the first floor ballroom. Education and interpretation programs will also occur in the first-floor ballroom. Wall-mounted and portable exhibits will be developed for the first floor; portables can be moved to accommodate performances and other programs.

The lobby, reception and information area will be located in the first-floor foyer. Cooperating association sales will eventually be located in the first-floor foyer as well at some point during the transition from the North Peters St. Visitor Center. Graphic elements would include photos of musicians and bands and orientation maps.

The second floor will be used for storage.

Until Perseverance Hall is rehabilitated, the visitor center at St. Peters will continue largely as at present. When the Hall is open, services will shift to Perseverance Hall as neighboring developments, visitation, staffing, and funding permit.

Perseverance Hall **Interpretive Media**

Exhibits will be developed in phases.

- Temporary exhibits would be ready to install when Perseverance Hall is open in 2007. These would include graphics with text, existing displays (some may need rehabilitation), and video monitor(s). These exhibits will introduce park significance, provide basic orientation, and connect with some basic meanings of the park story. Other media to be considered include streaming audio/webcasts, use of local access cable channels for programs, and use of any state educational television intranet or broadcast facilities.
- The second stage of exhibits would be ready to install in about three years, or two years from the time when funding is obtained. These will still need to be portable (except for wall-hung elements). They will include interactive and audiovisual elements such as short videos and audio listening stations. They could include graphic and text panels, and historic objects. They will introduce park significance and all primary themes, and provide orientation. Some elements from the first phase exhibits may be retained or rehabilitated.

- Portable exhibits may be supplemented by traveling exhibitions. Adequate climate control is important for artifact conservation for both permanent and traveling exhibits.

- The final stage of exhibits includes those necessary for accomplishing the functions described in the GMP. They would require a larger space than is available in Perseverance Hall. They are described below as Phase II exhibits.

- Produce a 12 – 15 minute park orientation/interpretation film. This would provide an overview of park significance and themes. Projection equipment and a screen would be included.

- Provide performance equipment similar to what is available at North Peters St. (sound system, lighting, piano, music stands, recording equipment). This would be available when the building opens in 2007.

- Support of performances and informances will require considerable investment of staff, equipment, and funds. Hiring musicians is expensive. Much interpretation will involve props, recorded music, and interpreters trained in music history and theory.

Reimann, Rabassa, Caretaker's House

The GMP states that: Perseverance Hall No. 4 and the Caretaker's House would be rehabilitated. The rehabilitated hall would be expanded to construct a visitor center complex that would be cost efficient to staff and would be suited to interpretive and edu-

cational needs. The Reimann and Rabassa Houses would be considered for rehabilitation based on associated costs; should rehabilitation costs prove excessive, other options would be considered.

-- GMP, p. 45

However, Phase I monies will have been exhausted after rehabilitation of Perseverance Hall, and additional funding would need to be identified to accomplish this work.

Other Sites

- Develop an audio tour of jazz-related sites in Armstrong Park, significant structures on the 400 block of Rampart St., and other areas in the City. This program could use cell phones or other wireless hand-held devices.

- Develop a calendar of activities, in cooperation with the City and other partners.

- Produce a wayside exhibit plan to consider panels at sites such as the Armstrong Statue, Sidney Bechet bust, Congo Square, and the NPS leased area in Armstrong Park. Identify additional sites around the City based on visitor flow and appropriate stories to be interpreted.

- Install an interpretation/orientation exhibit kiosk in Armstrong Park and at the North Peters St. VC. These would introduce park themes and significance and provide basic orientation to Armstrong Park and the Perseverance Hall complex.

- Design and install an exhibit for the airport. This would inform visitors of the existence of the park, and motivate them to visit.

- Work with partners to provide internet programming (e.g., satellite uplinks from WWOZ broadcasts) from the park website.

Orientation and Wayfinding

- Install directional signs in Armstrong Park. (The way Armstrong Park is laid out now, it is hard to see over the berms to get a feel for the layout.)
- Produce an Armstrong Park map or brochure that identifies and characterizes specific sites. This would be available at entrances to the Park, at sites within the Park such as Perseverance Hall, and at other locations in the Quarter area in the City.
- Work with the City and State highway departments to install directional highway and street signs that lead to Armstrong Park and Perseverance Hall.

Personal Services

Personal program possibilities abound for the Perseverance Hall complex and elsewhere in Armstrong Park. Many initiatives have begun or are under discussion, including the following:

- Sponsor performances and other events in the courtyard area of the Jazz Complex. The Park Service could sponsor second-line parades (on Park and NPS anniversaries perhaps) from the French Quarter VC to Armstrong Park. Once at Perseverance Hall the band could play in the courtyard and an interpretive program given on the subject of brass band parading in New Orleans.
- Interpretive programs would start and/or end at Perseverance Hall. These will include NPS and

partner-led programs. Examples include walking tours of Armstrong Park, Tremé, and other neighboring areas significant to the history of jazz. Concerts and informances have been successful and can be expanded at locations such as the plaza outside Perseverance Hall and Congo Square.

- A guided jazz walk would originate at Armstrong Park. Themes could include Giants of Jazz, spotlighting the Satchmo and Bechet statues, and the importance of Congo Square. These walking tours would include several stops with examples of recorded music (at the statues) or audience participation (call and response singing and hand clapping at Congo Square). This program would be offered as curriculum-based programs for school kids and for the general public, and could be a weekly scheduled activity. Most programs would require at least two rangers.
- Education programs would be offered to schools and other organized groups. Both onsite and offsite programs would be provided.
- Cooperate with the City and other partners to produce and market interpretive programs.
- Encourage and provide assistance to local businesses to develop their own walking tours into the park, making it inviting for organizations to hold cultural activities.

Phase II

The long-term solution to providing an adequate park visitor center remains to be worked out. **Neither Perseverance Hall nor the Firehouse is large enough, nor configured adequately, to accommodate exhibits and audiovisual media that will be required to interpret primary interpretive themes.**

The rehabilitated [Perseverance] hall would be expanded to construct a visitor center complex that would be cost efficient to staff and would be suited to interpretive and educational needs.

-- New Orleans Jazz GMP, p. 45

Concurrent with Phase I development the NPS would pursue an expanded Cooperative Agreement and/or lease with the City of New Orleans in the Area of Potential Expansion as detailed in GMP. A larger visitor center complex for the purpose of using the latest and best technology to make the jazz story compelling and meaningful for a wide variety of audiences is identified in Phase II development.

Phase II Exhibits

The GMP states:

Phase II interpretive media would help visitors imagine the turn-of-the-century environment of New Orleans, how it fit into the larger national picture, and the various elements that combined to produce this internationally significant art form. Multimedia environments could place visitors in the second line of a jazz parade or between two competing bands in a Lincoln Park bucking contest, and let them hear one of the jazz bands playing in a Tango Belt

nightclub. Audiovisual technology would trace musical elements from ragtime and marches to improvisational and polyphonic forms. Interactive technology would let visitors explore subjects to the depth that they choose, to manipulate musical elements, and to inquire about fascinating characters. Listening stations would allow visitors to hear tunes and artists of their choice. Students would be able to use this technology to engage their interest and further their educational objectives. Media experiences would be complemented by personal contacts, provided informally by volunteer docents and NPS staff, and by structured interpretive programs.

-- New Orleans Jazz GMP, p. 46

Experts at interpretive planning workshops discussed possible topics, experiences, techniques, and approaches to interpreting jazz with exhibits. Some of the discussion is summarized below.

Interpret musical elements that answer the question: "What is jazz?" Include improvisation, polyrhythms, blue notes, syncopation,). Interpret examples for visitors, examples that will require sound, interaction, explanation for visitors with diverse musical interests and backgrounds, and space.

Interpret the instrumentation of traditional jazz; the functions of different instruments. This interpretation is likely to require objects (instruments), sound (recordings), interactive and hands-on experiences, and space.

Jazz is not just music. We need to help visitors connect with people, creativity, spirit, contexts, and imagination.

This is a park story that involves music, people, and place.

Exhibits should help visitors learn the musical precedents of jazz (rag-time, blues, marches, dance music, classical) and what they sounded like.

Immerse people in the world of jazz.

Provide powerful/evocative visual images – especially upon entering the visitor center and exhibition area.

Provide interactive exhibits: visitors can choose base line, rhythm section, tunes in different styles; play instruments; assemble parts of a tune; hear the difference when you clap on 2 & 4 rather than 1 & 3.

Include the parading tradition, from early days to contemporary brass bands. Provide sounds of music and people. Maybe include videos. Give visitors a feeling of immersion. Interpreting 2nd-line is an essential element. There could be a wall with rear projection of a parade – encourage a sense of involvement.

Exhibit design will be developed at subsequent workshops; value analysis will be used to select a preferred conceptual alternative; value engineering will be used to maximize cost effectiveness. For cost estimating purpose, about 3,000 square feet of exhibits will be needed. These will be highly interactive, multi-sensory, and able to accommodate organized groups.

Research Needed

Perseverance Hall and Phase II exhibits will require front-end, formative, and remedial evaluations. This is especially important for interactive devices.

A visitor study of New Orleans tourists and park visitors would be useful to determine jazz-related interests, prior knowledge, expectations, resources used, and good and bad experiences.

Subject matter research will be done primarily by university scholars and jazz aficionados. It will not be a high priority for the Park to sponsor such research, except that needed for programs and media.

Summary of Interpretive Media Needs

Perseverance Hall Exhibits

- Temporary exhibits: ready to install when the building opens in 2007. Five hundred square feet is needed. Also include graphics and orientation maps for information area.
- Second stage: ready to install in 2010, or two years from the time when funding is obtained. About five hundred square feet will be needed.
- The final phase of exhibits includes those necessary for accomplishing the functions described in the GMP. They would require a larger space than is available in Perseverance Hall. About three thousand square feet will be needed. Time frame has not been determined.

Wayside Exhibits, Signs

- Produce a wayside exhibit plan.
- Install directional signs in Armstrong Park, and leading to Armstrong Park/Perseverance Hall from prime circulation routes.
- Install an interpretation/orientation exhibit kiosk in Armstrong Park and at the North Peters St. VC.

Audiovisual, Digital Programs

- Produce a 12 – 15 minute park orientation/interpretation film. Include projection equipment and a screen.
- Develop an audio/wireless tour of jazz-related sites in Armstrong Park and throughout the City.
- Performance equipment for Perseverance Hall, available when the building opens in 2007.
- Develop a web-based education/interpretation site for the park.

Publications

- Develop a calendar of activities, in cooperation with the City and other partners.
- Produce an Armstrong Park orientation map or brochure.
- Consider producing key publications in multiple languages.
- Develop a rack card which highlights the JAZZ sites and sounds seasonally for visitors.
- Develop a park visitor orientation newspaper to assist with wayfinding, seasonal events, performance

schedules, other city locations, etc.

- Develop a junior ranger booklet for the park.
- Develop a curriculum education guide for the park.

Accessibility

Intepretive media, programs, and other services will be accessible to a wide range of abilities, following agency policy that the Park Service will:

“...provide the highest level of accessibility possible and feasible for persons with visual, hearing, mobility, and mental impairments, consistent with the obligation to conserve park resources and preserve the quality of the park experience for everyone.”

*NPS Special Directive 83-3,
Accessibility for Disabled Persons*

Other relevant laws and policies that guide accessibility include:

- Architectural Barriers Act of 1968
- Rehabilitation Act of 1973, as amended
- National Park Service Director’s Order #16A
- National Park Service Director’s Order #42
- National Park Service Management Policies 2006

A specific guide for interpretive media-*Programmatic Accessibility Guidelines for National Park Service Interpretive Media*-is being updated by Harpers Ferry Center, and will be available in late 2007.

Implementation Plan

2007

- Obtain cost estimates for interpretive media elements
- Prepare Annual Implementation Plan
- Fill vacant positions
- Using park operating funds, contract with local firm for planning, design, fabrication, and installation of temporary Perseverance Hall exhibits.
- Prepare PMIS requests for: 2nd stage Perseverance Hall exhibits, way-side exhibit plan, film, additional kiosk, audio tour, performance and recording equipment for Perseverance Hall, and a wayfinding plan and directional signs for Perseverance Hall. Seek alternative (philanthropic partners, grants) for some projects.
- Compile Interpretive Database
- Using park operating and partnership funds, develop a calendar of activities and an Armstrong Park map/brochure.
- Begin planning/design of 2nd stage Perseverance Hall exhibits.
- Implement media projects that were funded through PMIS requests or partnerships.
- Prepare a PMIS request for an expanded visitor center.
- Update PMIS media requests that have not yet been funded.

2008

- Prepare Annual Implementation Plan.
- Begin conceptual planning and consultation for an expanded visitor center.
- Update PMIS media requests.
- Final design and fabrication of 2nd stage Perseverance Hall exhibits.

2009 and beyond

- Continue to seek Phase II visitor center and interpretive media development funding
- Work with partners to supplement NPS funding
- Evaluate and modify existing media, services, and programs; use evaluation results to update PMIS funding requests and pre-design/design specifications
- Install 2nd-stage exhibits in Perseverance hall
- Continue with AIPs, PMIS requests and updates, and other planning and operational activities

Participants

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References

Following is a list of references that have proved particularly useful in the preparation of this document. They are, of course, a tiny fraction of documents that will eventually reside in the Interpretive Database.

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As the nation's principal conservation agency, the Department of the Interior has the responsibility for most of our nationally owned public lands and natural resources. This includes fostering sound use of our land and water resources; protecting our fish, wildlife, and biological diversity; preserving the environmental and cultural values of our national parks and historical places; and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.