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## NEWSLETTER

Newsletter No. 3, May 1992

National Park Service

## Draft Alternatives Prepared for Public Comments

Those of you who have been following the progress of the New Orleans jazz study know that Congress passed Public Law 101-499 in October 1990 directing the secretary of the interior to report on methods of preserving and interpreting the New Orleans origins and early history of jazz. A National Park Service (NPS) interdisciplinary team is conducting the study with the advice of the Smithsonian Institution and the 15-member Preservation of Jazz Advisory Commission, which was established by Congress.

This is the third in a series of newsletters to keep you informed about the progress of the study. The

purpose of this newsletter is to share with you the draft alternatives developed by the NPS study team.

We want to emphasize that these are draft alternative concepts. At this stage of the study, we are seeking your reactions to these alternatives — what you like and dislike about each one. Your comments are important to help refine the range of alternatives. After public comments are received and analyzed, a final report will be completed and forwarded by the secretary of the interior to Congress. A final newsletter will summarize public comments on the draft alternatives.

Congress may enact legislation based on the range of alternatives contained in the final report, enact legislation based on a different concept, or take no action. If new legislation is drafted, congressional hearings may be held for further public involvement.

*On behalf of the Preservation of Jazz Advisory Commission and the National Park Service, welcome once again to the New Orleans Jazz Study. We want to thank all of you who continue to generously share your enthusiasm, ideas, and support for commemorating New Orleans jazz history. We were pleased to have so much participation at our public hearings last August and to have heard so many exciting ideas and sincere concerns and insights. Continuing in our efforts to hear everyone's thoughts, we held an additional public hearing in December, especially for those who were unable to attend the earlier hearings.*

*At the December hearing, we were delighted and inspired to hear from several representatives of social and pleasure clubs, mutual aid and benevolent societies, and Mardi Gras Indian tribes who spoke of their organizations as vital forces in their communities as well as contributors to the jazz tradition. Of special concern to many of these representatives was the expense of acquiring parade permits and hiring police to monitor their parades. Most agreed that some kind of funding assistance would increase the longevity of the societies and their services to the community as well as help preserve the contributions to jazz made by the street parade tradition.*

*One of the most exciting benefits of this study process has been all of the creative ideas presented to us as city and private-sector initiatives. Such initiatives as the city's proposal to establish a black music hall of fame in Armstrong Park, the "linear park" idea forwarded by the Downtown Development District, the idea of re-creating the old Tremé Market in Armstrong Park from the Tremé Community Improvement Association, the potential for a Grammy Hall of Fame promoted by the National Hall of Fame, Inc., and many other ideas are examples of the strong local interests in improving our city. Such initiatives, while beyond the defined scope of this study, could provide additional quality opportunities for visitors and residents alike.*

*At this point in the jazz study, we are asking for your comments in response to the draft alternatives presented in this newsletter.*

*We look forward to hearing from you.*

*Lindy Boggs*

Lindy Boggs

*Ellis Marsalis*

Ellis Marsalis

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# Status and Schedule

## PHASE



# 1

Summer-Fall 1991

Gather information and public input.

- ☒ Jazz historians, archivists, and educators contacted.
- ☒ Published materials on jazz and jazz history reviewed.
- ☒ Advisory commission subcommittees on jazz archives and education programs and public outreach established.
- ☒ Three public hearings and jazz history workshop held in August.
- ☒ An additional public hearing was held December 7.

## PHASE



# 2

Fall-Winter 1991

Assess sites and structures associated with the origins and early history of jazz.

- ☒ Jazz historians contacted.
- ☒ Published materials on historical sites and structures reviewed.
- ☒ Advisory commission subcommittee on historical sites and structures established.
- ☐ Determine list of historical sites and structures that appear to be nationally important.

## PHASE



# 3

Winter-Spring 1991

Analyze potential management alternatives.

- ☒ Developed preliminary management alternatives.
- ☒ Published draft alternative concepts for public review and comment.
- ☐ Assess potential impacts of the alternatives.

## PHASE



# 4

Spring-Summer 1992

Report to Congress

- ☐ Prepare the report on the study.
- ☐ Review by the advisory commission.
- ☐ Transmit report to Congress by the secretary of the interior.

## FUTURE



- Once the report is transmitted to Congress, Congress may
- hold further public hearings,
  - implement one or more of the alternatives,
  - create a new action, or
  - take no action.





## Your Comments Are Important

We need your input now as we prepare the final report to Congress. Please read the draft alternatives and send in your comments on the attached response form. Written comments should be returned by Friday, June 19, 1992. You may also present your comments at a public hearing to be held on the evening of Thursday, June 25 (time and location to be announced).



*Social and Pleasure Club  
Member*

## To Learn More About The Study

Past newsletters describing the study, approved advisory commission meeting minutes, and transcripts of commission meetings and public hearings are now available for reading at Jean Lafitte National Historical Park and Preserve headquarters as well as the following locations:

- New Orleans Public Library
- Algiers Regional Library
- University of New Orleans, Louisiana Collection
- Tulane University, Hogan Jazz Archives
- Xavier University Library
- Southern University Library
- Dillard University Library
- Amisted Research Center
- Louisiana State Museum (the Mint)
- Louisiana State University Library
- Loyola University Library

### For more information

please write to

New Orleans Jazz Study Team  
National Park Service  
Denver Service Center – TCE  
12795 W. Alameda Parkway  
P.O. Box 25287  
Denver, Colorado 80225-0287

or contact locally

Jean Lafitte National Historical Park and Preserve  
423 Canal Street, Room 210  
New Orleans, Louisiana 70130-2341  
(504) 589-3882

### WHAT ABOUT SITES AND STRUCTURES?

*Determining which historical jazz sites and structures in New Orleans are among the most important to the nation has proved to be a difficult task. Because jazz evolved largely from street music and was characteristically improvised and spontaneous, documentation of early jazz history is sketchy, and opinions on sites associated with jazz history vary. More than 60 existing structures in New Orleans have been suggested as potentially important by the advisory commission, the Smithsonian, and jazz historians. These include former musicians' homes, publishing houses, theaters, and social halls, dance halls, cabarets, and saloons.*

*The National Park Service is continuing to work with the advisory commission and the Smithsonian to identify those structures that appear to be the most important locations in telling New Orleans' role in the early development of jazz. The NPS planning team and a commission subcommittee will report their findings to the full commission at the next quarterly meeting.*

*In any case, much more research on sites associated with early jazz is needed. Such detailed research, however, is beyond the scope of this feasibility study; consequently, each of the draft alternatives calls for an in-depth study of jazz sites as part of the NPS National Historic Landmarks Program.*

# The Alternatives



## Development of the Alternatives

First and foremost the alternatives are based on P.L. 101-499, which authorized a study of the appropriate federal role to

- identify and preserve sites and structures in New Orleans associated with the origins and early history of jazz;
- provide public outreach programs;
- establish a jazz education center;
- support "second line bands" and preserve the contributions to jazz made by neighborhood social and pleasure clubs; and
- support existing public and private jazz archives.

Second, the NPS study team developed the following set of goals to guide the development of the alternatives:

Preserve and interpret nationally important sites and stories related to the origins and early history of jazz.

Encourage efforts to preserve locally and regionally important jazz-related historic sites.

Provide a quality visitor experience based on authentic resources and cultural traditions.

Support ongoing activities and programs related to jazz history.

Respect community values and work with community organizations involved in jazz-related programs; avoid disrupting community life.

Avoid federal competition with the private sector.

Ensure alternatives considered are realistic.

In addition, the NPS study team carefully considered the advice of the Preservation of Jazz Advisory Commission and the Smithsonian Institution, comments received at the four public hearings hosted by the advisory commission, and written comments submitted by individuals and organizations. The advice of jazz musicians, educators, archivists, and historians was also considered, and published literature on jazz and jazz history was reviewed. The alternatives are the team's synthesis of all of this input.

## Alternative Concepts

Three draft alternative concepts have been developed by the study team to accomplish the intent of P.L. 101-49. They are as follows:

**Alternative A** – Emphasize interpretive performances by expanding the interpretive program at Jean Lafitte National Historical Park and Preserve

**Alternative B** – Emphasize jazz history by establishing a New Orleans Jazz National Historic Site

**Alternative C** – Emphasize jazz education by creating the New Orleans Jazz Education Partnership, a federally appointed commission

Each alternative is described below, and a table summarizing potential management roles follows the description of the alternatives. The alternatives vary based on the facet of the legislation that is emphasized. Although they are intended to describe a range of reasonable approaches to preserving and interpreting early jazz, the alternatives are not mutually exclusive, and Congress would have the prerogative to mix and match aspects of any of them in future legislation. At this point we would like to know your response to each of the alternatives, so please review them and use the attached response form to write down your thoughts.



# Alternative A

## Music Interpretation Emphasis (Expand Jean Lafitte Interpretation Program)

**VISION** – Visitors would be introduced to the city's rich jazz history and learn about jazz-related programs and performances. This would be done by expanding the interpretation program at Jean Lafitte National Historical Park and Preserve.

**VISITOR EXPERIENCE** Under alternative A, visitors to the new Jean Lafitte visitor center at 419 Decatur Street would learn about citywide jazz-related programs and performances. They would also be able to purchase a limited selection of books and recordings on jazz history at this visitor center.

For an overview of jazz history in New Orleans, visitors would be directed to the New Orleans Jazz Club Collection of the Louisiana State Museum in the Mint at Decatur and Esplanade streets. Through a cooperative agreement, the National Park Service would assist the state museum in expanding their exhibits, personal services, and audiovisual programs relating to early jazz.

In cooperation with the city, the National Park Service would work with musicians, neighborhood organizations, jazz education institutions, and jazz organizations to provide interpretive demonstrations in Armstrong Park (e.g., Congo Square, Perseverance Lodge #4, and the Theater for the Performing Arts) and possibly other locations, with special emphasis on historical New Orleans jazz and jazz settings. In addition, tours (commercial and public) of historic jazz sites and areas would be offered, using the Jean Lafitte visitor center, the Mint, and Armstrong Park as staging areas (see map A).

**PRESERVATION OF HISTORIC SITES AND STRUCTURES** The National Park Service would conduct a national historic landmark (NHL) theme study to designate sites and structures in New Orleans that are of national significance to the origins, development, and progression of jazz in the United States. Once NHLs are designated, the National Park Service could provide NHL property owners in New Orleans with technical assistance and possibly limited funds to ensure protection of important structures.

**FACILITIES** No new development or facilities would be required in this alternative.

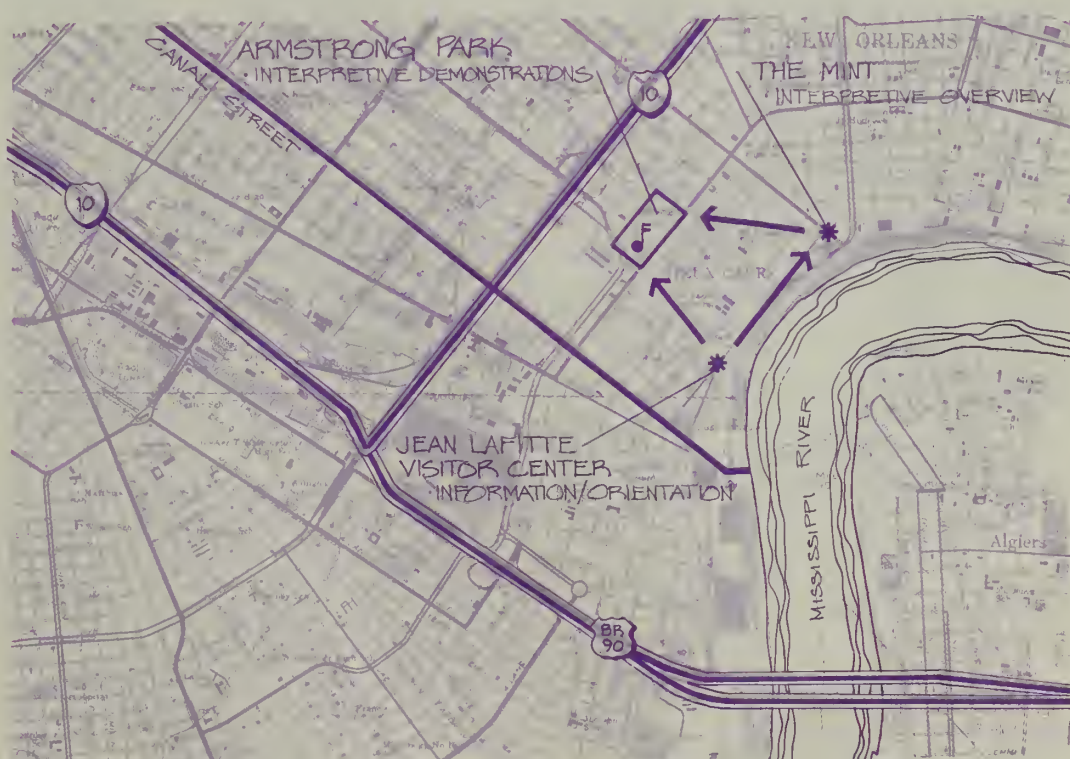
### SUPPORT FOR THE JAZZ PARADE TRADITION

The National Park Service would cover some of the city parade permit costs to social and pleasure clubs and mutual aid and benevolent societies through a cooperative agreement with a citywide community cultural organization for equitably dispersing funds. The Park Service would also work with interested social and pleasure clubs, mutual aid and benevolent societies, and Mardi Gras Indians to arrange for appropriate ways for visitors to experience the groups' contributions to jazz.

**JAZZ EDUCATION** Through cooperative agreements with area schools and universities, students and faculty would help present interpretive demonstrations on such topics as historical New Orleans jazz and the cultural roots of the music. This performance experience could become part of the students' education, as well as a benefit to visitors.

The National Park Service would also arrange on-site school programs and develop classroom materials on jazz history and New Orleans jazz and its musical legacy.

**SUPPORT FOR ARCHIVES** Federal funds would be provided to develop a master computer catalogue of jazz publications, archival materials, and artifacts related to New Orleans jazz history. The computer program would be available to archives, schools, and libraries in New Orleans and to other jazz history institutions in the nation. A protocol would be developed to monitor and periodically update the master catalogue.



**Alternative A**  
**Visitor Information/Interpretation Facilities**  
New Orleans Jazz Study  
United States Department of the Interior/National Park Service  
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# A l t e r n a t i v e B

## Historic Preservation Emphasis (New Orleans Jazz National Historic Site)

*VISION – The outstanding structures in New Orleans associated with the origins and early history of jazz would be interpreted, giving visitors the opportunity to experience the sights, sounds, and feel of the actual places where jazz evolved. The continuing parade tradition in New Orleans would be highlighted as part of the living legacy of early jazz.*

*This would be accomplished by establishing the New Orleans Jazz National Historic Site, a new unit of the national park system. The national historic site would have a central visitor center in or near Armstrong Park, and several nationally significant historic structures in New Orleans would also be opened for visitors.*

**VISITOR EXPERIENCE** The National Park Service would construct a visitor center in or near Armstrong Park dedicated to telling the story of the origins and early history of jazz in New Orleans and the city's continuing jazz legacy. An overview of New Orleans jazz history would be provided at the center through media (permanent and changing exhibits, audiovisual materials, books, and recordings) and live presentations. Exhibits would be designed in cooperation with the New Orleans Jazz Club Collection of the Louisiana State Museum. The center would serve as a staging location for tours of historic sites. As in alternative A, information about jazz-related programs and performances in the city would be available at the center.

Also as in alternative A, visitors could see scheduled interpretive demonstrations on historical New Orleans jazz and its legacy in Armstrong Park, such as in Congo Square, Perseverance Lodge #4, and other spaces in the park. Interpretive demonstrations could also be provided in other historical settings in conjunction with jazz tours. For occasional special events, the National Park Service could engage large performance facilities such as the Theater for the Performing Arts, the Orpheum Theater, Loews State Theater, and the Saenger Theater.

**PRESERVATION OF HISTORIC SITES AND STRUCTURES** As described in alternative A, a national historic landmark theme study would be conducted, and the National Park Service could provide technical assistance and possibly limited funds to NHL property owners in New Orleans. Also, under this alternative, a few NHL structures, determined to be essential to preservation and interpretive programs, would be fully restored or adaptively used where feasible.

The National Park Service would cooperate with the city in evaluating areas for possible designation by the city as jazz heritage districts — areas with an exceptional concentration of jazz historical sites, an established and continuing community tradition of jazz street parades, or both. Within designated jazz heritage districts, the National Park Service could provide technical assistance and limited funding to aid others in preserving locally important structures that contribute to the broader story of early jazz in New Orleans. The following areas (also see map B) are examples of potential jazz heritage districts.

*Downtown* — Contains a concentration of historical musicians' homes and social halls, provides a relatively unchanged historical scene, and supports a concentration of current second line parading.

*Central City* — Also contains a concentration of historical musicians' homes and social halls, provides a relatively unchanged historical scene, and supports a concentration of current second line parading.

*Storyville/Tango Belt* — This area historically contained many saloons and cabarets that employed

many early jazz musicians. Only a few isolated original structures remain.

*"The Battlefield"* — This historical section, also known as Back-o-town or Black Storyville, is where Louis Armstrong grew up. Many residences, saloons, and social halls were concentrated here; only a few structures relating to early jazz remain.

*The Central Business District* — Contains several theaters and publishing houses that are part of the local history of jazz in New Orleans.

**FACILITIES** The National Park Service would provide a visitor center in Armstrong Park, with the cooperation of the city, or near the park — either through new construction or through adaptive use of a historic structure. The center would include space for

- an information/orientation counter
- books and recordings sales
- exhibits on jazz history and the legacy of jazz in New Orleans
- an auditorium for music demonstrations and audiovisual programs
- a meeting room for school groups and other organizations
- administrative offices, storage space, and a workroom

The existing parking areas in Armstrong Park would be used for visitor center parking.

The National Park Service would cooperate with the city to maintain Congo Square and Perseverance Lodge #4 for interpretive demonstrations and other programs and would assist the city in rehabilitating Armstrong Park.

If appropriate sites are identified, other historic structures might be restored and adapted for interpretive programs and to support jazz education activities and jazz archives.

### SUPPORT FOR THE JAZZ PARADE

**TRADITION** As in alternative A, the National Park Service would cover some of the city parade permit costs to social and pleasure clubs and mutual aid and benevolent societies through a cooperative agreement with a citywide community cultural organization. The Park Service would work with interested social and pleasure clubs, mutual aid and benevolent societies, and Mardi Gras Indians to arrange for appropriate ways for visitors to experience the groups' contributions to jazz. Brass bands would be hired to demonstrate traditional New Orleans jazz and its relationship to the second line parade tradition. Educational programs would be

offered for young musicians about the history of jazz parades and traditional street band musical techniques.

**JAZZ EDUCATION** The approach to jazz education would also be similar to alternative A in that the National Park Service would work with area schools and universities for students and faculty participation in interpretive demonstrations. The Park Service would also cooperate with jazz education groups to develop on-site programs and education materials for school use on jazz history and historical New Orleans jazz and its legacy.

If appropriate nationally important historic structures are identified, the National Park Service could adapt and maintain such structures for use by organizations for jazz education.

**SUPPORT FOR ARCHIVES** As in alternative A, federal funding would be provided to develop a master computer catalogue of jazz publications, archival materials, and artifacts and make the master catalogue available to local and national institutions. A protocol to monitor and periodically update the master catalogue would also be developed.



**Alternative B**  
**Visitor Facility and Potential Jazz Heritage Districts**  
New Orleans Jazz Study  
United States Department of the Interior/National Park Service  
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# Alternative C

## Jazz Education Emphasis (New Management Entity)

**VISION** – *An easily accessible jazz education program for New Orleans residents and visitors would be provided by creating an independent, congressionally appointed commission — the New Orleans Jazz Education Partnership. The program developed by this partnership would complement existing jazz education efforts in the city and aim for broad participation by people at all levels of musical understanding. The ultimate purpose would be to promote an appreciation for New Orleans jazz and continuation of New Orleans jazz traditions. The National Park Service's primary role would be to protect NHL structures and provide information and orientation for visitors; other actions would be carried out by the new partnership.*

**VISITOR EXPERIENCE** The New Orleans Jazz Education Partnership (described below) would provide residents and visitors with a wide range of opportunities to learn about New Orleans jazz and jazz history through such programs as

- regularly scheduled music lessons
- low-cost availability of instruments
- artist-in-residence programs
- radio and television broadcasts
- special programs and events
- field trips and tours
- day-long and week-long seminars and institutes

As under alternative A, the National Park Service would provide information and orientation services at the new Jean Lafitte visitor center at 419 Decatur Street and would cooperate with the Louisiana State Museum for updating their exhibits on jazz history at the Mint.

**PRESERVATION OF HISTORIC SITES AND STRUCTURES** As in the previous alternatives, the National Park Service would conduct a NHL theme study to designate sites and structures in New Orleans of national significance to the origins, development, and progression of jazz in the United States. Once NHLs are designated, the National Park Service could assist NHL property owners in New Orleans with technical assistance and limited funding to ensure protection.

**FACILITIES** The New Orleans Jazz Education Partnership would provide a facility or facilities for jazz education in coordination with area institutions involved in jazz education programs. Space needs would include

- offices and meeting rooms
- classrooms
- practice rooms
- performance/recital hall
- study hall (including computers)
- living space for artist-in-residence

If appropriate jazz-related historic structures are identified, the National Park Service would adapt such historic structures for uses by the partnership.

### SUPPORT FOR THE JAZZ PARADE

**TRADITION** Under alternative C, the partnership would distribute federal funds to defray some of the city parade permit and police costs to social and pleasure clubs and mutual aid and benevolent societies. The partnership would also work with interested mutual aid and benevolent societies, social and pleasure clubs, and Mardi Gras Indians so that the groups could interpret and teach the history of their traditions. Brass bands would be hired to participate in education programs. Programs on jazz parade history and techniques would be available to young musicians.

**JAZZ EDUCATION** The New Orleans Jazz Education Partnership would be established as a

management commission under the Department of the Interior. The primary purpose of the partnership would be to promote the public understanding of New Orleans jazz history and jazz traditions by working with existing jazz education efforts in the city. If supported by federal legislation, the partnership would have authority to

- develop and manage jazz education programs
- raise and disperse funding to support jazz education
- acquire or lease property for the purpose of jazz education
- hire staff and contract services
- enter into cooperative agreements for jazz education

Membership would be similar to the criteria for the Preservation of Jazz Advisory Commission, with the addition of the superintendent of Jean Lafitte National Historical Park and Preserve as an ex officio member.

A competitive fellowship would be established and administered by the partnership to support research in the origins and early history of jazz in New Orleans. The fellowship would help defray travel or other costs for students at the undergraduate to post-graduate levels. Research notes would be periodically published by the partnership.

**SUPPORT FOR ARCHIVES** The partnership would distribute federal funds to develop a master computer catalogue of jazz publications, archival materials, and artifacts available in the New Orleans area and make the master catalogue available to local and national institutions. A protocol would also be established to monitor and periodically update the master catalogue.



*New Orleans Center  
for Creative Arts*



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# H o w   t o   S t a y   I n v o l v e d

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Your comments are important to the study. Public comments from earlier public hearings and written comments have already made a difference in shaping the alternatives. This preaddressed, postage-paid form is provided for your convenience. If you need extra space, feel free to attach additional pages. You may sign this comment form if you wish.

## ALTERNATIVE A - EXPAND THE INTERPRETIVE PROGRAM AT JEAN LAFITTE NHPP

Advantages \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Disadvantages \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## ALTERNATIVE B - ESTABLISH NEW ORLEANS JAZZ NATIONAL HISTORIC SITE

Advantages \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Disadvantages \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## ALTERNATIVE C - ESTABLISH THE NEW ORLEANS JAZZ EDUCATION PARTNERSHIP

Advantages \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Disadvantages \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## ARE THERE OTHER ALTERNATIVES YOU WOULD LIKE CONSIDERED?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

IF YOU ARE OFFICIALLY REPRESENTING AN ORGANIZATION OR GROUP, PLEASE GIVE THE NAME OF THAT ORGANIZATION/GROUP

\_\_\_\_\_

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## SUMMARY OF MANAGEMENT ROLES

ALTERNATIVE A	ALTERNATIVE B	ALTERNATIVE C
<p>National Park Service</p> <ul style="list-style-type: none"> <li>■ Provide visitor information/ orientation at Jean Lafitte visitor center</li> <li>■ Assist Louisiana State Museum with jazz-related exhibits and personal services</li> <li>■ Coordinate interpretive demonstrations and tours</li> <li>■ Conduct NHL theme study</li> <li>■ Provide NHL technical and possibly funding assistance</li> <li>■ Provide some funding for marching club permits</li> <li>■ Develop school programs and demonstrations</li> <li>■ Fund archives catalogue</li> </ul>	<p>National Park Service</p> <ul style="list-style-type: none"> <li>■ Administer New Orleans Jazz National Historical Site</li> <li>■ Construct new visitor center in or near Armstrong Park</li> <li>■ Provide overview of jazz history at the new visitor center</li> <li>■ Assist city in rehabilitating Armstrong Park</li> <li>■ Cooperate with Louisiana State Museum for jazz-related interpretive exhibits in new visitor center</li> <li>■ Adapt/restore selected NHL structures for interpretation/ education</li> <li>■ Assist city in identifying and preserving jazz heritage districts</li> <li>■ SAME AS ALTERNATIVE A <ul style="list-style-type: none"> <li>– Provide visitor information/ orientation</li> <li>– Coordinate interpretive demonstrations and tours</li> <li>– Conduct NHL theme study</li> <li>– Provide NHL technical and possibly funding assistance</li> <li>– Provide some funding for marching club permits</li> <li>– Hire brass bands for interpretive demonstrations</li> <li>– Develop school programs and demonstrations</li> <li>– Fund archives catalogue</li> </ul> </li> </ul>	<p>National Park Service</p> <ul style="list-style-type: none"> <li>■ If appropriate, adapt NHL properties for jazz education</li> <li>■ SAME AS ALTERNATIVE A <ul style="list-style-type: none"> <li>– Provide visitor information/ orientation at Jean Lafitte visitor center</li> <li>– Conduct NHL theme study</li> <li>– Provide NHL technical and possibly funding assistance</li> <li>– Assist Louisiana State Museum with jazz-related exhibits and personal services</li> </ul> </li> </ul>
<p>Louisiana State Museum</p> <ul style="list-style-type: none"> <li>■ Continue to provide interpretive exhibits on jazz history at the Mint</li> </ul>	<p>Louisiana State Museum</p> <ul style="list-style-type: none"> <li>■ Assist National Park Service with jazz-related interpretive exhibits in the new visitor center</li> </ul>	<p>Louisiana State Museum</p> <ul style="list-style-type: none"> <li>■ SAME AS ALTERNATIVE A <ul style="list-style-type: none"> <li>– Continue to provide interpretive exhibits on jazz history at the Mint</li> </ul> </li> </ul>
<p>City of New Orleans</p> <ul style="list-style-type: none"> <li>■ Support use of Armstrong Park for interpretive demonstrations and programs</li> </ul>	<p>City of New Orleans</p> <ul style="list-style-type: none"> <li>■ Rehabilitate Armstrong Park</li> <li>■ Possibly provide site for visitor center in Armstrong Park</li> <li>■ Designate jazz heritage districts</li> <li>■ SAME AS ALTERNATIVE A <ul style="list-style-type: none"> <li>– Support use of Armstrong Park for demonstrations and programs</li> </ul> </li> </ul>	<p>City of New Orleans</p> <ul style="list-style-type: none"> <li>■ SAME AS ALTERNATIVE A <ul style="list-style-type: none"> <li>– Support use of Armstrong Park for interpretive activities</li> </ul> </li> </ul>
		<p>New Orleans Jazz Education Partnership</p> <ul style="list-style-type: none"> <li>■ Develop and administer complementary jazz education programs</li> <li>■ Provide special jazz educational programs for visitors</li> <li>■ Acquire and administer facilities for jazz education</li> <li>■ Provide funds for marching club permits and hire brass bands for educational programs</li> <li>■ Establish and administer research fellowship</li> <li>■ Fund archives catalogue</li> </ul>



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