

WWOZ Governance Board Meeting
Wednesday, April 13, 2011
General Manager's Report

1. Membership. As of April 10, 2011, WWOZ has received **\$1,182,282** from **6,164** donors in membership contributions, compared to \$1,199,658 from 5,653 donors this time last year.

2. Brass Passes. To date Membership has processed 2,119 Brass Passes, of those 843 were from out of town members. In 2010 we processed at total of 2,774 Brass Passes, of those 1,096 were from out of town members. In 2009 we processed 3,100 Brass Passes, of those 875 were from out of town members. We anticipate at least matching our 2010 total.

Crystal Gross announced that scheduled Brass Pass Distribution/Membership Outreach days include the following locations:

French Quarter Fest, Latrobe Park 300 passes were distributed 11 – 6PM, April 7-10
Whole Foods, Metairie, 11am – 6PM, March 16th
Whole Foods, Uptown, 11am – 6PM, March 17th
WWOZ Offices, 1008 N. Peters 11am – 6PM - April 25th-28th

3. Major Giving. Strategic Development Director Lauren Cangelosi reported that Major Giving has received **\$57,800**. We will be hosting a major donor cultivation event at Board Member Mary Johnston Norriss' home this month during Jazz Fest as well as a VIP Hospitality tent at the YLC's Wednesday in the Square Concert Series on May 11th. Development Committee Chair Mary Johnson-Norriss and Director of Strategic Development Lauren Cangelosi issued a Board Challenge of **\$5,000** for the Spring Pledge Drive. The Board of Directors collectively has contributed **\$2,870** to date.

4. New Orleans Jazz & Heritage Festival & Foundation. On March 17, 2011, WWOZ received **\$117,500**, the first portion of funds from a FYE 11 Development and Promotional Grant. **\$17,500** of the funds are restricted to expenses involved in promoting the activities and services of the Foundation, the remainder of the funding is unrestricted.

5. Peoples Health. Once more, **Peoples Health** will be the major sponsor of this year's WWOZ Annual Piano Night, to be held at the House of Blues on the evening of Monday, May 2nd. **Peoples Health** has sponsored Piano Night for a number of years, but this will mark the first time that the sponsorship will include a senior citizen outreach component. The music at Piano Night continues well past midnight from 3 stages – an acoustic stage, a second stage featuring a full band backing up the piano players, and a smaller, more intimate setting in the Foundation Room. The event will be broadcast and streamed on the Internet by WWOZ. Tickets are available at Ticket Master and at the House of Blues. There is also a link at www.wwoz.org.

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6. Underwriting. Chief Financial Officer Beau Royster reported that WWOZ had received **\$17,908** to date since February 13, 2011 in underwriting income.

7. Development. Chief Financial Officer Beau Royster reported that WWOZ received **\$17,756** in private contributions during the period February 13, 2011 through April 8, 2011.

8. Swamp Shop. Swamp Shop administrator Julie Raimondi reports that the Swamp Shop earned **\$1,639** in February, 2011 and **\$4,431** in income in the month of March, a 145% increase from March 2010. This increase in sales is mainly due to a highly successful pre-Jazz Fest sale, which was promoted on-air, in the OZone, on www.woz.org, and through social media. Sales for FYE 11 total **\$22,014** to date.

9. Arts Council of New Orleans Grant. The final installment of a FYE 10 ACNO for \$3,848 was received by WWOZ on March 1, 2011. The funds are part of a total Community Arts Grant of \$ 15,390, and are unrestricted.

10. Digital Deployment.

Feb 15 - March 15

The Digital Deployment team created exciting content for Mardi Gras throughout February and March with feature articles and slide shows of WWOZ's participation in the Muses, Bacchus and Zulu parades. The number of unique visitors to the website increased by over 58% for Mardi Gras day 2011 in comparison with the number of users from Mardi Gras day 2010. The number of daily unique visitors to the website is up on average by over 35% from this time last year. The membership web pages were completely redesigned in preparation for the Spring 2011 Membership Drive and the Swamp Shop landing page in preparation for Spring Festival Season. The Digital Deployment team also published the February and March Ozone.

March 15-April 15

In the middle of March, Digital Deployment spearheaded the creation of the new "Takin' it to the Streets" weekly on-air and web feature with detailed information each week for second line parades and Mardi Gras Indian activities. This feature is consistently in the top 5 most visited pages on the website. The Digital Deployment team has completed most of the upgrade to Drupal 6 for the web content management system and is training a new set of volunteers and contractors on managing the Livewire online music calendar. Live Internet photo coverage of WWOZ's Spring Membership drive and the French Quarter Festival was provided by Digital Development, which is now preparing special Jazz Fest content including the History of WWOZ, the Mango Freeze Story, Takin' it to the Streets Jazz Fest Special, a new look for the *New Orleans All the Way Live* pages and an HBO Treme Forum.

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11. New Orleans Jazz & Heritage Festival. April 29rd – May 1st and May 5th – May 8th. Continuous coverage from the Fair Grounds from start (11AM) 'til finish (7PM), including 32 live music performances from six of the ten music stages. Names of performers will be listed in the May Manager's Report as we are still in the process of obtaining broadcast releases from many of the artists.

12. Library of Congress. On March 18, 2011, Eugene DeAnna, Director of the Recorded Sound Division of the Library of Congress, presented General Manager David Freedman with 1 terabyte of transfers of live performance recordings from the WWOZ archives. The original recordings were made on now obsolete and deteriorating media and were therefore unusable and subject to being lost forever. In 2006 the Library of Congress offered to transfer WWOZ's entire archive of live music performances to current usable and robust formats. A few additional recordings on obscure formats remain to be transferred, but the vast bulk of the work has been completed.

13. Harmony for Health Broadcast. On April 20th, WWOZ will broadcast *Harmony for Health*, a "Black Carpet" event held at the House of Blues that will feature the **Voices of the Wetlands** along with "special guests." Proceeds from the benefit will be go to The Oil Spill Memorial Fund administered by the Rockefeller Brothers Foundation and the Gulf Coast Fund to support medical clinics for the victims of the oil spill and veterinary services for animals.

14. Big Easy/Guardian of the Groove Awards. On April 25th at Harrah's New Orleans, WWOZ Program Director Dwayne Breashears will present WWOZ's Guardian of the Groove Awards—Jesse Hathorne for Volunteer Show Host of the Year and Rick Wilkof for Off-Air Volunteer of the Year. In addition, WWOZ will present the Big Easy Awards for Best Gospel Group and Best Gospel Choir.

15. MusicHood Meeting in New Orleans. Senior Staff of stations KEXP-FM, Seattle, WFMU-FM, Seattle and WWOZ will meet on Monday, May 2nd to discuss plans for creating an association to share technology and common opportunities to serve the music community through selected joint projects. At a previous meeting held in Austin in March, the three stations discussed the development of a next generation content management system and an expanded schedule of live broadcasts from music festivals around the world. Margot Nassau of the Smithsonian Institution will also be attending.

16. NFCB. On April 4, 2011, General Manager David Freedman was appointed by the board of the National Federation of Community Broadcasters as its chairman. As such, Mr. Freedman will preside at the annual membership meeting to be held in San Francisco June 1-4 during the Federations' annual conference.

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17. Live Broadcasts.

Live In Studio Interviews:

February 11, Derrick Tabb, Aaron Fletcher, Deuce Ellis, February 12, Paul Catledge, Dylan O'Donnell, Brian Clary, February 24, Colin Lake, February 27, Marc Lapork, Stevve Eck, Adam Waller, Kwame Ross, Bill Summers, February 28, HG Breland, March 1, David Roe, March 14, Lani Ramos, March 17, Libra Lagrone, Swamp Deville, Chris Kaminstein, Alex McMurray, John Lisi, Nikki Lasario, Elise Desade, Ryan Way, Jay Weigel.

In studio Live Performances/WWOZ Membership Drive

<i>Tuesday, March 22</i>	Smoking Time Jazz Club, Meschiya Lake and Little Big Horns, Jimmy Robinson Jake Eckert, Jeff Albert Quintet
<i>Wednesday, March 23,</i>	Khris Royal an Dark Matter,Paul Sanchez, The Mumbles
<i>Thursday, March 24,</i>	The Iguanas, Sasha Masakowski, Maria Mauldaur
<i>Friday, March 25,</i>	Bone Tone Brass Band, Lightin Malcolm
<i>Sunday, March 27,</i>	Sam Doores, Hurray For The Riff Raff
<i>Monday, March 28,</i>	Aurora Nealand, Funkifryed, Little Freddie King, Monk Institute Sextet
<i>Tuesday, March 29,</i>	Some Like It Hot, Jonathan Freilich, Alex McMurray, Honey Island Swamp Band, Magnetic Ear
<i>Wednesday, March 30,</i>	Christina Perez, New Orleans Night Crawlers, Big Daddy O
<i>Thursday, March 31,</i>	Bob French and Dave Bartholomew, New Orleans Moonshiners, The Revivalists, Irma Thomas with David Torkanowsky

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17. Live Broadcasts (continued)

Remote Broadcasts:

French Quarter Festival, April 7,8,9

Thursday, April 7

3:00-4:15	Harrah's Louis Louis Pavillion	Iris May Tango
4:30-5:45	Harrah's Louis Louis Pavillion	Kipori Woods

Friday, April 8

11:00-11:45	Preservation Hall	New Orleans Moonshiners
1:30-2:30	Preservation Hall	Aurora Nealand & Royal Roses
3:00-4:00	Preservation Hall	Coot
4:30-5:30	Preservation Hall	Some Like It Hot
2:00-4:30	Irvin Mayfield's Playhouse	A Celebration of Modern Jazz Masters With Victor Atkins, Ed Peterson and Steve Masakowski

Saturday, April 9

12:00-1:00	Preservation Hall	Tornado Brass Band
1:30-2:30	Preservation Hall	New Bumpers Revival Band
12:45-2:00	Malibu Rum Stage	Mas Mamones
4:00-5:30	Malibu Rum Stage	Kora Konnection

Jammin' for Japan, Rock N Bowl, Sunday, April 10

7:30-8:00		Jeremy Davenport
8:15-8:45		Papa Grows Funk
9:00-9:30		Bonerana
9:45-10:15		Kermit Ruffins
10:30-11:00		George Porter, Jr & Runnin' Pardners

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17. Live Broadcasts (continued)

Upcoming Live Remotes

Thursday, April 14, 10 p.m.

Snug Harbor 626 Frenchman Street

**Carlos Malta Quartet with Larry Sieberth,
James Singleton & Ricky**

Sebastian

Wednesday, April 20, 6 p.m.

YLC Square Wednesdays At The Square, Lafayette Square, 602 Camp Street

**Anders Osborne
Honey Island Swamp Band**

April 29 – May 8

New Orleans Jazz & Heritage Festival

May 2

WWOZ Piano Night, House of Blues

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18. Press.

nola.com. April 4, 2011. Kadee Krieger. "Melissa Weber, aka DJ Soul Sister, shares a few of her favorite things." Melissa Weber, or DJ Soul Sister as she's known around here, describes her style in musical terms: "pure soul power with punk rock spirit, a hip-hop edge and jazz energy." Weber has been bringing her unique blend of soul power to listeners of WWOZ-FM radio for more than 15 years. Her popular, live DJ parties earned her a Big Easy Entertainment Award in 2010, the first to go to a disc jockey, and she's performed across the country and abroad. Gigs at home include the Voodoo Experience, the New Orleans Jazz & Heritage Festival Presented by Shell and the Essence Music Festival. She'll be spinning at Jazz Fest this year, on May 7, opening for Lauryn Hill.

Jazz Times Magazine, April 1, 2011. Lee Mergner. "Jazz in Focus at Jazz Fest in New Orleans: Gregory Davis talks about programming jazz at the famous New Orleans Jazz & Heritage Festival."

Tell us what happens to the money raised from the festival. Many people don't know that there is a foundation at the heart of the event. What sort of community programs does the foundation sponsor?

The main thing that is funded by the festival is the radio station, WWOZ. That's a station that is on every day playing music 24/7, and they play all kinds of music. Many years back, Tom Dent from the foundation started doing street festivals. There's a blues fest, gumbo fest and several others that the foundation puts on that are free to the public. And there are education programs that they do in the schools. And the foundation provides funding to local musicians who are struggling with economic and health problems.

Sandpoint Reader. (Sandpoint, Idaho). March 31, 2010.

A photo of WWOZ's General Manager appeared on the front page of the Sandpoint, Idaho weekly newspaper, the *Sandpoint Reader*, March 31, 2010. The photo was taken from and published as part of a story about a book of photos and stories entitled *New Orleans Walls*, by Dominique Verdier.



This week's cover story is on local photographer Dominique Verdier's new book.

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18. Press (continued)

nola.com. **March 31, 2011**. “New Orleans Jazz Fest 30-day countdown contained a surprise or two,” Keith Spera. Reporting on the lineup at this year’s Jazz Fest, *Times-Picayune* Music Reporter Keith Spera reported that Kenny G will close out the WWOZ Jazz Tent on May 1, after homegrown trumpeter Terence Blanchard and long-running modern jazz ensemble Astral Project.

nola.com. **March 20, 2011**. “Steven Forster's Big Easy: First Fashion Week, NolaVie, Tim Trapolin and more.” WWOZ programmer Bill deTurk hosted his 11th annual 40th Birthday Bash at Chickie Wah Wah. Guests enjoyed music by the Pfister Sisters and Paul Sanchez.

Hollywood Reporter, **March 17, 2011** “Calls to end federal funding for public radio would hurt the smallest players the most.” Alex Ben Block. “As the U.S. Senate resumes debate on whether to cut or eliminate funding for public radio, **David Freedman**, GM of WWOZ-FM New Orleans, fears that his station — which doesn’t carry news shows but instead focuses on music unique to his region — could be “collateral damage.”

The recent sting operation, which caught a National Public Radio fundraising executive calling the Tea Party racist, has already led to the resignation of CEO Vivian Schiller and resulted in renewed calls from conservative politicians for an end to federal funding of NPR. But according to station managers like Freedman, it’s the 900 local public radio stations — the primary recipients of the federal money that flows through the Corporation for Public Broadcasting — that are likely to suffer.

Says Freedman: ‘It would weaken our efforts to support the culture and music of our city, which has already been damaged by the fact that federally maintained levies failed us and destroyed our city.’ ”

Washington Post, **March 8, 2011**. “Mardi Gras's Fat Tuesday: The music, the beads and the king cake,” By Melissa Bell and TJ Ortenzi. “As with any proper tradition, there is the music of the holiday (jump down for some of the famous songs or listen to a live stream from the public radio station in New Orleans, WWOZ) and there is the food. Both, in line with all things Mardi Gras, are loud and bold. The music is big brass bands made for marching.”

Times-Picayune, **February 14, 2011**, “*Today in 'Treme': Sold-out benefit combines music and food for good causes*,” Dave Walker. Description of *Treme* benefit for Musicians Clinic and Roots of Music Reported that WWOZ broadcast the event live and that Spud McConnell, who plays a WWOZ dj in this seasons’ series of *Treme* served as MC for the event.

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19. Correspondence

To: Jorge Fuentes, Jamie dell'Apa, Dwayne Breashears; Maryse Dejean, Scott Borne, David Freedman, Crystal Gross, Brad Blanchard

March 31, 2011

THANK YOU! I've been doing fund drives for a long time and this one was by far the smoothest and most productive and successful one I've ever participated in so far. A HUGE part of that for me was the ease and comfort I felt in working with my producer, Jamie dell'Apa. He was an ace to me, my guests, and volunteers. We kicked ass and more importantly took names. Furthermore, the production crew and everyone behind the scenes were all polite and supportive every moment of entire process...this was not the WWOZ of yesteryear where an air of chaos always seemed omnipresent. I never thought I'd ever say this, but, it was a pleasure to do the fund drive.

~Michael Dominici

Incognito host of various shows hither & yon

20. Management Statement on Proposed CPB Cutbacks

The elimination of funding for the Corporation for Public Broadcasting would result in a cutback of 8% of our annual operating budget—that is, a loss of \$250,000 to WWOZ, or the amount we would spend for 3 staff positions or most of what we spend on our newly developed web and Internet offerings! Another way to say it is that the elimination of the entire \$ 92 million allocated last year to public radio amounts to 30 cents per American per year. Only, that's not what has been passed by the House.

H.R. 1076 defunded only that money that is allocated to (1) an organization incorporated for seven particular purposes before the enactment of H R 1076, (2) payment of dues to the aforementioned organization, or (3) the acquisition of radio programming for public broadcast stations. It turns out that the only organization that fits the description included in items 1 and 2 are National Public Radio! *

But something that many don't realize is-- not *all* public radio stations are NPR. National Public Radio is a network of stations that air program content created by NPR and its member stations. The programs are most famously news and talk (including talking about their cars). But all are distributed from a central location outward.

WWOZ does not air any NPR programs. We are not a "consumer" station. Instead, we *produce* locally all the program we air, including a weekly program of live music performances which we distribute around the country and, of course, all the great music festivals in New Orleans, starting with Jazz Fest—all 7 days, start to finish. That's what we do with our CPB money. It

supports our musicians and it supports the cultural tourist economy of this city. The common wisdom is that cultural tourism is the foundation of our state's economy (along with oil, which need it be said?, is federally subsidized hugely more than public broadcasting). And at the heart Louisiana's cultural economy is Louisiana's music. So, if rescuing 30 cents a year from each American is about the economy, then these cutbacks will have just the opposite effect on our pocketbooks.

But let's be clear. Many of those Congressmen who voted for H.R. 1076 really *would like* to defund all of public broadcasting. And, then, it really would be counter-productive as an *economic* measure, at least in WWOZ's case. I'm sure that's true in a lot of other places served by public radio, as well. Even the non-partisan Congressional Budget Office has stated that defunding CPB will result in *no* savings to the U.S. taxpayer. None. (Don't know how they figured it, but they're the most authoritative source on the subject.) But it's about more than just economics. At the heart of all this is a deeper philosophical debate.

Looking back to the creation of public radio, you'd have to read the Carnegie Commission report written in the 50's that laid the foundation for the allocation of frequencies 88 MHz to 92 MHz for non-commercial broadcast stations with its own special set of rules and public service requirements. Going back even further, the very legislation that created the Federal Communication Commission in the 30's was entirely based on the premise that it was the government's duty to assure the "public's interest, convenience and necessity."

Now we seem to be in a time when some of us want government to simply provide for "essentials," such as common defense and other "basics." Who defines "basic" and "essential" is a matter of judgment, but I do think it is fair to say that in a day when some are proposing to privatize the national park system, the notion of government as a guarantor of the "common good" is in for a haircut. What that leaves is more of a rugged individualist approach, with the extremes of deregulation resulting in some of the economic and environmental catastrophes we have suffered through, of late.

There is no question that our listeners are as diverse in their opinions about these matters as we are diverse in our programming and the rich musical culture it represents. So, as each of you tries to work out these issues for yourself, perhaps you can use one real-life example, WWOZ, as a filter for your thinking regarding what constitutes "public interest" and the role of government.

The defunding of public radio would also eliminate the payment of Sound Exchange streaming rights that CPB pays on behalf of all public radio stations. That could cost WWOZ hundreds of thousands more dollars, and more importantly, limit our ability to support future growth, condemning stations such as ours to be minor players because we simply can't afford to succeed, i.e. pay usage fees that would be imposed by streaming to a truly significant number of listeners.**

Compared to other rights fees, such as those paid by broadcasters for something called "publishing," these fees are exorbitant. And it should not be lost on anyone that the rates are *regulated by the Federal Government!* Commercial broadcasters don't like these fees, but they can afford them because they make enormous profits. That's what commercial radio is in the business to do. \$15 billion last year! The more the listeners, the more money the station makes. Even if they have to air the lowest common denominator programming in order to attract the largest audience. But it does not speak to the *quality* of the programming.

The quality of our media choices would be directly affected by defunding of public radio because these cutbacks would wipe out the support structure for the entire public radio system—the organizations that with a minimum federal investment—a really minimum federal investment--such as DEI, AIR, PRPD and NFCB, set best practices in all major areas of broadcasting, business, content, program service and community service. These organizations develop the national data that create benchmarks against which all stations measure their own achievements. And through annual conferences, listservs and newsletters, the organizations provide important channels of intercommunication among all the public stations serving this country.

In the final analysis, the distinction must be made whether broadcasting is just about providing content in order to make a buck, or whether it is about providing models for higher values, much as the choice is to sell every last inch of real estate, or set aside national parks as a model to remind us of the benefits of the non-commercial uses to which land may be put.

For example, WWOZ, which is not political and does not even broadcast news, airs music from popular culture associated with New Orleans. Our music is an alternative to the gangsta rap culture propagated by our sister commercial broadcasters in New Orleans. This is literally a life and death issue for our children and our society: Against the backdrop of a barrage of death-centered and sexist values targeting our youth, WWOZ offers the possibility of celebrating life. The choice is as fundamental as joining an after-school marching band practice or hanging out on the corner and dealing drugs. This is not nice-to-have. Unless you feel that the role of government is to only serve the business needs of Americans instead of addressing the quality of life issues affecting everyone.

A common good.

After all, freedom is having a choice. And when you cut down public broadcasting, you are leaving *only* the choices that profit-motivated content providers make available. It is a different kind of experience, and everybody knows it. This use of media—as a public service rather than a public commerce-- is not designed to make people buy things. It is uplifting and nurturing, in the same way that preserving the wonders of nature are.

Non-commercial public radio is not in competition with commercial radio. How can it compete? We aren't allowed to charge money for commercials. And we don't want to. Non-commercial radio is a complement to commercial radio. It is meant to address the quality of life issues that commercial radio cannot address in its profit-mission model.

Everyone must decide for her/himself where they stand on these issues of the role of government. But the less informed your opinion, the more likely the unintended consequences will be harmful and disagreeable. Because this issue has been joined around us, I hope that the example of WWOZ will help you as you wrestle with these issues.

*Some, including Representative Justin Amash, a man many might describe as a proponent of concepts in line with Tea Party ideas, opposes H.R. 1076 because he feels that its language is dangerously close to being a bill of attainder, and therefore illegal. But that's a discussion of another day.

** Stations pay per song *per listener* when they stream.