



THE LOUISIANA CULTURAL ECONOMY:
2007 Status Report

A report by Mt. Auburn Associates prepared for the:
Office of the Lt. Governor
Department of Culture, Recreation and Tourism ~ Office of Cultural Development
Louisiana Cultural Economy Initiative
www.crt.state.la.us/culture

THE LOUISIANA CULTURAL ECONOMY: 2007 STATUS REPORT

AN ACTION AGENDA FOR THE CULTURAL ECONOMY

In 2004, Lt. Governor Landrieu launched the Cultural Economy Initiative. The goal was growing the Cultural Economy and furthering the development of the state's unique cultural products. An initial Cultural Economy Summit was convened in December 2004, followed in August 2005 with the second Summit in which a strategy for building the cultural economy, *Louisiana: Where Culture Means Business* was presented.

In the year-and-a-half that followed this report, the attention has been on planning and recovery. In New Orleans, a Cultural Plan, completed as part of the Bring New Orleans Back Commission, created new energy around cultural redevelopment. In other hurricane-impacted communities, the effort has been directed to normalizing operations for the many cultural organizations, as well as supporting the cultural talent and cultural enterprises affected by the storms.

It is now time to revisit the Cultural Economy, take a snapshot of how the state's cultural industries have been doing, lay out a new set of priorities for the state's Cultural Economy, and develop an Action Plan for turning these priorities into reality. That is the purpose of this report.

This report will focus not solely on recovery and hurricane-impacted communities, but in moving the entire Cultural Economy forward. And, it is not a research project, but the beginning of the next stage of implementation—for setting clearer priorities and action steps for CRT, and for the sector as a whole. Rather than concentrating on what has been lost, this report will identify some of the positive developments and opportunities that have emerged.

A few key points are important to note:

- This is an update, where possible, of data on the current status of the Cultural Economy. Reliable data are, however, extremely limited.
- The report begins to map the ongoing projects, programs, and initiatives relevant to the Cultural Economy that are in the planning and implementation stage. However, it is not an inventory of all activities.
- It includes a review of existing planning efforts and studies, and an effort to incorporate findings, rather than undertake new planning.
- This report reflects meetings and interviews with a wide range of stakeholders in the Cultural Economy around the state.

THE CULTURAL ECONOMY IN 2007

Cultural industries, and the individual artists, musicians, writers, film makers, and craftspeople that are the originators of the state's cultural products, remain at the heart of the Louisiana economy, even after the devastation from hurricanes Katrina and Rita. If anything, the role of culture in the state's economy is more important today than it was when *Louisiana: Where Culture Means Business* was presented four days prior to Katrina. As the following sections will illustrate, there have been some hopeful signs of recovery in many of the cultural industries, and, in some cases, very positive developments.

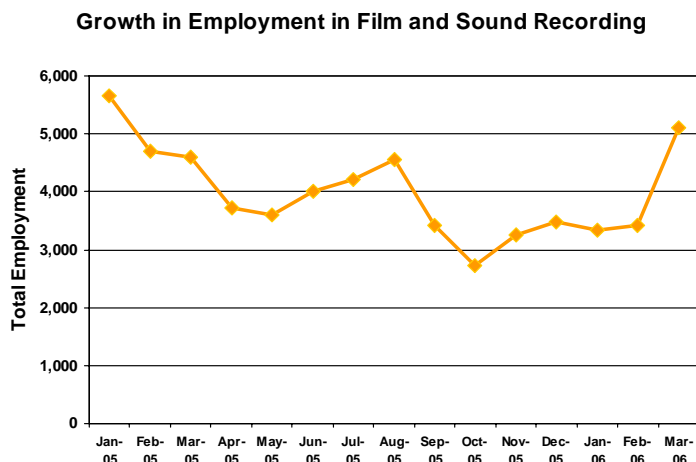
In addition to its economic benefit, culture also lies at the heart of the healing process. The outpouring of support for the state's artists and musicians, the creation of new works of art that emerged from the disasters, and, most importantly, the role of culture in bringing tourists back to the state have had a significant and positive impact. For example, Mardi Gras 2006 had 350,000 visitors, including a large number of residents from the region, 10 percent of whom had never attended Mardi Gras before. The French Quarter Festival (350,000 visitors) and the New Orleans Jazz and Heritage Festival helped celebrate the city's culture and traditions. These events brought much-needed visitors, but also brought people together to confirm their commitment to New Orleans. The recent announcement that the Essence Festival will return to New Orleans in July 2007 is further evidence that a cultural rebuilding process is underway.

What follows is a brief snapshot of the current conditions in the state's cultural industries.

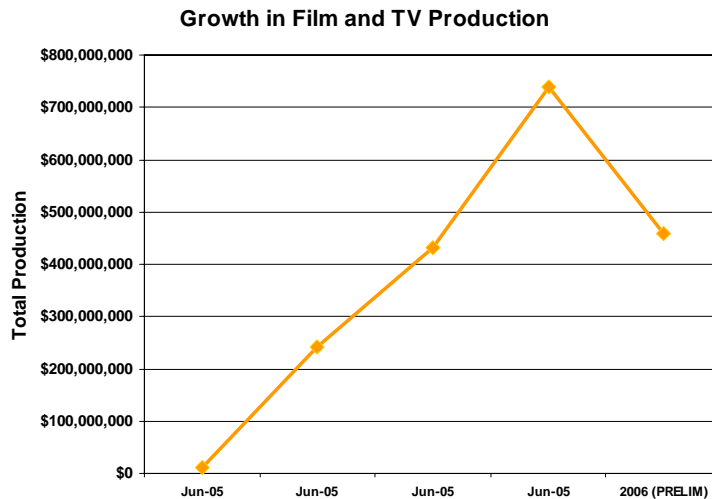
Entertainment

Film

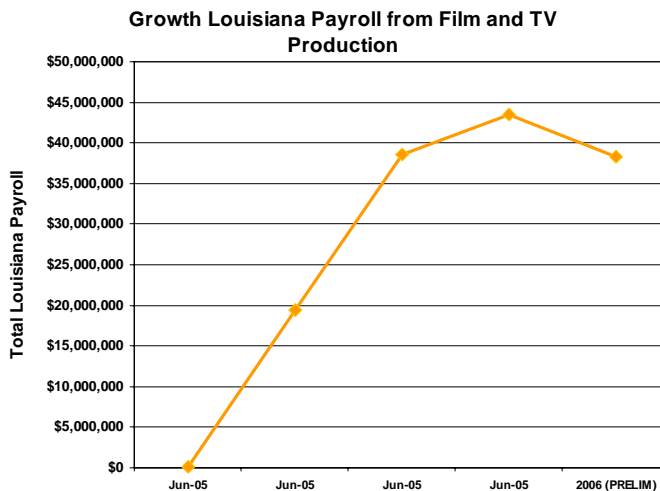
- ▶ **The continued growth of the film industry has been one of the most promising areas in the Louisiana economy in the last year.**
 - The film and sound-recording sector lost 1,000 jobs immediately following Katrina, but by March 2006 had recovered all of the jobs lost.



- Louisiana’s development as “Hollywood South” has not been significantly interrupted by the storms.

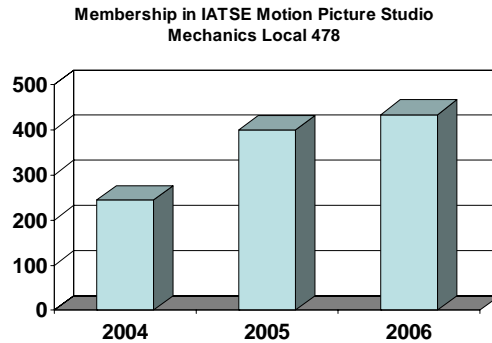


- Louisiana residents have benefited from the growth of wages and payroll in the film industry throughout the state.



- P3 Production Update, a film industry resource, ranked Louisiana as the number one desirable place to film in 2005.
- New Orleans continues to attract major film and TV productions, post-Katrina, from *Déjà Vu* to the current project, *The Curious Case of Benjamin Button*.

- Jobs are being created for the technical workforce as well as the creative workforce.



▶ **The film industry in Louisiana now extends well beyond New Orleans with significant growth in film activity in many parts of the state.**

- Shreveport is becoming an important film center in the state with approximately \$300 million in production in 2005.
- Baton Rouge and other communities in the state are also seeing an increase in production activity.

▶ **There has been a significant investment in the infrastructure needed for a strong film industry across Louisiana.**

- In 2006, investors converted the Expo Hall in Shreveport into StageWorks of Louisiana, a new soundstage and production facility that has already been used in a number of film projects. In early 2007, investors announced a \$2 million upgrade of the facility.
- In 2005, Louisiana Wave Studio was built in the Sealy Slack Industrial Park in Shreveport. The Studio is the only motion picture automatic, wave-making tank of its kind in the United States.
- LIFT Productions, the state's largest full service film and television production studio with offices in New Orleans, Harahan, and Shreveport, is developing a major film industry project in New Orleans. The new Film Factory will be a \$185 million, 300,000-square-foot studio, distribution house, and training facility for the film industry.
- In 2006, Louisiana Media Services, a new post-production facility, was opened in Baton Rouge.
- Celtic Media Center plans to develop seven sound-stages in Baton Rouge.
- Emerald Bayou Studios is building a 40,000-square-foot soundstage, in addition to offices and a screening room in an old cottonseed oil mill in New Roads.
- The newly-developed Louisiana Optical Network Initiative (LONI), a web of supercomputers connected by fiber-optic cable, will allow researchers to share enormous data-sets among eight member universities, including Louisiana Tech,

LSU, Southern University, Tulane, and others. This network could be a significant asset to the state's film and media industry.

- The Nims Center for Entertainment Arts Technology at the University of New Orleans (UNO) has acquired a new facility and is developing a 7,000-square-foot dedicated sound stage, screening rooms, and production offices. The Center also serves as an incubator for film- and media-related small businesses. UNO is also developing an academic concentration in visual effects and 3D animation.

Music

▶ **Many musicians have returned, but a large number are still living in other parts of the country.**

- There is no hard data on the number of musicians who have left, the number who have returned, or those who would like to return.
- The musicians' union had 800 members prior to Katrina. It is back now to 720 members, but roughly 200 to 300 of these members are scattered throughout the country.
- In spite of the Diaspora, many musicians have been able to come back to New Orleans for gigs and performances, thus keeping their connection to the city.

▶ **The music scene in Lafayette and Baton Rouge is evolving as a result of the immigration of musicians from the hurricane-impacted communities.**

- New music venues are opening.
- There is a cross-fertilization taking place between New Orleans-based musicians and those in Lafayette, Baton Rouge, and other communities throughout the state.

▶ **Commercial enterprises in the music industry are facing significant challenges.**

- Recording studios are facing challenges similar to those of most small businesses—getting access to capital, finding workers, securing space and facilities.
- The loss of the technical workforce is affecting production capacity.
- Music venues in New Orleans are returning, but facing challenges. For example, zoning and code enforcement has become a particular problem for live music venues in some neighborhoods of the city.

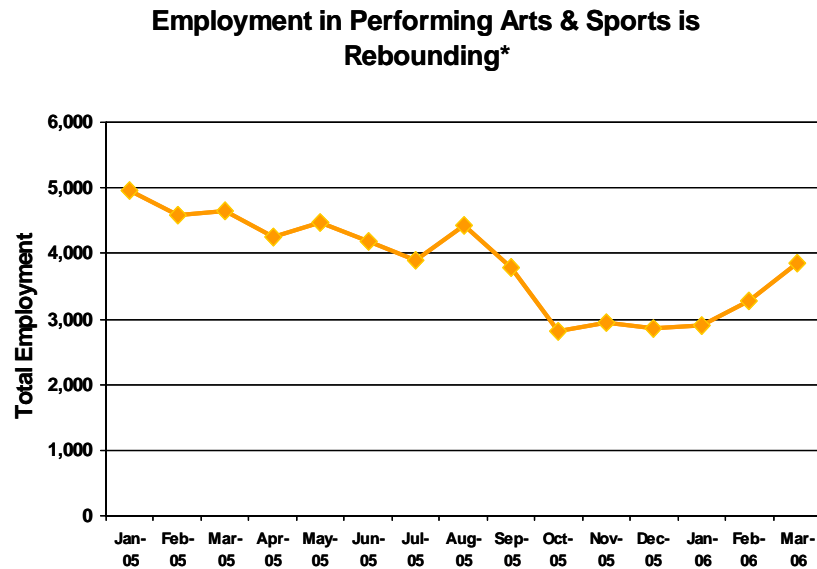
▶ **In spite of the challenges, the New Orleans Music Industry is capturing the world's attention.**

- There have been a large number of benefit concerts and special CD compilations, throughout the world.
- Jazz has received the most focus, but there is a commitment to preserving the entire music culture in Louisiana, e.g., Brass Bands, Mardi Gras Indians, Gospel, Zydeco, and hip-hop.

Performing Arts

▶ **Employment in the performing arts remains below pre-Katrina levels, but is experiencing modest recovery.**

- As of March 2006, about 1,000 jobs have been added.



Note: Data just on performing arts is not available
Source: Louisiana Department of Labor

- As of August 2006, 70 percent of the 232 performing arts and multi-use venues that were analyzed by CRT had been reopened.
- ▶ **Performing Arts Organizations in hurricane impacted regions continue to face a number of challenges.**
- Finding housing for visiting performers is an ongoing challenge.
 - Downsizing of staff at performing arts organizations has affected fundraising and operations.
 - Population decline has led to smaller audiences in hurricane-affected communities.
 - In New Orleans, many venues were damaged and some of the most important venues, the Saenger and the Orpheum theaters, remain closed.
 - Dance groups suffered significant financial losses.
 - Most performing arts groups are still operating in temporary, loaned facilities. The Louisiana Philharmonic Orchestra has been playing in university theaters, churches, and the Convention Center. Tulane has hosted the Opera and the Ballet. In some cases, the use of loaned venues increases the cost of producing.

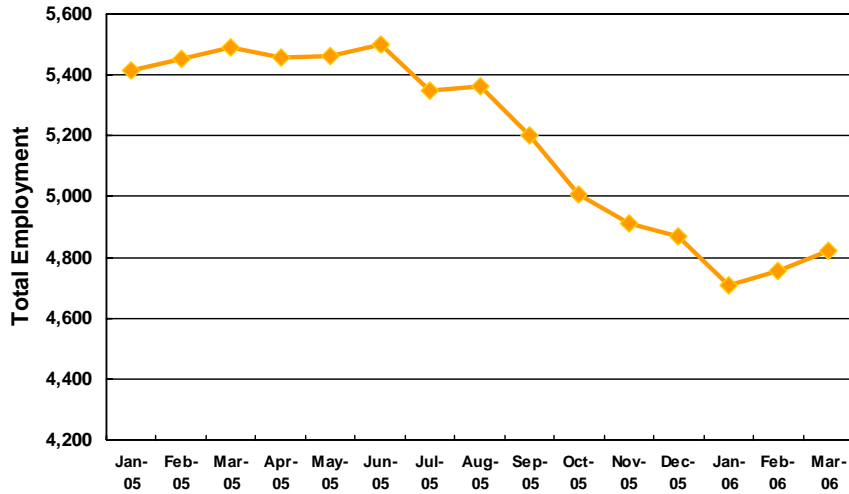
- The Lake Charles region has only about 75 percent of the cultural activity it had before Rita—fewer audiences, fewer resources, and fewer staff. In addition, most venues were damaged and most of the 2005-2006 performance season was canceled. Bulber Auditorium at McNeese remains unusable.
 - Theater and dance have not seen the same level of foundation support as the music industry.
 - There is a significant need for support in market development, rebuilding databases, and operational infrastructure.
- ▶ **Performing Arts Organizations in other parts of the state were also affected by the storms.**
- Some performing arts organizations have experienced increases in audience, at least temporarily, with displaced New Orleans residents. Lafayette and Baton Rouge in particular saw a surge in attendance at all performing arts.
 - The sudden increase in audience attendance put a strain on the operational capacity of some of the performing arts organizations around the state.
 - The lack of temporary housing for visiting performers became an issue post-Katrina and Rita, even for communities not directly affected by the storms.

Literary Arts

- ▶ **Many of the major literary events have recovered.**
- The Tennessee Williams Literary Festival secured some national donors, but scaled back its budget. Nonetheless, \$1 million was spent in the city during the festival.
 - The Louisiana Book Festival had what was called a “come-back” year in 2006 with 12,000 visitors.
 - The fifth annual New Orleans Book Fair was held in October 2006.
 - Words and Music canceled in 2005, but was back in 2006.
 - 624 Pirates Alley is repaired and back in operation.
 - Several bookstores were able to come back, and a new bookstore, Beth’s Books, opened.
 - The Gold Mine Saloon is again hosting weekly poetry events.
 - There are a few new events: Literary Luncheons at Hotel Monteleone, and a new literary conference at the National World War II Museum.
- ▶ **The publishing industry in the state has declined, but there are recent signs of some recovery.**
- The loss of jobs in the state’s publishing industry pre-dated the hurricanes.
 - There have been some slight increases in publishing jobs starting in January 2006.

- There is a mini-industry of new books on Louisiana culture and Katrina. Many new books are being published by Louisiana authors that are a response to international interest in Louisiana culture and the impacts of the storms.

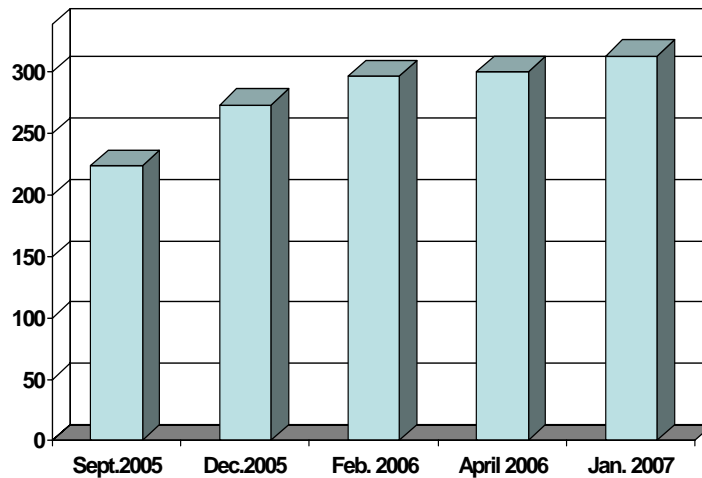
Employment in Publishing



▶ **Most of the libraries in the state have reopened.**

- Almost one-third of the state’s libraries were affected by the storms. A total of 42 were damaged or destroyed by Katrina, 23 by Rita, and another 42 suffered some minor damage.
- The state and local parishes have been successful in getting most of the state’s libraries reopened.

Number of Public Libraries Opened



Preservation

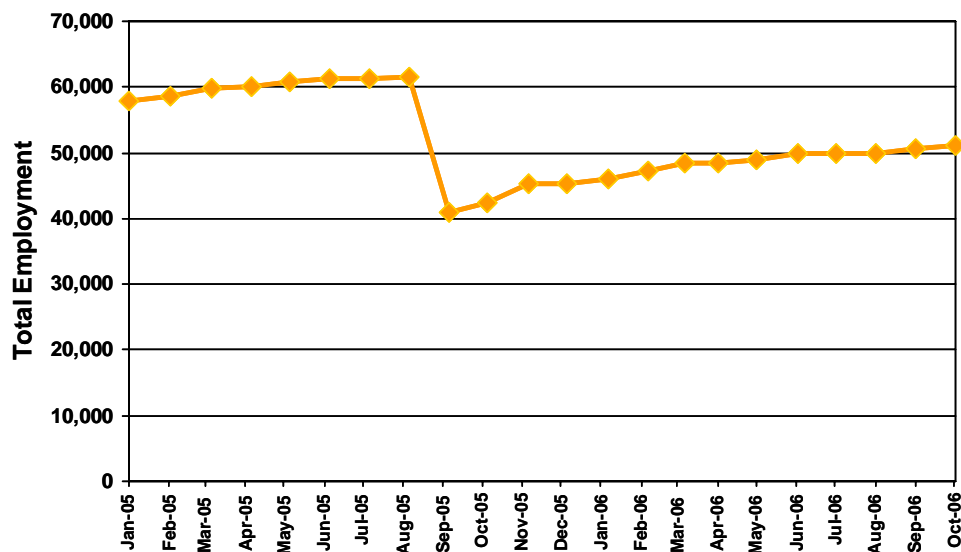
▶ **With the influx of reconstruction funding, there are both opportunities and challenges in preservation.**

- The hurricane-impacted communities have large numbers of historically significant buildings. There is a concern that insufficient attention is being paid to the workforce needed for the preservation of the unique architectural styles of Louisiana.
- Many of the Master Craftsmen of New Orleans were displaced, and there is concern about the recovery of the specialized artisan skills needed to preserve the architectural integrity of housing in New Orleans.

▶ **Even with the significant rebuilding activity, employment associated with construction has still not returned to pre-Katrina levels.**

- About 30,000 construction jobs were lost, most by specialty trade contractors.
- The labor force in the industry has shifted significantly, with the in-migration of many construction workers from Mexico and Central America.
- Traditional and formal data probably do not fully capture the economic changes in the construction industry.
- The high-skilled workers needed to restore the architectural integrity of the state's historic structures represent only a portion of the jobs in the Specialty Trades.

Employment in Specialty Trades



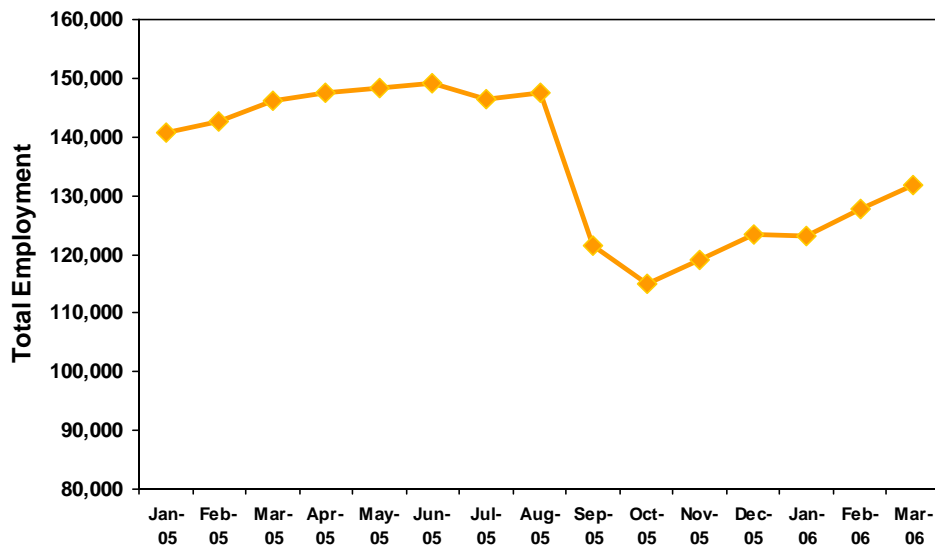
Source: US DOL

Culinary Arts

Restaurants are in a recovery phase.

- Food and drinking establishments lost about 28,000 jobs between August 2005 and September 2005, but have regained about 12,000 jobs since October 2006. Restaurants and bars remain an important source of employment in the state, comprising about 7.3 percent of all employment. (*Note: Employment data at the level of detail that is needed to analyze trends in different types of restaurants, and to differentiate food and drinking establishments from restaurants, are not available.*)

Employment in Food & Drinking Establishments



- Tom Fitzmorris of Nomenu.com estimates that 740 out of 809 restaurants, or over 90 percent of the restaurants in New Orleans, have reopened. He only includes non-chain, full dining establishments.
- The Louisiana Restaurant Association reports that 1,254 eating establishments in Orleans Parish and 1,718 in Jefferson Parish had reopened by August 2006. These include all types of eating establishments, including fast food.
- Some new restaurants have been successful, and a few have failed. However, most are operating at reduced hours and with reduced staff.
- Other areas of the state have seen employment increases in food services due to population shifts. In the Baton Rouge region, there were close to 1,000 additional jobs in Food Services and Drinking Establishments since September 2005, and in Lafayette about 500 new jobs.

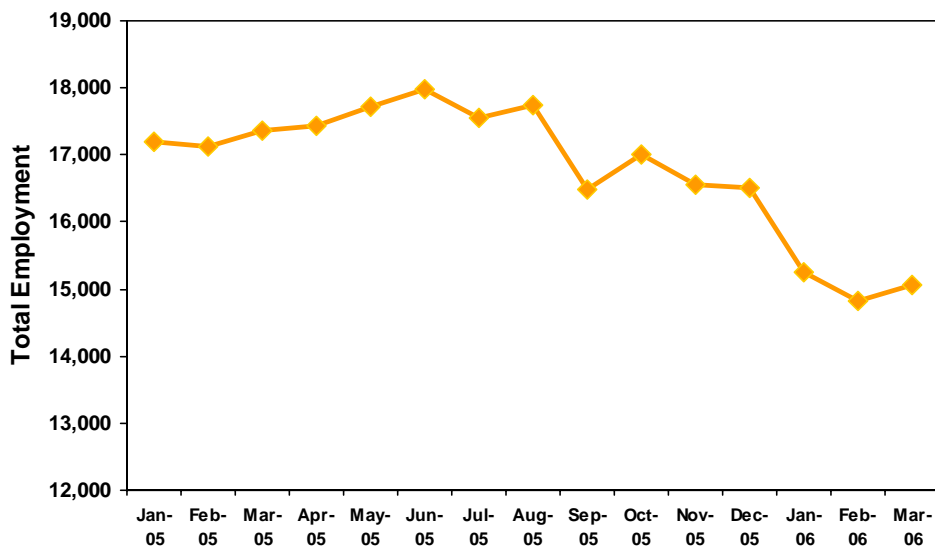
▶ **Food Markets are recovering.**

- Crescent City Farmers Market had four locations with nearly 100 vendors, pre-Katrina. The market reopened three months after Katrina and is now operating two markets—Tuesdays Uptown and on Saturdays Downtown. The market also created a new holiday market, Festivus, in 2006.
- Marketumbrella, the parent organization of Crescent City, has expanded its activities and has created the White Boot Brigade, “a roaming shrimpers’ market that matches commercial fishers with new markets.” Marketumbrella is also providing assistance to other food businesses affected by the hurricane.

▶ **Food processing in the state has been in decline, and has shown little signs of recovery.**

- Employment in food processing has continued to decline.

Declining Employment in Food Processing



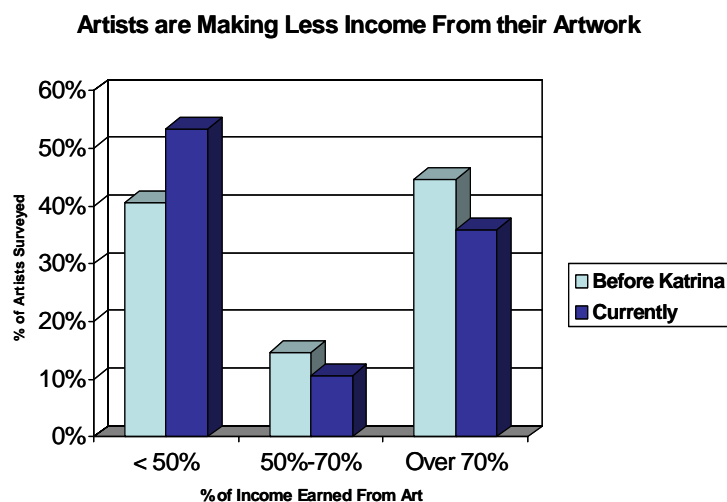
▶ **New facilities are being developed to support businesses in the food industry.**

- A food incubator is being developed by Greater New Orleans, Inc., Goodwill, LSU, and the River Parishes CDC. The incubator is designed to provide support for small food-related businesses, as well as those whose commercial kitchens were damaged in Hurricane Katrina.
- The Louisiana Edible Creation Center was established in Gonzales and is run by the Ascension Economic Development Corporation. The Center is a 5,000-square-foot shared-kitchen facility that can be rented on an hourly basis by food entrepreneurs involved in producing and packaging food products.

- The facility includes a large assortment of equipment, including a walk-in freezer, two walk-in coolers, a dry storage area, loading docks, three offices, and an outside crawfish boil and wash area.
- Nicholls State University, in collaboration with Chef John Folse, is building a \$5 million center for the preservation of Cajun and Creole Cuisine.

Visual Arts, Crafts, and Design

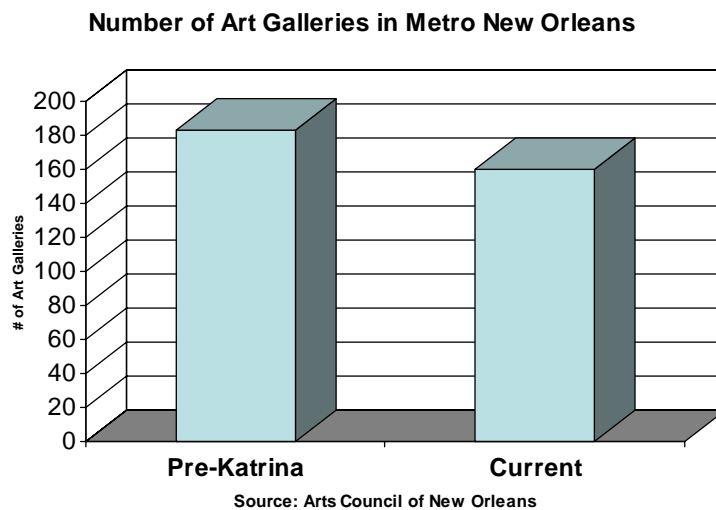
- ▶ **Louisiana, and New Orleans in particular, was on the cusp of becoming a major visual arts center prior to Katrina.**
 - Over the past decade, south Louisiana visual artists, glass artists, and photographers were becoming more well-known.
 - There had been significant growth in visual art venues, both commercial galleries and art museums, throughout the state.
- ▶ **Very little data are available on visual artists and craftspeople in the hurricane-impacted communities.**
 - Most artists are self-employed and data on this segment of the population are not available at the current time.
 - Several artist-related neighborhoods—Algiers, Bywater, and the Lower Garden District—experienced relatively little damage.
 - An Arts Council of New Orleans survey of individual artists found that 11 percent had not yet returned to the city. This is probably a very low estimate.
 - The survey also found that artists in hurricane-impacted communities are facing new challenges in making their living through their art.



Source: New Orleans Arts Council Survey of Artists

▶ **Arts Markets in New Orleans and other hurricane-impacted communities are recovering.**

- The Bywater Art Market reopened, and while the number of artists scaled back, sales and attendance are returning.
- The Mid City Art Market reopened.
- There are open studios in Marigny and Bywater.
- Arts Alive, a street event held in January that celebrates New Orleans culture in the arts district, had thousands in attendance.
- The Arts Council estimates that about 87 percent of the art galleries in the New Orleans region have reopened, and there have been a handful of new galleries in the city since Katrina.



▶ **Artists and Craftspeople face many challenges in the recovery.**

- Affordable live and work space is hard to come by.
- Insurance for artwork and facilities is difficult to secure.
- Costs associated with restoration of artwork are prohibitive.
- The greatest current needs, according to an Arts Council of New Orleans survey, are: funding, networking opportunities, access to markets, materials and supplies, studio space, and specialized equipment. About one-quarter of those surveyed said that marketing is the most important need.

NEW OPPORTUNITIES

While we can not ignore the devastating impact on the state's cultural economy, the storms have led to some unintended positive outcomes. As the state sets an agenda for building its cultural economy it needs to fully leverage some of these new developments.

► **New Collaborations**

In order to survive, a good number cultural organizations and individuals artists and performers have been forced to develop new ways of working together. As a result, many institutions have developed new ways of collaborating on new productions, sharing rehearsal and storage space, marketing to new audiences, and creating new revenue streams. Following are a few examples of these new collaborative relationships.

- Cultural organizations have begun collaborating on an Arts Patron list—10 organizations are currently involved, and they are trying to increase the number to 20 organizations. This effort will help the member organizations better understand where their audience now lives and what their characteristics are. The project, spearheaded by the Contemporary Arts Center, is modeled on ArtsBoston.
- A consortium of seven cultural institutions—the Contemporary Arts Center (CAC), Ashe Cultural Center, the Ogden Museum of Southern Art, Longue Vue House and Gardens, the Louisiana State Museums, the New Orleans Jazz and Heritage Festival and Foundation, and New Orleans Museum of Art—received funding from the Getty Foundation to do scenario planning and to look at the possibilities of collaborative programming and back office cost-sharing. The Contemporary Arts Center, and its partners, will survey the city's past and present arts audiences and determine what characteristics audiences might have in the future. The CAC will also outline strategies for collaboration and possible mergers to strengthen the arts community as a whole. The organization has already started provided grant writing assistance to smaller arts organizations.
- The Louisiana Association of Non-profit Organizations and the Unified Non-profits of Greater New Orleans, a post-Katrina grassroots collaboration of nonprofits, have announced plans to open a center to house displaced nonprofit organizations. The center will provide office space, a boardroom, training rooms, computers, and office equipment. It will also offer fundraising and grant writing services, marketing and public relations support, access to Internet technology, and financial management assistance.
- In the spirit of collaboration, the LSU Museum of Art housed much of the art from the New Orleans Museum of Art. In addition, the Museum is collaborating with Historic New Orleans, sharing collections and possibly staff.

► **Increased Exposure/Increased Interest**

From the nationally televised *Concert for Hurricane Relief*, shortly after Katrina, to the smaller, local efforts throughout the world, Louisiana music and cultural products have been experienced by new audiences. The following types of activities have provided Louisiana talent with potential new exposure.

- Some of the larger, more publicized concerts, such as the Higher Ground Concert at Lincoln Center hosted by Wynton Marsalis, focused much attention on traditional Louisiana musical genres including jazz and zydeco. In addition, Louisiana musicians have been touring throughout the world introducing new audiences in the state's musical heritage.
- Many new songs and CDs that explore Louisiana's cultural traditions have been produced. From the CD, *The River in Reverse*, which represents a collaboration between Elvis Costello and Allen Toussaint's New Orleans Horn Section, to new songs by New Orleans' own bounce style hip-hop music, there has been new creative energy among many of the state's cultural producers.
- Benefit art shows and food events across the world have brought Louisiana artists and chefs increased exposure.

► **Growth of the Cultural Economy across the State**

From a statewide perspective, the last year-and-a-half has seen a shift in the geography of the state's cultural industries. Several communities and regions around the state have absorbed a considerable amount of talent from New Orleans and Lake Charles, and this has enriched the arts base of these communities. The movement of artists, musicians, and writers from hurricane-impacted communities to Lafayette and Baton Rouge has in some ways re-energized the cultural economy throughout Louisiana. Examples include the following.

- There has been a surge in attendance at most performing arts venues in communities like Lafayette and Baton Rouge.
- A new documentary, *Sustained Winds*, is bringing national attention to the work of Louisiana artists. It will also raise the visibility of Lafayette's role in the Cultural Economy.
- Increased attention is now being paid to Louisiana cultural products, and the attention has benefited other artists and arts enterprises in communities across the state.
- As noted above, the expansion of the film industry across the state has benefited the local and regional economies of many areas in Louisiana.
- One arts council director said that in spite of the hardships, the storms were "an electric current to our Cultural Economy," with an infusion of new artists and cultural workers, deeper connections to New Orleans, new institutional relationships, and more music venues featuring New Orleans music.

▶ **New Resources**

There has been an outpouring of support for the state's cultural industries, cultural organizations, and individual cultural talent. It is critical that the interest of funders in the state's cultural economy is sustained. In particular:

- Celebrities with Louisiana roots, as well as those new to the state, have made a significant investment in supporting the state's cultural economy.
- National foundations, like the National Endowment for the Arts, and national organizations like Americans for the Arts, have a renewed commitment to Louisiana.

CRT Activities

- ▶ **The Louisiana Cultural Economy Foundation (LCEF) was created.**
 - This represents the implementation of a key recommendation contained in *Louisiana: Where Culture Means Business*.
 - CRT worked with individuals to incorporate the LCEF as a private foundation.
 - LCEF raised over \$1 million, much of it from out of state. For example, \$200,000 was received from the Warhol Foundation for individual artists for uninsured losses, and Deutsche Bank provided funding to support Mardi Gras Indian recovery.
 - A total of 357 applicants were awarded \$700,000 in grants.
 - LCEF is currently involved in a strategic plan that is intended to further guide its investments in the Cultural Economy.

- ▶ **Information and recovery assistance was initiated.**
 - CRT developed an information clearinghouse through the Louisiana Cultural Assets Rescue Website.
 - There was a cultural institutions survey and a data tracking effort.
 - The Louisiana Division of the Arts now has a Capacity-Building grant program. The program invested \$240,000 in 24 organizations and 11 artists.

- ▶ **CRT ensured that cultural businesses were included in state recovery grants and loans.**
 - CRT developed the Rebirth Plan, which put the recovery of the Cultural Economy as core to the state's recovery.
 - CRT was successful in making sure that the Cultural Economy was included as one of the state's key economic sectors in the Recovery Workforce Training Program (RWTP), a \$38 million initiative developed by the Louisiana Recovery Authority, the Workforce Commission, and the Office of Community Development. Two cultural economy projects were funded—NOVAC received \$750,000 for workforce training in the film industry, and Delgado Community College received \$1.5 million for culinary- and hospitality-related training.
 - Small Business assistance was provided, e.g., workshops were conducted for cultural businesses through the LRA Small Firm Recovery Loan and Grant Program.

- ▶ **Several targeted recovery programs were created.**
 - The Historic Building Recovery Grant Program is distributing \$10 million in National Park Service funds to preserve historic properties damaged by the two storms. Contact has been made with more than 1,400 property owners.
 - Tax Credit legislation is being sponsored to create new tax incentives for individual artists in Louisiana.

- ▶ **Markets for Louisiana cultural products are being promoted.**
 - An E-Market Place website for Louisiana cultural products has been designed and will be launched in 2007.
 - There was a showcase of Cultural Economy products at the National Main Streets Conference. The effort focused national attention on Louisiana's historic assets.

The New Orleans Recovery Planning Process

- ▶ **The Bring New Orleans Back Commission's Cultural Subcommittee Plan had specific recommendations for cultural recovery.**
 - The Plan will attempt to direct \$60 million in the next three years to offset operating costs of nonprofit cultural institutions.
 - It intends to provide stipends over the next three years to artists.
 - It will offer loans and grants to develop and market cultural products and support training for cultural entrepreneurs.
 - E-commerce resources to connect artists and cultural organizations to audiences and markets are recommended.
 - The repair and restoration for uninsured damage to cultural properties is proposed (this includes Mardi Gras Indians and social aid and pleasure clubs).
 - Housing and workspaces for artists and cultural workers are recommended.
 - Community art centers in neighborhoods are proposed.
 - There is a proposal to raise the city's "percent for art" allocation to 2 percent.
 - There is a recommendation for a national Jazz Center and a Jazz Park, as well as the expansion and enhancement of arts districts.
 - Signature cultural events will be promoted.
 - Signage, orientation, and cultural tourism will be targeted.
 - The export of cultural treasures and assets are recommended.
 - The teaching of cultural traditions to young people is proposed, as is the development of curricula on Louisiana's cultural history and resources.

▶ **The Unified New Orleans Plan (UNOP) Process**

- Many of the district plans include some elements relevant to the Cultural Economy, including a proposal for “Broadway South,” new neighborhood cultural centers, and proposed arts and cultural corridors.
- The Arts Roundtable, led by the National Performance Network, highlighted the critical recovery projects that should be included in UNOP. This was largely based on the BNOB cultural plan.
- Participants at the January 20, 2007 Community Congress III confirmed the importance of culture to the city’s economic future. A common economic development idea emerging from these discussions was that “our culture is an industry.”

Support for Artists and Creative Talent

▶ **Musicians**

Many programs have focused on support to musicians both in New Orleans and in the state—compiling directories, developing performance venues, finding employment, providing stipends, and helping with equipment and instruments. Special resources that are targeted to musicians include the following.

- *Musicians’ Village.* A partnership between Humanity International and New Orleans Area Habitat for Humanity, working with Harry Connick, Jr. and Branford Marsalis, the Musicians’ Village will consist of 70 single-family, Habitat-constructed homes in the Upper Ninth Ward. The Habitat constructed homes will be made available to displaced New Orleans musicians and other qualifying Habitat partner families. The Ellis Marsalis Center for Music will be the focal point of the community. Musicians will have the option to work off some of the 350 hours of sweat equity that Habitat requires by performing at the center or by providing musical instruction. There have been some concerns, however, that many musicians are unable to qualify for the financing to purchase one of the houses.
- *Sweet Home New Orleans.* Sweet Home New Orleans is a collaboration of nonprofit agencies and New Orleans music institutions. It recently opened an office and is developing creative new approaches to addressing the needs of musicians, including temporary housing and a new business hub.
- *Arabi Wrecking Krewe.* Arabi Wrecking Krewe is a nonprofit organization created by musicians to help clean out, gut, and/or repair the homes of fellow musicians and their families.
- *Tipitina’s Foundation.* Celebrating its 29th anniversary, Tipitina’s Foundation has received \$1 million in donations since Katrina and has doubled in staff size. Its initial focus was on emergency aid. The Austin Music Foundation also

- provided support by asking its members to provide temporary housing to musicians, coordinating benefit concerts, giving \$500,000 for new instruments to 11 New Orleans school music programs, creating an Artist Relief Initiative, aiding with housing, instrument, and gear replacement. The Foundation also hosted Master Classes, offered music lessons at Tipitina's Uptown, and opened the Musician's Community Center. The Center offered musicians the opportunity to learn business skills and to network with other musicians.
- *NOAH.* NOAH is Houston-based group dedicated to helping professional musicians displaced by Katrina. As part of its mission, it has compiled a database of displaced musicians, instruments, and is continuously updating contact information on its website, thus providing a link between potential employers and musicians. Four hundred seventy-seven musicians contacted NOAH help lines. Over 50 musicians have been helped.
 - *New Orleans Musicians Clinic.* The New Orleans Musicians Clinic is an occupational medicine and wellness partnership offering healthcare to musicians. Funded through Daughter of Charity Services, the New Orleans Jazz and Heritage Foundation, and the LSU Health Care Network, the clinic developed a special program, Summer Solace, which included hiring musicians to play in nursing homes. The Clinic has expanded its mission, paying musicians for gigs and funding nonprofits to hire musicians.
 - *Healthcare for Musicians.* Healthcare for musicians is a nonprofit initiative of the Southwest Louisiana Area Health Education Center. Modeled after the New Orleans Musicians Clinic, the initiative originated in Lafayette and is presently operating in Lake Charles.
 - *Backbeat Fund.* An outgrowth of the Backstreet Cultural Museum, Backbeat Fund is dedicated to preserving the musical identity of New Orleans by providing resources and support to musicians trying to rebuild their lives in New Orleans.
 - *Jazz Foundation of America.* The Jazz Foundation of America offers emergency assistance to musicians in need. Initially established in 1989 to help elderly musicians in crisis, the Foundation has gone from assisting 35 musicians a year to 35 musicians a month.
 - *Katrina's Piano Fund.* Katrina's Piano Fund was created to replace lost instruments and equipment for affected musicians.
 - *WWOZ.* WWOZ is a listener-supported, volunteer-operated radio station in New Orleans. It acts as a clearinghouse for musicians and artists, and maintains an extensive list of NOLA musicians.
 - *Higher Ground Hurricane Relief Fund.* Sponsored by Wynton Marsalis and Jazz at Lincoln Center, the Fund has raised over \$3 million. The money was raised through sales to a benefit concert by Jazz at Lincoln Center that included a live national telethon on PBS's Live from Lincoln Center on September 17, sales of concert CDs, proceeds from an online eBay action, and independent fundraising efforts. Grants to support musicians and music industry-related enterprises are administered through the Baton Rouge Area Foundation.

- *Lost-New-Orleans-Musicians.* Lost-New-Orleans-Musicians is a Google group that acts as an information clearinghouse for musicians. It provides a platform for New Orleans musicians to find work in other parts of the country.
- *MusiCares Hurricane Relief Fund.* The MusiCares Hurricane Relief Fund was established to assist post-Katrina music professionals with basic living expenses. It disbursed over \$3.5 million to over 3,500 individuals. MusiCares has been a lead partner of Music Rising, an initiative formed by U2's The Edge, legendary producer Bob Ezrin, Gibson Guitar, Guitar Center Music Foundation, and MusiCares. Music Rising's mission is to assist musicians in replacing equipment and instruments lost in the hurricanes.
- *New Orleans Musicians Hurricane Relief Fund.* The New Orleans Hurricane Relief Fund was established by Preservation Hall to provide musicians with financial support. The Fund distributes New Orleans Music Community Leader Grants to individuals and institutions that will be the foundation of the city's musical rebirth. Assistance is provided to musicians returning to NOLA. In addition, immediate monetary relief is provided to musicians in need. The fund has reached more than 850 musicians.
- *Carrollton Station Foundation.* The Carrollton Station Foundation's mission is to raise funds through a CD that was produced by New Orleans artists about the devastation that occurred in the city. Proceeds will support instruments for New Orleans musicians

▶ **Visual Artists and Craftspeople**

Following is a sample of small grant programs, temporary residencies, and housing initiatives that are targeted to visual individual artists and craftspeople.

- *Katrina Artists Trust.* The Contemporary Art Museum Houston established the Katrina Artists Trust (KAT), a fund that provides financial support to visual arts in Louisiana, Mississippi, and Alabama who were affected by Katrina.
- *The SweetArt Katrina Fund.* The SweetArt Katrina Fund was formed by the Contemporary Arts Center. Funds were raised through a SweetArt Benefit held in New York City, attended by over 600 sponsors and patrons. Grants up to \$5,000 are awarded to individual artists.
- *Craft Emergency Relief Fund.* Craft Emergency Relief Fund, a Vermont-based nonprofit, has provided a special fund to support emergency needs of craftspeople impacted by the hurricanes.
- *ArtsLinc and Artspace* are looking at artist housing possibilities.
- *Bywater Art Lofts.* Bywater Art Lofts is a proposed development consisting of 54 units of affordable housing for artists. It will be built on the site of the former J.H. Rutter Rex Manufacturing Co. sewing factory on Dauphine Street.
- *Artist residency programs.* A number of national groups have offered temporary residencies to Gulf Coast artists impacted by the hurricanes. These include the Alliance of Artists Communities' "Gulf Coast Artists Hurricane Relief Program," which provided 25 artists with one- to two-month residencies, including a \$5,000

stipend, at Anderson Ranch in Colorado, the Santa Fe Art Institute, and the Lower Manhattan Cultural Council.

▶ **Other Cultural Occupations: Writers, Film, Creative Talent, Culinary**

- *Katrina Arts Relief and Emergency Support (K.A.R.E.S.)*. The New Orleans Literary Institute and Light of New Orleans Publishing are raising funds to support writers affected by Katrina. Two dollars of every copy of *French Quarter Fiction* that is purchased will directly fund K.A.R.E.S.
- *Louisiana Writers Foundation* and Habitat for Humanity are planning a Writers Housing Outreach project. Homes will hopefully be available near the Musicians Village community and also throughout the St. Roch and Treme sections.
- *The Open Society Institute* awards grants to filmmakers and media organizations to promote national conversations on racism and inequality. Fellowships total \$950,000 with special consideration to applicants impacted by Katrina.
- *A Studio in the Woods*. Tulane University's A Studio in the Woods offered four-week Restoration Residencies for New Orleans visual artists, musicians, writers, and performers.
- *Rebuild the Soul of America Charitable Trust* was established by Wynton Marsalis, the International Association for Jazz Education's (IAJE) Executive Director Bill McFarlin, along with entertainment veterans Daniel Carlin and Lisa Marie Hoggs. All after-tax profits benefit the RSOA Charitable Trust. There are four key areas of the Trust's focus: a) support of civic life—the Trust will support the arts, heritage, health, peace, humanity and well-being of our diverse citizenry and civic life, with particular emphasis on New Orleans; b) inform the public—the Trust will inform the public on key issues regarding rebuilding and repairing the infrastructure of the American Cultural Community; c) support for musicians—the Trust will support programs that put musicians back to work and create housing for displaced musicians; d) and, support for integrated arts—the Trust will support the revival of architecture with an emphasis on integrated arts.
- *Entertainment Law Legal Assistance Project (ELLA)*. The Arts Council of New Orleans, in partnership with the New Orleans Music Office Co-Op and Tulane Law School Community Service Program, provides free legal advice to low- and moderate income visual and performing artists. Its current focus is on providing legal assistance related to housing credit issues.
- *Project HEAL – Helping Employ Artists Locally* is a project of the Acadiana Arts Council, with support from national funders and cultural organizations. The fund supports displaced artist and brings arts and music to new audiences. It has hired over 100 displaced artists, performers, and musicians to perform in festivals and non-traditional performing spaces.

Financing and Small Business Support

Until recently, there were many small-scale and grassroots efforts developed to support the financing and technical assistance needs of small businesses affected by both Katrina

and Rita. More recently, the LRA has announced two new funding sources for this purpose: the Small Firm Loan and Grant Program will provide \$138 million in small loans and grants; in addition, the LRA will be providing \$9.5 million for small business technical assistance through intermediaries. There is one project in this area that is specifically targeted to cultural industries—it is operated by Seedco Financial Services.

- *Seedco Financial Services* runs a Restaurant Recovery Initiative that is focused principally on 15 small, mostly African-American-owned restaurants. It runs the Vietnamese-American Community Initiative, and Seedco is also being funded as an intermediary through the LRA Small Firm Loan and Grant program, and will be focusing on three sectors: restaurants, arts and culture, and the seafood industry.

In addition, there are multiple programs that provide financial and technical assistance to small businesses. Most cultural industries could benefit from these programs.

- *The Collaborative for Enterprise Development* includes the Enterprise Corporation of the Delta/Hope Community Credit Union, Good Work Network, Idea Village, Louisiana Association of Nonprofit Organizations, and the NewCorp Business Assistance Center. It is funded from the Louisiana Disaster Recovery Foundation. The Collaborative will assist both businesses and not-for-profit enterprises in Orleans Parish.
- *NewCorp – CDFI* is a nontraditional source of income to build credit and leverage other forms of financing. It provides capital and technical assistance for small disadvantaged businesses.
- *Mercy Corps* provides micro-loans through HOPE Credit Union.
- *ACCION* provides micro-loans to small entrepreneurs through the Home Community Credit Union.
- *The Urban Entrepreneurship Partnership* has offices in New Orleans and Baton Rouge. It provides coaching and training to minority entrepreneurs.
- *The Idea Village’s “Pay it Forward Fund”* provides technical assistance to small, high-growth entrepreneurial companies. The Fund has provided more than \$400,000 in grants and technical assistance to 110 businesses.
- *Fast Forward Restart* is a nonprofit that was created shortly after Katrina to assist small business and nonprofit organizations. It provides operational assessments, workshops, and coaching around rebuilding and recovery.
- *The Good Work Network’s Business Boost Program* provides technical assistance to disadvantaged micro entrepreneurs.
- *The Small Business Development Centers* at UNO, SUNO, and Loyola provide business support services to small businesses.
- *Second Wind* is a nonprofit grassroots organization that gives a voice to small businesses in New Orleans. Its focus is to lobby for the needs of small businesses and to help them access the grants and loans needed to survive.

- *The Women's Business Resource Center* focuses on the small business assistance needs of women entrepreneurs.
- *The Capital Access Project* provides technical assistance to small, disadvantaged small businesses.

Support for Cultural Organizations

A number of national foundations and arts organizations have developed special funds targeted to the needs of cultural institutions impacted by the hurricanes. These efforts include the following.

- *The Louisiana Association of Nonprofit Organizations (LANO)* has an Enterprise Development program for nonprofits. Funded through the Collaborative for Enterprise Development, the program will provide comprehensive support and develop resources to nonprofits affected by Katrina. In addition to capacity-building services, nonprofits can apply for up to \$10,000 in mini-grants for operating costs.
- *The Getty Foundation's "Fund for New Orleans"* is a special initiative, a \$2 million fund for visual arts organizations. Conservation grants are provided to assist the city's cultural institutions to care for art collections, archives, historic buildings, and Transition Planning Grants are aimed at strengthening nonprofits. Also, the National Trust for Historic Preservation's recovery and outreach program was initiated right after the storm.
- *The Louisiana Association of Museums (LAM)* has provided resources and essential networking among museums throughout Louisiana.
- *Americans for the Arts' Emergency Relief Fund* provides direct support to local arts agencies and nonprofit arts organizations. The Fund has supported community arts organizations in many communities in Louisiana affected by hurricanes Katrina and Rita.
- *The National Endowment for the Humanities* provides grants to cultural and historical institutions to stabilize humanities collections and to preserve materials damaged by the hurricanes.
- *The Institute of Museum and Library Services, the Bill and Melinda Gates Foundation, and the Bush-Clinton Katrina Fund* have made significant investments to rebuild public libraries and their collections.
- *Fast Forward Restart* is beginning a focus on assessing the needs of nonprofits and developing a program to support their recovery.
- *The NOLA Fun Guide*, based on a Philadelphia model, is a comprehensive listing of arts and cultural activities in the New Orleans region, and a half-price ticketing service. It is funded by Pew and William Penn from Pennsylvania and run by the Arts Council of New Orleans.

Support for the Cultural Workforce

Bringing back the state's cultural talent, providing training to residents so that they can participate more fully in the economy, and ensuring that the next generation of talent is nurtured, are major priorities of the state and the communities impacted by the hurricanes. As a result, there have been a large number of efforts focused on workforce development.

- *New Orleans Video Access Center (NOVAC)* launched the Digital Film-making Institute and is part of a partnership funded by the Louisiana Workforce Commission to provide technical training in the film industry.
- *The Film Factory*, part of the new facility built by LIFT Productions in Treme, will be the first U.S. studio to have a vocational school.
- *Emerald Bayou Studies* is a partnership with Louisiana Technical College. It has developed a 12-week film production training course in Jumonville.
- *ProStart Program* is a program of the Louisiana Restaurant Association. It is a school-to-career education and training program that teaches public school students the basics of working in a kitchen and managing a food establishment.
- *The Restaurant Employee Relief Fund* of the Louisiana Restaurant Association helps pay the expenses for displaced workers to come back to New Orleans and Louisiana. The Fund collected \$212,000 in contributions, and the money will be distributed in early 2007. The New Orleans Hospitality Relief fund set up by the Brennan Family also provides support to restaurant workers.
- *The Contemporary Art Center* in New Orleans (CAC) has recently partnered with the Manchester Craft Guild, an arts education program based in Pittsburgh. One of the first programs to be undertaken through the partnership is a culinary arts training program. The program was initiated with a number of restaurant owners and chefs in New Orleans, and it will provide hands-on training for a range of jobs in the culinary arts industry.
- *Café Reconcile* operates a restaurant training and job placement program with Loyola Literacy and Good Works Network. This unique youth-oriented program “provides support, work experience, and the ability enhancement to encourage self-sufficiency.”
- *The Gulf Coast Workforce Development Initiative, and the Gulf Rebuild: Education, Advancement and Training Campaign*, were funded through a \$5 million grant from the U.S. Business Roundtable. This is a program to recruit participants from the Gulf Coast for construction industry training programs. The program offers a four-week entry-level course, as well as more advanced workshops and apprenticeship programs. The program has multiple partners including the Louisiana Community and Technical College System, the Louisiana Recovery Authority, the Louisiana Workforce Commission, and the Louisiana Department of Labor.

- *The AFL-CIO Building and Construction Trades Department (BCTD)* is establishing a Gulf Coast Workforce Development Project to train workers for family-supporting jobs in the construction industry.
- *The proposed Rehabilitation Construction Training Program*, an initiative spearheaded by the New Orleans Jazz & Heritage Festival and Foundation, will focus on training for the high-skilled work of Preservation. The intent is to use some of the state's Master Craftsmen to teach the specialized artisan skills needed for rehab shotgun houses, Creole cottages, bungalows, and other specialized New Orleans architectural buildings and facilities.

Original Goals and Strategies

- ▶ **Support the origination and sustainability of authentic Louisiana culture**

 - Sustain the cultural resource base
 - Nurture the talent
 - Value the artists
 - Maintain the talent base

- ▶ **Enhance the production capacity for Louisiana cultural products**

 - Build the technical workforce
 - Create and grow cultural businesses
 - Enhance the research and development capacity
 - Increase private financing for cultural enterprises
 - Invest in Cultural Economy facilities

- ▶ **Expand the distribution and markets for Louisiana cultural products**

 - Strengthen and diversify Louisiana’s brand and marketing
 - Expand cultural markets inside Louisiana
 - Expand cultural markets outside Louisiana

- ▶ **Foster the Cultural Economy support system**

 - Convene leadership
 - Build cultural networks
 - Expand resources for Cultural Economy
 - Build accountability and trust

Priorities for CRT

The role of CRT, as outlined in *Louisiana: Where Culture Means Business*, was to “Convene, Connect, and Collaborate.” According to the report, “The cultural sector needs to establish a common identity and agenda, develop industry associations and networks, and foster the synergies that result in innovation in cultural products and processes.” This remains the number one priority moving forward. In addition, CRT needs to successfully implement some of the specific initiatives, especially those already in the planning phase. Finally, a key role for CRT is to help leverage additional resources for the entire cultural sector in Louisiana.

Convene, Connect, and Collaborate

There are a significant number of programs and projects in various stages of development all over the state. Many of these are appropriate and necessary and, collectively, they are important to many of the artists, arts organizations, and arts enterprises in the Cultural Economy. What can strengthen these programs and projects, and also increase their impact on the long-term viability of the Cultural Economy, are better systems and protocols for coordination and communication. The Cultural Economy currently lacks the kind of internal cohesion it needs to bring the various segments and regions of the state together. In that context, the following recommendations are offered.

- ▶ **Institute a more robust communication system within the state's Cultural Economy.**
 - CRT should sponsor Cultural Economy briefings in each region, and within each segment, on an ongoing basis.
 - CRT should develop a bimonthly Cultural Economy electronic newsletter, called an E-Blast. It should include data, projects, new programs, innovations, new collaborations, and funding resources.
 - CRT should have on its website a Cultural Economy resources section that includes a calendar of activities relevant to the sector, key resources, and new program developments.

- ▶ **Facilitate the development of strong, industry-led Cultural Economy networks within the state.**
 - Identify leaders/facilitators to build networks within each of the segments. Organize each network to meet on a periodic basis to share information on current programs, planned programs, and new initiatives.
 - Reconvene a state leadership group with representatives from each of the segment networks.
 - Bring the state's higher education institutions into the Cultural Economy network. Many of them have played a tactically and strategically important role in revitalizing the Cultural Economy and they need to be more fully integrated.

- ▶ **Play a leadership role in integrating the Cultural Economy priorities within the economic development and recovery activities of the state and local governments.**
 - Coordinate the implementation of the Cultural Plan of the Bring New Orleans Back Commission, and the new unified UNOP plan, with the CRT's Cultural Economy priorities. The city's plan has to be recognized as an important element within the state Cultural Economy.
 - Convene an artists' housing taskforce that could include all the various actors throughout the state that are currently working to address the housing issues of the cultural community. Bring in national leadership that has experience in the housing issue.

Implement Key Projects

- ▶ **Implement and oversee the World Cultural Economic Forum**
- ▶ **Make the LA Marketplace website operational**
- ▶ **Secure a commitment from the hospitality industry to purchase cultural products from Louisiana—from food products at the Convention Center and Airport, to the work of local artists on the walls and in the lobbies of downtown hotels.**
- ▶ **Develop a listing of information on training programs in the cultural sector. The information should be targeted to residents interested in new careers and enhancing their skills. CRT can also develop marketing materials focusing on cultural careers.**
- ▶ **Help to ensure that the two cultural workforce projects that did not get funded as part of the state process are implemented. The two projects are the workforce project proposed by the Contemporary Art Center and the Rehabilitation Construction Training Program focusing on bring back highly skilled master craftsmen.**
- ▶ **Organize and oversee national and international trade missions for Louisiana cultural industries and products.**
- ▶ **Promote the designation of New Orleans as a World Heritage City and/or UNESCO Cultural City.**

Leverage Resources for the Sector

There are perhaps dozens of funding sources available for the Cultural Economy from local, regional, national, and foreign entities. Virtually all of the sources are important, and they are having a critical impact on the rebuilding of the Cultural Economy. In light of this, implement the following recommendations.

- ▶ **Lobby for passage of a Louisiana Cultural Economy Tax Policy and Incentives package (see separate report). It includes**
 - incentives for individual artists;
 - incentives for cultural districts; and
 - incentives for cultural industries.
- ▶ **Publicly acknowledge the contributions of out-of-state and national funders and keep them engaged/involved in the Cultural Economy.**

- ▶ **Help create a system of technical assistance and workshops targeted to cultural enterprises and individuals on credit, the financial system, and grant application protocols.**
- ▶ **Promote “Best Practices” of nonprofits that have developed for-profit revenue streams and innovative programs that have led to cost reductions and increases in markets.**
 - Create a clearinghouse on funding resources and hold ongoing regional workshops and information sessions on funding resources that are available on the state and national levels.

Priorities for Organizations in the Cultural Economy

The recovery and further growth of the Cultural Economy of the state needs to be a priority for the industry itself, the communities most impacted by the hurricanes, other state agencies, the Louisiana Recovery Authority, and the philanthropic community. Their focus should be on the following items.

▶ **Housing**

- Develop a credit-enhancement program for artists. Currently, many artists have little credit history and they lack experience with the mainstream financial system.
- Extend housing programs and outreach efforts that have focused on musicians to other cultural occupations—writers, actors, film and media professionals, and dancers.
- Develop a temporary housing program for artists, including more residencies and transitional housing.
- Designate artist housing districts within the state and offer targeted tax incentives and a homesteading program for returning artists/performers.

▶ **Workforce**

- Dedicate more state funds for workforce and training in the Cultural Economy. The last round of workforce funds from the LRA was not able to address the need.
- Initiate a more coordinated and concerted effort to bring back the skills and the talent of the people in the Cultural Economy, especially the African-American community.
- Create a Transitional Employment program for artists.

▶ **Facilities, Venues, and Equipment**

- Develop a cultural facilities fund to especially help the major cultural institutions in New Orleans and other hurricane-damaged areas.
- Designate cultural districts and provide incentives for developers to include artist workspace—studios, common equipments, gallery space, and practice space—as part of new projects throughout Louisiana.

- Through the LCEF, create a pool of discretionary funds for small projects needing immediate funding (in the \$5,000-\$10,000 range).
- Create a funding source for insurance, as well as for replacing technology and lost or damaged databases.
- Support community cultural centers as part of the UNOP process.

▶ **Markets for cultural products**

- Hold a national Art Show in New Orleans, and make the city and state more visible players in the international art world. While New Orleans will be the central location for such an event, efforts should be made to extend the benefits related to the Show throughout the state.