Louisiana:

Where Culture Means Business

Prepared by:

Mt. Auburn Associates
Beth Siegel
Michael Kane
Beate Becker

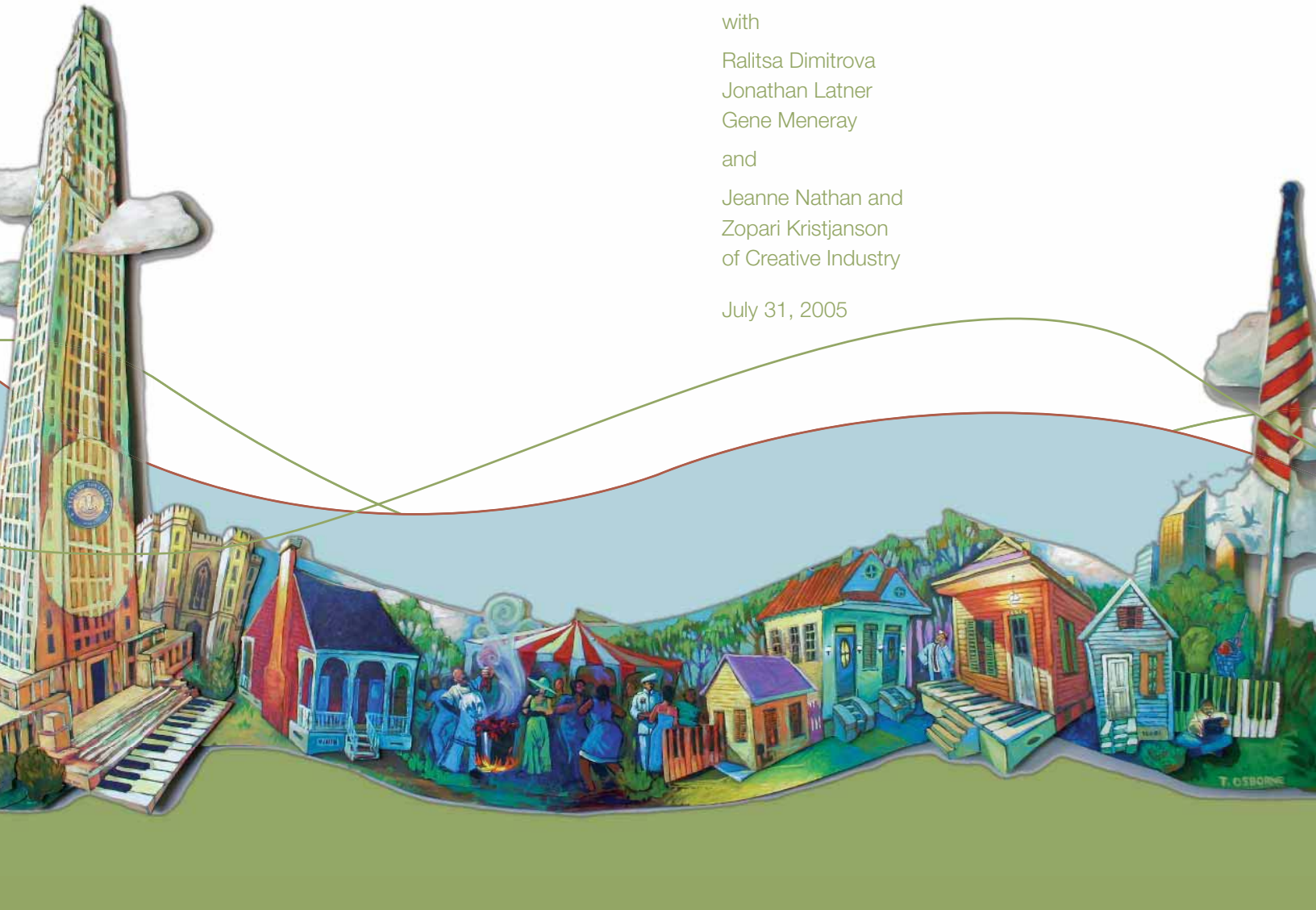
with

Ralitsa Dimitrova
Jonathan Latner
Gene Meneray

and

Jeanne Nathan and
Zopari Kristjanson
of Creative Industry

July 31, 2005



This report was funded by the National Endowment for the Arts – A Great Nation Deserves Great Art—and the State of Louisiana, Office of the Lt. Governor, Department of Culture, Recreation and Tourism, Office of Cultural Development, Louisiana Division of the Arts.

Cover design by: Chuck Sanchez, Stun Design & Advertising

Cover Art: “The New South” by Terrance Osborne
Lieutenant Governor Mitch Landrieu and the Department of Culture, Recreation and Tourism commissioned Terrance Osborne to create the piece of art found on the cover of this program. Osborne has captured the special feel of Louisiana’s cultural economy with this colorful and festive portrayal of our architecture, our music, our people and our great outdoors. The artwork communicates the true nature of our people enjoying Louisiana’s culture throughout the piece. The original artwork is acrylic on wood, pieced together to form a three-dimensional 9-foot collage relief.

Published 2005 by the State of Louisiana, Office of the Lt. Governor, Department of Culture, Recreation and Tourism, Office of Cultural Development, Louisiana Division of the Arts
P.O. Box 44247, 1051 North 3rd Street, Room 420, Baton Rouge, Louisiana, 70804-4247
url: http://www.crt.state.la.us/culturaleconomy/

To obtain a copy of Louisiana: Where Culture Means Business or to obtain additional information,
Telephone: 225.342.8180, Fax:225.342.8173, email: arts@crt.state.la.us

August 2005

Louisiana is unique among places and cultures of the world, and through our cultural economy initiative, we are working to create avenues of prosperity for our arts and culture communities. The Louisiana cultural economy is an idea whose time has come, and I welcome your interest and involvement as we move this important sector forward.

Throughout the pages of this report, you will discover Louisiana's tremendous potential in positioning her arts and culture as a viable sector of the state's overall economy. One year ago, my administration embarked upon an effort to study this cultural economy. We engaged the economists of Mt. Auburn Associates for cutting edge economic research and evaluation of arts and culture in our state. And as you'll see, culture generates economic value, and a vibrant cultural economy is a critical component of our diversified economy.

This report defines and evaluates Louisiana's cultural economy. Most importantly, it recommends strategic objectives and action for developing our arts and culture. It indeed creates a foundation for adding value to our native talent and intellectual capital, and my administration is committed to transforming these words into action.

I invite you to join us as we use this data to inform the process of building a strong and vibrant cultural economy to make Louisiana a great place to live, work and play. It is incumbent on all of us to address the challenges and the potential identified in this groundbreaking report and dedicate ourselves to strategic implementation plans. And finally, I am pleased to thank the National Endowment for the Arts for their significant contribution to this effort.

Sincerely,

Mitch

Mitchell Landrieu
Lieutenant Governor
State of Louisiana

PHONE (225) 342-7009 FAX (225) 342-1949
WWW.CRT.STATE.LA.US/LTGOV
"AN EQUAL OPPORTUNITY EMPLOYER"

ACKNOWLEDGMENTS

Mt Auburn Associates wishes to thank all of the individuals in Louisiana who took time out to meet with us and to provide us with the relevant information needed to understand the economic challenges and opportunities of Louisiana's Cultural Economy. We also want to thank the members of the Steering Committee who provided important insights and feedback throughout the process. In particular, Pam Breaux, Assistant Secretary, Department of Culture, Recreation and Tourism (CRT), provided ongoing feedback and support. Gaye Hamilton, also of the CRT, provided guidance throughout the development of the entire process. We are also grateful to Ken Conner, Michael Sartisky, Cynthia Simien, and Martha Little for providing a constant link to the important information and data, setting up meetings, and keeping us excited about this unique place. Finally, this project could not have occurred without the vision and leadership of Lieutenant Governor Mitchell Landrieu and CRT Secretary Angéle Davis.

MT. AUBURN ASSOCIATES

Cutting Edge Economic Research & Evaluation

Mt. Auburn Associates
408 Highland Avenue
Somerville, Massachusetts 02144
617.625.7770
www.mtauburnassociates.com

TABLE OF CONTENTS

Chapter One: Introduction 3

Chapter Two: The Economic Importance of Louisiana's Cultural Economy 14

Chapter Three: Regional Characteristics of the Cultural Economy 39

Chapter Four: Themes and Issues in Building the Cultural Economy 52

Chapter Five: A Call To Action—
Strategic Initiatives To Advance the Cultural Economy 87

Louisiana Interviews 104

Case Studies 110

- **Food and Culinary Arts Case Study** 111
- **Literary Arts Case Study** 129
- **Music in Lafayette Case Study** 152
- **Historic Assets and Preservation Industry Case Study** 168

REPORT APPENDICES AVAILABLE ONLINE AT

WWW.CRT.STATE.LA.US/CULTURALECONOMY/

CHAPTER ONE: INTRODUCTION

Mention Louisiana to people from outside the state and they will likely say, "Oh, I've been to New Orleans . . . or Mardi Gras . . . or Jazz Fest." Louisiana's identity is inextricably tied to the port city that each year promises over six million visitors a good time, good music, and good food. If you have been to New Orleans, you know Louisiana.

Or so most people think. . .

What the typical tourist does not see is the rich diversity of Louisiana culture that lies off the beaten path and beyond the limits of the Crescent City. Next to its famous jazz brass bands and New Orleans rhythm and blues, Louisiana may be best known for the Cajun and zydeco music of the francophone region surrounding Lafayette. The northern parishes are home to bluegrass and rockabilly music popularized by the Dixie Jamboree and Louisiana Hayride radio show, while the southeast gave rise to Louisiana's distinctive swamp pop. Gospel and Delta blues grew out of the African-American experience, while contemporary black urban culture finds voice in a growing hip-hop scene. Once the opera capital of the New World, New Orleans staged the world premiere of its latest opera commission earlier this year. Louisiana's culture lives in clubs and concert halls, on restaurant dance floors, and in backroom jam sessions. And that's just the music.

Louisiana culture is rooted in the French, Spanish, and Afro-Caribbean influence that predates the 1803 Louisiana Purchase. Subsequent waves of Anglo-Saxon and European immigrants joined indigenous Indians, African slaves, Acadian exiles, and free people of color in a complex racial, linguistic, and social mix that laid the foundation for today's diverse culture. While the inevitable mixing of people led to a melding of cultural expressions, strong geographic, racial, and linguistic boundaries preserved distinct cultures that survive to this day.

Louisiana's many cultures are on show at the more than 500 festivals held throughout the state each year. Some Louisianans claim that the cultural festivals are really just an elaborate excuse to partake of crawfish, andouille, cochon, Natchitoches meat pies, jambalaya, and gumbo. Rice, fishing, farming, and trade in coffee feed a world famous culinary tradition that has produced celebrity chefs like Paul Prudhomme, Emeril Lagasse, Susan Spicer, and John Folse who, in turn, commit their culinary insights to a library of cookbooks.

Louisiana's tradition of spoken word lives on in traditional storytelling and contemporary coffee house poetry gatherings. The history of literary publications includes the 18th century *Les Cenelles,* published by Louisiana's free people of color. Louisiana continues

to produce and attract writers whose work is celebrated at festivals named after William Faulkner, Tennessee Williams, or just, The Book.

Literature, in turn, underwrites a film industry that has produced nearly 500 films in Louisiana. Recent tax credits have boosted film production, but filmmakers have always been drawn to Louisiana's unique historical architecture landscape and stories that simply could not take place anywhere else. Louisiana's high-tech sound and media production facilities at University of New Orleans, Louisiana State University, Southern Louisiana Community College, and the University of Louisiana Lafayette service the growing film industry and provide hands-on training for the next generation of media artists and technicians.

More than 100 state, university, and private museums safeguard Louisiana's historical, traditional, and contemporary cultural artifacts, and new cultural facilities have revitalized downtown neighborhoods of New Orleans, Shreveport, Alexandria, and Lafayette. A growing number of galleries showcase contemporary artists' paintings, sculpture, photography, and crafts.

Louisiana has an economic asset that other states can only dream of: a multifaceted, deeply-rooted, authentic, and unique culture. Its cultural continuum spans history and peoples, geography, and art forms. As a state that has long relied on oil, gas, and timber to fuel its economy, Louisiana is now realizing that, in culture, it may have a new source of largely untapped economic energy. But if culture—abundant, renewable, and clean—is Louisiana's metaphorical new oil then it requires the industrial equivalent of the skilled workers, refineries, pipelines, and business entities to bring it to the global marketplace. That connection between a healthy culture and a healthy economy is now beginning to be made.

A Strategic Plan for Louisiana's Cultural Economy

In December 2004, more than 1,100 people gathered in New Orleans at a statewide meeting convened by Lieutenant Governor Mitchell J. Landrieu and the Department of Culture, Recreation and Tourism. In his opening remarks to the Cultural Economy Initiative Conference, the lieutenant governor announced that the time has come to develop Louisiana's rich cultural economy.

For too long we have separated art and culture from what the business community calls economic development. Our citizens are finally recognizing that we are underutilizing our natural assets and raw talents and we are limiting our own potential to create more jobs and growth. . . From our uniquely Louisiana historic preservation to our world-renowned culinary industry, we must move our state forward by capitalizing on these important assets. Lieutenant Governor Mitchell J. Landrieu

Louisiana undoubtedly values its cultural resources. *Louisiana: Vision 2020,* the state's master plan for economic development, calls attention to the recreational and aesthetic value of the state's cultural assets and their contribution to the tourism industry. It

identifies tourism and entertainment as key economic clusters and the state has introduced tax credit programs to foster its film, music, and digital media industries. Similarly, the Louisiana Department of Culture, Recreation and Tourism's *Roadmap for Change* prioritizes the development of tourist products and tourism markets that emphasize Louisiana's extraordinary cultural, ecological, and historical assets.

But, to date, there has not been an attempt to analyze the development potential of Louisiana's entire cultural economy. Such a picture would capture culture's role in supporting many related industries, including tourism; in improving the quality of life in urban and rural areas; and in generating employment in music, film, and video as well as industries such as culinary arts, preservation construction, architecture and interior design, publishing, and web-related design.

The purpose of this *Strategic Plan* is to create a framework through which Louisiana can understand and develop the economic opportunities available in its entire cultural economy. The framework encompasses the full cycle of cultural activity, from origination, to production, to markets, and examines the larger system that supports those activities. It looks at the synergies among individual artists and commercial, nonprofit, and government enterprises. And, it explores the issues that concern any economic sector: workforce development, business development, research, finance, and markets.

Given the diversity and depth of Louisiana's cultural assets, it was not possible to explore every element of the cultural economy in depth. While scores of people were interviewed, there remain hundreds of others with equally important insights. This report is the first step in a longer-term development process. In addition to providing a general overview, there are four case studies that explore literary arts, culinary arts, Lafayette music, and the preservation industries in more depth. These case studies are provided as examples of the type of analysis needed to take this work to the next level.

Ultimately, the goal of the Cultural Economy Initiative is to enable Louisiana to foster and develop its cultural assets so as to create economic opportunities and a high quality of life for all Louisianans. This strategic plan provides a tool to achieve that goal.

The plan takes as a starting point that culture generates economic value and that the cultural economy is but one component of a healthy, diversified economy. This is a framework for action, not an economic impact study, and as such does not attempt to measure all aspects of Louisiana's culture. It also assumes (but does not debate) the intrinsic value of culture and its role in promoting health, improved learning, and more cohesive communities.

The questions that occupy this Plan are how to make best use of Louisiana's cultural assets so that they are nurtured, conserved, and fostered; how to ensure that culture has the means necessary to realize its economic value; and how to best shape policies and investment that direct the opportunities and benefits of cultural development to those who produce it: Louisiana's people.

Defining Louisiana's Cultural Economy

The growing movement to link culture with economic development has been accompanied by a proliferation of terms and definitions to describe the phenomenon. Creative economy, creative industries, cultural economy, and creative class are just some of the phrases that are widely and loosely used. Defining those terms has proven to be even more challenging than naming them.

Creative Industries: The most widely used definition for the creative industries is that set forth by the U.K. Department of Culture, Media and Sport (DCMS) in 1998. DCMS defines the creative industries as:

> *those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio.*

Cultural Industries: More recently, the United Nations Educational, Scientific and Cultural Organization (UNESCO) provided a working definition of the cultural industries that explicitly acknowledges the place of traditional arts and culture. It defines the cultural industries as:

> *those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning.*

The Creative Class: By contrast, the creative class concept popularized by Richard Florida singles out people rather than industries as the driving creative force. His concept of a creative class extends beyond arts and culture, approximating more of a "knowledge" worker:

> *The Super-Creative Core of this new class includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers, and architects, as well as the "thought leadership" of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion-makers. . . . The Creative Class also includes "creative professionals" who work in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and healthcare professions, and business management.*

Louisiana's Cultural Economy

The variety of names and definitions, although confusing, points to an underlying truth about the creative sector: there is no single definition because the components of culture and creativity vary widely from place to place. Fashion is a major creative industry in New York City, but is more accurately classified as a manufacturing industry elsewhere. Similarly, the culinary industry, which is an integral part of Louisiana's cultural economy, might not be considered so elsewhere.

This strategic plan defines Louisiana's cultural economy as:

> *the people, enterprises, and communities that transform cultural skills, knowledge, and ideas into economically productive goods, services, and places.*

In addition to the core cultural segments of design, entertainment, literary arts and humanities, and visual arts, Louisiana's unique culture is reflected by the inclusion of culinary arts and preservation.

Cultural Development is Economic Development

> *An accelerating convergence between the economic and the cultural is currently occurring in modern life and is bringing in its train new kinds of urban and regional outcomes, and opening up new opportunities for policy makers to raise local levels of income, employment, and social well being.*
> Allen J. Scott in "Cultural-Products Industries and Urban Economic Development," *Urban Affairs Review,* Vol. 39, No. 4, March 2004, 461-490

The Economic Significance of Culture

The concept of linking arts and the economy is neither new, nor new to Louisiana. In 2002, the Louisiana Division of the Arts released an economic impact study of the state's nonprofit cultural organizations. The *House That ART Built* claimed that each year Louisiana arts organizations and arts participants made a direct contribution of $202 million to the state economy and had an indirect annual economic impact of $934 million. The study documented the impact that the arts have on state employment and revenue and tax generation, as well as non-financial activities such as volunteerism, arts education, and cultural attendance.

Economic studies of the impact of nonprofit arts organizations on local economies have been important advocacy tools for state arts agencies and their nonprofit cultural constituents. However, the cultural debate has since moved into the realm of economic development and encompasses issues of cultural tourism, downtown revitalization, and the attraction and retention of companies and skilled workers.

In 2000, the New England Creative Economy Initiative, a six-state partnership of business, government, and cultural leaders, applied a cluster analysis to the region's creative commercial enterprises, nonprofit cultural organizations, and artists. The study found that creative cluster employment accounted for 3.5 percent of New England's total job base, placing it ahead of the software or medical technology industries. The creative economy was growing faster than the larger regional economy, and was a significant source of external revenues through cultural tourism, sales, and federal and grant funding.

The growing interest in the creative economy is driven by numbers that attest to the scale of its employment, revenue, and growth rates. Study after study have shown that culture—locally, nationally, and globally—is big and getting bigger.

Global Interest in Creativity

The in-depth creative industries research that began on the national level in the U.K. in the late 1990s was pushed down to regional and local development agencies where policies and funding drive an enormous increase in cultural industry activity. The cultural industries are on the economic agendas of countries throughout Europe. In North America, Canada's investment in film has had a meaningful impact on the U.S. film production.

In New Zealand, Peter Jackson's *Lord of the Rings* Trilogy jumpstarted a national film industry that is a magnet for creative talent from around the world. In addition to film, New Zealand Trade and Enterprise, the government's national economic development agency, is targeting music, design, digital innovation, fashion, and gaming for strategic development. Hong Kong and Singapore led the way for creative industry development in Asia and are now being joined by Taiwan, China, India, and Japan.

South Africa has made a priority of developing its creative industries, in part because of its appeal to unemployed youth. Its workforce Learnership program subsidizes training

of young people for careers in music, printmaking, and cultural tourism. In April 2005, singer-songwriter and Minister of Culture Gilberto Gil made a successful bid for Brazil to host the headquarters for a U.N.-supported International Centre for the Creative Industries (ICCI). The ICCI will focus on South-South trade and development of the creative industries.

In 2004, the United Nations Conference on Trade and Development held a "High Level Panel on Creative Industries and Development" that found that the global market value of creative industries is expected to grow from $810 billion in 2000 to over $1.3 trillion in 2005. Regardless of how it is defined, when measured by business and employment rates, contribution to GNP, or growth rates, creative industries are indisputably a large and growing segment of the global economy.

Beyond the Numbers

> *The areas of the economy that will grow, both in output and in employment are these: services; ideas; one-of-a-kind products, individually produced; culture; entertainment; communications; travel; education. For each of these growth areas, quality and authenticity will be major variables in consumer choice.*
> Donovan Rypkema "Globalization, Urban Heritage, and the 21st Century Economy," *Global Urban Development,* May 2005

Measured quantitatively, this report will demonstrate that Louisiana's cultural economy is economically significant and growing. As a source of jobs and income, there is reason to believe that it has untapped potential. But, beyond that, there are other good reasons for Louisiana to pursue a cultural development strategy. The creative sector has a number of distinguishing characteristics that make it particularly appropriate to Louisiana.

A SECTOR CHARACTERIZED BY SMALL BUSINESSES AND SELF-EMPLOYMENT

The cultural economy is largely populated by small businesses and enjoys a high degree of self-employment. Some liken the cultural economy to an ecosystem of "whales and plankton" with many small creative entrepreneurs funneling their innovations to the mass market through increasingly consolidated distribution channels. Technologically-enabled young cultural entrepreneurs tend to operate as highly creative independents on the edge of mainstream institutions. There is much discussion of the form that cultural work takes—project-based, independent, highly fluid, and depending on networks of personal and professional relationships—as a harbinger of future work modes and method of

organization. The cultural industries will be leading the way and creating models of work that offer important lessons for more traditional industries.

AUTHENTICITY AS A COMPETITIVE ADVANTAGE

Culture, like technology, is a defining element in the global economy. As globalization drives a move toward homogenization, cultural distinction becomes an important competitive advantage. One of the most important principles in economic development is to build upon the assets and strengths that you have, and not try to compete in areas where you have limited competitive advantage. By any economic measure, Louisiana has a competitive advantage in its culture.

Economist Joseph Cortright emphasizes the importance of focusing on what is unique about a community. He notes that "many of the best opportunities to develop sustainable businesses in an increasingly global market may emphasize the unique qualities of the place in which it is produced." The implication is "to identify existing and emerging knowledge strengths on which future development is likely to build." Markets for cultural products and cultural tourism are growing. As technological capability is universalized, the competitive advantage will shift to those economies that, like Louisiana, can deliver original content.

CULTURAL DEVELOPMENT IS SUSTAINABLE

Culture is a clean and renewable natural resource that, with proper stewardship, will not be depleted. Authentic local culture cannot be outsourced—it is in the area of content development that the state is most likely to create jobs that will not eventually be lost to lower cost locations. Furthermore, because its production is so localized, it has a ripple effect on adjacent industries like tourism that benefit from people coming to Louisiana to experience the product firsthand.

CULTURE DEVELOPMENT SUPPORTS LOUISIANA'S LARGER ECONOMIC PLAN

Louisiana: Vision 2020, the state's master development plan, prioritizes education, entrepreneurship, and technology and designates tourism and entertainment (specifically music and film) as core state industries. Development of Louisiana's overall cultural sector depends on the availability of a technologically-skilled, entrepreneurial population to develop, produce, and get local cultural output to market. The cultural sector offers an appealing and promising avenue for achieving Louisiana's long-term growth and development goals.

CULTURAL EDUCATION BUILDS LOUISIANA'S WORKFORCE

Louisiana's Workforce Investment Plan stresses the need to create high-quality jobs, to reward initiative, and to encourage entrepreneurship while creating new jobs for its people. With high levels of self-employment and small business activity, cultural economic development offers income opportunity to non-traditional workers who are frequently left outside the economic mainstream.

ARTS AND CULTURE INSPIRE YOUTH

A cultural economic development strategy may also address one of the state's most difficult economic problems: how to engage disadvantaged youth in productive educational and employment opportunities. Louisiana faces particular challenges in educating and training its youth and finding a productive outlet for their creativity, talent, and entrepreneurship. Maine's Governor John Baldacci explains that one of his primary motivations for creating a creative economy initiative is that it is the only program that captures the attention of Maine's rural youth. Similarly, Highlands and Islands Enterprise, the economic development agency for the remote regions of northern Scotland, found that its music industry programs were highly effective in engaging and retaining its young people. The cultural economy needs fresh talent and provides an attractive avenue for young people to channel their considerable creative energies.

REGIONAL OPPORTUNITY

Culture exists in different forms throughout the state, promising economic opportunity for all geographic regions of Louisiana. Although like the larger economy and population, cultural activity is largely concentrated in the southeastern region of the state, culture represents opportunities throughout the state.

QUALITY OF LIFE—A KEY CONSIDERATION FOR BUSINESSES

Investment in the cultural economy is an increasingly critical element of any comprehensive economic development strategy. It enhances the state's quality of life and distinctiveness—allowing it to compete effectively in the competition for talent and business. Businesses are attracted to places with a perceived high quality of life. A survey of businesses in Louisiana recently completed for a Council for a Better Louisiana found that 55.9 percent reported that the overall quality of life was second only to the cost of health insurance in importance to them. In terms of positive reasons for locating a business in Louisiana, 29 percent reported that culture and the quality of life was the most positive reason and about 49 percent included it as one of the reasons. This factor ranked more positively than any other factor.

QUALITY OF LIFE—A TALENT MAGNET

Talent is also attracted to authentic places that allow for creative expression and have a high quality of life. Richard Florida linked creativity to urban prosperity, arguing that the key to attracting companies to a city lies not in offering corporate tax credits and football stadiums, but rather in being able to provide a highly educated local workforce. This creative class is choosing to settle in areas that offer a lifestyle rich in technology, talent, and tolerance—and the winning cities will be those that invest in artist housing, bike paths, and lively downtown cultural activities. Although Florida's analysis is driven by a limited set of criteria and focuses exclusively on urban attraction, the underlying argument about the mobility and lifestyle priority of a skilled workforce holds true.

NEIGHBORHOOD AND DOWNTOWN REVITALIZATION

Artists and cultural activity have always spurred revitalization of neighborhoods and downtown areas. Individual artists transformed the Faubourg Marigny section of New Orleans into a funky, desirable neighborhood and art walks bring life and business to downtown Lake Charles. Cities, in partnership with foundations, universities, and private philanthropists, have made capital intensive investments in cultural infrastructures like the Shaw Center for the Arts in Baton Rouge and New Orleans' cluster of the Contemporary Arts Center, The Ogden Museum of Southern Art, the Children's Museum, and Science Museum. Shreveport turned to the arts to revitalize its Downtown West Edge, and the New Orleans Center for Creative Arts (NOCCA)/Riverfront's pre-professional training campus transformed that section of the river in New Orleans.

CULTURAL DEVELOPMENT BENEFITS OTHER INDUSTRIES

The ripple effects of a cultural development strategy extend beyond the industries directly engaged in cultural production. The most obvious beneficiary industry is tourism, which, particularly in Louisiana, depends on cultural resources and activities to attract a mobile and affluent market of families, retirees, and business and convention travel. The World Tourism Organization estimates that cultural tourism is growing at a rate of 15 percent a year and that 37 percent of all international travel includes a cultural component. At the top of the Department of Culture, Recreation and Tourism's (CRT) *Roadmap for Change* agenda is the development of tourist products and tourism markets that emphasize Louisiana's extraordinary cultural, ecological, and historical assets.

Louisiana's talented creative workforce and small businesses are also rich suppliers of design, craft, and visual art skills that enhance the quality and markets for local businesses ranging from real estate, to consumer goods, to technology companies. Similarly, there is much room for the application of digital sound and imagery in education, healthcare, and other industries. The elements for a mutually beneficial market in cultural products already exist in Louisiana. It just requires vision and creativity to be developed.

Louisiana Taking the Lead

Louisiana is ideally positioned to take the national lead in the creation and implementation of a statewide cultural economic development plan. While many cities and states are looking at arts and culture or creating incentives to develop film, music, and other technology-based industries, few states are approaching the cultural economy in as comprehensive a way as Louisiana. Furthermore, few can compete with Louisiana's natural wealth of cultural resources that, in the long-term, will fuel a sustainable, content-driven economic sector.

The goals and principles underlying Louisiana's overall economic development, workforce, and cultural plans create the ideal environment in which to implement a powerful cultural economy initiative. Where culture is not explicitly identified as a key area of economic development growth, the signposts pointing to its inclusion are firmly in place.

In his closing remarks to the inaugural Cultural Economy Conference, Lieutenant Governor Mitchell Landrieu articulated a future vision for Louisiana's cultural economy: *"When we promote economic growth and development, every voice that speaks of tourism, healthcare, aerospace, military and biomedical research technology and development, will now also speak of the business of culture and recognize that the cultural economy is at the table of economic development as a full partner in making Louisiana a great place to live, work and play.*"

CHAPTER TWO:
THE ECONOMIC IMPORTANCE OF LOUISIANA'S CULTURAL ECONOMY

Defining Louisiana's Cultural Economy

There have been numerous efforts in the U.S. and throughout the world to develop a methodology for defining the cultural sector and quantifying the economic importance of arts and cultural activities. Although there are commonalities among the definitions, they nevertheless vary to reflect different concepts of creativity and to account for cultural differences among places.

The definition of Louisiana's cultural economy reflects the state's unique culture, the diversity of its residents, its rich history, and the broad range of cultural products. Louisiana's cultural economy encompasses:

> *The people, enterprises, and communities that transform cultural skills, knowledge, and ideas into economically productive goods, services, and places. It includes culinary arts, design, entertainment, literary arts and humanities, preservation, and visual arts and crafts.*

Defining: Cultural Industry Segments

The state's cultural enterprises are grouped into six key cultural industries: culinary arts, design, entertainment, literary arts and humanities, preservation, and visual arts and crafts.

CULINARY ARTS

Food and culinary arts is one of the largest and most diverse industries within the Louisiana Cultural Economy. Like other cultural industries, it is deeply rooted in the cultural and ethnic traditions of Louisiana's many communities: French, Italian, English, Creole, Native American, African, German, and Acadian. The cuisine, which draws heavily from the food products, seasonings, and recipes of these communities, is commonly referred to as Louisiana, New Orleans, Creole, and Cajun cuisine. It is the core element of what has become the state's food and culinary arts industry.

Restaurants, beginning from the 1800s, served dishes that featured this new cuisine, and chefs at these restaurants made productive use of the recipes handed down from families and communities. This Louisiana cuisine was also popular with visitors from other parts of the country. However, the opening of the first Brennan family restaurant and Dooky Chase's restaurant in the 1940s began to elevate the cuisine to a higher level and to put it in a trajectory of national and international fame. As the Brennan family restaurants multiplied, they sustained the quality and special character of the cuisine and their

restaurants became the training ground for a group of celebrity chefs who gave the cuisine a more visible "brand" and identity.

Today, the food and culinary arts industry is much more complex than it was even 30 years ago. Its principal elements include:

- the "Louisiana pantry" of agricultural, game, and seafood products, as well as specialty foods manufactured in the state;
- restaurants that add value to the product;
- associated products and services like catering, cookbooks, television shows, cooking utensils, culinary tours, and consumer-oriented culinary schools;
- chefs who sustain the brand and the visibility of the cuisine and create products on their own;
- an export and distribution system that sells and exports the product and the brand through fairs, festivals, farmers markets, trade shows, and Internet sites; and
- industry support systems such as culinary institutes and training programs, food and culinary associations, Departments of Agriculture and Forestry and Economic Development, and the Louisiana State University (LSU) Agricultural Center and its affiliates.

DESIGN

Design is the most "applied" segment of the cultural economy. It includes the printing and graphic companies that produce creative work both in print and digitally for the Louisiana business community. It also includes the advertising industry, which is a creative industry employing a significant number of artists and writers. While the state has a large artistic labor pool, this is one of the weakest segments of the cultural economy.

There are at least ten major advertising agencies in the state that serve both local and national clientele. These larger agencies may subcontract design work to smaller firms with only a few graphic designers on-hand. Web designers may receive $20,000 to $60,000 for creating corporate websites, and some get $20,000 a month for simply maintaining the site. In spite of these major opportunities, the lack of competitive businesses creates a small demand for applied design services. Lagging companies will cut their marketing budget first.

A leading creative director advises new graphic designers to leave New Orleans, yet points out that the number of graphic artists graduating from universities in the state has doubled and that due to innovations in digital design technology, the fastest growing profession in the advertising world is in the graphic arts. He predicts that if the cultural economy grows in Louisiana, it would, in turn, sustain and benefit from a state talent pool of graphic artists looking for reasons to stay here.

ENTERTAINMENT

The state of Louisiana has defined the "entertainment cluster" as one of its important economic development priorities. The current state definition includes broadcasting, film, music, live entertainment, tourism, and sports. The definition of "entertainment" used in this project largely conforms to that of the state, though sports and tourism are not included. For this report, cultural tourism is considered a separate industry that is part of the larger cultural economy. Other performing arts, such as theater, are also included in the definition.

If this study had been done five years ago, in all likelihood the entertainment industry would be almost synonymous with music. The state's strength in the music industry is well established though the diversity of its music industry is not as well known. Analysis of just the jazz industry in New Orleans (see sidebar) and the music industry in Lafayette (see Case Study on Music in Lafayette) are just small indications of the strength and variety of economic activities associated with the music industry in Louisiana.

Some major players in the hip-hop industry are based in Louisiana. Cash Money Records, which has released number one hits by the multi-platinum artist Juvenile and the Hot Boys, sold over 15 million records in a four-year period. Master P, who grew up in the violence plagued Calliope projects in New Orleans, has built an empire around his No Limit record label. In 1998, the Baton Rouge-based label had over $7 million in record sales, representing a retail value of over $100 million. Since then, Master P has moved into film and television and has leveraged the No Limit brand in retail services such as clothing and toy lines. Most recently, he launched a No Limit communications company that provides prepaid calling cards.

Until No Limit and Cash Money came on the scene, the biggest selling artists from Louisiana were country acts. Sammy Kershaw, Trace Adkins, Kix Brooks (Brooks & Dunn), and Tim McGraw sold more than 15 million records in 1997—more than all other genres of Louisiana music combined. And, despite the fact that more than 65 percent of the music industry is in New Orleans, the biggest selling artists are from North Louisiana and Baton Rouge.

On the other hand, Louisiana's rock music scene has yet to fully develop. Better Than Ezra sold over a million records in 1995-1996, but no Louisiana rock act has reached that sales level in over 20 years. Independent rock music, however, has become a lucrative field thanks to online record sales and promotion. New Orleans-based World Leader Pretend and Telephone Tel Aviv are able to make substantial sums from moderate album sales, touring outside the U.S., and playing festivals regularly.

Once thought to be a trend, Zydeco and Cajun music continue to be in demand internationally, and domestic sales are modest but steady. In Acadiana, young Cajun and Zydeco artists are creating a thriving scene as is the new generation of brass bands in New Orleans. Young Shreveport blues artist Kenny Wayne Shepherd has twice achieved sales of more than 500,000 units and embarked on well-received international tours

opening for such industry powerhouses as the Eagles and Eric Clapton. Thus, Louisiana's music legacy is continuing.

With the passage in 2002 of the Louisiana Motion Picture Incentive Program, film has become a significant component of the state's entertainment industry. Since its passage, over $900 million in new production has come into the state and that number continues to grow. The definition also looks beyond traditional media and captures activities associated with digital media including animation and computer gaming. With the passage of new tax incentives applied to these segments of the entertainment industry, these components of the industry, while currently very small and difficult to quantify at this point, are likely to grow.

Jazz in New Orleans

New Orleans has consistently produced excellent musicians since the birth of jazz in the early 20th century. However, opportunities have always been limited and many jazz musicians relocate or travel extensively in order to make a living. Opportunities for financial success have increased in recent years. Changes in technology and the recording industry have provided an opening for small, niche record labels, and though jazz is not popular like rock, rap, or country music, New Orleans continues to draw tourists and conventioneers in search of jazz.

Jazz in New Orleans is probably doing better today than it has for many years. Young artists are embracing the brass band sound that roared back to prominence in the late 1980s, as well as continuing the New Orleans sound. Contemporary New York style jazz is also now being played. Elements of the industry in New Orleans include:

Radio: Locally produced and world renowned radio station WWOZ (90.7 FM) broadcasts 10 plus hours of jazz every day from its studio in Louis Armstrong Park. The station is streamed live on the Internet and is joined on the airwaves by strong jazz programming on WTUL (91.5 FM).

Venues: Venues for live shows continue to have modest success, bucking trends in New York and Chicago, and there is room for growth. However, there are constraints to further development due to the size and condition of many of the jazz venues in the city.

Education: Jazz education is solid at the higher education levels, and NOCCA provides top notch jazz training for high school students.

Record Labels: A very promising development in the New Orleans contemporary jazz scene has been the creation of Basin Street Records and the potential for further local production through small, independent record labels. Historically, jazz musicians made the majority of their income through live performances, with albums serving more as "demos" than as income-producing outlets. Basin Street seems to be changing this, although distribution is still rather limited.

Festivals: New Orleans and Louisiana are host to an unusually large number of festivals where jazz is often performed. While the Jazz & Heritage Festival devotes less space to jazz than it once did, The French Quarter Festival continues to provide a heavy focus on jazz. The four-year old Satchmo Summerfest is becoming a phenomenon and is attracting local and international jazz fans to the streets of the city.

Business Support: Business education is offered by the Arts Incubator at the Arts Council and the New Orleans Music Office Co-Op and musicians are slowly learning to be more businesslike.

Research and Development: Scholars from all over the world visit Tulane University's Hogan Jazz Archive. The University of New Orleans began a Jazz Studies program under the direction of Ellis Marsalis. Loyola University houses high-quality music and music business programs. Loyola's Music Business Program is positioned to be one of the best in the country.

LITERARY ARTS AND HUMANITIES

The literary arts and humanities industry in Louisiana is comprised of individual writers and editors who work mostly on a freelance basis; newspaper and periodical publishing; book publishing; and related activities in the humanities. The industry also includes libraries and bookstores, which are not only distribution channels, but also play a role in the state's literary culture as convening places and venues for those in the industry.

Louisiana's rich literary arts industry is also tied to a number of festivals that bring tourists to the state including the Tennessee Williams Festival and the Words & Music Literary Festival (put on by the Faulkner Society) that presents five days of roundtable discussions, original drama, poetry readings, master classes, and one-on-one consultations with some of the best publishing executives, editors, and agents in the country. The Tennessee Williams Festival draws about 35 percent of its visitors from out of town and, according to an economic impact study done by the University of New Orleans, last year's festival brought about $1 million in economic activity to the city.

A number of larger public and nonprofit organizations are important producers in the industries, as well as part of the support infrastructure. For example, the Louisiana Endowment for the Humanities (LEH) publishes *Cultural Vistas*, oversees the Louisiana Publishing Initiative, and supports extensive literacy activities. The State Library is also part of this industry, hosting the Louisiana Book Festival, established to promote reading by showcasing the publishing accomplishments of poets, writers, and others involved in the creation and promotion of books and literacy.

Finally, a small, but growing, part of the literary arts industry in Louisiana and elsewhere is the Spoken Word. This component of the industry involves contemporary poetry that is particularly strong in the African American community and in the state's urban centers; contemporary commentary and oral "documentaries"; and the more traditional art of storytelling. (A more complete analysis of the literary art industry is included in the Literary Arts Case Study.)

PRESERVATION

The heritage and historic preservation industries involve economic activities in Louisiana that have focused on the restoration and redevelopment of its built environment—its historic structures, historic districts, and historic styles that reflect the diverse cultures of Louisiana at various times in its history. It includes the full range of goods and services that are utilized in the restoration of old homes, old commercial and industrial properties, and public properties. Included are the traditional construction trades (iron workers, carpenters, plasterers, and masons), contractors, salvage companies, architecture firms, interior design firms, landscape architects, conservators, antiques dealers and auction houses.

Louisiana has been a leader in the nation's preservation movement from the 1930s when imminent "urban renewal" plans that would have razed the French Quarter were blocked by preservationists. The preservation movement remains one of the strongest interest groups in the state, just recently securing state tax credits for owner occupied residential buildings, which will greatly stimulate further restoration of the built environment in Louisiana. The state has ranked in the top five states nationally for money spent on restoration of historic properties over the past ten years.

Louisiana is one of the most historically rich states in the nation, endowed with a broad range of historical sites and one of the nation's largest inventories of buildings eligible

for the National Register. Of an approximate 40,000 historic buildings in Louisiana, 15 percent are for commercial use; 15 percent are rentals; and 70 percent are owner occupied residences. Many are restored and open to the public. Yet, much is taken for granted, and in disrepair or blighted. Rising costs of new homes, low interest rates, increased wealth, and a growing preference for real estate investment rather than stock market investments are key financial reasons for the upsurge in restoration of historic homes in Louisiana.

Many of the state's architects, landscape architects, interior designers, and antiques dealers have national reputations built on effective personal marketing initiatives. Well placed editorials in shelter, interiors, cultural, and travel publications have enabled many of these design professionals to expand their markets and profit from higher fees in other national and international regions. Many of these professionals, as well as skilled artisans that implement their designs, offer vast and incomparable knowledge of building, conservation, and decorative arts skills of great value regionally and nationally where revitalization of older homes and neighborhoods is a growing trend.

Educational programs, especially at the secondary level, are substantial, attracting students from around the country to architecture, landscape architecture, interior design, and preservation studies. Vocational training of skilled artisans has, however, suffered due to a focus on college bound students, discouragement of new generations following their parents into the business, and the introduction of lower paid immigrant labor.

VISUAL ARTS AND CRAFTS

The visual arts industry includes fine arts, folk art, contemporary crafts, and folk crafts. The industry also includes art galleries that are not only retail stores, but act more as intermediaries in the art market. Louisiana has a rich folk art and craft tradition as well as a growing more contemporary art scene.

In the past 10 years, New Orleans has begun to emerge as a leading city in the visual arts area. Before the Contemporary Arts Center (CAC) opened in New Orleans in 1975, there was no venue for consistently showing contemporary art, and only a handful of galleries selling contemporary work. With the opening of the CAC, what was once a skid row area is now a warehouse district filled with galleries, residences, hotels, clubs, and numerous art galleries. Joint season and monthly openings with the CAC, galleries, and now The Ogden Museum of Southern Art, bring out thousands in an atmosphere that lends importance to the arts.

Additional galleries have also opened on Magazine Street and modest, often artist-run, in-studio and home galleries have recently been opening in the Marigny/Bywater area where many artists have found lower cost residential and studio space close to working wharves.

The tourism market provides enormous opportunities and allows artists and craftspeople to reach a national and global market. And, recognition of New Orleans as an art city is growing. Readers of *AmericanStyle* magazine recently ranked New Orleans No. 1 among mid-sized U.S. cities when it comes to the arts.

Folk art and crafts is a component of the industry that is particularly strong in the more rural parts of the state (see sidebar). In addition, other regions of Louisiana are also home to highly established visual artists, such as William Joyce in Shreveport, as well as art museums and galleries. Examples of strengths outside of New Orleans include the River Oaks Arts Center in Alexandria, the Ziglar Museum in Jennings, and the galleries in Covington.

Contemporary and Folk Crafts

Folk arts, traditional wood carving, handmade musical instruments, architectural design, basket weaving, and the like, have a strong tradition in Louisiana, particularly in the Cajun part of the state. At the same time, New Orleans has established itself as a second-tier center for glass, and the state has a solid group of ceramicists and contemporary folk artists, though contemporary crafts are not as strong in this state as you would find in New England or the Pacific Northwest.

The isolation and poverty of the state's Acadian population required them to build almost everything from scratch. As a result, a strong woodworking and weaving tradition still exists. As is common with these crafts, the craftsmen are geographically and culturally isolated, and suffer from a lack of connectivity.

For contemporary crafters looking to sell their work, the New Orleans Jazz and Heritage Festival, New Orleans Fresh Art Festival, Covington's Three Rivers Festival, and Shreveport's Red River Revel are high-quality shows attracting national exhibitors. The Jazz Festival especially offers space for both contemporary and traditional crafts, and limits exhibitors to one weekend of the two-weekend festival, giving over 200 artists the opportunity to sell their work. Traditional craft artists are featured at the Louisiana Folklife Festival, an annual festival held in Monroe featuring music, food, wood carving, weaving, Mardi Gras Indians, and the like. For all artists, the monthly Bywater, Mid-City, and Baton Rouge Arts Markets also offer local crafters the chance to sell their works to a mainly local population.

The other advantages associated with New Orleans' visual artists (the city's relatively inexpensive rent, abundance of old warehouses, large number of galleries, bohemian lifestyle, and artistic cachet) make it an attractive place for contemporary craft artists. Local artists such as jeweler Thomas Mann, glass artists Mitchell Gaudet and Mark Rosenbaum, and folk artist Dr. Bob have developed a national following from their base in New Orleans.

In short, Louisiana has significant artistic talent in both traditional and contemporary crafts. This talent could lead to more commercial success through improved marketing efforts. Louisiana can learn a great deal from other states, such as Kentucky, which has aggressively sought to promote and build its crafts industry.

Defining: Cultural Enterprises and the Cultural Workforce

The two principal ways of measuring the cultural economy are by analyzing its employer base, or *cultural enterprises*, and by analyzing its occupational base, the *cultural workforce*.

Cultural enterprises are involved in the creation, production, or distribution of cultural goods and services. They include commercial businesses, nonprofit organizations, or self-employed individuals working as sole proprietorships. A sound recording studio is a cultural *enterprise*. Groups of cultural enterprises that are involved in similar markets or produce related products are referred to as cultural *industries.* Music, for example, is one part of the entertainment industry. The methodology for analyzing cultural industries conforms to that used to understand the state's technology industries or any other sector of the economy.

Cultural workforce looks at workers rather than employers, focusing on those members of the workforce who possess culturally defined occupations or skills. Because cultural skills are applied in both cultural *and* in non-cultural enterprises, quantification of the cultural workforce can be both difficult and confusing.

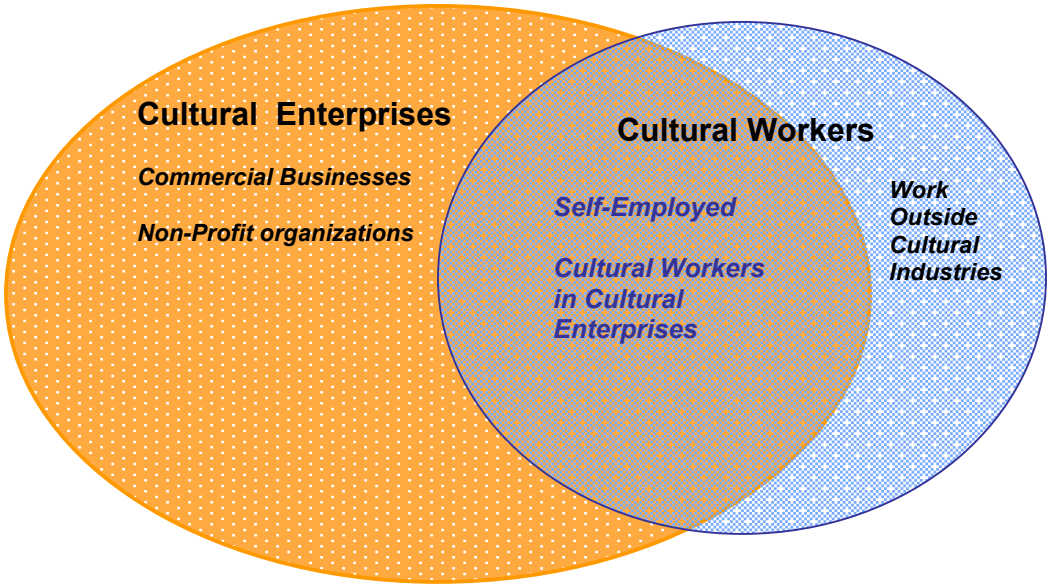
For example, a musician (a cultural worker) employed by an orchestra (a cultural enterprise) is firmly entrenched in the cultural economy and would be captured in data on cultural industries. However, if that same musician were on the faculty of a local college, she would be considered a cultural worker in the *educational* industry and, therefore, would not appear in data on cultural enterprises. There are numerous art and music teachers working in K-12 schools as well as art, music, and humanities professors working in higher education jobs who are classified as part of the educational, not cultural, industry.

To give an idea of the magnitude of the industrial classification gap, consider that about 33 percent of musicians are employed by religious organizations and, like the music professor, fall outside the cultural industries universe. There are many other examples of cultural workers employed outside the cultural industries including graphic designers working in large financial corporations or interior designers employed by retailers.

Meanwhile, a *self-employed* musician who reports himself to the IRS as a musician (a cultural occupation) is counted as a sole proprietor of a music business (a cultural enterprise). He is considered both occupationally and institutionally as a member of the cultural economy. However, if that musician works as a freelance accountant and makes only a small part of his income from music, his IRS filing would indicate that he is an accountant, and he would not show up in either cultural enterprise or cultural occupational data.

The following graph shows the overlap between cultural enterprises and cultural workers.

Cultural Enterprises and Cultural Workers



Louisiana's Cultural Enterprises

Louisiana's cultural enterprises are a major employment engine for the state economy. They provide nearly ***144,000 jobs***, accounting for ***7.6 percent*** of Louisiana's employment. They are growing significantly faster than the economy at large, especially in the emerging entertainment industries.

As impressive as these numbers are, they are a conservative measure of culture's employment impact. As will be seen in the following sections, there are an additional ***10,000*** cultural workers who do not work for cultural enterprises. These numbers also do not take into account the thousands of additional employees who work in the tourism sector that relies on Louisiana's culture to drive demand for its hospitality services.

Measuring: Employment in Cultural Enterprises

Defining what should be included in the cultural industries of Louisiana is much easier than measuring it. The best available measure for the economic importance of Louisiana's cultural economy is the level of employment within cultural enterprises.

What follows is a first step in a process of trying to assess the size and performance of the state's cultural industry. The task is limited by the availability of secondary data sources that can accurately reflect this component of the state's economy. Sources include:

U.S. Department of Commerce's County Business Patterns (2002) has information on employment for enterprises with wage employees. This is most recent data set that has detailed information on employment at the level of enterprises.

U.S. Department of Commerce's data on "Non-Employers" supplements the enterprise employment data. This data included individuals who file returns to the IRS that indicate that they earn income from a sole-proprietorship, an enterprise whose only employee is the owner.

Other data sources, such as the Louisiana Occupations and Information System of the Louisiana Department of Labor and other proprietary business lists, were used to estimate some components of the cultural industries that are not accurately reflected in secondary data. This included individual craftspeople (who are often categorized in manufacturing and retail), library employment (which is categorized under "government" in most economic data), and cultural facilities associated with the state's colleges and universities (which are categorized under education).

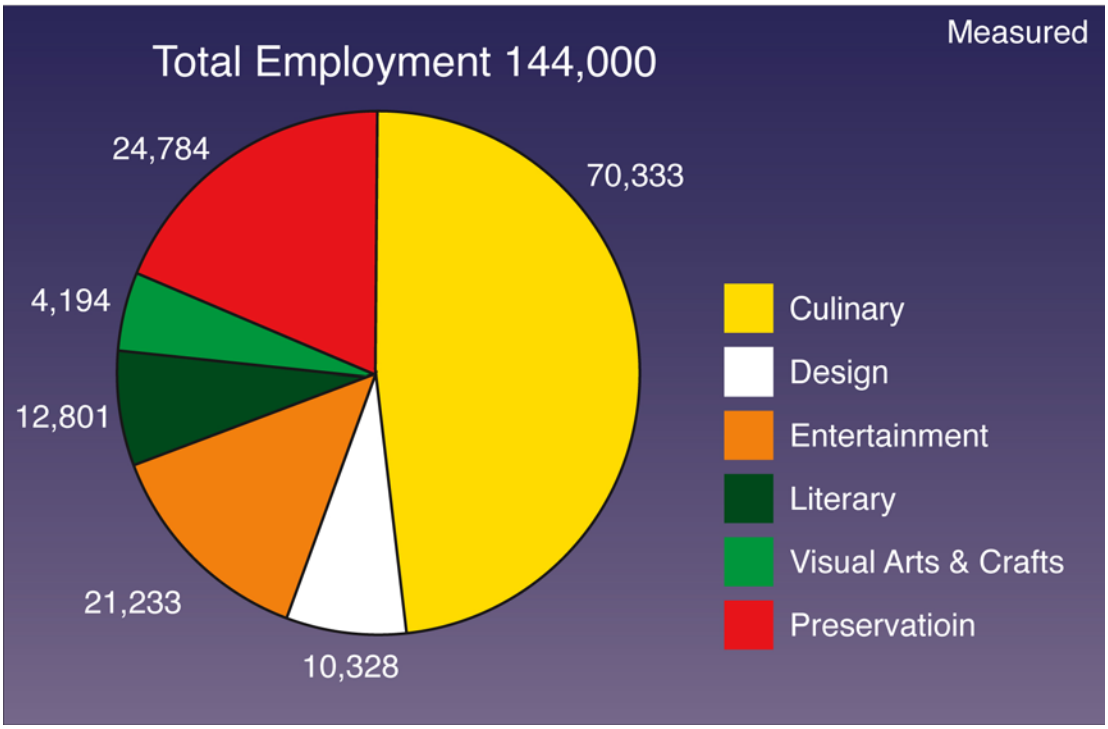
Finally, interviews were used to adjust some of the employment figures. For example, based upon interviews with real estate industry experts, it was conservatively estimated that 15 percent of employment in the residential and commercial construction industries in the state was associated with renovation and preservation activities. Employment for eating and drinking places was also reduced to reflect the proportion of full-service restaurants that are out-of-state-owned chains and a proportion of drinking places that do not serve as a venue for musicians.

The results of this analysis show that even with conservative estimates, the cultural industries are a significant component of the state's economic base:

a total of close to 144,000 jobs in the state are associated with enterprises in the cultural industries;

jobs in cultural enterprises account for about 7.6 percent of the state's employment base.

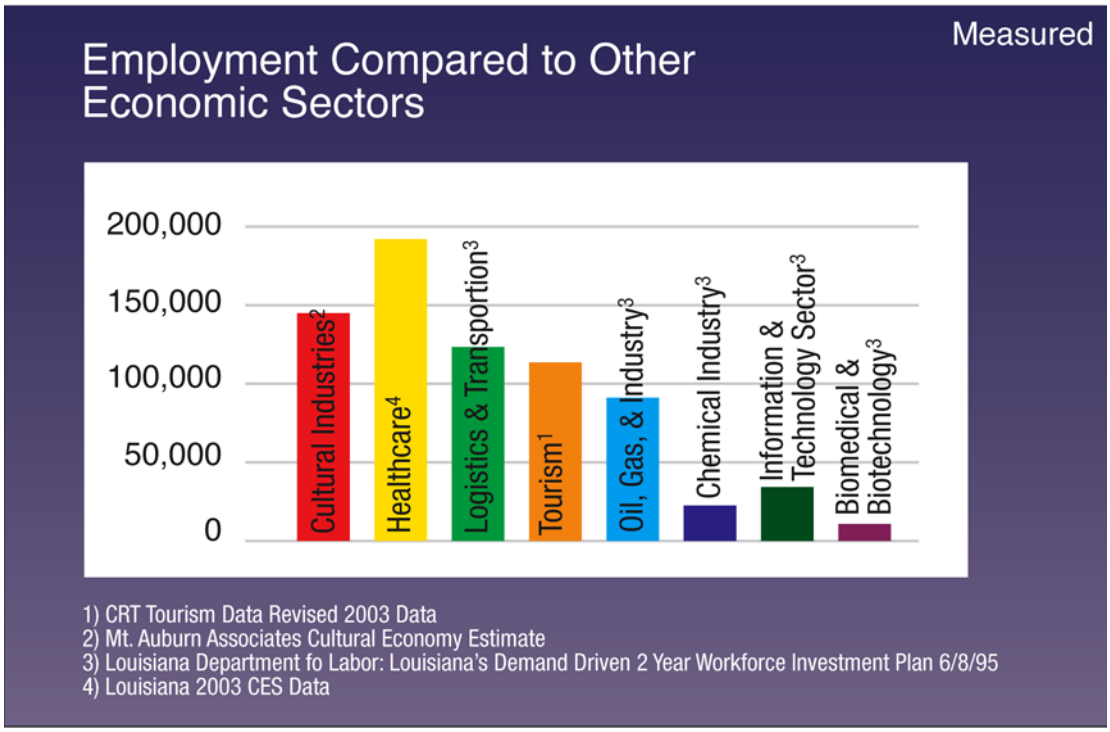
The following chart provides an estimate of the breakdown of these jobs in the different segments of the cultural sector.



Measuring: Relative Size of Cultural Enterprises

While these numbers make clear that the cultural economy is an important part of the Louisiana economy, how does its size compare to other clusters in the state? The following chart shows that, when compared to other industries that have been identified as important to the state's economic future, the cultural industries are actually one of the largest.

Employment in the following key industries was identified using industry data developed by the Louisiana Department of Labor and the Department of Culture, Recreation and Tourism. The state's healthcare sector, broadly defined to include ambulatory services, hospitals, and nursing home facilities, is the largest industry in the state. Louisiana's Department of Labor in its most recent two-year plan identified oil, gas, and energy, chemical manufacturing and logistics, and transportation as the state's other important industries. As the chart indicates, the cultural industries, when grouped together, are one of the largest components of the state's economy.



Measuring: Relative Concentration of Cultural Enterprises

The location quotient is a common tool for analyzing the economic strengths of an economy by comparing the percentage of employment in an industry in the state relative to its concentration in the U.S. as a whole. An industry with a state location quotient of greater than 1 indicates a local industry with comparative strength. The level of industry activity in the state is above the national average.

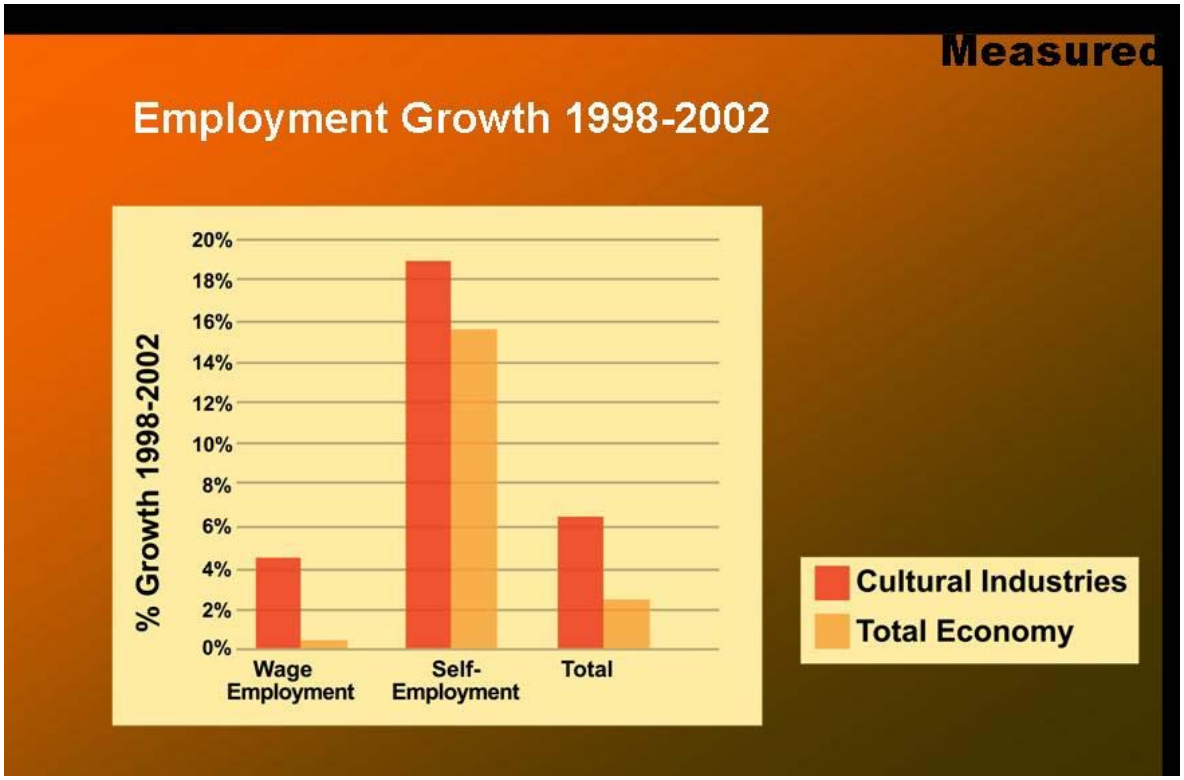
Interestingly, analysis of existing secondary data reveals only a few Louisiana cultural industries with strong location quotients. These include specialty food stores and special food services; drinking places; promoters of entertainment events; television broadcasting; libraries and archives; and specialty construction trades. Statewide, cultural industries with a relatively low concentration were primarily in applied design and publishing.

In addition, sound recording and film production had very low relative concentrations in the 2002 data. However, these industries have grown over the past three years and have a relatively high concentration in the New Orleans and Lafayette regions.

Measuring: Employment Growth Rates in Cultural Enterprises

Not only is the cultural economy very large, but it is generating new employment opportunities for Louisiana residents at a faster rate than the state economy as a whole. The data indicate that between 1998 and 2002, the cultural industries grew at a rate faster than the state in general. (See Chart on Job Growth in the Cultural Economy.) During this period, total cultural-related employment grew by 6.3 percent compared to total statewide employment growth of only 2.3 percent.

Most, if not all, of the growth in the cultural sector has been in "non-employer firms," or among the self-employed. The self-employment category is not typically captured in economic studies. In Louisiana, the number of non-employer firms (self-employment) in the cultural industries grew by about 19 percent between 1998 and 2002.



According to the most recently available data, from 1998-2002 the segments of the cultural economy that saw the greatest job growth were restaurants and specialized food services, cable television, bookstores, preservation contractors and specialty construction trades, museums and historic sites, and entertainment promoters.

While secondary data on cultural enterprises are not available at this level of detail after 2002, the state's employment data provide an indication of continued growth in some of the state's cultural industries. Since 2002, entertainment has been the fastest growing area of employment in the cultural sector. According to the Louisiana Department of Labor, between 2001 and 2003 the Motion Picture and Sound Recording industry, which added 728 jobs, was *the fastest growing industry* in the state. And, this job growth has been continuing. Preliminary quarterly estimates for 2004 show that another 550 film and sound recording jobs were added between 2003 and 2004.

The Stories Behind the Numbers

Given how large the cultural economy is, why hasn't it received more attention by regional and state economic development organizations? And, why does the economic data not fully represent areas that we know to be strengths of the Louisiana cultural economy?

First, these estimates of employment still miss much of the economic activity in the cultural sector. While the reasons for the serious undercounting of enterprises are unclear, comparisons of existing data sources and our own research underscore the degree to which the cultural enterprises are not fully accounted for in most economic studies. As shown in Table 2.1, measures of the number of cultural enterprises vary widely according to the source. Most economic analyses rely on national databases for their information and do not go into the supplementary (and more accurate) levels of analysis.

Table 2.1: Various Estimates of Cultural Enterprises

Source	# of Enterprises
Sound Recording Industry Businesses	
U.S. County Business Patterns 2002	20
Louisiana Occupational Information System	160
Directories	288
Art Galleries	
U.S. County Business Patterns 2002 (New Orleans Metro Area)	60
Arts Council of New Orleans - List of Art Galleries in Metro Area	156
Museums and Historic Sites	
U.S. Country Business Patterns	75
Louisiana Association of Museums – List of Museums and Historic Sites	116

A second reason is that traditional data sources on employment are missing a large component of the individuals who receive their income through self-employment. As noted, the cultural economy is comprised of mostly very small companies and self-employed freelancers. The secondary data sources that are utilized in most state and regional studies do not account for these individuals—they only cover "wage" employment. For example, under the economic code for "musical groups and artists,"

there are only 408 employees who earn a wage from an employer in this industry. On the other hand, there are over 1,500 individuals who are classified as "non-employers" who earn their living under the category of "musical groups and artists." Most economic analyses capture only the 408 wage employees.

As the national economy has shifted, and more and more individuals do not earn their living through traditional jobs, state and regional economic studies are in effect missing a growing part of the economy. In the Louisiana cultural economy there are about 20,300 individuals who earn their living through self-employment. These individuals comprise about 14 percent of the total number of individuals who earn their livelihood through cultural related work. Typical economic studies miss these people. The number of self-employed individuals in the cultural economy is about four times the total number of individuals currently employed in the state's biotech industry.

A third reason that the importance of cultural industries to the state is often missed is that a lot of the economic value is recorded in other sectors of the economy. How an enterprise is classified determines how it is counted by state and regional economic analysts. The most important institution in the cultural economy is not even classified as part of the cultural economy—the state's colleges and universities. Other economic activity that is missed includes public sector arts organizations. The employment data on these cultural enterprises are classified as government employment. Finally, many craftspeople sell their work through crafts studios and are included under retail. Many glass and pottery craftspeople and employees of "artisan furniture makers" are classified in manufacturing.

These issues are true throughout the U.S. where economic analysts are undertaking studies of economic clusters. The results of these methodological issues are very real. *What is in reality an extremely important component of the economy is being missed by those who are determining economic development priorities.*

Louisiana's Cultural Workforce

Defining the Cultural Workforce

At the core of Louisiana's cultural economy is its talent pool. It is because of this talent pool that Louisiana has developed its strength in the cultural industries. Louisiana has both grown its own talent and it has historically been a magnet for creative individuals who see the state as one of a handful of places where creative talent is nurtured and allowed to express itself. Maintaining this talent pool is probably the most critical competitive challenge that the state faces.

The cultural workforce in Louisiana can be grouped in three categories:

Originators and Interpreters: These include the creative talent in the state—the musicians, dancers, choreographers, writers, graphic artists, fine artists, film and

theatrical directors, composers, photographers, fashion designers, interior designers, architects, landscape architects, and conservators. They form the foundation of the state's cultural economy.

Technicians: The cultural industries also need individuals with technical skills. These include such occupations as broadcasting and sound engineers, camera operators and editors, library and museum technicians, and technical writers. They also include individuals in the construction trades who renovate the state's historic structures and help to build sets for the film industry and lighting engineers who work in theater and film.

Educators: Many cultural workers earn most of their income from teaching the next generation of cultural talent. This category includes primary and secondary school art and music teachers, private proprietary schools and individual art, dance, and music instructors, and faculty in the arts and humanities in the state's colleges and universities.

What we are calling the *cultural workforce* is very different from what has come to be termed the "creative class" by Richard Florida. Florida's definition is much more akin to "innovation workers" or "knowledge-based workers." In our definition, we are really focusing in more specifically on individuals whose core skills and occupations are more closely aligned with arts and cultural-related activities.

As noted, while most of the cultural workers are employed within the cultural industries, many work in other sectors of the Louisiana economy. There are many artists and musicians who work in the state's public schools, musicians who are employed by churches, and designers who work in the manufacturing and retail sectors.

Measuring the Cultural Workforce: The Full Picture

Quantifying the size of the cultural workforce is more complex than measuring the level of employment in cultural enterprises. The difficulties are due to a variety of occupational definitions and different secondary data sources that are used to capture the number of individuals in different occupational categories.

Some sources, such as the U.S. Census, base their numbers on the self-reporting of individuals. Since an individual can only report one occupation, and many cultural workers make their living from a variety of jobs, the Census data probably seriously underreport the number of "cultural workers." The U.S. Bureau of Labor Statistics and the Louisiana Department of Labor also collect data on occupations. This data, however, is based on the reporting of employers, and thus excludes the self-employed. As a result of these differences, the available sources of secondary data on occupations vary significantly.

For example, the following table provides information on the number of musicians in Louisiana:

Table 2.2: Estimating the Number of Musicians in Louisiana

Data Source	Number of Musicians and Singers
2000 U.S. Census	2,695
BLS Occupational Employment and Wage Estimates, November 2003	680
BLS Occupational Employment and Wage Estimates, May 2004	490
State Occupational Projections 2002-2012	810
Louisiana Department of Labor, Occupational Employment and Wages 1st Quarter 2004	580

The self-reporting of occupation in the U.S. Census, which includes individuals who are self-employed, provides the best estimate of the cultural workforce in Louisiana. However, even this data does not provide an adequate reflection of the state's cultural workforce.

A study by the National Endowment for the Arts, which utilized the 2000 U.S. Census data, reported that Louisiana had one of the lowest percentages of artist employment in the nation, being one of only 14 states with less than 1 percent of its employment in artistic occupations.[1]

Table 2.3:
Number of Individuals in Artistic Occupations

Occupation	Louisiana	US	LQ
Total Civilian Labor Force	1,998,010	137,668,735	100%
Architects	2,020	192,860	72%
Artists and Related Workers	2,080	231,690	62%
Designers	6,580	749,335	61%
Actors	90	38,605	16%
Producers and Directors	1,090	139,335	54%
Dancers and Choreographers	420	26,915	108%
Musicians, Singers, and Related Workers	2,695	170,015	109%
Entertainers and Performers, Sports and Related Workers, All Other	275	37,590	50%
Announcers	1,035	54,855	130%
Writers and Authors	1,015	162,155	43%
Photographers	1,710	124,045	95%
Total Artist Workforce	19,010	1,927,400	68%
% of Total Workforce	.95%	1.4%	

[1] *Artist Labor Force by State, 2000*, Bonnie Nichols, National Endowment for the Arts Research Note #85.

Measuring the Cultural Workforce: Cultural Workers Outside of the Cultural Industries

There is considerable overlap between the cultural workforce and cultural enterprises. For example, those writers and authors who are not self-employed are most likely to work in the media or advertising industry. But, as noted, that analysis of cultural enterprises does not include the arts and humanities faculty in the state's educational institutions, nor the art and music teachers working in the public schools. Clearly, many artists earn most of their living through teaching.

In addition, many cultural workers contribute to other sectors of the Louisiana economy. Table 2.4 provides estimated data on the number of cultural workers who are employed outside of the cultural industries. While the numbers are only an estimate, the data indicate that in addition to the 144,000 individuals who earn their income through work in cultural enterprises, there are close to 10,000 individuals who are in the cultural fields who are working outside of what would be considered a cultural industry.

Characteristics of Cultural Work

The cultural workforce faces a very different employment environment than those in many other occupations. A high proportion of work involves non-standard jobs. Many individuals in these occupations create their own living; they primarily work on a freelance basis and often need to supplement their creative work with other employment. As indicated in Table 2.5, in some cultural occupations the majority of individuals are considered self-employed. For many, their cultural work is their secondary job. These are the artists, actors, and musicians who might also be working in bars and restaurants or in retail to supplement their income.

Table 2.4:
Estimates of Cultural Worker in Other Industries

College and University Faculty in Cultural Fields[2]	2,504
Arts, Music Teachers[3]	5,468
Creative Workers in Other Industries[4]	1,884
Total Cultural Workers Outside Cultural Industries	**9,856**

[2] Source: Informal Survey of state's colleges and universities.
[3] Data from State Department of Education. Note: Duplication of itinerant teachers possible.
[4] Mt. Auburn calculation based on National Industry-Occupation Matrix.

Table 2.5: Cultural Occupations: Self-Employment			
	Self-Employed Primary Job	**Self-Employed Secondary Job**	**Total Self-Employment**
Writers and Authors	57.90%	10.00%	67.90%
Fine Artists	49.00%	6.40%	55.40%
Multi-media Artists and Animators	47.30%	6.20%	53.50%
Photographers	41.40%	11.10%	52.50%
Music Directors and Composers	26.90%	12.50%	39.40%
Musicians and Singers	26.20%	12.20%	38.40%
Interior Designers	25.30%	6.90%	32.20%
Graphic Designers	25.00%	6.80%	31.80%
Carpenters	27.70%	2.00%	29.70%
Landscape Architects	18.80%	4.60%	23.40%
Dancers	19.30%		19.30%
Actors	15.50%	2.00%	17.50%
Chefs and Head Cooks	6.70%	1.00%	7.70%
Bakers	5.50%	1.00%	6.50%
Architects	17.20%	4.20%	21.40%
Source: U.S. Bureau of Labor Statistics Industry-Occupation Matrix			

Since much of the freelance work is "project based," their income and employment tends to be very uneven. They might work for three months on a project and then be unemployed for another three months. Thus, standard statistics related to "average wages" might not fully represent the income that is being received through their cultural work. A recent survey of artists completed by the Department of Culture, Recreation and Tourism found that artists earn on average $11,300 from their artwork and must work on average 24 hours per week outside their arts. On average, they earn 44 percent of their income through practicing art or teaching art.

While much has been said about the low wages in cultural occupations, there are many occupations, particularly in the technical area, that provide relatively highly skilled, high-paying jobs. (See Table 2.6.) Many occupations in the cultural field have wage rates above the state average.

The role of labor unions here is very important. They often provide training and technical certification for their members, and, in Louisiana, many of the technically skilled positions in the media and film segments of the cultural economy are filled by labor union members. For a growing number of Louisiana residents, these unions offer decent wages and a career in a technical profession. Members of the International Alliance of Theatrical and Stage Employees (IATSE #418), as well as the Teamsters Union (#270), Cinematographers Union (#600), and the Hair and Make-up Union, have seen their ranks increase in the last few years. IATSE alone has recruited and trained nearly 300 new members in the last two years to keep up with the demand for its services. The Teamsters two years ago had 30 drivers for the film industry and now has 150. Their colleagues in the Cinematographers Union have historically had difficulties gaining a foothold in Louisiana, but their contribution in the industry is growing— two years ago, the Union had about eight members, and this past year it jumped up to 35 members.

Table 2.6: Salaried Wage Estimates: May 2004**			
	# of Wage Employees	Median Hourly Wage	Mean Annual Wage
Art, Drama, and Music Teachers Post Secondary	250	NA	$ 46,240
History Teachers Post Secondary	170	NA	$ 45,860
English Language and Literature Teachers, Post Secondary	290	NA	$ 40,780
Agents and Business Managers for Artists, Performers & Athletes	100	$ 37.03	$ 82,460
Commercial and Industrial Designers	560	$ 26.19	$ 56,880
Other Media and Communication Workers	80	$ 25.36	$ 53,700
Landscape Architects	250	$ 24.08	$ 50,880
Architects	820	$ 24.05	$ 53,670
Technical Writers	120	$ 20.62	$ 46,750
Editors	740	$ 20.00	$ 42,430
Art Directors	120	$ 19.42	$ 42,860
Librarians	2,510	$ 19.28	$ 39,800
Writers and Authors	260	$ 17.37	$ 39,470
Multi-Media Artists and Animators	130	$ 16.87	$ 37,260
Producers and Directors	420	$ 16.03	$ 38,170
Interior Designers	330	$ 15.76	$ 35,250
Musicians and Singers	490	$ 15.43	NA
Set and Exhibit Designers	170	$ 15.27	$ 34,030
Graphic Designers	1,040	$ 14.31	$ 31,350
Sound Engineering Technicians	140	$ 14.29	$ 32,580
Film and Video Editors	70	$ 14.25	$ 41,350
Reporters and Correspondents	650	$ 13.88	$ 33,390
Chefs and Head Cooks	2,900	$ 12.76	$ 31,000
Fine Artists	60	$ 12.75	$ 29,470
Audio-Visual Collections Specialists	40	$ 12.60	$ 26,090
All Occupations	1,861,000	$ 11.82	$ 31,000
Audio and Video Equipment Technicians	660	$ 11.45	$ 25,470
Library Technicians	1,430	$ 10.48	$ 22,180
Food Processing Production Workers: Butchers	2,000	$ 9.60	$ 20,990
Food Processing Production Workers: Food Batch Makers	680	$ 9.55	$ 24,340
Food Processing Production Workers: Cooking Machine Operators	640	$ 9.53	$ 20,330
Camera Operators, TV and Motion Picture	210	$ 9.45	$ 22,560
Choreographers	130	$ 8.86	$ 29,770
Broadcast Technicians	370	$ 8.80	$ 20,340
Radio and TV Announcers	550	$ 8.60	$ 22,920
Food Processing Production Workers: Bakers	1,670	$ 8.28	$ 18,020
Cooks, Restaurant	9,360	$ 8.27	$ 17,910
Photographers	860	$ 7.81	$ 19,970
Food Processing Production Workers: Food Machine Operators	400	$ 6.86	$ 17,580
Dancers	180	$ 6.75	NA

Source: Louisiana Department of Labor OES State Occupational Employment and Wages

** Data on Construction Trades are included in Case Study on Preservation

Wage employment also only provides a partial picture of the economic importance of cultural work for many families in Louisiana. Income from cultural work is often a critical supplement to the household income. The flexibility provided through cultural work allows a second earner in a family to contribute to the household income, often helping the family to maintain some level of economic self-sufficiency. This income may make the difference between a family living in poverty and one able to achieve a middle-class lifestyle. This is particularly important in the state's rural community where full-time jobs providing a family wage are in short supply.

The cultural workforce often works in many different segments of the cultural industries. In fact, it is this crossover that links these various industries together under a "cultural" umbrella. There is also a great deal of crossover within the cultural industries. An individual writer might be working on a freelance basis for a magazine, writing a screenplay for a film on the side, and writing copy for an advertising agency. A musician may earn his living from taking on music students, performing in the evening in clubs, and working on Sundays in a local church choir.

Culture's Impact on Other Industries

When considering the economic importance of Louisiana's cultural economy, it is also important to consider its impact on industries beyond the cultural sector. Foremost among these are tourism and education.

Tourism

Cultural tourism is a large and lucrative segment of the travel industry. In 2002, 81 percent of U.S. adults included at least one cultural, art, historic, or heritage activity in their travels, totaling 118.1 million adult travelers. Visiting historic sites and museums is the third most popular vacation activity for U.S. travelers behind shopping and outdoor activities. Cultural heritage travelers also spend more and stay longer than other travelers, generating more economic benefit. Cultural heritage travelers spend an average of $623 per U.S. trip excluding the cost of transportation versus $457 for other U.S. travelers.[5]

Tourism is one of Louisiana's largest industries. In 2003, the state hosted 25.1 million visits, 76 percent of which were from outside of the state. African-American travelers represented 14 percent of all travel in the state. According to the most recent estimates, the tourism industry provides employment to about 116,000 workers, has a payroll of close to $2 billion, and returns about $635 million back to state and local governments in the form of tax revenues.

In Louisiana it is very difficult to separate out what is cultural tourism, from the all of tourism. Yes, there are people who come to Louisiana for business or to visit family and friends. And, yes, people come to gamble, to fish and hunt, and to experience the state's

[5] The Historic/Cultural Traveler, Travel Industry Association, and *Smithsonian* Magazine, 2003.

natural environment. Yet, whatever the reason for coming, few would dispute that it is the state's cultural environment that is the greatest draw.

The statistics support this view. A profile of U.S. travelers to Louisiana completed by the Travel Industry Association of America in 2003 found that compared to U.S. travelers overall, those visiting Louisiana were much more likely to engage in urban sightseeing (16 percent in Louisiana compared to 10 percent nationally); to visit historical places, sites, and museums (12 percent in Louisiana as compared to 8 percent nationally); to attend a cultural event (6 percent in Louisiana as compared to 3 percent nationally); and participate in nightlife and dancing (15 percent in Louisiana as compared to 6 percent nationally).

There is little doubt that a large proportion of tourism-related employment in the state is due to its cultural assets. Both individual tourists, as well as the convention trade, are attracted to the state by its rich history and culture. There has been considerable attention given to the importance of the hospitality industry to the state of Louisiana. While this study does not examine in detail the components of the cultural tourism industry, few would dispute the linkages between tourism and culture.

Higher Education

Louisiana's system of higher education, with three statewide university systems, a combined community and technical college system, and a network of private and proprietary schools, is engaged in every aspect of the cultural economy. But because educational institutions' cultural activities are so diverse and embedded within the educational infrastructure, it is difficult to adequately quantify their contribution to the cultural economy.

Based on a survey of the state's college and universities, we were able to identify about 2,504 faculty positions that are related to cultural work and another 127 jobs associated with museums, research centers, and venues associated with cultural work. These numbers, however, do not do justice to the full role of these institutions in the state's cultural economy.

Louisiana educators nurture the next generation of talent by teaching in the more than 80 culturally related programs available in its public and private educational institutions. In addition to teaching about creative content, the higher educational system, and particularly the community and technical colleges, train the cultural workforce in the production skills needed to grow industries from music, to film, to culinary arts, to preservation. Increasingly, colleges and universities are centers of entrepreneurship and business development, generating new business activity through on-campus incubators and business support to local entrepreneurs.

Educational institutions are a large, if not the largest, employer of artists, many of whom depend on a stable source of teaching income to supplement the less dependable earnings from their creative work. They act as a powerful magnet for the creative class, attracting

faculty and students from around the world, many of whom remain in Louisiana. University cultural facilities such as theatres, galleries, and museums are vital venues for presenting cultural events and productions that foster cultural communities and attract cultural tourists.

Educational institutions preserve Louisiana's history and knowledge in archives, research centers, and libraries serving as "cultural centers of excellence" that feed the research and development activities of the cultural economy. Much of this produces spin-offs ranging from the Louisiana Crossroads *Folk Masters* recordings, to the Archives of Cajun and Creole Folklore at the University of Louisiana at Lafayette, to the development of The Ogden Museum of Southern Art by the University of New Orleans, and the Amistad Research Center at Tulane University for African American historical documents and arts.

Finally, colleges and universities produce and distribute considerable cultural products through radio stations, journals, and publishing houses, such as the LSU Press. They are also a critical part of the growing entertainment industry, building facilities for the training and production of Louisiana's growing film, music, and digital media industries.

Culture's Impact on Communities

In addition to the impact that culture has on Louisiana's non-cultural industries, it also plays a critical role in creating and revitalizing communities throughout the state. Throughout this Plan, we refer to specific examples where cultural activity has been instrumental in rebuilding and enhancing neighborhoods and cities. Because the issue of improving the quality of life for residents, businesses, visitors, and the "creative class" has been the focus of so many state and national studies, we do not explore it in great depth in this analysis. However, it is important to acknowledge that cultural community development is an integral part of the Cultural Economy Initiative's effort to elevate the standard of living and quality of life of all Louisianans.

Throughout Louisiana, cities and towns have come to recognize the power of the cultural economy in driving downtown revitalization and rebuilding communities. There is evidence throughout the state of urban centers that have seen increased investment following investments in arts and cultural facilities. The Contemporary Arts Center's dramatic impact on the revival of the warehouse district and central business district is considered to be one of the first examples after the revival of the light industrial district in New York City known as Soho. The sidebar on the Faubourg Marigny/Bywater neighborhood in New Orleans is just one of the most recent examples of the power of arts and culture in community development.

Faubourg Marigny/Bywater: The Bedroom and Playground of New Orleans Artists

New Orleans has always been a haven for artists. The city's natural beauty and unique architecture, the tolerant, sometimes decadent, attitude of the locals, and low cost of living have brought writers and painters from all over to live and work. In the early 20th century, the city's famed French Quarter (Vieux Carre) attracted writers such as Sherwood Anderson, William Faulkner, and, later, Tennessee Williams to what Tennessee called "the last frontier of Bohemia." The neighborhood served not only artists, but was one of the few, if not the only, neighborhoods in the South where homosexuality was accepted. Today, while the French Quarter is home to numerous art galleries, a theatre, and still retains much of its charm, the cheap apartments that once attracted artists and bohemians have been turned into luxury condominiums.

While the Quarter is still a cultural haven, many of the artists have migrated downriver to the city's third oldest neighborhood, Faubourg Marigny. Faubourg Marigny began attracting large elements of the city's gay population in the late 1970s, and the artists soon followed. As the Antebellum homes of the Marigny were restored, those in search of cheap rent, or a chance to own a piece of the city's unique architecture looked further downriver to the Bywater. The Marigny is still the hub of residential gay life in the city, while the Bywater is more likely to attract 20-something transplants in search of Bohemia.

The most obvious footprint of the arts on Marigny/Bywater is The New Orleans Center for Creative Arts|Riverfront (NOCCA|Riverfront), a regional, pre-professional arts training center that offers secondary school-age children intensive instruction in dance, media arts, music, theatre arts, visual arts, and creative writing. Though NOCCA is the most obvious physical embodiment of the arts in Marigny/Bywater, the residents of the neighborhood are the most important component. Nationally renowned glass artist Mitchell Gaudet located his Studio Inferno in Marigny/Bywater in the early 1990s, and was soon joined by such figures as folk artist Robert "Dr. Bob" Schaffer, performance artist Jose Torres Tama, famed "Blue Dog" painter George Rodrigue, and scores of others. It is the main residence for the city's younger artists, many journeymen painters, and craft artisans. An open studio tour of neighborhood artists held in December 2004 featured over 20 artists. Sponsored by the New Orleans Conservation Guild, the monthly Bywater Art Market features over 75 New Orleans artists selling their art directly to the public.

In addition to the visual arts, the entertainment district of Frenchmen Street anchors entertainment in Marigny/Bywater. This four-block stretch running from Esplanade/N. Peters up to Royal Street is home to six music clubs, including Snug Harbor, long the city's premier club for modern jazz, as well as The Blue Nile, The Spotted Cat, dba, Checkpoint Charlie's, and Café Brazil. The clubs on Frenchmen Street focus on jazz and Caribbean music, and almost all the bands who perform nightly on the street are local. *Offbeat* Magazine, the premier source for news about the New Orleans music scene, has its headquarters in the 400 block of Frenchmen Street.

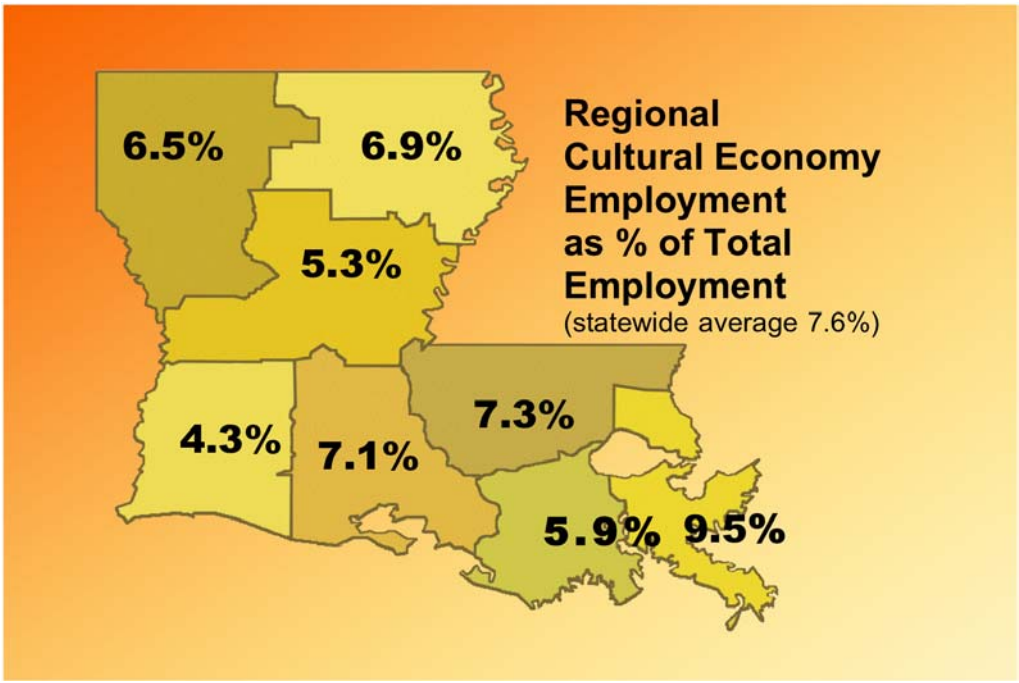
As this profile makes clear, the arts have been responsible for rebuilding and repopulating this old New Orleans neighborhood, now home to more artists per block than any other in New Orleans.

CHAPTER THREE:
REGIONAL CHARACTERISTICS OF THE CULTURAL ECONOMY

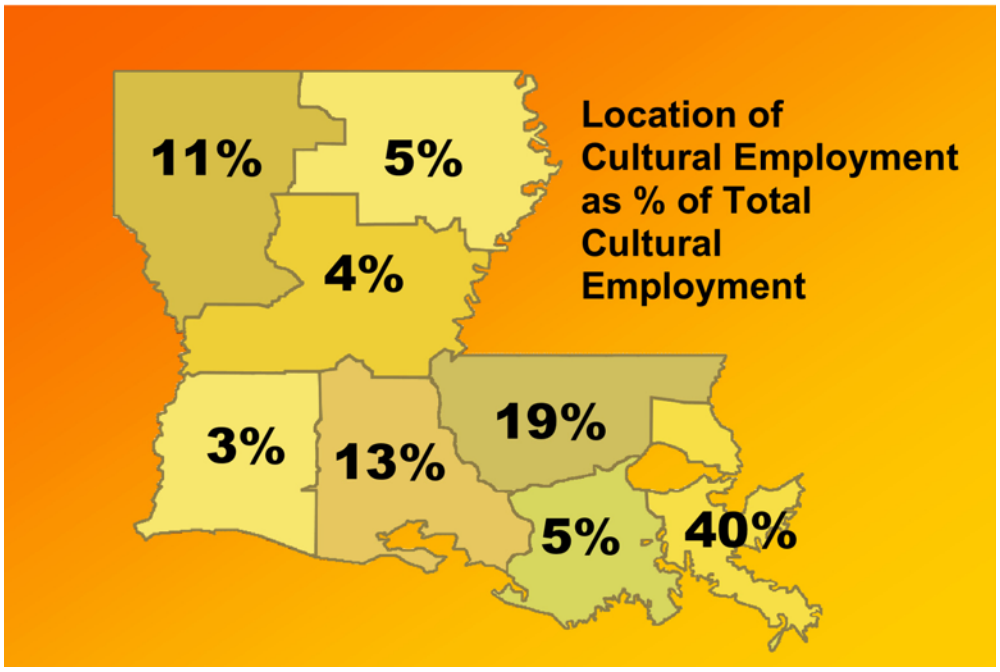
Cultural enterprises providing jobs and income for Louisiana residents are found throughout the state. Each region has a different cultural profile resulting in some variation in the economic importance of the cultural industries to different regions. While differing in terms of size and industry concentration, each region of Louisiana has a cultural economy comprised of individuals who earn their living through their art, commercial businesses that produce cultural products, and a strong set of nonprofit institutions in the arts and cultural field.

Regional Importance of Cultural Industries

Cultural employment ranges from about 4 percent in the Southwest region, with Lake Charles as its focal point, and close to 10 percent of total employment in the Southeast, or New Orleans region. Cultural employment is also relatively strong in the Capital region, with Baton Rouge at the center, and in Acadiana, with Lafayette as the center.



Looked at in terms of the concentration of cultural employment, it is clear that the New Orleans region dominates the state's cultural economy. In fact, 40 percent of all cultural employment in 2002 was in the New Orleans region.



Regional Cultural Profiles

Although the level of importance varies, each region of Louisiana has its own particular cultural character and cultural strengths.[6]

ACADIANA REGION

Acadiana denotes the region in South Louisiana that encompasses the eight parishes of Acadia, Iberia, Jefferson, Lafayette, St. Landry, St. Martin, St. Mary, and Vermilion. A strong French and French Canadian heritage, combined with Creole African-American, Native American, and European cultures gives the area its unique character. Perhaps best known for Cajun and Creole culture, the music, dance, food, crafts, stories, and traditions create a strong regional identity.

The area is perhaps best known for its Cajun and Creole music that is played throughout the region. Opelousas is credited with being the birthplace of Zydeco music. The area is home to hundreds of musicians and music businesses. A data search of Lafayette Parish

[6] Sources for the regional overviews include the Cluster Analysis recently completed by Regional Technology Strategies from North Carolina, focus group meetings and interviews with key stakeholders in the regions, the annual reports by regional arts councils submitted to the State's Division of the Arts, and analysis of industry databases.

alone revealed nearly 700 music enterprises, including nearly 300 musicians, 150 clubs, restaurants, and bars, and more than 250 businesses including recording studios, music instrument makers and retailers, photographers, concert promoters, record labels, radio stations, record stores, DJ services, and music attorneys. CA Guitars, which makes high quality guitars from composite acoustic materials, is one of the larger music companies in the area.[7] There are more than 150 festivals and events held in the region each year, the largest of which is Festival International. Cultural festivals are a vital source of revenue to the regional economy.

In Lafayette, the Acadiana Center for the Arts is the focal point for visual and performing arts. The 55,000-square-foot facility houses performing arts activities, art exhibitions, and arts-related workshops and seminars and is developing a new 300-seat theater. In 2005, the Acadiana Cultural Center, together with the Lafayette Economic Development Authority (LEDA) and Louisiana Crossroads, won the first Louisiana Governor's Arts Award for Cultural Economic Development.

One of the major generators of cultural activity and artists is the University of Louisiana at Lafayette. ULL's College of the Arts hosts the School of Architecture and Design, the School of Music, the School of Performing Arts, and the School of Visual Arts. Alumni of the School of Visual Arts include such nationally recognized artists as Lynda Benglis, Keith Sonnier, Robert Rauchenberg, Tina Girouard, and John Geldsemer.

ULL's Paul and Lulu Hilliard University Art Museum is Acadiana's newest architectural landmark and one of the most distinguished museums on the Gulf Coast. The museum has already hosted an impressive exhibition schedule including the first national traveling exhibition of American sculptor Deborah Butterfield, Picasso Edition Ceramics from the Edward Weston Collection, and works by Robert Rauchenberg. The University's 300-seat Burke Hall Theatre and the 2,200-seat Heyman Performing Arts and Convention Center are important venues for theater, dance, and music.

ULL also houses the Center for Louisiana Studies and the Center for Cultural and Eco-Tourism, a Center of Excellence. In addition, ULL's Center for Acadian and Creole Folklore, established in 1974, houses written and recorded histories of the people and cultural influences that gave rise to Cajun and Creole folklore. The collection is used by individuals and cultural enterprises to both preserve and cultivate numerous forms of traditional and contemporary cultural expression.

The University of Louisiana at Lafayette is collaborating with the Lafayette Economic Development Authority in the development of the Louisiana Immersion Technology Enterprise (LITE) that positions the region as a leader in new business technologies. Located on the ULL campus, LITE will house the Louisiana Stock Exchange, an educational and commercial cooperative that trades in still and moving images contributed by cooperative members.

[7] For details on Acadiana's regional music industry, refer to the Case Study.

At South Louisiana Community College (SLCC), there are plans to develop a state-of-the-art Center for Digital Media. This is a collaborative effort among the college, the Louisiana Community and Technical College System, and the Louisiana Department of Economic Development. The center would be a principal training location for the entertainment industry as well as a source of support for entrepreneurs. SLCC and ULL are collaborating to provide cross-registration and degree programs in digital entertainment and cinema studies.

Louisiana Technical College with eight campuses in the region offers training in a range of culinary arts, graphic communication, desktop publishing, drafting and design technology, and jewelry.

There are several community arts programs in the region, notably SNAP, ArtWorks, and Public Art, and art education programs like Bright New Worlds and Touring Art, each of which brings art into the public schools. Numerous festivals, museums, and art galleries throughout the region add to Acadiana's rich cultural base.

In Crowley, the city was a major force in renovating the Rice City Civic Center. The city also invested in Main Street improvements, and created the Crowley Historic District to highlight the city's special architecture.

SOUTHWEST REGION

The Southwest region of Louisiana includes the parishes of Beauregard, Calcasieu, Cameron, and Jefferson Davis. Lake Charles is the largest city in the region and is the focal point of much of the cultural economy activities. While the region has the lowest percentage of employment in the cultural industries, it does have a strong set of cultural institutions and small businesses producing cultural products. However, its tourism industry is more tied to gaming and to outdoor recreation than to cultural activities.

In the city of Lake Charles, the city hall is a venue for a number of cultural events including an Artisan's Gallery Masterworks exhibit and a recent book signing for a new release on Creole music. The city has also focused on the downtown by using the arts as a major magnet and creating the Historic Charpentier District.

The region has a number of fairs and festivals that highlight local and regional culture. Among them is the Cajun French Music and Food Festival, an event that celebrates one of the central cultural traditions in the region; Juneteenth, which is a celebration of African-American history, music, and food; Arts Fest, which is a blend of different art forms and activities; and the Calca-Chew Festival, an event that highlights the special foods and cuisines of Southwestern Louisiana.

Downtown at Sundown is a joint effort by the city of Lake Charles, the Arts Council, and the Convention and Visitors Bureau to revitalize the downtown through the arts. Outdoor music performances and exhibits of visual arts are the highlights. *ArtScene*, a quarterly publication, provides a coordinated calendar of arts events for the region. The mayor of

Lake Charles has an annual arts award that recognizes arts excellence in the region. Additionally, Gallery Promenade and Performers' Promenade are two activities that are designed to raise the visibility of visual artists and performing artists in the region.

The region is also an area rich in architecture. Lake Charles and other communities have done much to get buildings and homes on the National Registry of Historic Properties. Preservation is a priority in the cultural community in the region.

Swamp pop music, as well as country and Cajun, are part of the region's musical infrastructure, and the Symphony is now nearing its 50th year of operation. There are a number of art galleries in the region, notably the Black Heritage Gallery, Gallery by the Lake, Art Associates Gallery, and the Artisans Gallery. The galleries highlight the work of local and regional visual artists.

McNeese State University also plays an important role in the region's cultural life**.** The university has a theatre arts program that brings in touring groups and serves as a training resource for regional and state residents who want to pursue a career in the theater. Pulitzer Prize winning novelist Robert Olen Butler taught for many years at the university. Sowela Community College also plays a role in the region's cultural economy with particular strength in food and culinary arts, as well as graphic arts.

CENTRAL REGION

In the Central region of the state, Alexandria serves in many ways as the center of arts and cultural economy. The region overall is largely rural, with a strong wood-related products industry and a large concentration of agricultural production in nursery crops. Overall, cultural employment accounts for about 5.3 percent of total employment, with the concentration in food products and preservation.

The Coughlin-Saunders Performing Arts Center, a 615-seat facility, is the center of the region's performing arts infrastructure. The Center, through the work of several arts organizations and local businesses, also organized a program called "Celebrating Our Own." This program brought back musicians and performers that were born or had lived in the area, including singer and songwriter David Bankston, oboist Stephen Caplan, Louisiana roots musician Steve Conn, and writer Rebecca Wells, author of *Divine Secrets of the Ya-Ya Sisterhood.*

An after school program, called ASPIRE, along with an artists-in-residence program, are efforts to develop arts in the region's public schools. The region has roughly between 15-20 art studios (e.g., River Oaks and Art Quest), as well as five art galleries. The Art Museum of Alexandria recently had a very successful exhibit, "Heart of Spain," which brought 80,000 visitors to the city. The Arna Bontemp African-American Museum, named after one of the region's leading figures, is a center for African-American culture and education. Local churches and black churches in the region are quite active in the arts, particularly music. The Tipitina's Foundation is replicating the Foundation's Music Office Co-Op program in Alexandria. And, the Rapides Symphony Orchestra, Wild Side

of the Arts, performances by City Park Players and Family Playhouse all add to the richness of the arts.

The region organizes and sponsors two arts and cultural-related fairs and festivals: the Oyster festival, which honors the oyster industry; and Cotile Trading Days, an event that involves trading of antiques, arts, and crafts.

NORTHWEST REGION

The Northwest region is anchored by the cities of Shreveport and Bossier, which have industry concentrations in the oil and gas industry as well as forest products. The Shreveport region has made a significant investment in trying to grow the life sciences industry, with a focus on pharmaceutical products and human therapeutics. It has also, however, made a strong commitment to its arts and cultural infrastructure and the city of Shreveport sees its cultural sector as an important element in its revitalization.

The city recently made improvements to the Municipal Auditorium (home of the Louisiana Hayride show) and it offers discounted rehearsal space in the Civic Theatre for the Symphony, the Shreveport Opera, and the Shreveport Metropolitan Ballet. It provided support for the R.A. Barnwell Memorial Garden and Art Center, was heavily involved in the Riverfront Park and Sci-Port Discovery Center, and is working with the Arts Council to create more arts activities in the West Edge arts district.

The region has several important festivals. For example, the Red River Revel, which began as a gift from the Junior League to the city, is patterned on the Arts Festival in Oklahoma City. During the Revel, every 4th grade student in the region is invited, and has the chance to experience six different art forms. Also, the region has several other events in addition to the Red River Revel: the Northwest Louisiana Black Arts Festival, Cinco de Mayo Fiesta, and the Let the Good Times Roll Festival.

Community-based and neighborhood groups are also strong arts advocates and they bring an important dimension to the arts. For example, groups like the Inner City Modern Row Dance Company provide dance instruction to inner city kids. The group is an important resource for building a new generation of African-American arts talent. There is also a growing literary scene with groups such as The Trapped Truth Society, whose members have won approximately 20 national awards (including a Grammy nomination and a Pushcart Prize nomination). The Society also publishes a quarterly magazine called *Sunday at Four*.

The Strand Theater in Shreveport was opened in 1925 as a 2,500-seat opera house. The facility was closed in 1977, but reopened after significant renovation in 1984. The Strand Theater now has 1,614 seats and hosts a variety of local and touring performances.

The Arts Council supports 45 public arts projects in the city. It coordinates arts activities in the greater Shreveport/Bossier region, and publishes a master calendar of arts events. It also has worked closely with the city on many of the arts and downtown revitalization

projects. In 2005, the Tipitina's Foundation, in partnership with the city, opened its second Music Office Co-Op, which is serving as a resource to area musicians and video artists.

Centenary College also offers a great deal to the region in arts and culture. The college has strong programs in theater and dance, art and visual culture, and performing arts. Productions by faculty and students, as well as other groups, are often held at the Turner Art Center.

Artspace in the West Edge is the idea of nationally known author, illustrator, painter, filmmaker, and playwright William Joyce who lives in the region. The facility promotes the work of visual, performing, and literary artists; it also offers arts courses and classes, displays of regional and national artists, and interactive exhibits for children.

The region is rich in museums and art galleries—the East Bank Gallery, Red River Crossroads Museum, Southern University Museum of Art, Stephens African American Museum, and the Meadows Museum of Art.

Northwestern State University in Natchitoches also plays a role in the region's cultural life. It has the A.A. Frederick Creative and Performing Arts Center, a $35 million facility that houses the 450-seat Magale Recital Hall, as well as the 1,100-seat Fine Arts Auditorium. Student classes, rehearsal space, and performing arts activities all take place in the center.

Also located in Natchitoches, the National Center for Preservation Training and Technology (NCPTT) is the sole national research and development office for technical advances in historic preservation. NCPTT is part of the Washington, D.C. headquarters of the U.S. Department of the Interior, National Park Service. It is the leading national research and development program for preservation technologies, a major national clearinghouse for preservation technology information, and a national leader in developing and providing training in preservation technologies.

CAPITAL REGION

The Capital region, which includes Baton Rouge, has recognized the importance of the cultural industries to the region's future. While only accounting for about 5 percent of regional employment, the region has included both food products and arts and entertainment in its list of priority clusters. The city's role has been important to the overall development of arts and culture in the region. It initiated a Historic Rehabilitation Tax Credit program to encourage the restoration of older historic buildings, and the city has been an important partner in supporting the arts and cultural facilities.

One of the principal assets of the Capital region is the Shaw Center for the Arts in Baton Rouge, a $55 million, 125,000-square-foot facility developed through a partnership with the city, the state, LSU, the Arts Council of Baton Rouge, and the Baton Rouge Area Foundation. The center houses the LSU Museum of Art, LSU School of Art classes, a

digital recording studio, and the Brunner Art Gallery. Also, at the center is the Manship Theatre, a 325-seat facility that offers a range of activities including theater, dance, music, film, as well as literary and folk events. There are also several other venues in Baton Rouge, for example, the LSU Shaver Theater and the Union Theater, the Swine Palace, and the Performing Arts Center at River Center.

LSU's role in the arts and culture infrastructure is critically important. In addition to the facilities noted above, its arts and humanities degree programs often spawn a new generation of performers, dancers, musicians, writers, and visual artists. It also has a landscape architecture program. Clearly, many students move to other parts of the country upon graduation, but many stay in the region or locate in other parts of the state, adding to the development of artistic content in Louisiana. Also, the number of people who work in the theaters, museums, press, and galleries is not incidental—they are an important part of the employment base of the region.

LSU also houses what is hoped to be a "Center of Excellence" in digital media. Its Music & Art Digital Studio (The MADstudio) is an interdisciplinary program that brings visual artists and composers together to collaborate on projects involving 3D computer modeling, computer animation, digital video, and computer music. The newly established Laboratory for Creative Arts & Technologies (LCAT) is "envisioned as a place for exploration of how Information Technology affects all forms of human expression, whether that expression is artistic, commercial, scientific, or instructional in nature. Collaborations between artists, musicians, scientists, engineers, and writers will help develop new technologies and modes of communication through interdisciplinary research, activities, and programs." This investment has led to an overall regional focus on building the video gaming and animation industries in Baton Rouge. The newly developed Red Stick Animation Festival, held in the spring of 2005, featured workshops on animation as well as lectures from the industry's top artists and executives. The recently enacted tax credit for digital media is likely to further grow this industry.

The Arts Council of Baton Rouge supports a number of arts and education programs throughout public schools in the region: Learning Through the Arts, Arts Team residency, CommUnity Arts Corps, and School Readiness. Programs that bring arts and economic development together include the FestForAll (which is nearing its 30th year), the Baton Rouge Arts Market, and the Public Art Program.

The region is also seeking to provide additional entrepreneurial and business support to cultural businesses through the virtual arts incubator being planned by the Arts Council of Baton Rouge. The idea is to organize and coordinate all of the business services and programs that are available in the Capital region and target them to individual artists, arts organizations, and commercial arts enterprises. The Arts Council also has a relationship with the Kennedy Center's Partnership for Arts in Education program, an effort to link public schools and artists. The program is particularly focused on helping artists earn income through their work with schools.

The region also holds a number of fairs and festivals that celebrate arts and cultural assets: the Jambalaya Festival, the Louisiana Book Festival, the Bluegrass on the Bayou Festival, the International Heritage Festival, and Sense of Taste, which highlights the artwork of the region's artisans.

Museums and galleries are found throughout the region, including the River Road African-American Museum and Gallery, the River Bend Energy Center Museum, the Southern University Museum of Art, the West Feliciana Historical Society Museum, and the Zachary Historic Village Museum.

BAYOU REGION

The Bayou region includes the largely rural parishes of Assumption, Lafourche, St. Mary, and Terrebonne, as well as the city of Houma. The region's economic base is dominated by the maritime, oil and gas, and shipbuilding industries. However, the region also has a significant concentration of companies in the culinary arts, and has strong culinary arts programs at Nicholls State University.

The region also has substantial heritage-related resources. Terrebonne Parish is involved in the development of the Atchafalaya Trace Heritage Area, a project that covers 13 parishes and would become the second National Heritage Area in Louisiana. The project would "promote historic preservation, natural and cultural protection, heritage tourism, and economic revitalization."

The region has many fairs and festivals that are a key element of the cultural asset base: the Louisiana Gospel & Soul on the Bayou Freedom Festival; the Bayou Regional Cajun Festival, which is a relatively new event that will focus on the art and culture of the Cajun people in the region; Southdown Marketplace Arts & Crafts Festival; Downtown on the Bayou Fest, which highlights performances by local musicians who play Cajun, Zydeco, country, Jazz, and Dixieland music—it also includes Cajun and regional cuisine including dishes like alligator sausage, crawfish fettuccine, shrimp po' boys, and crab soup; and the Laurel Valley Fall Heritage, which features, among other things, Cajun food, customs, and crafts.

The city of Houma has been critical to building the cultural infrastructure in the region. It developed the Houma-Terrebonne Civic Center, a 100,000-square-foot facility for cultural and convention uses. The city also actively supports and promotes the Folklife Culture Center and the Bayou Terrebonne Waterlife Museum. The museum features exhibits on the region's cultural and commercial history, and it also sponsors "A Front Porch Welcome," a program that welcomes tourists with music and conversations about the region's cultural traditions.

The Arts Council supports many of the region's important arts and cultural programs. For example, the Calling of the Tribes Powwow is an event that celebrates the traditions of the Native Americans who lived in the region. The event includes dances, food, and Native American crafts. The Broadway in Your Backyard program is held at the Houma-

Terrebonne Civic Center and it brings a range of theatrical performances to the region. ArtSense is a five-week visual art camp for students in the middle grades. They receive instruction in drawing, photography, ceramics, and sculpture. Hometown Talent Search is a program that essentially supports the development of new musical talent within the region. It is an effort to both keep the musical traditions alive and to nurture the next generation of musicians.

NEW ORLEANS/SOUTHEAST REGION

The contribution of greater New Orleans to the state's cultural origination, production, and distribution cannot be overstated—it is indeed the center of the Louisiana Cultural Economy, accounting for about 40 percent of all cultural employment in the state. Although greater New Orleans is known throughout the world for Mardi Gras, New Orleans and Louisiana cuisine, and Jazz, it so much more. It has an extraordinary mix of cultural assets: world-class museums; thousands of individual artists; neighborhoods that have been transformed by the arts; a wealth of historic architecture and an antiques industry that builds off the architectural assets; a music industry that extends well beyond Jazz and includes hip-hop, classical, American Roots, and an eclectic blend of everything from Swamp Pop to Blues, as well as a strong recording industry and growing group of instrument makers; noted authors and a support infrastructure that keeps the literary arts alive and productive; an emerging film industry that is positioning itself, and the state, as a nationally recognized location; grassroots community theaters and performance venues; a rich tradition of church music; and many of the state's principal arts associations and organizations.

The Contemporary Arts Center, opened in 1975, profoundly restated Louisiana's positioning as a regional and national cultural center. As one of the leading, and longest-lived alternative arts centers, it stimulated awareness and appreciation for the work of living contemporary and performing artists. It supported the development of a marketplace for the visual arts. There were less than a handful of art galleries before it opened; there are now over a hundred in the metropolitan New Orleans area alone. Its season opening events are now replicated in cities and towns all over the region and throughout the country.

The New Orleans Jazz and Heritage Festival attracts over a quarter of a million visitors a year to hear the jazz and roots music of the region. The festival also presents the culinary treasures of the region through over a hundred booths, as well as the visual arts, contemporary, ethnic, and folk crafts of the region and related diasporas.

The Jazz Fest's producer, Festival Productions, also presents Essence, one of the nation's largest ethnic musical and educational events at the Superdome in the summer—228,000 attended the 2005 event on the July 4th weekend. This single event has been a milestone in helping the regional hospitality industry to understand the importance of the African American tourism market.

The Office of Film and Video has raised the profile of the city to be one of the premier locations for film production in the state by coordinating all municipal departments and agencies around permitting and filming logistics, helping filmmakers and technical workers, and producing a film and video resource directory of local services and vendors. The Office of Music Business Development has tax incentives for the recording industry, helps create market opportunities for the city's musicians, offers professional development for local musicians, attempts to increase the amount of music that is in film and television productions, recruits musical events to New Orleans from around the country, and works with municipal agencies to make the location of music-related businesses easier.

There are also several programs that support and nurture jazz musicians and jazz as an important art form. One of these is the JazzNet Program in the Contemporary Arts Center (CAC). JazzNet is a national program whose mission is to "further jazz creation, presentation, and education." A $1 million endowment has been raised for the New Orleans program, funded in part by the Doris Duke Charitable Trust and the National Endowment for the Arts (NEA). Also at the CAC is the NEA Jazz Masters On Tour program. The program, funded through several sources including the New Orleans Jazz and Heritage Festival, provides bookings for "living legends of jazz."

New Orleans has a number of performing arts centers, from the very small community-based Anthony Bean Community Theater, to several mid-sized facilities located throughout the city. For example, the Contemporary Arts Center has exhibition and performance space for community and national music, dance, and theater productions; the Performing Arts Center at the University of New Orleans (UNO) offers theatrical performances by students and local groups, as well national touring troupes; Loyola University has the 150-seat Marquette Theater and the 70-seat Lower Depths Theater for national and student shows and performances in music and theater; NOCCA/Riverfront offers poetry readings, music, dance, theater, and lectures; Dixon Concert Hall at Tulane is a 1,000-seat facility that features performances by nationally-known groups such as the Emerson String Quartet and the Beaux Arts Trio; the Orpheum Theater, built in 1921 and renovated in 1989, has seating for 1,780 and is home to the Louisiana Philharmonic Orchestra; the 2,800-seat Saenger Theater is one of the city's premier venues for national and international music, as well as Broadway shows and classic films; and, the Mahalia Jackson Theater for the Performing Arts features local and nationally-acclaimed theater and music. Also, the Tipitina's Foundation has an 80-room rehearsal facility at the Fontainebleau complex, in addition to a digital audio/video recording studio, a CD/DVD duplication facility, and the New Orleans Video Access Center.

The Arts Council of New Orleans runs the state's only existing arts incubator, and it has become a model both within the state and across the country for what a facility like this can do to help individual artists produce and sell their work. In addition to the Arts Incubator, the Arts Council holds workshops for artists to help them increase their revenues and it organizes the Louisiana Volunteer Lawyers for the Arts. It created a Visual Artist Registry and organized the New Orleans Fresh Art Festival. It has a health

insurance plan for artists, offers Council members access to the Riverland Credit Union, and sponsors the New Orleans Fresh Art Festival, an event that focuses on artists and their work—the event draws close to 15,000 people annually. The Council is also developing a project called *Louisiana ArtWorks,* a 93,000-square-foot facility that will be the second phase of the Arts Incubator. It will include studio space for artists, a retail shop, room for art demonstrations in glass, metal, ceramics, and printmaking, and it will give artists access to top-rate equipment that would otherwise be too expensive for them.

Outside of the city of New Orleans, there are other cultural assets and activities that add to the region's cultural wealth. In St. Tammany, Washington, and Tangipahoa parishes, arts organizations, individual artists, and commercial arts enterprises flourish. For example, the Columbia Theatre for the Performing Arts in Hammond was completely restored through the efforts of Southeastern State University, the city of Hammond, and the city's Downtown Development District. The theatre has a 900-seat capacity and is used for a wide range of performing arts activities. The North Star Theatre in Old Mandville houses the United Theatre Artists, Inc. It is one of 273 theater facilities operated by the Theatre Communications Group in New York City.

The city of Slidell has a Cultural Affairs Division that operates the Slidell Cultural Center and Slidell Museum. It also organizes four annual festivals, in addition to coordinating a significant number of arts and cultural programs through the city's Commission on the Arts. Fairs and festivals in the region include the Bayou Lacombe Crab Festival, the Covington Three Rivers Art Festival, and the Annual Fete Creole. The Abita Springs Opry produces concerts throughout the year that highlight the region's eclectic musical traditions.

The St. Tammany Arts Commission was created by the St. Tammany Parish Government to support arts and cultural economy activities. The Commission administers the CRT Decentralized Arts Funding Program and it manages the St. Tammany Parish Public Art Ordinance and the Public Art Purchase Program (both of which support the purchase of art for public buildings). It also administers a grant program for emerging artists, and it publishes *The Arts Network* and the *Cultural Season Guide,* both of which publicize the arts and cultural activities in the parish and the work of local and regional artists.

Arts galleries are found throughout the parishes in Covington, Slidell, and St. Benedict. Southeastern State University's Arts and Humanities series attracts performers from all over the country, and its arts and theater programs are a focal point of the region's cultural content.

NORTHEAST REGION

The Northeast region of the state is a largely rural region with Monroe being the largest urban center. Much of the region's economic base is tied to its natural resources. There is some industry concentration in forest products, as well as tourism related to its recreational assets. In terms of the cultural economy, the region is one of the state's centers of food processing. Food companies include Haring's Pride Catfish, Allen

Canning, and Pine Valley Foods. There are also examples of other small companies that have been able to serve a national market out of the Monroe region. For example, Alamar Productions, a film production studio based in the region, has grown from a company producing local commercials to a producer of shows for both the Outdoor Channel and the History Channel. The company recently won an award for the number one special interest show on the Outdoor Channel.

The Northeast region also has a strong arts and cultural infrastructure. For example, under the leadership of the Northeast Louisiana Arts Council, a consortium approach to arts planning and coordination emerged called Rural Underserved Presenters and Representatives (RUPAR), which has brought together a number of different organizations and agencies to sponsor arts and cultural activities. The initial effort was a successful undertaking with the Monroe Symphony Orchestra. Since then, RUPAR has invited the Vienna Choir Boys, the Alison Brown Quartet, and Paramount Brass to perform in a variety of venues in the region.

The Northeast Louisiana Arts Council publishes *Art in Action,* a quarterly magazine that lists arts and cultural events in the region and includes profiles of artists and art organizations. Also, the pARTnership is a program that brings artists and regional touring groups into the schools and provides arts curriculum development assistance to teachers. And, the Emerging Artist Scholarship Program allows new artists an opportunity to take workshops and seminars that will further their careers.

The region also organizes an event called Blend of the Bayou, a cooking and fundraising event that builds on the region's and state's culinary arts assets and holds an annual "Black Heritage Parade." The region also puts on the Louisiana Folklife Festival, an annual festival that celebrates the state's heritage. Antique Alley is another cultural resource in the region.

The region has a number of performing arts facilities including the Strauss Theatre Center (Little Theatre of Monroe, Inc.), a venue for local arts organizations; the Monroe Civic Center Theater; the Brown Theatre complex on the University of Louisiana at Monroe (ULM) campus; School of Performing Arts at Louisiana Tech University in Ruston, which is home to the 1,100-seat Howard Center Theatre and the Arthur Stone 64-seat recital hall; and the city of Monroe owns and operates its own art museum, the Masur Museum of Art. This 40-year-old facility was featured in the March 2005 issue of *Southern Living* magazine.

CHAPTER FOUR:

THEMES AND ISSUES IN BUILDING THE CULTURAL ECONOMY

Framework

While understanding the economic contribution of the cultural economy of Louisiana is significant, numbers only tell us that the cultural industries are important, not how to further build and promote this sector of the Louisiana economy. Developing a new strategic approach must also be based upon an understanding of the challenges that need to be addressed and where there are opportunities that can be further developed. The themes and issues in the following section are the result of an intensive eight-month interview process of participants in, and observers of, Louisiana's cultural economy. The findings are also based on accounts, stories, and reports that took us beyond the numbers to gain a deeper and more personal understanding of the landscape of Louisiana's cultural economy. This section of the report examines this landscape. The focus is on key themes, not an inventory or definitive examination of every cultural industry and region of the state.

The framework for looking at this landscape is the value chain of the cultural economy: the origination of cultural content, the capacity to produce creative goods and services, how these goods and services are distributed in the marketplace, and, finally, the support system that nurtures and invests in the overall cultural economy.

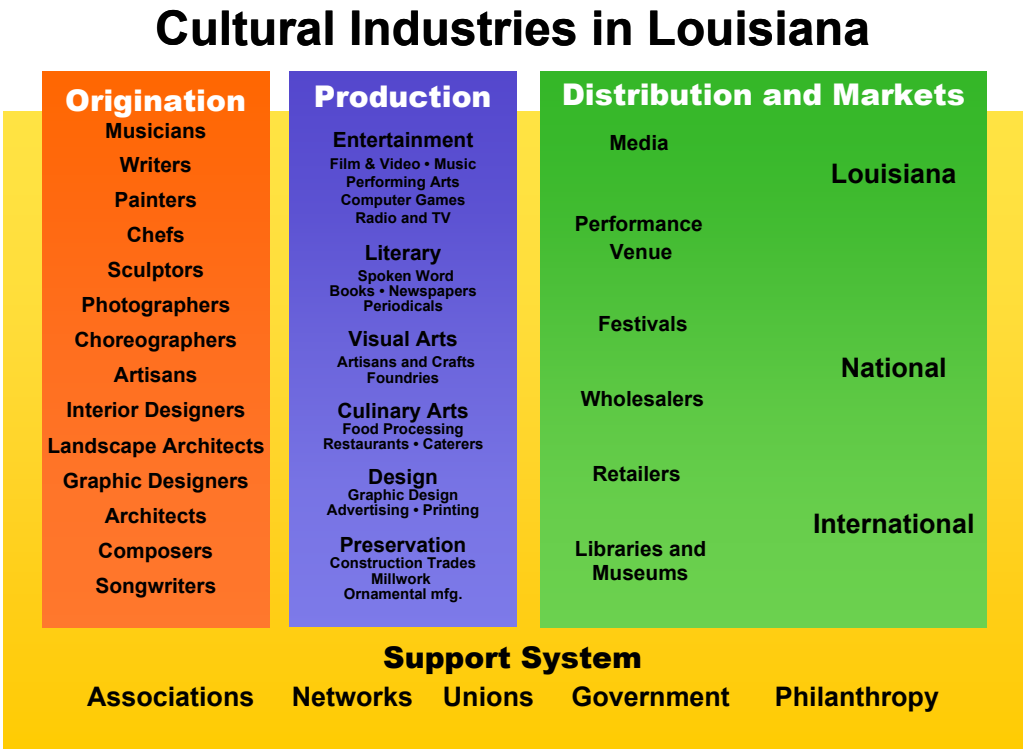
Origination: This is the natural resource, the raw material on which the economic sector is based. In cultural terms, it is the creative people, the writers, musicians, designers, chefs, and artists who generate and interpret literature, music, design, cuisine, and visual arts. As with oil, this natural resource must be protected, renewed, and appropriately developed. Louisiana has an abundance of cultural "oil," but much of it remains untapped and economically dormant.

Production: In the oil and gas industry, production refers to the refineries that process oil into marketable products. Louisiana has a number of different cultural products—what we describe as its industry segments—entertainment, literary, visual arts and crafts, design-related, preservation and heritage-related, and culinary. The cultural production process relies on a skilled workforce, a population of entrepreneurs and businesses, research and development capability, and finance needed to transform creative output into marketable goods and services. While Louisiana has many elements of cultural production, there is significant room for development of business and market skills.

Distribution and Markets: Once oil has been extracted and refined, it needs an infrastructure of pipelines and fueling stations to get it to the consumer market. The distribution channels for cultural products are very complex and in a state of rapid

transformation due to technological changes. Customarily, products reached consumers through traditional media, i.e., TV, radio, and publishing; through the retail market, i.e., bookstores and CD stores; and through traditional venues, i.e., movie theaters, performing arts venues, museums, and libraries. With technological changes, the Internet and other forms of digital media have become more important distribution channels. In Louisiana, festivals, drinking places (which are critical venues for music), and restaurants (which are part of culinary arts) are also included as important channels for selling cultural goods to the consumer. In the case of culture, an effective distribution system requires branding, marketing, and the development of cultural import and export markets. Consumers include residents of the state, tourists who purchase cultural products in the state, and, finally, the most undeveloped market, consumers throughout the world who buy, or could buy, Louisiana cultural products.

Support System: The strength of any sector is affected by the general support environment in which it operates. In the case of the oil and gas industry, this environment includes the government policies applied to the industry and the associations and networks that are involved in advocating for the industry. In the case of culture, social attitudes, trust and confidence, and networks are critical components of this support system. In addition, more tangible support such as public resources, philanthropic support, and industry associations are important to the strength of the cultural sector.



Origination

But for me, cultural conservation doesn't mean freezing culture or preserving it under glass. It means preserving the life of the culture and, if we are successful, then our culture is going to be alive and well and continue to grow."
Dewey Balfa

Louisiana enjoys a powerful competitive advantage in the global cultural marketplace: an authentic and utterly distinctive indigenous culture. At the root of the culture are the people and communities whose creativity manifests itself in the origination of a diverse range of ethnic, linguistic, and cultural expressions. The following four issues were examined around origination:

- the cultural environment;
- the future generations of originators;
- the value of artists; and
- the talent base.

Maintaining the Cultural Environment

MUCH OF LOUISIANA'S CULTURE TAKES PLACE IN THE PRIVACY OF FAMILY, FAITH, AND SOCIAL GATHERINGS.

Virtually every artist we interviewed referred to the influence of elders, church, and community on his or her artistic development. Hundreds of churches sponsor gospel choirs and many of them own musical instruments and state-of the-art sound equipment. Second Line and Social Aid and Pleasure Clubs remain an integral part of New Orleans' African American culture; in Acadiana, old-time musicians meet in backroom shops for Cajun jam sessions; and the community gathers to hear Louisiana roots music at the Abita Springs Opry. Traditions and skills are passed down through generations. It is no accident to find musical lineages named Marsalis, Neville, Chenier, Balfa, Ardoin, and Williams.

Most of this informal activity flies below the statistical radar screen and defies quantification. But one music retailer indicated its economic significance when he told us that the largest market for musical supplies in the New Orleans area (and this holds true throughout the industry) is not professional musicians or schools, but churches and amateur musicians—those who make music for the love of it.

LOUISIANA HAS A STRONG INFRASTRUCTURE OF ORGANIZATIONS DEDICATED TO KEEPING THE STATE'S HERITAGE AND CULTURE ALIVE. THIS RICH INFRASTRUCTURE IN HISTORY, HUMANITIES, FOLK TRADITIONS, AND CULTURE IS THE SOURCE OF CREATIVE CONTENT THAT DISTINGUISHES LOUISIANA IN THE GLOBAL ECONOMY. IT IS ESSENTIAL THAT IT BE RESPECTED AND SUPPORTED AS THE FOUNDATION OF THE STATE'S CULTURAL ECONOMY.

Although hard to measure, Louisiana does a superb job of documenting, preserving, recording, and utilizing its cultural heritage. State libraries, museums, and parks form a system of facilities, collections, and programs that preserve and make accessible Louisiana's history and traditions. The library's *Louisiana Gumbo* project is digitizing thousand of recordings, artifacts, and documents that will be available through libraries and public schools. The Louisiana Folklife Program, part of the Louisiana Division of the Arts, identifies, documents, preserves, and presents the folk cultural resources of Louisiana. In collaboration with Louisiana universities, the program funds a folklorist in each section of the state.

There is also a solid infrastructure of nonprofit and educational institutions dedicated to preserving and promoting indigenous culture. The Louisiana Endowment for the Humanities, which produces the exquisite *Louisiana Cultural Vistas* magazine, is embarking on a project to produce a comprehensive encyclopedia of Louisiana. Colleges and universities house treasure troves of Louisiana culture in archives and research institutes, collections that are increasingly being utilized as inspiration for new cultural products.

Nonprofit organizations like Louisiana Folkroots "support the traditions that support Louisiana" by sponsoring learning programs like the Dewey Balfa Cajun Creole Heritage Week, while the South East Louisiana Storytelling Guild keeps alive the tradition of spoken stories. The New Orleans Jazz Orchestra at Dillard University plays and records the music of new and established Jazz artists, keeping alive New Orleans' Jazz culture for local school children and international audiences alike. And, The Ogden Museum of Southern Art and the Center for Acadiana Culture are just two of the newest museums that, like the Backstreet Cultural Museum and the Arna Bontemps African American Museum, add to the cultural sector's institutional base.

Nurturing the Talent of Future Generations of Originators

> *The importance of the arts must not be overlooked as states busily implement education reform initiatives. Arts education enhances the lives of all students and should be an integral part of the school curriculum.* Cecil J. Picard, State Superintendent of Education

> *Our children are being educated to work in the hotels.* Interviewee

Louisiana has a rich past, but depends on its youth to carry it into the future. Young people are the backbone of the emerging cultural economy, both as cultural producers and consumers, and as the skilled workers, managers, and entrepreneurs who will develop the creative industries. Their skills, as well as their aspirations and imaginations, need to be nurtured.

HISTORICALLY THE STATE'S SCHOOLS HAVE BEEN SUCCESSFUL IN GENERATING TALENT. BUT, THE CONTINUED COMMITMENT TO ARTS AND MUSIC IN THE K-12 SYSTEM IS THREATENED BY BUDGET CONSTRAINTS AND COMPETING EDUCATIONAL PRIORITIES.

Most children are formally introduced to cultural education when they enter the K-12 school system. There, in addition to attaining literacy and math skills, young people have the opportunity to practice, experience, and appreciate the visual and performing arts. In New Orleans, the schools have music programs that often turn out student jazz and marching bands for Mardi Gras celebrations.

The *Vision 20/20 Master Plan for Economic Development* situates education and the acquisition of knowledge and skills at the center of the state's future economic growth. Since the plan's adoption, the state is moving in the direction of improving the quality and performance accountability of the public school system. However, we heard frequently about the pressure that mandated testing is putting on in-school arts programming and how once-robust school bands are dwindling in size. Music retailers complained that administrative and budgetary pressures made their dealings with the public school system difficult, as a result of which they are increasingly reluctant to work with the public school system.

A strong arts education is at the heart of successful cultural development policy. Without debating the intrinsic value of a strong arts education, the cultural economy needs creative thinkers and workers to fill a growing demand for talent in the cultural sector. Technology skills alone will not be sufficient to grow a local cultural economy, even in the technologically intensive media fields. Just as the biotech industry cannot be built by technicians alone, the creative fields require people who possess both technical and

creative skills. Arts education must begin at the earliest stages and continue throughout life.

THERE ARE A NUMBER OF MODEL PROGRAMS THAT SUPPLEMENT THE BASIC PUBLIC SCHOOL ARTS PROGRAMS IN THE STATE; HOWEVER, THESE ARE UNDERFUNDED.

Some public and private programs have been set up to supplement the basic public school arts programs. The Department of Culture, Recreation and Tourism and the Regional Arts Councils provide a broad range of grants for in-school art activities, programming, and artists residencies. There are other examples throughout the state such as the recently opened Jefferson Parish Academy of Performing Arts at Harris Middle School in Metairie, which provides after-school and weekend classes in music and dance to students in the sixth through eighth grades.

In addition, private initiatives like the Tipitina's Foundation Instruments-a-Comin' program have raised significant amounts of funding to purchase instruments in an effort "to enhance music education in New Orleans public schools and insure that New Orleans' unique musical heritage will continue for many generations." The International House of Blues Foundation has a number of school- and community-based programs that promote appreciation and participation in the African American originated music. The New Orleans Jazz and Heritage Foundation's Heritage School of Music is a jazz clinic that trains young musicians in composition, style, and repertoire. And, Bill Summers' Multi Ethnic Institute for the Arts mentors young artists in world music and dance. These initiatives are critical to engaging young people in the making and appreciation of their culture. As with so many nonprofit organizations however, the demand for their services far outstrips their ability to deliver them to a broad audience. Many of them are successful but lack the capacity and resources to expand or replicate their programs beyond a narrow local service area.

> *A community is fortunate which has the wisdom to foster the talent of its children and provides effective ways for its employment.* [8]

LOUISIANA HAS SOME EXCELLENT MODELS OF PRE-PROFESSIONAL, INTERNSHIP, AND APPRENTICESHIP PROGRAMS THAT PROVIDE YOUNG PEOPLE WITH AN EARLY EXPOSURE TO CAREERS IN THE CULTURAL SECTOR. WHILE REPLICATION ACTIVITY IS STARTING, THEY ARE CURRENTLY LIMITED TO A FEW COMMUNITIES IN THE STATE.

Perhaps the best-known program for young Louisiana artists is the New Orleans Center for Creative Arts/Riverfront School. NOCCA's pre-professional fine arts curriculum prepares students to follow a path toward professional careers in dance, media arts,

1 "Arts and Crafts in Newcomb College," by Ellsworth Woodward. *The Newcomb Arcade,* Volume I, Number One, January 1909 **http://www.tulane.edu/~wc/pottery/arcade.html**

music, theatre, visual arts, and creative writing. Although the school covers all major artistic disciplines, its music program is particularly well known because of an alumni that includes Donald Harrison, Terence Blanchard, Harry Connick, Jr., and several Marsalis brothers.

Other programs give students hands-on experience in a range of cultural industries. These programs expose students to viable creative career options and give them the experience and skills necessary to make an informed career choice.

Tipitina's Internship Program works with students to develop musicianship skills, recording studio experience, and it enables them to interact with local and national musicians, many of whom maintain nearby studios in the Fontainebleau complex.

In the preservation industry, the Creole Cottage Project operates through a "construction academy" within the John McDonough High School in New Orleans where students prepare for careers in preservation construction. Funded by Job One funds from the New Orleans Office of Economic Development, the program will soon be expanded to two other high schools.

Also, planning for the New Orleans Center for Arts and Technology will begin this fall. This is a replication of the Manchester Craftsmen Guild in Pittsburgh. The New Orleans Center, a project of the Contemporary Arts Center, will be an "after-school, arts-based education and workforce development program for at-risk students and underemployed adults." The Craftsmen Guild has an excellent graduation rate for students who enroll in the program, and the job placement rate for adults who complete the program is close to 100 percent. Federal, state, city, and corporate funds have been raised to support the new center in New Orleans.

Finally, the Young Aspirations/Young Artists (YA/YA) program in New Orleans trains young people in commercial and fine arts and entrepreneurial skills. In addition to its own studio facilities, YA/YA places students in apprenticeships with artists and fashion designers to give them working experience in cultural industries.

These programs for youth are of fundamental importance to sustaining the cultural talent in Louisiana. These activities are New Orleans-based and not sufficiently available to all young people in other parts of Louisiana.

PARENTS, TEACHERS, AND GUIDANCE COUNSELORS HAVE AN IMPORTANT INFLUENCE IN SHAPING YOUNG PEOPLE'S ASPIRATIONS AND OPPORTUNITIES, YET MANY DO NOT HAVE ADEQUATE EXPOSURE AND KNOWLEDGE ABOUT THE OPPORTUNITIES IN THE CULTURAL INDUSTRIES.

One theme that emerged from our discussions with artists was the strong, often decisive, influence that adult mentors had on their educational and career choices. One well-known jazz musician singled out high school music teachers as the "unsung heroes" of the cultural economy. Parents, teachers, and guidance counselors also play an important

role in influencing and supporting young people's future career decisions. It is essential that they be informed about viable jobs and career paths in the creative sector so they are better prepared to encourage students to pursue their cultural interests as a vocation.

In addition, adults have a role to play in exposing youth to opportunities beyond their local communities. The experience of touring Germany with a brass band, making friends with college-bound peers in California, and drumming with Yoruba masters in Cuba opened young Louisianans' eyes to a world of possibilities. Youth exchange and travel program opportunities, usually made possible by committed and unheralded adult mentors, are critical to inspiring and raising the standards and aspirations of future generations of young Louisiana creatives.

The Value of Artists

> *By the time they get around to recognizing the artists, we'll all be dead.* Interviewee

In order to sustain the state's ability to create new cultural content, it is important that those who create the content are supported, both professionally and economically. The long-term vitality of the state's cultural economy depends upon how it values those that originate the cultural products.

THERE IS LACK OF RECOGNITION FOR THE VALUE OF ARTISTS' CONTRIBUTIONS.

Louisianans pride themselves on their culture. But among artists, there is a widespread belief that the affection falls short of respect, and too often fails to translate into meaningful economic remuneration. Artists believe that they are taken for granted, called upon to contribute when their skills are needed but disregarded when they are not.

We heard from a storyteller who earns her living telling Louisiana folklore around the country but is unknown at home. Valerie Martin, a native Louisianan now living in New York, received no local publicity when she won the prestigious British Orange Prize in Writing in 2003. Zydeco musicians who fetch top prices at clubs in New York and Europe cannot attract local audiences at a fraction of the ticket price. Jazz musicians who performed in *Ray* heard about the film's New Orleans' premiere from their attorneys, but were not themselves invited to attend the celebration.

In a society that measures worth almost exclusively in economic terms, Louisiana's artists feel grossly undervalued. In the face of public subsidies for private sports franchises, many artists wonder why culture does not receive the same level of support. Some called for more economic impact studies to "make the case for culture." The enthusiasm for the Cultural Economy Initiative was tempered by a guarded skepticism, borne of personal experience, about its potential to bring about meaningful change.

The perceived lack of recognition manifests itself tangibly in the widespread lack of economic opportunity for artists to support themselves from their work. Work is

frequently sporadic and low paying and the supply of skilled artists is such that there is always someone else ready to take the job. Artists are keenly aware of the value they add to the state's economy through tourism—"no one comes to New Orleans to see the Saints"—and resent that they are so poorly compensated for the wealth they generate for the city's major businesses.

THE AFRICAN-AMERICAN AND CREOLE COMMUNITIES FEEL THAT THEY DO NOT CAPTURE THE ECONOMIC BENEFIT OF THEIR CONSIDERABLE CONTRIBUTION TO LOUISIANA'S WEALTH.

The economic issues that we found in Louisiana are by no means unique to the state. What is striking though is the disproportionate amount of wealth generated by culture relative to what finds its way back to the originators of that culture. Too often, the community that produces Louisiana's distinctive culture fails to reap a proportional share of the economic benefit.

The groups that feel most exploited are African Americans and Creoles whose African-based culture is at the root of so much of Louisiana's culture. Black musicians felt that they are often underpaid relative to their white counterparts and that they were used to showcase Louisiana music but then passed over for paid work. There is a profound distrust by black artists that their work is being used to make profits for others.

Similarly, many black artists and business owners expressed frustration at their lack of awareness or exclusion from mainstream funding and business opportunities. Black music club owners did not feel that they were reaping the same tourism benefits as their white counterparts.

Artists said they felt that the outreach efforts by public agencies were inadequate to reach those outside the cultural mainstream and suggested that greater efforts be made to reach people in their own neighborhoods, stores, and community institutions. They acknowledged that at least some of the problem was their own lack of organizing and institutional capacity.

Whether real or perceived, intentional or not, too many black members of the cultural community expressed a sense of being left out, ignored, or otherwise excluded from participation at the same level as whites. The issue of race and social inclusion needs to be openly acknowledged and addressed in the Cultural Economy Initiative.

Keep the Talent Base

Many cities and states are currently engaged in a fierce competition for talent. And, creative talent is an area of particularly strong interest. There are two sides in this competition. First, it is important to retain the talent that you do have. Second, successful economic regions are ones that are able to attract talent from outside. Unfortunately, this is an area where some of the state's historic strengths are now being challenged.

THE DEVALUATION OF LOUISIANA ARTISTS DRIVES MANY OF THEM OUT OF STATE IN PURSUIT OF RECOGNITION AND ECONOMIC OPPORTUNITY. LOUISIANA'S CULTURAL ECONOMY HAS A GLOBAL PRESENCE—UNFORTUNATELY, IN THE FORM OF ITS WIDELY DISPERSED EXPATRIATE ARTISTS.

Many artists have responded to the lack of local economic opportunity by moving elsewhere in pursuit of opportunities for better recognition and reward. The list of expatriate artists includes Louis Armstrong, Wynton Marsalis, Arna Bontemps, Robert Penn Warren, Harry Connick, Keith Sonnier, Lynda Benglis, Emeril, Tony Kushner, as well as many others. More than one black educator told us that they encouraged their students to pursue careers outside of the state because of the lack of local opportunity. Some retain strong ties to Louisiana, but many have closed the door firmly behind them.

Others make another kind of exodus—quiet and undocumented—that abandons not their home, but their craft, in favor of more economically viable vocations. We heard considerable frustration about the lack of stable institutional employment and one world-touring musician told us that he is seriously considering abandoning his music because of the unfavorable economic realities.

Whether physical migration, mid-career switches, or early-stage career choices, these losses jeopardize the long-term competitiveness of Louisiana's cultural economy. Louisiana must capture the enormous value of its creative talent by developing economically sustainable jobs and career paths for its cultural talent.

Production

In order to thrive, the cultural economy needs more than a base of raw talent. Its economic competitiveness depends upon having the production capacity necessary to enable talented individuals to translate their ideas and output into commercial success. A comprehensive production infrastructure includes a skilled workforce; entrepreneurial and managerial skills; research and development that leads to product and business innovation; and appropriate financing and physical facilities. Louisiana understands the importance of this capacity to its technology-based industries—these competitiveness factors are just as relevant in the cultural industries. Priority issues explored as part of the production capacity were:

- training and educating a skilled cultural workforce;
- supporting entrepreneurship and business development;
- investing in research and innovation;
- developing finance tools and expertise; and
- investing in appropriate physical facilities.

A Skilled Cultural Workforce

In today's globalized economy, industrialized economies can no longer compete on the basis of cheap labor, abundance of natural resources, or physical proximity to markets. The balance of economic power has shifted to those places that are home to skilled workers—designers, technicians, and professionals whose innovative thinking creates and adds value to existing and emerging industries.

Louisiana: Vision 2020 rightly places workforce development at the heart of economic development and calls for Louisiana to become a lifelong Learning Enterprise where every task becomes an opportunity to acquire and share knowledge. The cultural economy offers an extraordinary opportunity—and incentive—to engage in learning.

A skilled workforce, trained in technical and business skills, is needed to transform cultural output into marketable goods and services. The most brilliant novel will remain a manuscript in a drawer without editors, designers, printers, and publishers to get it to market. The best music will have a limited economic impact without a progression of sound and audio technicians, agents, lawyers, and managers to bring it to a listening and paying audience. Developing the skilled workforce that can fill these positions is a baseline need of the cultural economy.

> **THE LOUISIANA HIGHER EDUCATION SYSTEM IS WELL POSITIONED TO TRAIN A CULTURAL WORKFORCE. BUT SHORTAGES IN TRAINING PROGRAMS ARE CONSTRAINING THE DEVELOPMENT OF SOME CULTURAL INDUSTRIES, MOST NOTABLY PRESERVATION, MUSIC, FILM, AND MEDIA.**

Louisiana's three public university systems, community and technical college system, private colleges, and proprietary schools offer a wide range of educational and training programs for cultural careers and occupations. We found more than 80 relevant programs[9], most of them housed in fine arts departments and colleges, and community and technical colleges. Community colleges are particularly strong in technical design and culinary arts, while the colleges and universities have a strong base in visual and performing arts, literature, media, and architectural design.

The growth of Louisiana's film industry, and new music and digital media industry tax credits, are fueling a growing demand for skilled workers in music, film, and media production. Louisiana Technical College in Baton Rouge has introduced several film training courses, and South Louisiana Community College in New Iberia has launched a training program for high definition cinematography, film, and music production.

One encouraging development in response to the skills demand in the film industry is a collaborative effort by representatives of the Workforce Initiative Act, the Incumbent Workers Training Program, Louisiana Technical College, New Orleans' Job One Program, the Mayor's Office of Economic Development, and IATSE 478 (the Film and

[9] See Appendix for a listing of statewide cultural higher educational programs.

Studio Mechanics Union) to develop rapid training curricula for specific film craft specialties.

In spite of these efforts, however, the demand for film, music, and media training outstrips supply of educational and training programs. We heard a desire to develop a local proprietary school modeled on Orlando's Full Sail school that offers degrees in computer animation, digital media, entertainment business, film, game design, and recording arts. We also found significant underutilized capacity and potential for strengthening the educational system's participation in cultural economic development.

OVERALL, THERE IS LITTLE COLLABORATION OR COORDINATION OF EDUCATIONAL RESOURCES AND PROGRAMS AMONG EDUCATIONAL INSTITUTIONS.

In the absence of a unified understanding or vision of the cultural economy, there is an understandable lack of effort among Louisiana educators to coordinate programs or leverage their respective resources and cultural assets. Participants at the 2004 Cultural Economy Conference commented on the absence of cooperation among the strong music programs at Xavier, Tulane, Dillard, and Loyola. Also, within the culinary industry, there is the perception of considerable overlap and fragmentation in public and private college training programs. Although this problem is undoubtedly rooted in systemic competition over funding, there is an opportunity for mutual gain through collaboration.

An exception is the film co-production and training center at South Louisiana Community College (SLCC), which is educating students in digital media production. SLCC has partnered with the University of Louisiana at Lafayette to allow cross-registration and advanced training between the two schools. Given the extraordinarily central position of educational institutions in the cultural economy, there is a real need for leadership and cooperation among colleges and universities.

BECAUSE CULTURE IS NOT FULLY RECOGNIZED AS AN ECONOMIC SECTOR, WORKFORCE DEVELOPMENT PROGRAMS DO NOT SUFFICIENTLY INCLUDE CULTURAL TRAINING AND EMPLOYMENT OPPORTUNITIES IN THEIR PLANS AND PROGRAMS.

Cultural workforce training programs would fit well with the objectives and programs of Louisiana's Workforce Development Plan. The Incumbent Workers Training Program, which is designed to assist businesses in upgrading the technology skills of their current workers, could readily be used to train creative workers in growing cultural industries such as film, media, and music. And, "sector" based, employer-led workforce training programs, such as the effort of the Rapides Foundation's Workforce Development Initiative, could be developed for the cultural industries. Yet, few Workforce Investment Boards in the state have included the cultural industries in their workforce development strategies. At the statewide level, the Governor's Task Force on Workforce Competitiveness was convened to "align, coordinate, and leverage the resources, goals, and ideas of the private, public, and non-profit sectors for the benefit of Louisiana's workforce and economy and to identify the gaps between the skill sets and education possessed by our citizens." The Task Force is looking at a workforce system that is

demand-driven and responds to the needs of both the state's key industries and its residents. Cultural industries, again, are not fully represented in this process.

Entrepreneurship and Business Development

> *In the New Economy, tomorrow's jobs will come from fast-growing entrepreneurial firms and not from the small number of business relocations. As a result, states needs to shift their focus from "hunting and gathering" {industrial recruitment} to "gardening" {promoting growth from within}.* 2002 New State Economy Index, Progressive Policy Institute

The cultural economy is dominated by sole proprietorships and micro-businesses. While there are some large nonprofit organizations and a handful of large companies, particularly in the food industry, building this sector of Louisiana's economy means making an investment in individual artists and musicians, entrepreneurs, and small creative businesses.

Furthermore, while Louisiana's film tax incentive program has had considerable success in attracting out-of-state film projects, the development of a sustainable statewide cultural economy depends on the establishment of indigenous, locally owned businesses. The lack of local ownership of many of the economic assets in Louisiana makes supporting small business development and local entrepreneurship in the cultural industries a particularly important priority. If Louisiana's residents are going to benefit from the development of the cultural economy, it is time that they own and manage the commercial activities that are associated with its culture.

THERE ARE MANY COMMERCIAL ENTERPRISES IN LOUISIANA THAT ARE ROOTED IN THE SKILLS AND TALENT OF A CULTURAL ENTREPRENEUR.

There are numerous examples of cultural entrepreneurs whose commercial enterprises have created jobs and economic opportunities for Louisianans. Culinary entrepreneur chefs Paul Prudhomme, Emeril Lagasse, and John Folse are world renowned for their business successes. Artist James Michalopoulos founded Celebration Distillations, a New Orleans rum company. Blaine Kern founded his eponymous float company in 1947 and is now the largest float builder in the world, employing over 100 artists and catering to clients around the world, and Louisiana's music world is replete with entrepreneurs such as Mark Samuels of Basin Street Records and Vincent Guidroz of New Orleans Guitar Company in New Orleans. These entrepreneurs started with a cultural product and were able to create jobs and economic value through the development of a commercial enterprise based upon their creative skills or products. There are hundreds of such examples in Louisiana. The challenge now is to help the many other cultural entrepreneurs turn their talent into a job creating and income-generating business.

Also, the extraordinary explosion of film activity in the state has actually led to new business opportunities for many members. For example, several have created their own lighting, equipment, and small stage production companies to meet the demand that could not be met by the local production support infrastructure.

MANY INDIVIDUALS WORKING IN THE CULTURAL SECTOR LACK THE BUSINESS SKILLS NEEDED TO EARN AN ADEQUATE LIVING OR TO SUCCESSFULLY RUN A BUSINESS.

As sole proprietors of their creative output, artists must think like entrepreneurs to survive. Unfortunately, many of them are more skilled at producing their art than they are at marketing and making a living from it. Poor business skills are often combined with a deep-seated ambivalence about mixing art and commerce. We heard many instances of artists who had agreed to poor business deals because they were unaware of their value or rights; we also heard of artists who were so suspicious of exploitation that they rejected what were, in fact, very reasonable contracts, because they had little confidence in their business acumen.

LOUISIANA HAS A STRONG STATEWIDE NETWORK OF BUSINESS INCUBATORS AND SMALL BUSINESS AND ENTREPRENEURIAL SUPPORT ORGANIZATIONS. BUT, AS A SYSTEM IT DOES NOT SIGNIFICANTLY SERVE ENTREPRENEURS AND BUSINESSES IN THE CULTURAL INDUSTRIES.

Louisiana currently has 14 Small Business Development Centers across the state, 16 business incubators, and a number of other entrepreneurial and small business assistance organizations, many in the state's institutions of higher education. Collectively, the resources of these organizations and institutions are targeted to helping entrepreneurs and small enterprises become more economically viable, and transition, where appropriate, to the next levels of business and market maturation. When these resources are effectively delivered and used, they can be the means by which an economic sector cultivates small and emerging enterprises to become the next generation of economic drivers and engines. Below are some examples of this support infrastructure in the state:

- The Louisiana Business & Technology Center at LSU oversees the 45,000-square-foot business incubator and serves as LSU's SBDC office. The Technology Center recently won the Incubator of the Year Award by the National Business Incubators Association. The Technology Center and the SBDC office target technology-related enterprises.
- The Southeast Louisiana Business Center (Center) at Southeastern Louisiana University is a full-service, regional "one-stop-shop" for business and enterprise development.
- The Idea Village is a nonprofit corporation formed in 2002 with Greater New Orleans, Inc., Tulane University, the University of New Orleans, and the state of Louisiana. The intent is to identify entrepreneurs and small emerging businesses that have the potential to grow and to provide them with access to assistance and capital.

- The Enterprise Center at the University Louisiana at Lafayette combines the offices and facilities of an incubator with the services that small emerging businesses need to grow beyond the start-up stage.
- The Micro-business Enterprise Corporation of Ascension Parish helps entrepreneurs and small businesses make the transition from start-up to maturity through business- and training-related services and incubator sites for individuals in need of affordable, flexible space.

Most of the entrepreneurial development, small business support programs, and incubators in the state focus either on the traditional small business base (i.e., retail and service businesses) or are involved in the development of technology-based businesses. There are exceptions, and there is increasing awareness of the presence and opportunities within the cultural economy. The Louisiana Business and Technology Center counsels several dozen businesses within the cultural industries (e.g., food producers, film-related enterprises, and a high-end visual artist). GNO, Inc.'s proposed new incubator will house small food producers, and parishes like St. Bernard, Jefferson, and West Feliciana are reaching out to film-related businesses and entrepreneurs, due in part to the success of the state's tax incentives and the Office of Film & Entertainment

While some of this infrastructure is relevant to the cultural sector, there are barriers that may limit their effectiveness in meeting the needs of cultural entrepreneurs and enterprises. First, SBDCs in the state are financially strapped and may not be able to aggressively promote and target their services to enterprises in the cultural economy. Secondly, they lack direct experience with these kinds of enterprises and, therefore, would need training or staff who know the needs and opportunities within the cultural economy. Finally, it would not be appropriate for some of the more established and technology-oriented incubators in the state to extend their focus to enterprises in the cultural economy thereby leaving gaps within the state where incubator services and space are available.

THE STATE DOES HAVE A FEW STATE-OF-THE-ART PROGRAMS THAT PROVIDE SUPPORT TO INDIVIDUAL ARTISTS AND SMALL CULTURAL ENTERPRISES. THESE PROGRAMS ARE NATIONAL MODELS OF SERVING THE NEEDS OF CULTURAL ENTREPRENEURS AND ENTERPRISES.

While much of the state's small business support infrastructure has not sufficiently served the needs of cultural entrepreneurs, the state does have existing and proposed programs that are specifically designed to meet the needs of individual artists and musicians in the cultural sector. These include:

- The Arts Incubator of the Arts Council of New Orleans is currently the only incubator in the state that is devoted exclusively to artists and arts enterprises. The Incubator has ten business clients who rent space in the building—they receive rent subsidies and have access to technical assistance and services on marketing, management systems, strategic planning, and board development. Staff at the incubator also provides business assistance, legal advice, marketing

and management help, and offer healthcare to artists and arts enterprises that are not tenants of the incubator. The Arts Incubator at the Arts Council of New Orleans offers workshops and intensive summer programs to artists and recently created the Entertainment Law Legal Assistance program (ELLA) with the New Orleans Music Office Co-Op and Tulane Law School Community Service Program. The Council is also developing a project called *Louisiana ArtWorks*.

- The New Orleans Music Office Co-Op, itself a collaborative between the Tipitina's Foundation and the New Orleans Mayor's Office of Music Business Development, provides musicians, filmmakers, and other digital media professionals access to equipment, resources, training, and technical assistance to promote and develop their careers. The Music Office Co-Op documents a consistent 30 percent increase in co-op members' music and media earnings. Tipitina's Foundation is now working to replicate the Music Co-Op in six other Louisiana cities, including the new Shreveport facility that opened in April 2005.
- The Arts Council of Baton Rouge is in the process of developing an incubator without walls. The Arts Council will consolidate and coordinate all of the appropriate business and enterprise-related services from existing organizations in the region, and target those services to arts-related enterprises and individual artists.
- The School of Music and the School of Business at Loyola University are proposing to create a Music Business Center. The Center would include, among other things, a distance learning program that would help musicians throughout the world develop their music business skills.

Research and Development and Innovation

There are a number of research and development centers throughout the state that have direct relevance to the cultural economy. Many, but not all, are located in the state's institutions of higher education. These centers can serve the same purpose that research and development centers from manufacturing, biotechnology, or any other economic cluster do—that is, they can provide important data for individuals and firms in the cluster, they offer new production insights and identify market opportunities, they enhance economic competitiveness by introducing innovations in design, and they provide an historical record of the cluster and track its evolution over time. In effect, these centers function as a key support system for maintaining a cluster's strength and viability in the long-term. And, Louisiana's cultural economy-related centers could function in the same way by making their research and development resources available to individual artists, arts-related businesses, and arts organizations.

LOUISIANA HAS A VERY STRONG INFRASTRUCTURE OF RESEARCH AND DEVELOPMENT CAPACITY IN THE HUMANITIES AND HERITAGE AREA.

Much of the research and development in the state's university system is also rooted in the state's culture. Throughout the state, there are centers of research that are devoted to understanding the culture and history of Louisiana and the south. These include:

- The Deep South Regional Humanities Center at Tulane University has several projects that are very relevant to the state's cultural economy. For example, the *Roads to Culture and Heritage: Louisiana's Cultural Economy Research Project*, publishes information on different segments of the cultural economy, collects and analyzes data, organizes forums with key stakeholders, and provides "resources to develop new technology." One of the project's programs is entitled "Come to the Table." It is a culinary history initiative that will document the evolution of Louisiana's (and other southern states') culinary traditions and its emergence as an important component of the cultural economy. And, a program entitled "Traditional Jazz and Zydeco" will document the "impact of Louisiana Creole music."
- At the University of Louisiana at Lafayette, the Center for Acadian and Creole Folklore, established in 1974, is the "largest collection of its kind." It houses written and recorded histories of the people and cultural influences that gave rise to Acadian and Creole folklore. The collection is intended to be used by individuals and cultural enterprises to both maintain and further enhance this segment of the cultural economy.
- The Center for Cultural and Eco-Tourism is one of the six Centers of Excellence on the University of Louisiana at Lafayette campus. A nonprofit organization, the Center strives to bring together academics, professionals, and the public in a collaborative atmosphere to identify, enhance, and promote Louisiana's tourism industry.
- Louisiana Tech University's Center for Rural Development has a Value-Added Agriculture program that is designed to strengthen one component of the state's Food and Culinary Arts industry. The program is developing a database of farmers that are involved in "direct marketing and value-added activities." Once the database has been developed, the Center will organize technical and financial resources that will strengthen the economic viability of farm-related food production.
- The Louisiana Folklife Center at Northwestern State University (NSU) is a partner in the state's Regional Folklife Program. The Center was created in 1976 and it serves as a repository of print, audio recordings, photographs, and videotapes on Louisiana's folklife and culture. The Center publishes the *Louisiana Folklife Journal*, it houses the Hall of Master Folk Artists, which recognizes the contribution of musicians, storytellers, dancers, architects, and craftspeople in the state, and it is the principal organizer of the Natchitoches/NSU Folk Festival, a major event that features demonstrations and stories on agriculture, preservation, cooking, music, and visual art.
- Although not university-based, the Louisiana Endowment for the Humanities (LEH) is a significant component of the state's cultural research and development infrastructure. Not only is the LEH one of the most effective supporters and advocates for the state's culture, heritage, and arts and cultural community, it has invested close to $30 million in humanities programs and projects in every parish in Louisiana. Its publications, especially *Cultural Vistas*, and programs have won national recognition for their innovation, creativity, and quality. As a research

and development center for the cultural industries, it has helped enhance the competitiveness of the state's cultural enterprise and has supported and spun-off enterprises that serve a national market. *American Routes* is a LEH-supported, hour-long radio program that broadcasts American folk and traditional music on more than 150 stations nationwide. LEH also has its Readings in Literature and Culture Program, Primetime (a literacy program that has been expanded to many states), the Louisiana Publishing Initiative, the Documentary Film and Radio Grants Programs, and a Humanist of the Year award.

LOUISIANA IS DEVELOPING NEW RESEARCH AND DEVELOPMENT CAPACITY RELATED TO ENTERTAINMENT TECHNOLOGY.

With their emphasis on skills training, business development, and economic development, the following entertainment technology centers have substantially expanded the resources available for the cultural economy.

- The Nims Center Studios in Harahan is a cooperative effort of the University of New Orleans, the Louisiana Office of Film & Television Development, and the New Orleans Office of Film & Video. Funded by a $1 million infrastructure grant from the U.S. Department of Commerce along with significant private funding, the Nims Center was developed as a regional production center for entertainment and multi-media arts. It expands the university's advanced technology curriculum offerings and boosts the state's attractiveness to major film producers. The 79,000-square-foot facility has equipment and resources for animation and motion picture production, post-production capacity, and a sound stage. Film and animation-related professional training programs and seminars also take place at the Center.
- South Louisiana Community College (SLCC) in New Iberia has launched a training program for high definition cinematography, film, and music production in collaboration with the Louisiana Community and Technical College System and the Louisiana Department of Economic Development. SLCC is working on offering an associates degree as part of a 2+2 arrangement with nearby ULL–Lafayette. Funding for the studio came from the Temporary Assistance for Needy Families (TANF) and prepares students for employment in the film industry. SLCC has applied for federal funds to expand the current facilities to include a high definition production studio that would attract film production projects, provide internship and employment opportunities for its students, and serve as a resource center for local entrepreneurs.
- The Center for Computation and Technology at Louisiana State University in Baton Rouge, funded through the state's Information Technology initiative, is an interdisciplinary research and technology center. At the Laboratory for Creative Arts & Technologies (LCAT), artists, musicians, scientists, engineers, and writers will conduct interdisciplinary research focused on immersive environments, rendering systems and intelligent systems, as well as research into digital animation, computer arts, and computer music. LCAT hosts the Red Stick International Animation Festival in downtown Baton Rouge.

- The University of Louisiana at Lafayette, along with a host of cooperating institutions, is proposing the creation of the Center for Digital Moving Image and Sound (CDMIS) to be housed in the new Lafayette Immersion Technology Enterprise. The CDMIS will bring together Lafayette's considerable art and technology resources and provide a physical space for animators, video production professionals, and sound designers. Already under development is the Louisiana Stock Exchange that will provide a digital resource of moving image and sound for professionals in Louisiana and across the country.

UNIVERSITIES AND COLLEGES IN LOUISIANA ARE A CRITICAL SOURCE OF ECONOMIC SPIN-OFF ACTIVITY IN THE CULTURAL ECONOMY.

In addition to their role as partners and hosts to business incubators, universities have also developed significant business spin-offs from their arts, music, and humanities departments. The history of spinning off job creating commercial enterprises goes back to the turn of the 20th century when Tulane University's Newcomb Art Department created a quasi-commercial Newcomb Pottery, which is considered one of the most significant American art potteries of the first half of the 20th century and a significant source of employment to Tulane ceramics graduates. Tulane's Pace-Wilson Glass Studio has had a similar effect on the American art glass industry. Tulane can be credited with creating a local art glass community including glass artists, galleries, and production facilities. Wet Dog Glass is a national supplier to the art glass industry and the New Orleans School of Glassworks and Printmaking is a downtown tourist attraction. Other examples of "cultural" spin-off activities from the state's colleges and universities include:

- The University of Louisiana-Lafayette has overseen the development of three major festivals on its campus. Dr. Barry Ancelet, professor in the Modern Languages Department, originally founded The Festivals Acadiens. Originally a small concert for foreign music journalists, it has turned into a three-day festival of festivals displaying music, crafts, food, and folk roots exhibits. Herman Mhire, professor in the Visual Arts Department and Executive Director of the University Art Museum, was awarded the Governor's Art Award in 1988, as the founder and president of the largest francophone festival in the United States, Festival International de Louisiane. John Gargano, assistant professor in the Ceramics Department in the School of Art, has helped found Pyromania, an annual weekend festival displaying and selling ceramics, pottery, glass, and other fire created art.
- The University of New Orleans oversaw the development of both The Ogden Museum of Southern Art and the D-Day Museum. The relationship with the Ogden stems from a gift by Roger Ogden to the UNO Foundation for the express purpose of creating a permanent, public home for his collection of Southern Art. While UNO plays only a small role in the current operation of the D-Day Museum, it was instrumental in helping to get it built in the city. Professor Stephen A. Ambrose founded the National D-Day Museum Foundation in 1991, eventually leading to its opening in 2000.

Finance

All enterprises need to have an adequate level of financing if they are to grow and prosper. For the nonprofit enterprises in the cultural economy, financial support primarily comes through public sector grants and philanthropy. Often these public and foundation resources provide the "seed capital" or "equity" needed to leverage the financing of a new facility or expand a facility, and the "working capital" needed to sustain operations. The public sector also provides some support to commercial enterprises seeking appropriate financing. Access to capital is facilitated through the use of tax credits and public development finance agencies that invest in companies that will generate jobs and economic opportunity in the state. However, for the most part, individual artists and entrepreneurs in the for-profit side of the cultural industry must turn primarily to the private market to finance work, their products, or their business.

THE STATE IS BEGINNING TO APPLY THE TYPE OF TAX INCENTIVES AND ECONOMIC DEVELOPMENT FINANCING THAT IT HAS USED IN OTHER INDUSTRIES FOR COMPANIES IN THE CULTURAL INDUSTRIES. HOWEVER, THERE IS STILL MUCH MORE THAT COULD BE DONE.

In July 2002, the state of Louisiana enacted the Louisiana Motion Picture Tax Incentive Act. The legislation has three elements: the Sales and Use Tax Exclusion that waives the state's 4 percent tax credit for films that have budgets over $250,000, the Employment Tax Credit that reduces payroll expenses up to 20 percent for firms hiring workers living in Louisiana, and the Investor Tax Credit that provides up to a 15 percent tax credit on income from film investments. Together, they formed one of the most financially enticing strategies in the world to bring film production to Louisiana, competing for the first time with places like Southern California, Canada, and Europe.

Since passing the tax credits, film investments rose from around $10 to $30 million per year between 1992 and 2002 to nearly $200 million in 2003 and over $350 million in 2004[10], two projects that originally planned to film in other states, *Mr. 3000* and *Ray*, moved production to Louisiana in the second half of 2002[11], and employment from film and video production soared from 158 in 2002 to over 2,300 jobs in 2003 and over 4,000 in 2004[12].

The state is now seeking to build on its success. In the most recent legislative session ending June 2005, Louisiana extended the sunset clauses on the original tax incentives and added two new incentives to expand beyond the film industry. One bill encourages video game developers to establish long-term residence and partner with statewide universities and colleges in exchange for a 20 percent tax credit on their expenses. Another bill provides up to a 20 percent credit for infrastructure investments made in the

[10] Film and Video Tax Incentives, Estimated Economic and Fiscal Impacts, Greg Albrecht, Chief Economist Louisiana Legislative Fiscal Office, March 2005.
[11] Film Industry Tax Benefits Could Boost Economy, Sara Bongiorni, The Advocate, www.laprodcap.com/article6.htm.
[12] Film and Video Tax Incentives, Estimated Economic and Fiscal Impacts, Greg Albrecht, Chief Economist Louisiana Legislative Fiscal Office, March 2005.

sound recording industry. Finally, a tax credit for owner-occupied residential historical structures was passed in the 2005 legislative session.

THERE IS CONSIDERABLE FUNDING GOING TO THE CULTURAL INDUSTRIES FROM PHILANTHROPY IN LOUISIANA, AS WELL AS NATIONAL PHILANTHROPIC SOURCES; HOWEVER, THIS SUPPORT IS NOT BEING USED STRATEGICALLY TO SUPPORT THE ECONOMIC POTENTIAL OF THE CULTURAL INDUSTRIES.

There are indeed dozens of foundations in the state that provide grants and operational support to cultural industries and arts organizations. But, the amounts are sometimes relatively small, and there is no overall coordination among the foundations to make higher-level, strategic investments in the cultural economy. A pooling of funds, or a dedicated fund that looks more broadly across the cultural economy and is targeted to strategically important arts businesses and entrepreneurs, could make a big difference to the long-term competitiveness of the cultural economy.

WHILE THERE HAS BEEN SOME INCREASED INTEREST IN THE ENTERTAINMENT INDUSTRIES ON THE PART OF THE BANKING COMMUNITY, FOR THE MOST PART BANKS DO NOT FULLY UNDERSTAND THE FINANCING NEEDS OF ENTREPRENEURS AND COMPANIES IN THE CULTURAL SECTOR.

Banks in the state are gradually coming to appreciate the economic importance of the cultural economy, and they are beginning to see artists and small cultural entrepreneurs as part of their customer base. Nonetheless, they view artists and entrepreneurs as highly risky because of the lack of collateral and the difficulty these individuals have in projecting sustained and predictable cash flow. In effect, artists and cultural entrepreneurs fall outside of the standard banking protocols that apply to other entrepreneurs and small businesses. And, with few exceptions (Hibernia is one), banks have been reluctant to commit themselves to learning more about the market dynamics and commercial dimensions of the arts world. Until the two sides begin to better understand each other, and start to speak in a common language, there will continue to be a disconnect.

VENTURE CAPITAL IS VERY DIFFICULT TO COME BY FOR CULTURAL ECONOMY BUSINESSES AND ARTISTS.

Venture capital for cultural economy businesses is not as available as it is, for example, for technology-based companies. This is due, in part, to the relatively low level of visibility that the cultural economy has within the investment community, and the lack of an asset base among cultural economy entrepreneurs and enterprises that investors typically require before making an investment. Also, the cultural economy has had difficulty explaining how "value" is defined and determined, something that venture capitalists see as fundamental to the investment decisions they make.

Facilities

Part of the cultural economy's production capacity depends on the availability of affordable, quality facilities for producing cultural products and reaching the audience for cultural products. Individual artists, nonprofit, and commercial cultural enterprises all depend on them. Facilities include venues that allow performers to showcase their artistic work, gain greater visibility and exposure, and secure an income from their work. Facilities also include the space needed by businesses to produce their cultural products.

THERE HAS BEEN A SIGNIFICANT GROWTH IN THE DEVELOPMENT OF NEW PERFORMING ARTS CENTERS AND FACILITIES THROUGHOUT THE STATE IN THE LAST 5-10 YEARS.

Part of the recent growth has been a result of the new program funding streams from the Division of Arts that are now being distributed to every parish in the state (principally through the Decentralized Arts Fund)—this kind of funding served as a catalyst for new arts organizations to emerge and for existing arts organizations to expand their programs. Secondly, cities and towns have played a major role in the renovation of existing theaters and centers to spur downtown development. Some of the money for these efforts came from the state's Capital Outlay Division and from local and area foundations. Third, community organizations played a significant role in developing new centers through federal funding for school-related arts classes and performing arts facilities. Fourth, the local arts administrators around the state have become more sophisticated about securing money and seeing the bigger picture of arts and economic development and, as a consequence, they recognize the importance of performance venues and have taken an active role in building new facilities. As a result of all of this new renovation and development, the state has established a strong facilities foundation for the performing arts.

GOOD QUALITY AND AFFORDABLE REHEARSAL SPACE FOR NEW AND EMERGING PERFORMANCE GROUPS IS STILL IN SHORT SUPPLY.

For many small, nonprofit performing arts organizations, the rental costs are often too high because of limited budgets. Also, several people in the performance network indicated that the space of the larger and newer facilities is often too big for the relatively small size of their audiences, making it difficult for them to produce a show that has an audience of less than 300 people in a 2,000-seat theater. In fact, the need for medium-sized venues was raised in several regions around the state, including the New Orleans region.

THERE IS NO UP-TO-DATE DATABASE ON THE FACILITIES IN THE STATE.

The Division of Arts has a facilities database but it is somewhat out of date, and it could be better used as an organizing and coordinating tool among performing arts organizations and artists in the state.

THE STATE IS BEGINNING TO DEVELOP THE FACILITIES THAT ARE NEEDED FOR THE FILM PRODUCTION AND SOUND RECORDING INDUSTRIES; HOWEVER, MANY GAPS REMAIN.

The speed with which film producers are shooting movies in the state is occurring, as one interviewee noted, at "lightening speed." It seems as if there is a new announcement on a weekly basis. To respond to this new opportunity, some parishes are beginning to build facilities for the film industry. In addition, some existing facilities are being renovated or expanded and vacant buildings in New Orleans are being used as temporary facilities. However, gaps still remain. For example, a number of interviewees noted the need for a sound stage. And, because more films are planned for production in the state, the facilities issue could become even more complex.

Distribution and Marketing

In the end, the strength of the state's cultural economy depends on cultural producers' ability to sell their products to an end market of consumers. Markets can either be sold within the state to a resident or visitor market, or exported to an external market. Much of Louisiana's cultural product, although sold within the state boundaries, is sold to tourists from other states. This cultural export market is driven by regional, national, and international tourists. Some segments of the cultural industries have also been able to sell their products beyond the state. From musicians who tour or sell their CDs, to celebrity chefs such as Paul Prudhomme who now sells his products worldwide, the state is beginning to export its cultural products outside of the state.

In examining the strengths and weaknesses of the distribution and marketing channels for Louisiana cultural products, the important themes and issues emerged in these three areas:

- Branding and Marketing
- Selling cultural products *inside* Louisiana
- Selling cultural products *outside* Louisiana

Louisiana's Brand

LOUISIANA HAS STRONG BUT NARROW BRAND IDENTITY.

Louisiana's brand identity is firmly fixed in the minds of outsiders. New Orleans, Mardi Gras, and Jazz promise visitors a place, a party, and a cultural experience that is known the world over. Beyond Louisiana, consumers buy Jazz, Cajun, and zydeco music, watch Emeril on television, and eat blackened redfish. Popeye's fast food and Zatarain's rice are available in cities and towns throughout the U.S.

Although enviably strong and rooted in culture, the Louisiana brand does not do justice to the breadth and diversity of Louisiana's cultural offerings. Incoming tourists tend to limit

their travel to New Orleans and, with the exception of regional travelers, are largely unaware of the extent of Louisiana's natural, social, and cultural landscape. With the perceptual equation of New Orleans with a monolithic Louisiana culture, there is little awareness or understanding of the cultural distinctiveness of areas like Pineywoods in the Florida parishes or the rich wildlife and recreation of western Louisiana. Visitors still come to New Orleans to hear Cajun music and few distinguish between Cajun and Creole musical tradition.

In addition to the geographic limits of Louisiana's brand, there is limited familiarity with Louisiana's many different cultural genres. For example, visual arts and contemporary crafts are extremely strong, particularly in New Orleans, but the city does not have the brand recognition in visual arts that a Sante Fe or Miami does. Similarly, although Louisiana has a rich literary tradition that it celebrates in four major annual literary festivals, there is much more room to cross-promote its literary heritage with film and cuisine. There is an untapped potential in the market for antiques, preservation, and the built environment.

NEW ORLEANS' BRAND IDENTITY IS BEING DIMINISHED AND NEEDS RENEWAL.

The popular connotation of Louisiana with wild weekend partying in New Orleans not only limits, but also threatens, to make Louisiana a "been there, done that" tourist destination. One interviewee described New Orleans as a "tired old whore, worn out from too many one night stands." A research study on Tourism in Louisiana in 1999 noted "there are some early warning signs that Louisiana's tourism industry is entering a stage of maturity after 15 years of expansion and development." Similarly, CRT's *Roadmap for Change* identified some negative associations with New Orleans.

Some of New Orleans' tourist fatigue is linked to an erosion of the authenticity of its underlying culture. One of our interviewees characterized New Orleans as a city where tourists arrive at an airport named after someone who hated the city; sit at hotel bars to drink tropical drinks having nothing to do with Louisiana; and listen to house music that can be heard anywhere. A recent study of Jazz musicians by the National Endowment for the Arts questioned whether New Orleans' Jazz glory lies more in its past than its future. A well known contemporary Jazz artist told us that New Orleans' jazz is "living on fumes."

WIDESPREAD IMITATION OF LOUISIANA CULTURE IS UNDERMINING IT.

Louisiana's claim to cultural quality and authenticity is being imitated in music clubs and restaurants outside the state. Cajun cuisine, for example, is ubiquitous with little ability to distinguish between quality and authenticity versus cheap imitation. A recent U.S. State Department-sponsored music tour to Cuba initially invited a zydeco band from Illinois to represent zydeco in its first exposure in Cuba, not knowing enough about the genre to go to its source in Louisiana.

Also, the very qualities that distinguish Louisiana's culture—its diversity and authenticity—are being siphoned off in the global rush to share and exploit the cultural brand. While imitation is an integral and welcome part of cultural evolution, the widespread "downloading" of Louisiana culture threatens to compromise its quality, dilute its identity, and ultimately erode its long-term economic value. Once depleted, it will be difficult to restore its integrity.

Cultural Markets Inside Louisiana

Louisiana's internal cultural markets consist of two segments: Louisiana residents who circulate local revenues, and tourists whose spending brings in revenues from outside the state. There are significant opportunities to expand both of those markets.

CULTURAL TOURISM IS ONE OF THE MOST IMPORTANT ENGINES OF LOUISIANA'S CULTURAL ECONOMY.

Louisiana's most loyal and passionate market is its cultural tourists who come back year after year for its music and heritage festivals. Cultural tourism is the economic engine of Louisiana's cultural economy and drives the state's tourism industry. The state's tourism department and industry are well aware of the importance of cultural tourism and have been developing and implementing effective niche marketing strategies.

FESTIVALS ARE A VERY IMPORTANT DISTRIBUTION CHANNEL IN THE LOUISIANA CULTURAL ECONOMY.

Louisianans love festivals. An analysis for this study identified over 500 festivals that occur over the year in the state. They take place in every parish and in almost every town. And, they often include many different cultural activities, from eating locally produced foods, to local music and crafts. Many of these festivals are a local distribution channel and provide an avenue for expressing a community's culture and heritage. And, some of these festivals attract thousands of tourists and are key elements of the state's tourism industry.

Perhaps the best known Louisiana festival is the New Orleans Jazz and Heritage Festival. Founded in 1970 and co-produced by the for-profit Festival Productions and the nonprofit New Orleans Jazz and Heritage Foundation, Jazz Fest has become an institution on the global music stage. While initially scheduled for five days, the festival now covers two long weekends in April and is commonly thought to bring in more than $300 million into the city every year.

In addition to its economic impact on the city, the festival is a major employer and promoter of Louisiana musicians. Its benefits extend to other cultural organizations like Festival International in Lafayette that, by coordinating its schedule with Jazz Fest, is able to share both audiences and musician travel costs with the New Orleans event. In addition to its direct economic impact, the New Orleans Jazz and Heritage Foundation uses surplus festival funds to support music and arts education, a community radio station, local entrepreneurs, and a wide variety of cultural programming.

THERE IS INSUFFICIENT ATTENTION TO THE HUGE POTENTIAL MARKET FOR CULTURAL PRODUCTS WITHIN LOUISIANA BY ITS OWN RESIDENTS AND BUSINESSES.

We heard some concern that Louisiana residents themselves do not appreciate and participate as fully as possible in the state's cultural economy and that the in-state audience for performances is not as strong as it could be. Much of that is tied to issues of arts awareness and education that begins at an early age.

Lack of awareness of the full range of cultural products produced in the state has also led some businesses and residents to buy products from outside of the state, when there are potential producers based in Louisiana. For example, local businesses could make greater use of Louisiana designers, artisans, and food producers. Similarly, local homeowners of both historic and new buildings can make far greater use of local artisans and craftspeople to refurbish and build their homes. Hotels and restaurants could also utilize local artisans in their buildings when they build or refurbish their facilities. The light fixtures and chandeliers of world famous glassblower Dale Chihuly can be found in major hotels and casinos around the world. A similar market for local Louisiana arts and handcrafts could be developed in Louisiana.

LOUISIANA DOES NOT DO ENOUGH TO SHOWCASE ITS STATEWIDE CULTURAL PRODUCTS IN ITS "GATEWAYS"—THE ENTRY POINTS TO THE STATE.

Visitors to Louisiana pass through numerous gateways from the moment they reach Louisiana. The opportunity for promoting and selling Louisiana culture at airports, car rental offices, hotels, and convention centers goes far beyond the brochure display rack. Gateways include the cruise ships' ports, the airports, the convention centers, and the visitor centers. These are places that have not been as effectively used as places to showcase Louisiana cultural products. The New Orleans Convention Center, a facility that thousands of business visitors come to each year, only sells Starbucks Coffee. This is in a state that has a number of its own high-quality coffee companies.

A related issue is the role of New Orleans versus the rest of the state. New Orleans is the gateway to the entire state. As such, it could be marketing the cultural products and other tourism destinations in the rest of Louisiana.

There are some examples of efforts at building cultural events between New Orleans and the rest of the state. One good example of this type of collaborative effort is the joint programming efforts between the New Orleans Jazz and Heritage Festival and the Festival International in Lafayette. By coordinating festival schedules and artists, they piggyback off each other's efforts, attracting visitors to both events and sharing costs of some of the incoming artists. This type of strategic collaboration should be encouraged as a win-win for both parties.

ARTISTS ARE LOUISIANA'S CULTURAL AMBASSADORS.

The most compelling promoters of Louisiana's culture are those who make it: Louisiana artists. Louisiana musicians, storytellers, chefs, authors, and visual artists tour worldwide, spreading Louisiana culture throughout the world but feel unknown and unappreciated at home. It is an opportunity missed by not including them in a state-sponsored marketing campaign to promote Louisiana when they appear on radio and television shows and in festivals, clubs, and classrooms throughout the world. This corps of cultural ambassadors could be included in the cultural economy effort, recognized, supported, and compensated for their efforts to draw attention to Louisiana as a source and destination of rich culture experiences.

MEDIA AND SPECIAL EVENTS PRESENT KEY MARKETING OPPORTUNITIES.

One of the most effective ways to build interest in a destination is through popular media. Since 1918, nearly 500 films have been shot in Louisiana and, with the development of the state's film industry, Louisiana's landscape continues to be used as a backdrop for the national film industry. Films like *Ray, Evangeline,* and *Huey Long* present ideal marketing opportunities for Louisiana tourism and culture. The 2003 independent German film *Schultze Gets the Blues* could have been used to develop interest in Louisiana among the German cultural tourist market. The state should take advantage of film releases and other special events to market Louisiana.

Radio and television also provide national marketing outlets. *American Routes* radio show, based at University of New Orleans, is broadcast to more than 150 radio stations across the country. Although it covers a broad spectrum of American music, it could be a partner in promoting Louisiana music products and events. WWOZ has also gained major national audience for its regional music through the Internet. Similarly, Louisiana Public Broadcasting has a strong national reach in its film production, spreading quality information about Louisiana's culture, history, and heritage.

LOUISIANA HAS BEGUN TO USE ITS MAJOR TOURIST EVENTS TO EXPAND OPPORTUNITIES FOR LOCAL ARTISTS AND CULTURAL ENTERPRISES; HOWEVER, MORE CAN BE DONE IN THIS AREA.

Major festivals can play an important role in marketing local artists to a broader market. For example, the Mayor's Office in New Orleans sponsors a Music Festival between the weekends of Jazz Fest. The festival showcases local musicians to audiences and buyers who are in town for the larger event. In 2005, Festival International also took advantage of the presence of international promoters at the festival to organize a reception and marketplace of local Lafayette musicians, an event that attracted buyers and promoters from as far away as France, Scotland, and Lincoln Center in New York. This leveraging of major existing events to showcase local talent and products should be expanded and replicated at other festivals.

THE STATE'S STRENGTH AS A TOURIST DESTINATION FOR THE AFRICAN-AMERICAN COMMUNITY HAS NOT BEEN FULLY DEVELOPED.

Louisiana is the number one tourist destination for African Americans in the country making the Essence Festival that much more of an opportunity to showcase the products and talents of African Americans living in the state. More could be done to promote the spoken word industry as a cultural asset for this market. A high profile and well organized promotion effort could enhance this market even more.

Cultural Markets Outside Louisiana

LOUISIANA IS BEGINNING TO EXPORT ITS CULTURAL PRODUCTS.

Nonprofit entities like Louisiana Public Broadcasting, the Louisiana Endowment for the Humanities, and University of New Orleans' *American Routes* program distribute their documentaries and educational and radio programs nationwide. And, there are numerous examples of Louisiana entrepreneurs who have successfully developed niche markets for their record labels, culinary products, Mardi Gras floats, and artwork. Sometimes they have used external agents to promote their work and often they have succeeded through their own considerable efforts.

National commercial and public broadcast of Louisiana music is another avenue of export that remains underutilized. Existing Louisiana music programs and stations such as WWOZ and KRVS could be nationally syndicated. Similarly, there is room for the creation of new Louisiana spotlight programs featuring live recordings from, for example, Tipitina's or the New Orleans Jazz and Heritage Foundation. Opportunities for national commercial and digital radio should also be explored.

The University of New Orleans, in collaboration with Loyola University, is considering a Music Export Office/Center that would be a clearinghouse on all music-related festivals and bookings for Louisiana musicians who want to expand their market base. State agencies like the Louisiana Film Commission and Music Commission, along with local offices such as the New Orleans Office for Music Development, are also working to attract and promote external business opportunities for Louisiana culture. These types of efforts, if deepened and extended to a more broadly defined cultural economy, will be critical to expanding the external market for Louisiana's culture.

GLOBAL MARKETS, ESPECIALLY IN THE SOUTHERN HEMISPHERE, REMAIN LARGELY UNTAPPED.

Cultural tourism marketing efforts have focused on identifying and developing niche markets, particularly in the U.S. travel market. However, there remains enormous potential in the overseas tourism market, particularly among populations that have a natural affinity to Louisiana and want to experience something other than mainstream American popular culture. For example, New Orleans traditional jazz is of significant interest in some Asian countries. Francophone Louisiana's efforts to do business with Canada, France, and French-speaking Africa have met with considerable success.

While North American and European markets offer tremendous potential for Louisiana product, the largest untapped market for Louisiana product may be the countries in the southern hemisphere to which Louisiana owes so much of its cultural heritage. Native New Orleanians referred to their home as the northernmost city in the Caribbean. Newly transplanted artists are attracted to Louisiana's vibrant and free-flowing cultural energy that gives it an atypically American feel. The nations of the Caribbean, South America, and Africa are a sizeable market for Louisiana culture and tourism and might be better explored as a critical future market for Louisiana's culture.

THE STATE HAS NOT TAKEN MANY STEPS TO REACH THE HUGE POTENTIAL GLOBAL MARKET FOR LOUISIANA CULTURAL PRODUCTS.

All industries utilize the tools of trade missions, conventions, product trade shows, and city networks to develop markets and trade relations for their members. To the extent that culture is included in those trade relations, it usually is used by trade associations to establish an ambience that facilitates business development of non-cultural industries.

Increasingly, foreign governments are sponsoring international trade delegations that feature culture not as the backdrop for trade, but as the actual trade product itself. These efforts are crucial to promoting exports of cultural products and business partnerships among creative companies as well as promoting inbound cultural tourism.

For example, the Irish Design Council brought a delegation of design companies to Boston to learn about design education and to establish working relations with American design firms. Iceland has a music export office that sponsors musicians on trade tours. The city of Manchester's Cultural Industries Quarters sponsored trade delegations of young fashion designers to New York City to find outlets for their designs. And, national governments routinely sponsor trade pavilions for craftspeople at the New York Gift Show. Nova Scotia food producers also sent a delegation to Louisiana.

Louisiana should expand its efforts to promote the film and music industries to include trade and export programs for a broad range of cultural businesses. This would include sponsoring showcase opportunities, organizing trade missions, and underwriting space at international marketplaces for cultural products. For example, Louisiana could have a significant music presence at global music industry shows such as MIDEM and WOMEX (World Music Expo) and actively cross-market Louisiana music and cuisine at national film events such as Sundance Festival and South by Southwest.

NEW TECHNOLOGIES ARE CHANGING THE WAY CULTURAL GOODS AND SERVICES ARE DISTRIBUTED AND ARE OPENING UP NEW OPPORTUNITIES FOR INCREASING THE MARKETS FOR THE STATE'S CULTURAL PRODUCTS.

Clearly, the Internet has become an extremely important distribution mechanism for selling Louisiana products outside of the state. And, many in the state have used the Internet to extend the reach of their markets. An analysis of the use of the Internet in marketing Louisiana cultural products found that there were both hundreds of individual

sites showcasing the work of individual artists and musicians, as well as very small companies in the commercial sector. From the one-person accordion maker to the larger food producers, cultural producers understand that the web provides them with new market opportunities.

In addition, we found a very large number of web portals that have been developed with the sole purpose of selling Louisiana cultural products. New technologies also make it possible for very small independent companies in Louisiana to produce films, high-quality music, and to publish their own literary works. This opens up enormous opportunities.

The Louisiana Music Factory is an example of one retailer that uses the web effectively to promote global distribution of Louisiana music. Voted "Best Record Store" by *Offbeat* magazine, the Music Factory website is linked to numerous niche websites that inform and further promote Louisiana cultural products and events.

MANY BUSINESSES IN THE CULTURAL SECTOR COULD DO MORE TO DEVELOP EXPORT MARKETS FOR THEIR PRODUCTS.

Many businesses in the cultural sector lack the motivation or the capacity to reach the global marketplace. It took the sale of Zatarain's to a large multi-national to arrive on grocery store shelves throughout the country. And, while many will argue that Community Coffee and the other locally-owned coffees can compete on quality with any in the country, they have had limited success outside of the state. Some individuals report that the problem is as much interest in growth as it is the marketing capacity of the companies.

Putamayo Records is a model of a company that has established a unique position for itself through a creative product and marketing strategy. Using compilation disks, niche marketing at record and retail outlets, and an internationally syndicated weekly radio show, Putamayo is a leader in promoting world music, including Louisiana's, to a global market.

In addition to marketing through Louisiana-related companies, a statewide marketing effort should focus on engaging national retail music distributors in selling Louisiana music, literary, and media products. The state could support an effort to provide and stock permanent Louisiana end cap displays in key retailers like Borders, Wal-Mart, Barnes & Noble, and other chain and independent stores.

Support System

The environment in which culture operates plays an important role in determining its economic effectiveness. Industries and economic sectors need external partners that collectively create a support system capable of providing leadership and visibility, galvanizing and expanding resources, and connecting it with a larger world. Louisiana's cultural economy requires this kind of operating environment to support and sustain its

growth. The following areas of development are priorities for building effective support for the state's cultural economy:

- establishing broad-based leadership;
- developing networks and associations;
- galvanizing resources; and
- building a system of accountability and trust.

Priority: Establishing Broad-based Leadership

THE CULTURAL ECONOMY HAS MANY CONSTITUENTS BUT FEW LEADERS.

Louisiana's cultural economy encompasses a rich ecosystem of informal, nonprofit, and commercial organizations that address virtually every aspect of cultural expression and development. But while there is an abundance of organizations and activities, Louisiana's cultural constituency tends to be fragmented, undercapitalized, and operating in isolation from one another. In a sector characterized by "planktons and whales," there is plenty of plankton but too few whales.

Leadership, beginning on the state level, was identified as one of the most critical needs of the emerging cultural economy. Louisiana needs leadership that can articulate a vision of cultural economic development and establish its visibility and credibility, both within and beyond the state. The act of convening diverse constituents is vital to promoting the relationships, understanding, and partnerships that can move the cultural economy to a new level of economic activity. Leadership is needed to bring diverse constituents to the table and to begin a process of mutual understanding, communication, and collaboration. In the absence of that high level leadership and support, people expressed doubt that the Initiative would result in meaningful change.

STATE LEADERSHIP IS NEEDED TO FULLY INTEGRATE CULTURE AND OTHER CONSTIUTENCIES.

State government has a particularly important role to play in elevating awareness and participation of the cultural sector in the economic development realm. The leadership of Lieutenant Governor Mitchell Landrieu in launching the Cultural Economy Initiative with the Cultural Economy Summit in December 2004 and in sponsoring this report is a critical step in raising awareness of the cultural economy. However, more can be done. We heard repeated calls for the state to bring cultural industry leaders, both private and nonprofit, to the economic development table, and to get business and economic development leaders to the cultural table. Also, cultural expertise needs to be represented across the full spectrum of advisory and policy bodies that inform government thinking and policies affecting economic development, education, workforce development, and trade.

The educational community, which interacts with virtually every aspect of the cultural economy, was identified as essential to a concerted cultural economy effort. The philanthropic community, which supports so many individual projects, also needs to be informed and involved. Finally, the media has an important role to play in educating and shaping opinion and providing messaging and visibility to cultural development.

State leadership is also needed to ensure that cultural initiatives and opportunities extend beyond New Orleans to all parts of Louisiana. Because cultural assets vary widely by region, it is important that strategies be tailored to address and take advantage of the various opportunities that present themselves in different parts of the state. Finally, leadership also needs to be fostered at the local and regional levels.

THE STATE HAS A KEY ROLE TO PLAY IN CONVENING CULTURAL CONSTITUENCIES.

Judging by the turnout and response to the 2004 Cultural Economy Initiative Conference, there is widespread interest in the subject among the cultural community. One theme that emerged was the need to have the lieutenant governor convene segments of the cultural industry and bring new leadership into the arts decision-making infrastructure. People often felt that a catalyst is needed to set things in motion and that the state is the only party that would be able to fulfill that function. Beyond the pragmatic reasons for getting together, people felt that such gatherings would be critical for developing a culture of trust and goodwill. Time and again, we heard the need for "open, frank dialogue" and a demonstration of evidence that "someone is really listening." The state has to take the lead in fostering a culture of respect and participation and inspiring confidence that engagement will produce results.

Developing Networks and Associations

LINKAGES AMONG MEMBERS OF LOUISIANA'S CULTURAL ECONOMY ARE WEAK.

An economic cluster can be understood as "a critical mass of geographically-limited companies that has a systemic relationship to one another based on similar or complementary functions." A functional cluster shares a common identity that fosters strategic, coordinated thinking by members and support institutions. The feature that distinguishes a cluster from a mere concentration of companies is the "systemic relationship" between its members.

In Louisiana, there is an abundance of cultural entities but they tend to operate independently with little collaboration among them. This lack of cohesion limits their ability to operate effectively as an economic sector, and bring activities to a higher level of performance. Furthermore, there is little sense of common identity or agenda.

Louisiana suffers from a curious absence of institutions or associations that facilitate linkages within and between cultural segments. Interviewees commented that, unlike other music cities, New Orleans musicians act as individuals rather than as a community. Despite the National Academy of Recording Arts and Sciences' (NARAS) investment of

educational funding and advocacy support in Louisiana, statewide membership is a fraction of Texas' or Tennessee's and is insufficient to support a local branch. And while there has been significant progress toward enrolling Cajun and Zydeco musicians in NARAS, the numbers still fall short of what is needed to gain designation of their music as a Grammy category.

Organizational problems are not limited to the music industry. A survey of preservation businesses, workers, and organizations found that they lack a sense of common identity—a prerequisite to industry organizing. Throughout the December conference, participants voiced the need and desire to network with their peers and to interact with other cultural sectors.

A notable exception to the dearth of industry associations is the Louisiana Independent Music Manufacturers Association (LIMMA). LIMMA's mission is to "combine the strength of Louisiana's independent music manufacturers and publishers in order to better promote, market, and develop their products and to provide them with a stronger voice on legislative issues affecting the industry." The trade association provides members with cooperative advertising and marketing, contact with the film industry, a membership guide, and a newsletter.

Similarly, the New Orleans Musician's Clinic (NOMC) is a partnership sponsored by healthcare providers and the New Orleans Jazz and Heritage Foundation that offers comprehensive healthcare to area musicians. LIMMA and the NOMC are the types of member-driven and industry support associations that are needed in every cultural industry.

With the exception of the film industry, there was little evidence of organized labor activity in any of the cultural segments. People certainly knew about musicians unions but had a hard time identifying musicians who belonged to them. Some musicians pointed to unionization as the only way to improve wage conditions but there seems to be little active effort in that direction.

Galvanizing Resources

PUBLIC RESOURCES ARE IMPORTANT BUT LAG BY SOME MEASURES.

On the state level, the cultural economy is supported by the Department of Culture, Recreation and Tourism, which oversee the state's library, parks, museums, the Division of Tourism, and the Divisions of Arts, Archeology, and Historic Preservation. The Department of Economic Development has prioritized development of the state's tourism and entertainment industries and oversees the Music and Film and Video Commissions. Many similar agencies operate on the regional and local levels, and the Division of the Arts' Decentralized Funding Program has been effective in distributing resources to these agencies throughout the state. All of this is supported with public funds and some areas receive additional support through tax credit programs or dedicated funding streams.

Louisiana's public investment ranks well by some measures. The National Association of State Arts Agencies places Louisiana in 15th place in terms of state arts funding in the U.S. Local programs such as New Orleans' Percent for Arts Program are supported through funding generated by one percent of eligible municipal capital bonds. And tax credit legislation has had measurable success in developing the state's film industry with expectations that music and digital media will follow. On the federal level, Louisiana has successfully leveraged funding through National Historic Preservation Tax Credits.

However, there is room for improvement. Louisiana's investment in some key cultural industries significantly lags behind other states'. For example, in 2003-2004, Louisiana's total investment in culture and tourism was $30.7 million compared to Florida's $44 million. The state's 2003-2004 food marketing and promotion budget was $2 million. By contrast, Texas invested $35 million, Florida invested $23 million, and Georgia (in 2004-2005) committed $5 million.

Many interviewees questioned whether public finance tools that support sports and transportation infrastructure could be applied to the cultural sector. Similarly, there are untapped opportunities to increase the allocation and targeting of public resources by making strategic use of development resources ranging from bonds, tax credits, and tourism taxes to trade, marketing, and transportation funding.

INFORMATION ABOUT RESOURCES IS NOT EASY TO LOCATE.

Throughout our research, we uncovered organizations, activities, and resources that addressed virtually every aspect of the cultural economy. But while much information is available, its organization mirrors the overall character of the sector: uncoordinated, scattered, and usually modest in scale. In many cases, basic data such as employment statistics were unavailable, making analysis and policy formulation difficult. In other cases, there was no tracking of the impact of programs or initiatives. Given the widespread atmosphere of distrust, this lack of awareness of opportunities was sometimes interpreted as a deliberate effort at exclusion or, at the least, a lack of concern about inclusion. Interviewees suggested that resource providers make an effort to reach out to artists in alternative performance spaces, supply stores, and community festivals. Schools were also identified as one area that needed more targeted outreach to young artists and producers.

Conference participants in every segment pointed out the need for information clearinghouses to centralize information about resources. They wanted easy access to information about careers, educational and training programs, jobs, vendors and service providers, and funding programs.

A notable exception to the lack of quality industry information, and one that was repeatedly pointed to as a success, is *OffBeat,* whose magazine, listings, annual Music Directory, and chat forums are one of the most important tools in the music industry. For an allegedly local publication concerned with local music, *Offbeat* can claim a subscriber base of over 10,000, half of whom live outside the state of Louisiana. Each month,

Offbeat distributes over 50,000 issues and each year distributes well over 100,000 of its annual Jazz Fest issue. The magazine also sponsors the "Best of the Beat," an awards show where local musicians, bands, and other professionals in the business select the best music makers in the state. With over 100 categories, the awards celebrate a wide range of musical styles and professions within the industry.

Building a System of Accountability and Trust

Louisiana is primed to build its cultural economy. Yet, the state struggles with a social culture that is weighed down by individualism, a lack of trust, and profound competition. One interviewee described the culture of competitiveness as "five pieces of chicken in a six-member family." Others said that people would rather see everyone fail than anyone else succeed.

Coupled with the individual competition is the sense that public processes are steeped in a legacy of shady business deals and unfairness that rewards connections rather than competence. We heard many complaints that hiring decisions were made before jobs were publicized; that bands were selected before submissions were taken; and that funding processes were biased against certain categories of applicants. Often problems were interpreted in racial terms although people across the spectrum assured us that issues are rarely that simple in Louisiana.

CHAPTER FIVE:

A CALL TO ACTION—STRATEGIC INITIATIVES TO ADVANCE THE CULTURAL ECONOMY

Principles

Louisiana understands that its future lies in transforming its oil and gas-based economy into one that values learning, innovation, and a raised standard of living. While technology has been clearly identified as fuel for future growth, there is another source of energy that also deserves Louisiana's attention. That energy is culture.

Louisiana has always enjoyed an abundance of culture. But for too long culture has been regarded as a social amenity rather than a source of economic growth. Now, as culture and creativity are being recognized as essential—often determining—features of global competitiveness, culture is taking its place at the economic development table. Louisiana's challenge is to understand the strengths, challenges, and opportunities within its culture and discover how to add value to its raw materials and talent.

The goal of the Cultural Economy Initiative is to develop Louisiana's cultural assets in order to create economic opportunities and a high quality of life for all Louisianans. This Call to Action is based on the following set of principles.

Principle 1: Give Voice to Vision

This plan envisions a new role for culture in economic development. Culture is no longer merely a supporting actor, hosting activities to help drive a tourism industry, or creating community amenities that attract "real" businesses. Under this new scenario, culture is a leading actor in economic development, generating jobs and wealth, demanding a skilled workforce, and fostering innovative businesses and creative products. By giving voice, visibility, and action to a vision of culture as a direct producer of economic wealth, Louisiana has the opportunity to become a leader in global cultural markets.

Principle 2: Invest in Local Advantage

Louisiana's economic development strategies have traditionally looked outward to attract tourists, investors, and businesses. However, in the world of cultural development, Louisiana's competitive advantage lies in fostering that which is authentic, unique, and local. A cultural development strategy offers Louisiana the opportunity to shift its attention inward and to develop its abundant existing cultural assets. Cultural development emphasizes, first and foremost, conserving cultural life and compensating cultural producers for their economic contributions. In addition, sustainable cultural

development strategies need to retain and train local talent, grow locally owned cultural industries, and invest in the range of cultural diversity throughout the state.

Principle 3: Convene, Connect, and Collaborate

A well functioning cultural economy depends on an environment based on cooperation and trust. Louisiana's many cultural organizations, enterprises, and creative individuals have to start coming together to develop the social and working relationships they need to function as an economic sector. The cultural sector needs to establish a common identity and agenda, to develop industry associations and networks, and to foster the synergies that result in innovative cultural products and processes.

Strategic Approach

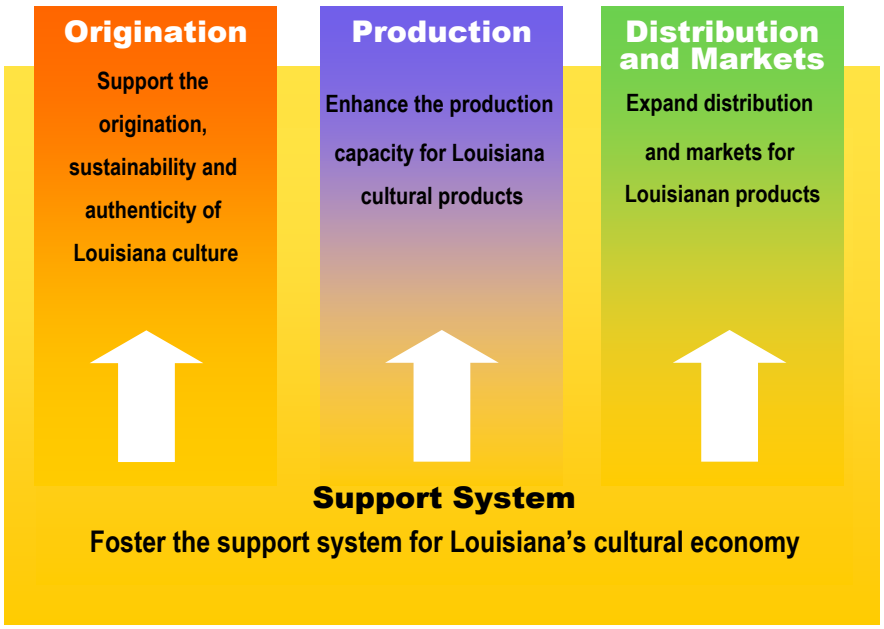
The Plan is a *working document*—it provides a basis for understanding the cultural economy and a plan for action. But, it will need repeated updating and it will need further refinements and enhancements as the cultural economy continues to evolve.

The Goals and Strategies are meant to be enduring and to provide a sound vision. The initial actions are intended only to illustrate possible programs and projects. Many of them build on existing activities in the state and focus on investing, expanding, and replicating in-state models. Additional programs and projects could and should be developed.

This strategy is not a panacea—cultural economic development is just *one component* of a larger state economic development plan.

The four Strategic Areas build from our findings on the Cultural Value Chain and focus on Origination, Production, Distribution and Markets, and the Support System.

Cultural Economic Development Strategies



Strategy Area I

Support the Origination and Sustainability of Authentic Louisiana Culture

Priority: Sustain the Cultural Resource Base

Strategic Objectives

1. **Promote learning and appreciation of Louisiana culture.**
2. **Respect and celebrate the social environment that produces Louisiana's authentic culture.**

Initial Actions

Support efforts to digitize and put online Louisiana historic photographs and documents, and develop educational curriculum using these new digital resources. Currently, there are two related efforts in the state to create more online access to the state's heritage resources. The first is an effort of the State Library called "Louisiana Gumbo." The library is working to digitize its own collection as well as that of the Louisiana State Museum and Historic New Orleans collection. The second is an effort by the Louisiana Endowment for the Humanities to create an online encyclopedia of Louisiana Heritage and Culture. Both of these efforts should be supported and sustained. In addition, Louisiana could follow the example of the Maine Memory Network and create one collaborative site in the state. Rather than focusing solely on the collections of the Maine Historical Society, the sponsor of the site, the Maine Memory Network, is innovative in its effort to include institutional partners from throughout Maine. The Network is an attempt to create in one site access to a wide variety of historical and cultural resources that relate to the state's history. The focus of the project is to preserve Maine's historic assets through assisting communities and cultural organizations in digitizing significant collections and disseminating digital cataloging standards. In addition, it will make primary images of Maine's history accessible to residents throughout the state.

Develop a "Cultural Vistas" publication aimed at children and develop school curriculum using the publication. The Louisiana Endowment for the Humanities currently produces a very high quality periodical that focuses on the state's heritage and cultural assets. A more accessible version of this publication could be developed for the state's youth and could be integrated into statewide curriculum

Priority: Nurture the Talent

Strategic Objectives

1. **Increase investments in K-12 arts education, after-school programs, and community-based cultural activities.**

2. **Bring to scale and replicate apprenticeship and internship programs that introduce youth to cultural occupations.**
3. **Promote career literacy in cultural occupations amongst students, parents, and educators.**

Initial Actions

Develop cultural career resources and outreach programs targeted to high school students, their parents, teachers, and guidance counselors. This project should include the development of a web-based resource of cultural careers, education, and training opportunities. Briefing sessions should be held throughout the state with teachers and guidance counselors to educate them about potential careers in culture. The "Creative Partnership" in England is an appropriate model for this kind of K-12 cultural career awareness.

Replicate successful youth cultural career development programs throughout the state. There are currently a number of model youth programs in Louisiana, but they are largely limited to New Orleans. Support should be provided to replicate NOCCA, Tipitina's internship programs, the Creole Cottage Project, and YA/YA (Young Aspirations/Young Artists), Inc. in other communities in Louisiana. The ProStart program sponsored by the Louisiana Restaurant Association to introduce youth to careers in culinary arts could be a guide for statewide expansion of similar programs.

Priority: Value the Artists

Strategic Objectives

1. **Raise the profile and celebrate Louisiana cultural talent.**
2. **Develop operating principles for policies and programs that value content producers and creative talent.**

Initial Actions

Convene a Task Force to explore the appropriate legal framework around intellectual and cultural property rights, and propose legislation that further protects cultural "originators." There are efforts in other countries that have focused on protecting the cultural products of indigenous populations. There are also state laws in the United States aimed at protecting the intellectual property of artists and musicians. A Task Force on Cultural Protection should be formed that has as its mission the investigation of laws and policies that would ensure that the originators of a cultural product in Louisiana are fairly compensated for their contribution.

Work with local media to further recognize the achievements of Louisiana performers, artists, and artisans. Certain media outlets in the state might be willing to develop a regular feature that profiles individuals involved in the state's cultural economy. This could include reporting on the national achievements and awards that resident artists and entrepreneurs receive.

Priority: Maintain the Talent Base

Strategic Objectives

1. **Engage the expatriate community in the state's cultural economy.**
2. **Retain skilled cultural talent in the state.**
3. **Attract new cultural talent to the state.**

Initial Actions

Organize an internship program with cultural enterprises targeted at college students and graduate students. Many individuals come to Louisiana for college and graduate school and leave because they did not make adequate connections related to their careers. And, there are Louisiana youth who leave the state for college and do not return because they do not think there are sufficient opportunities. The development of internship opportunities with both nonprofit institutions and commercial businesses in the cultural industries could create the type of connections that may lead to a decision to remain in Louisiana. This effort could be modeled on regional internship programs such as the effort of the MetroHartford Alliance. This regional organization convened a group of human resource management professionals, representing nearly 45 businesses, to focus on summer intern programs. This group plans a comprehensive summer schedule for over 1,000 interns as part of a broader effort to sell the region as a great place to begin a career. A culturally focused internship program could target those interested in cultural careers.

Develop a directory of out-of-state artists and sponsor events such as "Celebrating Our Own" in Alexandria aimed at expatriate Louisiana artists throughout the world as Alexandria recently did. The event could showcase the state's commitment to the cultural economy and seek to engage its homegrown talent in these efforts. The events could be themed by industry (i.e., the literary arts or music) or by location (i.e., expatriates from Shreveport or Lake Charles). Thought could be given to making these events fundraising efforts to create an endowment for sustaining the state's cultural resources.

Strategy Area II

Enhance the Production Capacity for Louisiana Cultural Products

Priority: Build the Technical Workforce

Strategic Objectives

1. **Develop industry-driven, sectoral training programs in the cultural industries.**
2. **Create a clearinghouse of information on cultural occupations and training resources within Louisiana.**
3. **Further develop vocationally oriented cultural training specializations in the state's community colleges.**

Initial Actions

Appoint cultural industry representatives to the regional Workforce Investment Boards and the state's Task Force on Workforce Competitiveness. There has been a significant amount of innovative thinking in Louisiana about the importance of a skilled workforce to the state's economic future, and new approaches to building a competitive workforce. The state's WIBs and the newly created Task Force on Workforce Competitiveness understand that an effective workforce system must be demand driven—that is, the programs and training must respond to real needs of employers. Unfortunately, in their definition of key industries, few workforce organizations in the state have recognized the cultural industries. Representation of cultural leaders and stakeholders would increase overall regional awareness of cultural industries and cultural occupations—these new leaders need to be engaged.

Develop a specialized crafts education program at one of the state's more rural community colleges. Louisiana has an unusual historical precedent in developing training programs in crafts. For 50 years, Newcomb College trained potters to design Newcomb Pottery and provided careers to many women in the state. While no longer operating, Tulane continues to have programs in glass, pottery, and other crafts. However, this training is not accessible, financially or

geographically, to many residents. Given its strong folkcrafts and contemporary crafts talent, the state should explore developing a highly specialized crafts program at one of its community colleges. This effort could be modeled after the Kentucky School of Craft, a new professional craft school that was started by the Hazard Community and Technical College.

Increase investment in technical training programs aimed at the film and sound recording industries. With the growth of the film industry in the state, Louisiana quickly learned that if it was to benefit fully from increased production in the state it would need to have a trained workforce ready to meet the needs of production companies coming to the state. A few efforts have been developed, and they involved local entertainment unions like IATSE and the Screen Actors Guild in addition to community colleges. With the development of new incentives in the music industry, similar efforts need to be developed in that industry as well.

Develop a Preservation Trades Skills Alliance to oversee a workforce training initiative. The goal of this initiative would be to provide the full range of support and training needed to help Louisiana residents gain the skills needed for a successful career in the preservation industry. As a first step, an industry group should be convened. This group should include contractors and construction companies that are having difficulty finding skilled workers as well as companies involved in architecture, landscape architecture, and interior design. In addition, a statewide conference should be held that brings together vocational schools, unions, regional WIBS, and community colleges to address gaps in the system for training the next generation of skilled workers in the construction trades.

Priority: Create and Grow Cultural Businesses

Strategic Objectives

1. **Adopt and apply conventional business support programs and services to cultural entrepreneurs and businesses.**
2. **Develop a more extensive system of business incubators and business assistance services targeted to cultural enterprises.**
3. **Support entrepreneurial networking activities.**

Initial Actions

Invest in the expansion of cultural-oriented business support programs and incubator facilities targeted to the cultural sector. Examples of some current targeted efforts include: GNO, Inc.'s planned food incubator, the incubator without walls being planned by the Baton Rouge Arts Council, the Arts Incubator of the Arts Council of New Orleans, and Tipitina's Music Office Co-Op expansion in seven locations throughout the state. Also, "Fuel for Arts" in New Zealand is an effective program that developed a strong support program for artists and arts businesses.

Sponsor cultural industries training workshops with SBDCs, business developers, bankers, and incubator staff. Develop a learning network of cultural enterprise service providers, using Louisiana (e.g., Arts Incubator at the Arts Council of New

Orleans) and out-of-state models, to learn how to adapt conventional business tools to the cultural industries.

Partner with corporations to create community storefront business centers catering to home-based entrepreneurs. Identifying and filling gaps in the spectrum of skills and enterprise assistance services including developing neighborhood facilities that service the invisible population of home-based entrepreneurs.

Priority: Enhance the Research and Development Capacity

Strategic Objectives

1. **Invest in cultural "centers of excellence."**
2. **Develop cultural commercialization and cultural transfer mechanisms modeled on the technology industry.**

Initial Actions

Provide support for the state's Entertainment Technology Centers of Excellence. Currently, they include the Center for Digital Media at South Louisiana Community College, the new Center for Computation and Technology at LSU, the proposed Center for Digital Moving Image & Sound at ULL, and the NIMS Center and the University of New Orleans. Provide financial support that is at the same levels as the state's investment in its technology centers of excellence.

Develop a Cultural Transfer Office modeled on the Louisiana Technology Transfer Office. The Louisiana Technology Transfer Office matches Louisiana companies with the resources of the Federal Lab system, conducts one-on-one company visits to assess needs, and supports commercialization activities of local entrepreneurs. A "Cultural Transfer" office could undertake very similar services in the cultural industries. This office could work on a number of initiatives with the state's colleges and universities. Examples could include faculty at SLCC and ULL making their research available to entrepreneurs and businesses in the film and animation industries in Louisiana. Other examples could include developing a design audit program in which teams of cultural faculty visit Louisiana businesses and undertake a "creative audit," looking at all aspects of their business and suggesting how design could enhance their competitiveness. Business faculty could be involved in marketing activities with cultural enterprises.

Priority: Increase Private Financing for Cultural Enterprises

Strategic Objectives

1. **Educate the financial community about the Cultural Economy.**
2. **Develop a new risk-finance fund targeted to the cultural industries.**

Initial Actions

Create a $10 million joint public/private loan fund to support the growth of locally owned, commercial enterprises in the cultural sector. Contributions to the fund could come from a consortium of state banks. State government guarantees would have to be secured in order for the banks to participate. Such a pool of funds could be administered by one of the banks and loans would be directed to individual artists and commercial cultural enterprises.

Provide training to small cultural entrepreneurs on private financing that would include a certificate of completion. Most small cultural businesses and individual artists have very little understanding of how banks operate and how to access a bank loan. They often come to the bank unprepared. A certificate-based training program would provide banks a higher level of comfort that these new customers are familiar with banking requirements and systems.

Educate business service providers, as well as private financial institutions, foundations, and development agencies, about the specific needs and opportunities of creative enterprises.

Priority: Invest in Facilities

Strategic Objectives

1. **Identify and fill gaps in cultural facilities.**
2. **Focus attention of the facility needs of commercial businesses in the cultural industry.**

Initial Actions

Develop new spoken word venues by creating a "Spoken and Written Word" collaborative between public libraries and the hip-hop poetry community. Currently, the facilities and venues available to this growing segment in literary arts are limited. Making use of local libraries for this community would make it easier to hold events and to reach out to young people in different neighborhoods.

Provide funding and support for priority cultural economy projects currently in the planning stages. These include the proposed New Orleans Writers Museum and the Center for Digital Moving Image and Sound in Lafayette. In addition, thought should be given to developing an incubator facility as an associated component of the Writers Museum. This facility could be a home to the city's spoken word production companies and new literary presses that are being developed.

Conduct a near-term assessment of the facilities being used for the film industry. Existing facilities are being renovated and expanded and new facilities are coming

online at a very rapid pace. There is still concern that the New Orleans region needs a sound stage to support the industry's development. Unless an assessment is done soon, there could be duplicative efforts or overlooked gaps.

Create an updated database of the state's cultural facilities so that strengths and gaps in the facilities infrastructure can be better understood. Convene periodic meetings, through DOA, of the owners of these facilities and the arts organizations and businesses that use them. The idea would be to use the database and the experience of the facility owners and users to make better strategic use of the facilities.

Strategy Area III

Expand the Distribution and Markets for Louisiana Cultural Products

Priority: Strengthen and Diversify Louisiana's Brand and Marketing

Strategic Objectives

1. **Expand Louisiana's brand identity beyond New Orleans and music.**
2. **Capitalize on major "gateways"—entry points into the state—as branding and promotional opportunities.**
3. **Leverage the economic potential of special events.**
4. **Support Louisiana "creatives" as state ambassadors.**

Initial Actions

Take steps to receive more global and national recognition for Louisiana's cultural assets. Two specific international programs offer opportunities for the state. First, the state could submit an application to be designated as a City of Literature or Gastronomy by UNESCO's Creative City Network. Second, the state can submit an application to have part of the state designated as a UNESCO World Heritage Site. On the national level, an effort should be made to get more federal heritage areas designated, specifically in New Orleans and the River Road.

Appoint "State Cultural Ambassadors." The state could name them officially, hold public recognition ceremonies, fund them with marketing materials, and provide travel subsidies. Also, organize targeted trade missions for them to represent Louisiana domestically and internationally. Appoint and support touring artists as cultural emissaries to promote Louisiana nationally and internationally.

Prioritize efforts to obtain Grammy designation of music categories for significant Louisiana music genres. Grammy recognition of musical genres such as Cajun/Zydeco and Traditional Jazz would draw attention to and clearly brand music that is closely identified with Louisiana culture.

Use the New Orleans Convention Center as a major "gateway" for showcasing Louisiana products, and develop a process to encourage it to sell and promote more Louisiana products. Many business travelers are introduced to Louisiana for the first time when they attend an event at the Convention Center. They should experience the unique and authentic nature of the Louisiana culture. This may mean developing policies that favor Louisiana vendors in the Convention Center.

Plan a major event showcasing Louisiana's literary, film, and music products to coincide with the opening of major films like "All the Kings Men." Such an event

could bring together the state's artists, cultural organizations, entrepreneurs, and businesses.

Priority: Expand Cultural Markets *Inside* Louisiana

Strategic Objectives

1. **Increase in-state purchasing of Louisiana cultural goods and services by Louisiana residents and businesses.**
2. **Enhance the statewide cultural tourism "product."**
3. **Identify and build upon some niche tourism markets that would be associated with various elements of the state's cultural economy.**

Initial Actions

Preservation tradesmen should work with the real estate industry to create a Preservation Directory of skilled trades people who could work on private and commercial historic restoration.

Create an organized network of working "museums" and cultural production facilities. The idea of opening up artist studios to visitors and developing factory tours as a destination has not been actively promoted in Louisiana. In other states, production facilities have become major destinations. In Greenwood, Mississippi, for example, the Viking Range Corporation, with help from other businesses, civic leaders, and entrepreneurs, has turned the community into a nationally known tourist destination that is centered on food preparation and cooking. Ben and Jerry's Factory in Vermont is one of the biggest tourist attractions in the state. A model for developing a more comprehensive network of open studios can be based on the Atlantic Economuseum Network in Quebec**.** This initiative is designed to help individual craftspeople and artists turn their small operations into micro-museums. The goal is to get these artists and craftspeople more visibility, access to wider markets, and, hence, more income to support themselves. A recent Canadian report highlighted the work of two artists and offers an example of how this program works. A lute-maker in Montreal makes very sophisticated stringed instruments. He used to sell them to a limited customer base, but this Economuseum program helped him expand his shop and facilities and turn it into a very small, but high-end museum of stringed instruments. As a result, he now has exhibits and extensive information on all kinds of stringed instruments and his shop has become a tourist destination. His customer base is broader and he is part of a network of other artists and craftspeople throughout Quebec. A fine bookbinder, also in Montreal, used to produce on a small scale. Through the Economuseum program, he now teaches bookbinding classes, has demonstrations for the visiting public, and has exhibits of old bookbinding practices.

The hospitality industry should be encouraged to become a more active market for locally produced cultural goods and services. Distinctive, locally produced glass, wood, textile, and decorative elements could be used in hotels, restaurant, and other tourism-related sites. They could also more actively promote the sale of Louisiana cultural products in their facilities and use live and recorded sound and performance to entertain guests.

A Food & Culinary Trail should be developed within Louisiana. Throughout the state there are culinary schools, cooking programs, restaurants that feature the best of Louisiana's cuisine, food processors that are creating specialty food products, food museums, and fairs and festivals that highlight culturally based and ethnic foods. Properly organized and promoted, this wealth of food-related venues and activities could be developed into a Culinary Trail, much like, for example, heritage trails that offer travelers an opportunity to experience a cultural asset. A Culinary Trail could be a partnership of the food and hospitality industries, in conjunction with the state's Convention and Visitors Bureaus.

Develop "Learning Vacations" that capitalize on the state's training capacity in culture—food, music, preservation, and literary arts. This idea builds on the Elderhostel model, but the emphasis here would be on a trip to the Lafayette area, for example, to experience the depth and breadth of the region's music and culture.

Priority: Expand Cultural Markets *Outside* Louisiana

Strategic Objectives

1. **Exploit major tourist events to showcase local talent to incoming buyers and promoters.**
2. **Provide state support for cooperative marketing activities of cultural products at national and international trade shows.**
3. **Organize cultural trade missions and events that promote cultural products in Louisiana.**
4. **Cultivate global linkages with markets that share affinities with Louisiana—Francophone, Caribbean, Acadian, Latin American, and African.**
5. **Develop cross-marketing opportunities amongst companies producing Louisiana products.**

Initial Actions

Develop a large annual cultural trade show that showcases the state's cultural products. The state needs a major event that provides a venue for marketing the state's cultural products and increasing global awareness of the diversity of its products. Louisiana should do significant outreach as part of this effort to ensure that it becomes a cultural export marketing event, not another cultural tourism venue.

Create a state-level international marketing position for promoting Louisiana cultural products and improving product placement. The state needs a staff person whose sole mission is to market the state's products. One of this staff person's first tasks would be to organize a Louisiana cultural product trade mission to Latin America.

Develop a state fund that supports Louisiana cultural producers to participate in important national trade shows. In music, it would support artists at showcase events such as SXSW and Showcase Scotland; in the food industry, it could support

Louisiana producers at the Fancy Food Shows; and, in the crafts industry, it would support a Louisiana presence at the New York Gift Show.

Louisiana corporations with national distribution networks should be approached as potential partners in cultural exporting efforts. For example, Popeye's, a major Louisiana-centered chain, could showcase Louisiana music in its restaurants. Modeling their effort on Starbuck's successful music promotion strategy, they could increase awareness and sales of Louisiana-produced music.

Explore the feasibility of opening a "Louisiana Store" in target markets in New York or Montreal.

Strategy Area IV

Foster the Support System

Priority: Convene Leadership

Strategic Objectives

1. **Enlist and engage key stakeholders who bring leadership, expertise, and resources to cultural economy development initiatives.**
2. **Coordinate state policy cultural development across state agencies.**

Initial Actions

Continue annual Statewide Cultural Economy convenings like the December 2004 Cultural Economy Conference. The December conference brought in a set of diverse artists, businesspeople, and arts leaders. This population should be tapped for their leadership potential.

Develop a Cultural Cabinet with semi-annual meetings of state agency directors to coordinate policies and programs that impact the cultural economy. The meetings could also be used as a tool to educate other state agencies about the cultural economy.

Convene the leadership of the state's colleges and universities to further develop and coordinate their cultural programs and resources. If the higher education institutions worked together, they could have a more significant impact on the cultural economy. The Northwest Universities Association in the U.K., which has developed incubators, galleries, and cultural business training programs, could serve as a model.

Priority: Build Cultural Networks

Strategic Objectives

1. **Develop new networks across cultural industries.**
2. **Develop new networks among commercial businesses, individual artists, and nonprofit organizations within cultural industries.**

Initial Actions

Support the formation of regional cultural industry councils. The councils could be based on the Louisiana Technology Council (LTC), a self-sufficient, nonprofit organization committed to supporting the growth of technology-based companies in the New Orleans metro area. The LTC provides a wide range of services to its members including consulting, matchmaking, and networking opportunities, as well as startup assistance for new companies. Because members are not necessarily those who provide technological services, but rather are interested in developing

technologically, over 400 companies ranging from accounting to web development firms to educational institutions are members of the LTC. "Creative Tampa Bay" is also a model for creating a cultural council, as is Arts & Business in London.

Create new networking opportunities in the preservation industry. Convening the wide variety of stakeholders involved in the preservation industry will help to build awareness of preservation as an industry in the state. Conferences and meetings should include the construction trades, the support organizations, and the wide variety of commercial businesses involved in preserving the state's built environment.

Organize a Louisiana Food Processors/Producers Association. The LSU Agricultural Center, the Louisiana Department of Agriculture and Forestry, and the Louisiana Department of Economic Development have laid the foundation for such an association, but it needs more resources, staff support, and a formal organizational structure in order for it to function more effectively. The work of the Louisiana Forest Products Community and the Seafood Promotion and Marketing Board offer two useful examples of industry organization, and there are many states across the country that have statewide food associations whose models could be adapted to Louisiana.

Support and replicate existing industry associations such as the Louisiana Independent Music Manufacturers Association, New Orleans Musician's Clinic, and the Louisiana Writers' Foundation. These industry support organizations are critical to building effective industry networks; providing members with services, peer information, and support; business development opportunities; promotional support; and industry advocacy and lobbying.

Establish a chapter of the National Academy of Recording Arts and Sciences (NARAS) in Louisiana. NARAS has offices in other music regions of the country and could play an important role in supporting the music industry in the state.

Priority: Expand Resources for the Cultural Economy

Strategic Objectives

1. **Further utilize public financing mechanisms to support cultural economic development.**
2. **Create new sources of seed financing to support cultural economic development.**

Initial Actions

Secure legislative funding for cultural economic development modeled on the Massachusetts John & Abigail Adams Fund. The fund could include using a portion of the hotel tax or developing some very small new fee or tax that is associated with the hospitality industry—a major beneficiary of the state's cultural resources. Like the Adams Fund, the proposed fund would:

- use culture to produce new economic activity, as measured by an increase in employment, business enterprises, or other income-generating activity;

- create enduring partnerships among three or more cultural and non-cultural organizations;
- respond to a clearly defined community need or opportunity; and
- create innovative and sustainable development models that can be replicated throughout and beyond the state.

Develop a foundation collaborative whose mission will be to invest in the state's cultural economy. In northeast Ohio, such a collaborative was formed by about 25 foundations. They created a pool of more than $30 million targeted to economic development. The collaborative in Louisiana could create a similar pool and target it to the cultural economy. The fund could be structured as a venture investment fund, similar to the Advantage Creative Fund in the West Midlands of the U.K. This fund has invested in animation, gaming, and publishing companies in that region.

Priority: Build Accountability and Trust

Strategic Objectives

1. **Ensure opportunities for open dialogue and meaningful engagement in the development and implementation of Cultural Economy initiatives.**
2. **Ensure that staffing, processes, panelists, and funding distribution reflect Louisiana's cultural constituencies.**
3. **Develop benchmarks using quantitative and qualitative indicators to measure the performance of the Cultural Economy agenda.**

Initial Actions

Issue annual progress reports on Louisiana's Cultural Economy. There is a significant amount of economic and employment data included in this report that could be used as a set of qualitative benchmarks on the progress of the cultural economy. The results of DOA's Artists Survey and the comments from the December 2004 Cultural Economy Conference could be used as a baseline for qualitatively measuring the progress of the cultural economy.

Conduct formal evaluations of existing cultural economy programs. CRT has made significant investments in the cultural economy through a number of different programs. Formal evaluations of the impact and effectiveness of these programs would be appropriate.

LOUISIANA INTERVIEWS

Individual Interviews
Dr. Barry Ancelet, ,Department of Modern Languages, University of Louisiana-Lafayette
Michael Anderson, Conservator
Greg Arceneaux, Creole furniture maker
Matt Ball, Architect, Wagner and Ball
The Bank, Architectural Salvage, New Orleans
Frank Barnes, Home Builders Association
Sam Barnes, Editor of Louisiana Contractor
Virginia Saussy Barnsfather, Exe. VP Marketing, Mignon Faget, Ltd.
David Barry, Dean College of Liberal Arts, University of Louisiana-Lafayette Earl Barthes, Plasterer
Nancy Baums, President, American Society Interior Designers (ASID)
Carolyn Bennet, Executive Director, Foundation for a Historic Louisiana
Janet Bolten, Manager, Nachitoches Main Street
R. Carey Bond, principals RCB Developers
Dr. Carl A. Brasseaux, Director, Center for Cultural and Eco-Tourism at ULL
Jean Braggs, Antique Dealer
Jane Braud, Manager , New Iberia Main Street
Gerald Breaux, Director, Lafayette Convention and Visitors Commission
David Brinks, Host Poetry Reading at the Gold Mine Saloon
William R. Brockway, Head of Preservation Studies, Louisiana State University
Gordon Brooks, Dean College of the Arts, University of Louisiana-Lafayette
Jane Brooks, Director of Preservation Program, University of New Orleans
Dwayne Broussard, Mill Worker
Marcus Brown, Director Center for Digital Media, South Louisiana Community College
Dan Brown, Department Director of VCC
Stephanie Bruno, Preservation Resource Center
Judy Burt, Director, Ruston Main Street Program
Sharon Calcott, Director of Heritage Tourism, CRT
Dana Baker Canedo, Executive Director Festival International
Robbie Cangelosi, Architect, Coke and Wilson
Eddie Cazayoux, Professor at the Building Institute University Of Louisiana
Aaron Chesson, Musician
Gene Cizek, Director of Preservation Studies, Tulane School of Architecture
Joshua Clark, Light of New Orleans Publishing House
Laura Claverie, editor of Neworleansonline.com
Jan Clifford, Writer
Jim Coiron, President, Coiron GA III, Inc. (Contractor)
Ken Conner, International Alliance of Theatrical and Stage Employees
Bruce Conque, Lafayette City Counselor
Naomi Cordill, Louisiana Presenters Network
Sean Coughlin, Project Manager, archaeologist at Goodwin
Katy Coyle, Senior Historian at R. Christopher Goodwin
John Crook, Director, Vernon Parish Tourism and Recreation Commission
Charlie D'Agostino, Louisiana Business and Technology Center, LSU
Charlene Daniels, Director, Ponchatoula Mainstreet Program
Asalai DeVan, Pozazz Productions
Pat Duncan, State Historic Preservation Office
Joey Durel, Lafayette City/Parish President
Laura Ewen
Mary Fitzpatrick, Preservation Resource Center
John Folse, Chef, author, educator, food producer
Jonathan Fricker, Director, Division of Historic Preservation

Donna Fricker, National Register Coordinator
James Funk, Louisiana Restaurant Association
Ivy Gaudet, Carpenter's Millwright and Pile Apprenticeship and Training
Patti Gay, Director, Preservation Resource Center
Patty Gaye, Director, Preservation Resource Center
Jerry Goolsby, Music and Industry Studies, Loyola University
Pat Gootee, President, Gootee Construction
Pat Gordon, Houma Recreation and Zoning Dept.
Jim Graten, President, Brooks Builders
Rick Gruber, Ogden Museum of Southern Art
Jeff Guin, Public Relations, National Center for Preservation Training and Technology
Phillipe Gustin, Manager, Le Centre International de Lafayette
Dee Hamilton, Louisiana Division of the Arts
Kristine Hebert, Manager, Plaquemine Main Street
Heidi Heyns, Bayoubuzz
Nicole Hobson, Tax Program Manager
Kenneth Hoffman, D-Day Museum
Kip Holloway, River Revel, Louisiana Partnership for the Arts
Glen Holmes, Industrial Operator
Steven Hurstoff
Dr. Samuel L. Hyde, Director, Center for Southeast Louisiana Studies, Southeastern University
Carolyn Jackson, Shreveport Recreation and Zoning Dept.
Donna Pierce Jackson
Davis Lee Jahncke, architect, Jahncke Architects & Assoc.
Stacy Jamieson, Louisiana Preservation Alliance
Jim Jenkins, Blacksmith
Roy Johnson, Market Development, LA Department of Agriculture
David Johnson, Editor of Cultural Vistas
Pres Kabicoff, Chairman, Historical Restoration
John Kemp, Louisiana Endowments for the Humanities
Melba Kennedy, Director of Vocational Education, Louisiana Department of Education
Robert Koehl, New Orleans Culinary Institute
Roland Von Kurnatowski, Director, The Tipitina's Foundation
Ken Kussmann, Louisiana Philharmonic Orchestra
Henry Lambert, principals RCB Developers
Steven Landry, Academic Vice-President, University of Louisiana-Lafayette
Phillip Arleigh Lank, Acadiana Regional Director, LA Dept of Economic Development
Susan Larson, Writer, Editor for Times-Picayune
Michelle S. Leder, L'Association de Musique Cadienn Francaise de Louisiane
Jim Lewis, Director, Local Carpenters Union
Dabne Liebke, Louisiana Division of the Arts
Martha Little, Arts Council of New Orleans
Phil LoCicero, International Alliance of Theatrical and Stage Employees
C.C. Lockwood, Louisiana photographer
Meg Lousteau, Director, Louisiana Landmarks Society, Editor Preservation in Print
Tyrone Marrero, Carpenter
Carl Martin, Martin Accordions
Irvin Mayfield, Jazz Musician
Kevin McCaffrey, Publisher, Executive Producer
Richard McCarthy, Crescent City Farmers Market
Eean McNaughton, President, E. Eean McNaughton Architects
Gene Meneray, Arts Council of New Orleans
Rod Mills, Louisiana Center for the Book
Professor P. Victor Mirzai, Director of Building Arts, Delgado College
Steve Molnar, Greater New Orleans, Inc.
Dr. Michael Moody, Food Science Department, LSU

Chris Nail, C&M Music
Mark Northington, Research in Heritage Tourism, CRT
Lynn Ourso, Louisiana Department of Economic Development
Stephen Peclioud, HDLC and Treme resident
David Reynolds, The Green Project, New Orleans
Alexandra Ridge
T.L. Ritchie, Director of Interior Design Program, Louisiana University
Durinda Robinson, food producer
Louis Rom, Manager, Opelousas Main Street Program
Mary Ruffin-Handberry, Director, Southern Office of the National Trust
Louise Saenz, Director, Save Our Cemeteries
Carrollton Salvage, New Orleans
Reynard Sanders, Director, Creole Cottage Project
Gaye Sandoz, food consultant
Kelsey Short, Louisiana Department of Economic Development
Lonnie Smith
Randy Sparks, Deep South Regional Humanities Center, Tulane University
Jerrall Stokes, Marketing Manager, Latitudes, Ltd. New Orleans
Bill Summers, Jazz musician
Jeff Treffinger, Contractor and Director of the Louisiana Crafts Guild
Leah Tubbs, Coordinator for the Facade Easement program.
Pam Tyler, Deep South Regional Humanities Center, Tulane University
Mario Villa, President & Designer, Mario Villa Inc.
Melvin Volz, C&M Music
Ray Weiner
Bill Willoughby, Community Outreach Coordinator, LA Tech School of Architecture
George Wilson, Masonry-Brick, Stone, Marble
Darienne Wilson, Louisiana Office of Tourism
Pete Wiznant, Antique Dealer
Robert Wooderson, President, Gibbs Construction
Michaela York, Folse Communications Director
Marvaleen , Director of Career Tech Counseling, New Orleans Public Schools
Jerry, Brick Mason and Carpenter

Zydeco Focus Group
Dexter Ardoin
Kevin Senegal Aubrey
Kendall Banks
Terrance Simien
Anitra Smith
Sid Williams
Nathan Williams, Sr.
Nathan Williams, Jr.
Kendall Wiltz
Buckwheat Zydeco

Individuals, Groups, or Businesses that Offered Information or Assistance
Annette's Antiques
Asbestos Workers #53
Carpenters #1846
I.B.E.W #130 Electrical
Louisiana Department of Economic Development
Louisiana State Board of Examiners of Interior Design
Painters #1244-80
Rush Masonry
Sheet Metal Workers #11

The Bank, Architectural Salvage
True Wall
Uptown Restoration

Lake Charles Focus Group
Paul Arnold, Director Small Bus Development Center
Margaret Chalfant, Executive Director of Arts Net
Phil Earhart, Whitney Bank
Shelley Johnson, Executive Director Southwest Louisiana Convention and Visitors Bureau
Lori Marinovich, Executive Director, Downtown Development
Susan Reed, Imperial Calc Museum
Lisa Reinauer, McNeese State University
George Swift, President, SW Econ Dev Alliance
Carolyn Woosley, Board of Downtown Development Authority, Public Radio advocate

Alexandria Focus Group
Vicki Barnard, Rapides Foundation
Randy Bernhard, Executive Director, Arts Council of Central Louisiana
Robert Collins, CRT
Kellie Green, Director Community Development Works
Lisa Harris, Director of Community Services, City of Alexandria, MCCA
Martin Johnson, Hibernia Bank
Francis Morrow, Alexandria Art Museum
Elton Pody, Director of the Chamber of Commerce
Sherry Smith, Alexandria-Pineville Area Convention & Visitors Bureau

Shreveport Focus Group
Bruce Allen, Arts Department, Centenary College
Pam Atchison, Executive Director, Shreveport Regional Arts Council
Lindy Broderick, Shreveport Chamber of Commerce
Stacy Brown, Director, Shreveport-Bossier Convention and Tourist Bureau
Luther Cox, Artistic Director Inter-City Row Dance
Brandy Evans, Shreveport-Bossier Convention and Tourist Bureau
Kip Holloway, Red River Revel
Janie Landry, Downtown Development Authority
Jim Montgomery, Grants Officer, City of Shreveport, former Editor of The Times and the Shreveport Journal
Bill Scott, visual artist
Liz Swaine, Executive Assistant to Mayor
Frank Williams, Downtown Development Authority

Lafayette Focus Group
Barry Bertholot, Bank One, active with LA Crossroads and the Arts Center
Gerald Breaux, Lafayette CVB
Gregg Gothreaux, Executive Director, Lafayette Economic Development Authority
Rob Guidry, Lafayette Chamber
Melanie Lewis, Director of Community Development, Mayor's office
Todd Mouton, LA Crossroads
Buddy Palmer, Executive Director, Acadiana Center for the Arts
Cathy Webre, Downtown Development

New Orleans Focus Group
Scott Aiges, Dir for Music Development
Shirley Trusty Corey, Executive Director Arts Council of New Orleans
Martha Little, Arts Business Incubator Director, Arts Council of NO.org
Kathy Randels, Arts Spot Productions

Beverly Sakuye, Ogden Museum
Nick Spitzer, UNO, American Routes
Andrala Walker, Director Jobs 1
Jay Weigel, Executive Director, Contemporary Arts Center, New Orleans
Kurt Weigel, Executive Director New Orleans Downtown Development District
Gary Alan Wood, Director, New Orleans Center for Creative Arts

Baton Rouge Focus Group
Paul Arrigo, CVB of Baton Rouge
Carolyn Bennett, LA Historical Foundation
Amelia Cox, Director Baton Rouge Gallery
Therese Hill, Arts Council of Greater Baton Rouge
Gerri Hobdy, Baton Rouge Area Foundation
Kendra Kimmons, LA Arts and Science Museum
Kristen Sosnowsky, Director, Swine Palace Theater
Genny Nadler Thomas, Arts Council of Greater Baton Rouge

St. Tammany/North Shore Focus Group
Lori Bennett, owner North Star Theatre
Susan Brunner, Brunners Gallery
Bryan Gowland, former Mayor, Abita Springs Opry/Tourist Commission
Kelly Gustafuson, Director City of Slidell
Joe Impastato, St. Tammany Parish Council, Food manufacturer
Dr. Randy Moffett, President Southeastern LA University
Suzanne Parsons, Director St. Tammany Parish Arts Council

African-American Focus Group
Edward Anderson, Fertile Crescent Entertainment
Alisia Cantrelle, Cantrelle Consulting
Cyril Darensbourg, Musician, Studio Engineer
Angela Davis, The Yarnspinner
Charlie T. Johnson, Faculty, Southern University of New Orleans
Bernard "Bunchy" Johnson, Ovation Entertainment
John O'Neal, Junebug Productions
Ivan Barry Watkins, Visual Artist, Muralist

Louisiana Coalition of African-American Artists, Producers, and Advocates
James Borders
Major Brock
Gloria Gipson
Kathy Hambrick
Jackie Harris
Cherice Harrsion-Nelson
Lou Russel
Dr. Charles Smith

CEI Steering Committee
Katrice Albert, Ph.D., Vice Provost for Equity and Diversity LSU
Troi Bechet, performing artist, past dir. Entergy Arts Center
Roger Benischek, UNO Film Studio
Pam Breaux, Assistant Secretary, Department of Culture, Recreation and Tourism
Ken Conner, Film Union Scenic Artist, IATSE
Dean Dupuy, Tipitina's Foundation
Dr. Bob Harrington, Dean, Chef John Folse Culinary Institute Nicholls St. U.
Jodi Hebert, Louisiana Folk Roots
Sarah Kracke, V.P. GNO, Inc. Business development, Entertainment cluster

Sharon Litwin, LA Philharmonic Orchestra
Tommye Myrick, Center for African and African America Studies SUNO
Sally Perry, Exec. Dir. NO Center for Creative Arts Institute
Jennifer Epplett Reilly, Special Advisor to Lt Gov
Michael Sartisky, Director, LA Endowment for the Humanities
Rebecca Shirley, Exec VP, Abbeville Chamber of Commerce
Cynthia Simien, MusicMatters, advocacy and education
Mark Smith, Department of Economic Development, Office of Film and Television Development
Todd Souvignier, Tipitina's Foundation
Kyle Waters, CEO Hibernia Nat'l Bank
Jay Weigel, Exec Dir. Contemporary Arts Center, New Orleans

Case Studies

FOOD AND CULINARY ARTS CASE STUDY 111

LITERARY ARTS CASE STUDY 129

MUSIC IN LAFAYETTE CASE STUDY 152

HISTORIC ASSETS AND PRESERVATION INDUSTRY CASE STUDY 168

FOOD AND CULINARY ARTS CASE STUDY

Native Americans and the immigrant populations that came to the area that is now Louisiana in the 15th, 16th and 17th centuries from Europe and Africa, set the stage for a new and unique cuisine for the New World with their cooking habits, use of local products and ingredients, and family recipes. Add to that the Port of New Orleans, the French Market, and a handful of innovative chefs and quality restaurants in the 1800s and early 1900s, and an industry begins to take shape. Sprinkle in a few culinary pioneers and restaurants owners in the 1940s, joined several years later by a long line of nationally and internationally known celebrity chefs, and the industry takes on a whole new dimension. Then blend in a sophisticated branding process, a university and state-sponsored support system, and a domestic and foreign export and distribution system, and you have what is now the Louisiana Food and Culinary Arts industry. The industry employs slightly more than 70,000 people in Louisiana, and although total revenues from the entire Food and Culinary Arts industry are extremely difficult to come by, the economic contribution of the industry is significant. Just these two examples illustrate the point—the gross farm income from food products harvested in Louisiana in 2004 was approximately $5 billion, and the value-added to those farm products by different kinds of food processors was $5.6 billion; the Louisiana restaurant Association estimates that restaurants in the state generate $5.2 billion in sales on an annual basis. This case study spells out in greater detail how this extraordinary industry began, and how it took the form that it has today.

Historical Overview of Industry

What is now known as Louisiana, New Orleans, Creole, or Cajun cuisine (Louisiana Cuisine) has an extraordinarily complex history that is clearly rooted in the native, colonizing, and immigrant populations. Each group had its culinary and agricultural specialties, and those specialties, and the products and seasonings that gave them their unique features, were principally brought in through the Port of New Orleans. It took several generations for these traditions to emerge with a particular Louisiana identity and the changes and modifications continue even to today. As new native chefs are trained in the style of Louisiana cuisine, and as chefs move to Louisiana from other parts of the world, they often take the best of the dishes and sauces and develop their own creations.

Several publications and reports were used to prepare this brief overview, principal among them was Chef John Folse's *The Encyclopedia of Cajun and Creole Cuisine. The New Orleans Jazz & Heritage Festival,* edited by Kevin McCaffrey, *The Food of New Orleans* by John DeMers and several contributing writers, *Louisiana Cultural Vistas Magazine* (fall 2003, spring 2004), a short historical snapshot of food markets from the Crescent City Farmers Market, and numerous articles and stories from Louisiana newspapers as well as travel and food magazines were also used. Following is a short description of the native and immigrant groups that contributed to the making of Louisiana cuisine.

Centuries before Columbus arrived, Native American tribes inhabited the land. In what was to become Louisiana there were six Native American nations—the Atahapa, Caddo, Tunica, Natchez, Mushogean, and Chitimacha. They made productive use of wildlife, fresh and salt water fish, and vegetables. Deer and bison were staples, as were crawfish, crab, shrimp, speckled trout, redfish, corn, beans, and squash. Cooking in open hearths and earthen ovens was common. Smoked meats, artisan breads, and nearly 42 different ways of preparing corn resulted from what Chef Folse and others referred to as the "Louisiana pantry" available to Native Americans.

The French began exploration in the Mississippi Delta area in the early 1600s but did not lay claim to "La Louisane" until 1682, in honor of King Louis XIV. Through the colonization period, and well beyond, French towns and settlements emerged. French settlers, as well as French chefs sent by the kings, learned culinary and agricultural methods from the Native American nations, but brought with them vegetables and fruits that were grown in France. The French then added their own culinary contributions of cream sauces, dishes made with wine and brandies, and rich stews.

The Acadians, referred to in American slang as Cajuns, emigrated principally from Nova Scotia in the 1750s and 1760s. Within this culinary tradition is the "trinity," onions, celery, and bell peppers, as well as garlic, the "pope." The Acadians, known for their agricultural skills, adopted many of the Nova Scotian fish dishes, chowders, and stews to the produce, ingredients, and immigrant influences from other cultures. Dishes like chicken fricot, garfish boulettes, roasted wild duck, a variety of rice dishes, and rabbit fricassee were indicative of Cajun tastes.

Spanish explorers were traveling throughout Louisiana from the early 1500s, but did not acquire the territory from the French until 1762. They ruled until 1803. Their culinary contributions included spices (e.g., cinnamon, cumin, and saffron), paella, caldo, and a heavy emphasis on using olive oil, pimento, paprika, and garlic.

In the early 1700s, Africans were brought to Louisiana as slaves, first by the French, but by other European powers as well. They brought a number of new ingredients with them, notably yams, okra, mangoes, black-eyed peas, peanuts, and sesame. Many slave families cultivated their own garden plots and from them came gumbo dishes, bean cakes, catfish boulettes, rice dishes, recipes with different kinds of greens, fish stews, and hoecakes. Corn was a staple in many dishes.

English immigrants started to arrive in the early 1700s. They contributed to the mix of cuisines with boiled meats, leek soup, brown bread, fruit tarts, different kinds of cheeses, and heavy gravies.

Italian immigration started slowly in the 1860s and increased significantly between 1890 and 1910. They came first as laborers in Louisiana's strawberry fields, but soon took ownership of many of the fields and built an industry. They also operated specialty food stores, ice manufacturing plants, bakeries, fruit stands, and grocery stores. The muffuletta sandwich is a signature food that grew out of the Italians' culinary contributions, along with pasta, sauces, capers, oregano, and a line of pastries.

The term Creole was first used in the late 1500s and early 1600s to distinguish people of mixed heritage who were born in Louisiana. The definition has changed over the

years and generated some degree of controversy as the culture has evolved. Folse's book has a short overview of the Creoles and many other books and reports that trace Creole history. (For example, Jessica B. Harris' *Beyond Gumbo: Creole Fusion Food from the Atlantic Rim* is a good source on Creole food and history.) The influence of the Creole population on Louisiana cuisine is significant. It has added a unique blend of rich wine and liquor-based sauces and roux, and a variety of spices and seasonings.

In addition to the contribution of different cultural and immigrant groups, The Port of New Orleans had a major influence—it was one of the largest and busiest ports in the country as well as the gateway for immigrants and their food. The French Market, first built in 1779, also played a critically important role in nurturing and enhancing Louisiana cuisine. The Market, and succeeding markets that eventually proliferated in New Orleans neighborhoods, showcased the produce and the ingredients that each group "brought to the table." The cross-pollination of culinary styles took shape at the Market, and it was here that the early food processing entrepreneurs sold their products and laid the foundation for the hundreds of Louisiana food products that are sold today.

From this history has come a sophisticated mix of dishes, sauces and food products that have come to be known as Louisiana cuisine. Some of them are familiar: andouille, boudin, beignets, Creole dirty rice, seafood gumbo, jambalaya, muffuletta, po boys, etouffee, crawfish bisque and pies, Creole stuffed crab, Cajun shrimp ratatouille, rice and red beans, Creole sweet potato pone, alligator sausage, blackened catfish, and mirliton pie. Special note also needs to be given to Louisiana coffee. The Port of New Orleans has historically been the number one coffee port in the country. Estimates are that more than one-third of all coffee that comes into the United States enters through the Port of New Orleans. Louisiana coffee, like the cuisine, has a brand and identity that is unique. Two of the principal purveyors of the rich roasts of Louisiana coffee are the New Orleans Coffee Company founded in 1890 and Community Coffee, which was established in 1919 in Baton Rouge.

Structure of the Industry

The Resource

FOOD PRODUCTS

Louisiana's Food and Culinary Arts industry gets much of its inspiration and raw materials from what is raised, grown, and caught in the state. The state's climate, soils, and location at the mouth of the Mississippi River and the Gulf of Mexico offer its residents and food industry an extraordinary range of food products. In fact, some of the people who were interviewed for this project believe that the Food and Culinary Industry simply would not be "what it is without the bounty of things we harvest here." Many of the recipes and dishes that give Louisiana cuisine its signature reputation require fresh ingredients and special varieties—fortunately for the industry, local farmers, ranchers, and fishermen are happy to comply.

The LSU Ag Center publishes an annual Agricultural Summary that includes "the animal, fisheries, plant, and wildlife commodities that comprise our vital agricultural industry." Annual yields, as well as gross revenues, are contained in the summary for each agricultural item. The following is a list of some of the state's raw materials that make their way into Louisiana cuisine.

- Animal: beef cattle, dairy cows, poultry, quail, pheasants, sheep, goats, swine, and alligators.
- Fruit and Nuts: peaches, blueberries, mayhaws, blackberries, figs, grapes, pears, plums, apples, persimmons, oranges, strawberries, and pecans.
- Vegetables and Plants: mustard, peas, tomatoes, watermelons, lima beans, okra, bell peppers, sweet corn, turnips, sweet potatoes, sugarcane, soybeans, and rice.
- Fish and Seafood: catfish, crawfish, shrimp, oysters, crabs, menhaden, and finfish.

THE CHEFS

One of the most critically important elements of the Louisiana Food and Culinary industry is a group of famous chefs whose lineage goes back to at least the early and mid-1800s. Chefs like Antoine Alciatore, Arnaud Cazenave, and Joseph Broussard achieved a degree of culinary notoriety in the 1800s and 1900s through the quality of their food and their ability to make productive use of the European, African, Caribbean, and Native traditions. In effect, these early chefs laid the foundation for what has become a world-famous group of chefs. To a large extent, this began with the opening of Brennan's Restaurant in 1946, which was followed by nine other Brennan family restaurants. The Brennan family restaurants became the spawning ground for many of the notable chefs in New Orleans and other parts of Louisiana and the country.

Also, the opening, in 1941, of Dooky Chase's restaurant became a focal point for highlighting and promoting the culinary traditions of the African-American community. Chefs and cookbooks that feature recipes and ingredients from Louisiana's black community have grown in number since Dooky Chase opened its door.

The list of the state's "celebrity" chefs is quite long, but it includes people like Frank Brigtsen, John Besh, Leah Chase, Susan Spicer, John Folse, Paul Prudhomme, Nora Dejoie, Emeril Lagasse, Tommy DiGiovanni, Haley Gabel, Troy McPhail, Ken Smith, Mat Wolf, Alex Patout, and Michelle McRaney. What made these chefs so integral to making Louisiana's culinary industry so strong and nationally and internationally recognized? There are several contributing factors.

Virtually all of these chefs and others not mentioned here, use "Louisiana's pantry" for their recipes and menus. That is, they draw from the state's freshwater, saltwater, and soil for a rich bounty of native ingredients.

They continue the legacy of the Brennan family by committing themselves to teaching new chefs about Louisiana cuisine, and thereby enabling another generation

of top-rate chefs to carry on the state's culinary traditions. The teaching is done in the restaurants, through the state's culinary institutes, and through demonstrations on local, national, and international cooking and food trade shows.

They have received some of the most prestigious state, national, and international awards for their cooking skills and quality of their restaurants, keeping alive the special brand and identity Louisiana cuisine. The awards include the American Culinary Federation's Culinarian of the Year and Culinary Diplomat, the National Restaurant Association's Restaurateur of the Year, Fine Dining Legend Award, Food & Wine's One of America's Top Ten and Top Twenty-five New Chefs, the James Beard Foundation's Best Southeast Regional Chef, National Chef of the Year, and the Nation's Restaurant News' Fine Dining Hall of Fame.

Some of the chefs serve as "ambassadors" of Louisiana cuisine when they teach culinary classes in Europe, China, Japan, or Africa, when they open restaurants in other countries that feature Louisiana cuisine, and when they host foreign chefs and food editors from other countries.

Finally, several of the chefs have developed their own Louisiana cuisine food products and cooking utensils, and some of the products are manufactured in Louisiana.

BRAND IDENTITY

There certainly are states and regions in the country that have a "culinary" brand or identity. New Mexico, for example, is noted for its Southwest cuisine, Texas is nationally known for its barbecue, New England for cod and lobster. But, no state has the breadth and depth of Louisiana's cuisine. The state is particularly noted for its Cajun and Creole dishes, its gumbo, crawfish, jambalaya, and po' boys, but the cuisine has grown as older and newer chefs have experimented and extended the state's unique culinary foundations. Louisiana cuisine has been able to achieve considerable national and international identity in a number of different ways.

Many of the chefs noted above have published cookbooks, and most feature either Louisiana, Cajun, or Creole cuisine, or feature Louisiana ingredients (i.e., special sauces, seasonings, products produced by the state's food producers, or specialty items like crawfish).

The state's chefs have also been featured in the major food and travel magazines, where the emphasis is generally Louisiana recipes, dishes, and ingredients. These publications include *Bon Appetit*, *Gourmet*, *Food & Wine*, *Saveur*, *Wine Spectator*, *National Restaurant News*, *Travel & Leisure*, *Southern Living*, *Food Arts*, *Condé Nast Traveler*, *Southern Accents*, *Esquire*, and *Where Magazine*. The magazines reach national and international audiences, and they keep the Louisiana brand alive.

Louisiana's chefs have been featured guests on all of the major television networks, from NBC's Today Show to ABC's Good Morning America, and CBS's Good Morning. The Food Network has featured Louisiana chefs, and "The Essence of Emeril" and "Emeril Live" are perhaps the best known. Cable television shows like

the QVC Shopping Channel also feature Louisiana chefs and food products. The PBS affiliate in Louisiana, LA Public Broadcasting, produces "A Taste of Louisiana with Chef John Folse," and "Ms. Lucy's Classic Cajun Cookin." WYES TV carries Chef Paul Prudhomme's "Kitchen Expedition" and Justin Wilson's, "Looking Back." "Jazz Brunch," produced by the Culinary Institute of New Orleans, is shown on WLAE and is syndicated on other PBS affiliates. (Sunkist Tuna used chefs-in-training from the institute to help lead a national repackaging campaign for its tuna. The company featured Louisiana products and recipes as part of the repackaging and branding campaign.)

Within the state, the brand and identity are also reinforced and strengthened through featured articles in local newspapers like the *Times-Picayune*, the *Advocate*, as well as in publications like the Louisiana Endowments for the Humanities' *Cultural Vistas* and *Louisiana Cookin'* and *New Orleans* magazines.

Economic Value

RESTAURANTS

The restaurants in Louisiana are the largest segment of the Food and Culinary industry and are the basis of much of the value that comes from the industry. The Louisiana Restaurant Association indicates that the nearly 7,000 restaurants and related businesses in the state generate approximately $5.2 billion in revenues. Although a portion of the restaurants are fast food operations that are owned by national chains from outside Louisiana, the restaurant industry still accounts for an extraordinary amount of income and jobs in the state. The restaurants have been a strategically important vehicle for transmitting and sustaining the Food and Culinary Arts industry, and they are the means by which the traditions, the family recipes, the Cajun and Creole dishes find public expression. Tourists from all over the world come to New Orleans to savor the food served in the city's restaurants.

As noted above, the Brennan family restaurants played a critical role in elevating the industry and making it such a branded and recognized phenomenon. Paul Prudhomme took the restaurant experience to another level and increased the national visibility, and Emeril simply added more excitement to the dining experience. As the number of high-end restaurants multiplied, it brought a greater concentration to the city and the state, enhancing revenues for the city as well as other cities and towns throughout the state. The restaurants, therefore not only add economic value to the industry, they bring in significant revenue streams for all of the eight regional economies around Louisiana.

PRODUCTION/FOOD PROCESSORS

Food processing and manufacturing is the second area where economic value is found within Louisiana's Food and Culinary Arts industry. The rich harvest of vegetables, meats, freshwater fish, and seafood offers a wealth of opportunities for companies and individuals to manufacture food products. The products are sold in-state, throughout the country, and in foreign markets all over the world. The sale of the food products

generates income and creates jobs for Louisiana companies, and provides revenue for micro-enterprises and entrepreneurs.

According to research staff at the LSU Ag Center, food processing represents about 12 percent of all manufacturing in Louisiana, and sales from shipments of food products has averaged around $6 billion a year. Also, there are an estimated 600 food processors in the state, a number that is considered conservative because some processors are a one-person operation with sporadic production and no formal distribution systems. (Mt. Auburn created a database of 534 food processors.)

Bruce's Foods, Zatarain's, and Tony Chachere's are among the larger of the state's food processors, and each company epitomizes the Louisiana and New Orleans food brand. Bruce's Foods produces Louisiana hot sauce, a line of Cajun food products, and several lines of vegetables. Zatarain's, which produced its first product in 1889, makes over 200 food items and describes itself as "the nation's leading maker of New Orleans-style food products." Tony Chachere's Creole Foods, established in 1972, is located in Opelousas and housed in a 40,000-square-foot manufacturing facility. The company produces Creole seasonings, gravy mixes, and sauces.

In addition to the large food processors, there are several hundred smaller companies found throughout the entire state. They use native Louisiana grown and harvested products, and they produce food items that capture the essence of Louisiana style tastes and cuisine. Following is a small but representative sample of these food processors.

- Bayou Queen Bee Farms, Shreveport—natural Louisiana honey;
- Cajun Fry Company in Pierre Part—Cajun jambalaya, Cajun dirty rice, etouffee, and gumbo mix;
- Cajun Injector in Clinton—marinades, seasonings, and mixes;
- Community Coffee in New Orleans—specialty coffees;
- Dr. Gumbo's New Orleans Cuisine in Mandeville—Louisiana-style soups and entrees;
- Good Scents of Louisiana in Baton Rouge—Mardi Gras Herb Dip, cheese mixes, and seasonings;
- High Seas Seasonings in Lake Charles—seasoning and breading for seafood;
- Hoppe Farms in Fenton—specialty rices;
- Johnny's Quality Foods in St. Bernard—Creole seasonings and vegetables;
- Motivatit Seafood in Houma—oysters, crawfish, and meats;
- Natchitoches Pecans in Cloutierville—pecans;
- Norris Syrup Mill, West Monroe—cane syrup and syrup products;
- Schexnayder's Acadian Foods in Kenner—sausages, andouille, and Cajun mixes.

OTHER CULINARY-RELATED PRODUCTS AND SERVICES

The industry adds economic value through other channels:

> Cookbooks that feature Louisiana cuisine have mushroomed over the last ten years, helping to maintain the brand of the industry, but equally important, helping to bring in more revenues for chefs, writers, and "foodies" who find new ways to present Louisiana recipes and ingredients.
>
> The culinary institutes and training institutions have found ways to bring tourists into their schools by offering courses and classes that feature Louisiana cuisine. For some, this has been quite lucrative.
>
> Emeril is certainly noted for his restaurants, shows on the Food Network, and his cookbooks, but he has also developed a line of cooking utensils. Although the manufacture of those utensils does not take place in Louisiana, his product line brings added income to the culinary empire he created.
>
> Caterers throughout the state also find value from the Louisiana brand but, since many of them function in the so-called "informal economy," it is difficult to quantify the revenue generated by these culinary businesspeople.

Distribution

The food products that are manufactured in Louisiana have to find some form of distribution and sales in order to generate the kind of revenue companies and entrepreneurs are seeking. We found that food processors use three principal mechanisms in Louisiana to distribute their products: fairs and festivals that occur throughout the state, farmers markets around the state, and a number of out-of-state export systems. Each one of these distribution systems is described here.

FAIR AND FESTIVALS

Mt. Auburn developed a database of fairs and festivals that occur throughout Louisiana on an annual basis. There may be more than the 515 fairs and festivals that we catalogued, but the majority of them are in the database. They occur throughout the year, and the focus of the fairs and festivals is varied: there are fairs/festivals that are organized around music, visual arts, crafts, Louisiana heritage, agriculture, the environment, the contribution of the state's cultural and ethnic groups, literary arts, food, and Mardi Gras. In spite of the varied focus, food appears to be a significant part of most of these activities.

The Jazz Festival, for one, has food as an integral part of the Festival's experience. Since its beginning more than 35 years ago, food vendors have served a variety of foods that reflect the essence of Louisiana, New Orleans, and traditional ethnic foods—Crawfish Monica, Alligator Sauce Piquants, Cochon de Lait Po Boys, Pecan Pralines, Shrimp Creole, and Cajun rice are just a few of the food items served. And, what started out as a relatively small part of the festival has turned into a group of 65 vendors and 75 booths in two formal food areas.

Mardi Gras would not be the experience that it is without the food, and a number of food producers have developed special items named specifically for Mardi Gras.

Other fairs and festivals also make food a central component: Rural Life Harvest Days in Essen Lane has cooking demonstrations and food products reflective of life in the 19th century; the Cajun Music Festival in Eunice features different kinds of Cajun food; the Calca-Chew Festival in Lake Charles features food from the southwest; Juneteenth in Monroe focuses on African-American culture, food, and history; Creole Heritage Day Celebration in Natchitoches highlights the Creole culture and food; and, the Cinco de Mayo Fiesta in Shreveport features Hispanic culture, artwork, and food. There are also fairs and festivals that focus principally on food: Louisiana Gumbo Festival in Chackbay, the Alchafalaja Catfish Festival in Melville, the Louisiana Shrimp Festival in Meraux, and the Louisiana Sugar Cane Festival in New Iberia, to name but a few.

FARMERS MARKETS

Like the fairs and festivals, the state's farmers markets are a means through which both farmers and food processors are able to sell product. They provide sales opportunities for selling directly to consumers, to restaurants, to caterers, and sometimes to specialty shops. The farmers markets are a small but critically important link in the value chain of the Food and Culinary Arts industry in Louisiana.

The largest of the markets is the Crescent City Farmers Market in New Orleans. It was started in 1995 through the Economics Institute at Loyola University to "promote ecologically sound economic development for individuals, families, and small businesses in the food and agriculture sector of the greater New Orleans region."

The Market brings in more than 1,500 people each week during its season, has more than 50 vendors who sell a variety of fresh produce, food products, and other items, and it has led to the creation of at least 15 new food-related businesses. The Market helps to make connections between local farmers and processors and some of New Orleans' world-class restaurants and chefs. This connection is extremely important to the vendors as well as the restaurants and chefs because it keeps alive the demand for fresh, local products, and ingredients. The Market has a website where vendors can list products and sell them directly on the Internet. Staff at the Market helped get a food product business, "Riverside Pasta," up and running. This is a new venture by several low-income women in the city. Also, staff provide technical assistance to farmers, they publish "The Green Paper" a policy and analysis report on food, agriculture, and ecology issues, and they give advice and support to other farmers markets in Louisiana and across the country.

Other farmers markets across Louisiana provide many of the market opportunities that Crescent City does, although few of them have the resources. Other market locations in Louisiana include Baton Rouge, Covington, German Coast/St. Charles Parish, Hammond, Lafayette, Lake Charles, Mandeville, and Natchitoches. The Red Stick Farmers Market in Baton Rouge recently promoted new recipes by several of its vendors, highlighting

locally grown produce and products. And, the radio show "Fresh from the Market" featured cooking demonstrations by Baton Rouge chefs using local products.

EXPORT

Food processors from the industry have many different options for selling their products, generating sales, and expanding their market base. Following are a few examples of those export channels.

As noted below, the Market Development Division of the Louisiana Department of Agriculture has several programs and services that help food processors and food products companies increase their exposure and market penetration, e.g., domestic and international trade shows, product directories, and point of sale promotions with local grocery stores.

Louisiana Food Net is a private company that provides market assistance to small- and medium-sized food producers and individual entrepreneurs through its ShoppingLouisiana.com service. It makes use of the Internet and cable TV's QVC Home Shopping Network to get their customers' products to market. Food Net's principals are people with extensive experience in the food industry, and they offer a full range of services designed to help their clients take better advantage of e-commerce.

Cooking Louisiana is another private firm that specializes in marketing and distribution of food products and the state's culinary industry. On its website are directories of Louisiana food products, a listing some of the state's premier restaurants, Louisiana recipes, a list of Louisiana cooking schools and classes, an inventory of food-related fairs and festivals, and a host of other facts and news items related to the state's Food and Culinary Arts industry.

The Louisiana Cupboard is a company that specializes in Cajun foods and cooking. The company has been in business more than 20 years. It sells over 100 Cajun food items such as sauces, injectors, marinades, roux, baked goods, and honey.

Specialty food stores and gift shops throughout the state, as well as the Louisiana Products store at the airport, are also a source of product distribution. In addition to selling directly to the local customers and tourists, some of these retail operations also have online services.

Support Systems and Resources for the Industry

Private Networks/Industry Associations

Louisiana has several culinary and food-related industry associations/networks that were formed to help their members operate more efficiently, develop more competitive business practices, and enhance their revenues. Following is a brief description of several of these types of industry associations/networks.

The Louisiana Seafood Promotion and Marketing Board was created in 1984 to strengthen the state's commercial fisheries industry. The board is overseen by a 15-member board of directors, and supported by a staff of five. The board does several

things to support the industry: develops a stronger brand identity for Louisiana shrimp, creates a quality certification program, promotes members' products at trade shows like the Louisiana Food Service Expo, markets members' products to executive chefs around the country, and created an educational documentary entitled, "Living on the Edge" about the life of fishermen, shrimpers, and oyster harvesters.

The New Orleans chapter of the American Culinary Federation is a professional organization of chefs and cooks in the greater New Orleans area. The ACF hosts a number of competitions among its members to enhance the visibility of chefs and to recognize those who create superior recipes and dishes. It also supports culinary certification in the field, and runs a "Chef in the Classroom" program for local schools that focuses on healthy foods and diets.

The Louisiana Restaurant Association (LRA) is the trade association for the state's restaurants. It has 7,000 members and, according to its estimates, restaurants generate about $5.2 billion in revenues in the state. The LRA sponsors the annual Louisiana Foodservice Expo, one of the largest food shows in the region, it publishes *A La Carte,* a quarterly publication on the industry, it offers seminars on a range of issues, and it provides advocacy and resources on state and national legislation that impacts culinary restaurant industry.

Greater New Orleans, Inc. (GNO) is a public/private economic development organization that was formed in 2004 to take a leadership role in the ten-parish Greater New Orleans economy. GNO is a partnership among private business, government officials, and civic leaders. Its three major areas of focus are retention and expansion of businesses, public policy that impacts economic development, and workforce issues. GNO uses a cluster approach to its retention and expansion work, one of which is food processing. Staff work closely with small and large food processors and a range of issues, and GNO recently commissioned a feasibility study for a food processing incubator. The proposed facility would provide space, storage, and equipment for small and start-up food processors. The feasibility study demonstrated a high demand for the incubator, and a planning group is currently moving the project forward.

GNO also organized and supports the work of the New Orleans Coffee Coalition, an industry association whose goal is to maintain and strengthen the coffee industry. The Port of New Orleans is one of the largest coffee ports in the world, and the region is home to an important locally based and national coffee industry.

The Louisiana Sweet Potato Advertising & Marketing Commission is run by an 11-member board appointed by the Louisiana Commissioner of Agriculture. The Commission represents the interests of growers, shippers, and canners of sweet potatoes. The Commission's website is the principal vehicle of promotion and marketing. It has a directory of growers and companies in the industry, it promotes the nutritional value of sweet potatoes as a major selling point, and it profiles the Commission's national spokesperson who markets the state's industry throughout the country.

Public Sector Support Programs

Louisiana, principally through state government and the higher education system, has several public sector programs and services that are designed to help the state's Food and Culinary Arts industry. A brief description of the principal programs follows. (A December 2004 food incubator feasibility study prepared for Greater New Orleans, Inc. by Developmental Consulting, Inc. and Charles F. D'Agostino was a particularly helpful source of information for what follows.)

The Office of Marketing, Market Development Division (Division) oversees the marketing and promotion of food products for the Louisiana Department of Agriculture and Forestry. The Division, with an annual budget of $250,000, has a number of services and programs in place to help producers gain greater visibility in, and access to, domestic and international markets. Following are a few examples of these services and programs:

- The Division publishes and distributes directories of different product lines—Louisiana Blueberry Directory, Crawfish Suppliers Directory, Catfish Suppliers Directory, Alligator Products Directory, etc.
- The Road Show Program is a promotional effort with retailers to encourage shoppers to "Buy Louisiana" products.
- The Division's Certified Logo Program designates food products that are produced, processed, or packaged in Louisiana with one of three logos: Certified Product of Louisiana, Certified Cajun Product of Louisiana, or Certified Creole Product of Louisiana. The intent is to protect the authenticity of Louisiana specialty foods.
- The Division promotes Louisiana food producers at a number of food trade shows like the Food Marketing Institute Show in Chicago, the Boston Seafood Show, the San Francisco Fancy Foods Show, and the Fiery Foods Show in Albuquerque.
- The Division works through the Southern United States Trade Association (SUSTA) to participate in promotions and trade shows in Europe, Asia, and the Middle East. One outgrowth of these efforts was a dominant presence of the Louisiana crawfish industry in Sweden.
- Finally, the Menu Promotion program is an attempt to introduce Louisiana foods and cuisine to populations of other countries. A cooking seminar in Osaka, Japan, for example, featured a Louisiana chef. He trained over 500 executive and head chefs in Japan on the preparation of Louisiana food products.

The LSU Ag Center located in Baton Rouge (with offices throughout the state) is the state's principal higher education source of support for the industry. The Ag Center has research and extension programs in food engineering, marketing, product development, food safety and quality assurance. It houses the Departments of Agricultural Economic and Agribusiness, Biological and Agricultural Engineering, Dairy Science, Food Science, Horticulture, and Human Ecology.

The Ag Center publishes the *Louisiana Agricultural Summary,* runs the Food Processing and Technology Pilot Plant, which is a multi-departmental facility that

serves as a food technology transfer function, operates a Better Process Control School that provides certification in several areas related to canned food, conducts data collection and research on the state's food processing industry, offers classes and an instruction to food processors on regulatory and compliance issues, organizes an annual conference for food processors, and supports SeafoodNET, a website designed to foster technology transfer to the seafood processing industry.

The United States Southern Regional Research Center is located in New Orleans, and is one of four research facilities operated by the U.S. Department of Agriculture. The Center has over 100 agriculture research scientists and more than 300 technical staff. Its mission is to maximize the "use and profitability of agricultural products, to develop new uses and processes for farm products, and to develop new technology that minimizes environmental impact." The Center uses the federal Small Business Innovation Research grant program as a means of pushing its technology into the private sector.

The Agriculture, Forestry and Food Cluster program of the Louisiana Department of Economic Development is another key industry resource in the state. The cluster director works in close collaboration with the state's other public sector and university-based centers and organizations to assist individual businesses in the industry. For example, he helps organize and sponsor the annual conference of food processors, he was active in the feasibility and early planning stages of the proposed food incubator in New Orleans, and the cluster was one of the partners in 2004 that tried to develop a bond for a major food processing company in one of the state's parishes. He also helps businesses take full advantage of the multitude of programs and services offered through LED—for example, the Small Business Loan Program, the Business Linked Deposit Program, the Louisiana Venture Capital Match Program, and the Louisiana Seed Capital Program.

The Louisiana Business & Technology Center at LSU in Baton Route is part of the Ourso College of Business. It oversees the 45,000-square-foot business incubator and it serves as LSU's SBDC office. It is the largest SBDC office in the state, with three full-time counselors, and a combination of ten MBA and undergraduate student support staff. The SBDC serves about 300 business clients a year, and the Technology Center recently won the Incubator of the Year Award by the National Business Incubators Association. The Technology Center and the SBDC office target technology-related enterprises, but it also works with clients who are entrepreneurs in the food industry.

Education and Training

Louisiana has an exceptionally strong system of public and private sector culinary education and training programs. These education and training institutions are found throughout the state, and they are an essential resource for training the next generation of chefs, and for training people for other jobs and careers in the industry. Collectively, the institutions offer undergraduate degrees, professional certification, training in specific kinds of foods and cuisines, as well as vocational training for employment in the restaurant and food processing industries.

Some of the institutions also play a broader role beyond education and training. The Culinary Institute of New Orleans, for example, produces a public television show called "Jazz Brunch." The show promotes Louisiana cuisine as well as Louisiana culture, and it is syndicated by public television affiliates in many of the major media markets around the country. It clearly helps strengthen the state's culinary brand. The Chef John Folse Culinary Institute at Nicholls State University just hosted a group of 12 executive chefs from Canada, Costa Rica, El Salvador, India, and Japan to teach them the art of preparing Louisiana cuisine. In the last few years, executive chefs from Russia, the Czech Republic, Hungary, Croatia, Thailand, and Malaysia also received training in Louisiana cuisine.

On the vocational level, the Louisiana Restaurant Association runs the Pro Start Program, a school-to-career education and training program that teaches public school students "the basics of working in a kitchen and being a manager." It also provides hands-on experience in cooking and, in January of this year, more than 900 students were involved in Pro Start from around Louisiana. Students who finish Pro Start and complete a certification test can earn credit to some of the state's culinary schools.

Examples of the training and education institutions in the state that offer degrees, certification, and training include the following: Delgado Community College in New Orleans, Bossier Community College in Bossier, the University of Louisiana in Lafayette, Louisiana Technical College Sowela in Lake Charles, Louisiana Culinary Institute, Scalfani Cooking School in Metarie, Louisiana Tech University in Ruston, Chef John Folse Culinary Institute at Nicholls State University in Thibodaux, the Culinary Institute of New Orleans, Chef Patrick Mould's Louisiana School of Cooking in St. Martinsville, Cookin' Cajun School in New Orleans, Passionate Platter in Slidell, and the New Orleans Cooking Experience.

Centers of Research and Development

There are several centers around the state that feature and promote food and culinary arts. They, too, are a key ingredient in the support system for the industry. For example, the Deep South Regional Humanities Center at Tulane University has a program entitled "Come to the Table." It is a culinary history initiative that will document the evolution of Louisiana's (and other southern states') culinary traditions and their emergence as an important component of the Cultural Economy.

The newly-opened Southern Food and Beverage Museum, located in New Orleans, is another important component within the organizational support system. Although the focus of the museum will be on Southern food and drink, its presence in New Orleans is testimony to the central place that the city and the state of Louisiana play in the South's culinary tradition. The museum's initial exhibit is entitled "A Toast to New Orleans" and it is on display in the French Quarter. A Cultural Center at the museum will allow visitors to see how the different ethnic groups have contributed to the South's cuisine, as well as the farmers, fishermen, and food processors.

Tourism

The tourism industry in the state promotes and supports the Food and Culinary Arts industry in different ways. For example, the Convention & Visitors Bureaus (CVBs) across the state are often the portal through which many visitors become aware of the arts, cultural, and culinary activities that are occurring in any given region. There are 25 CVBs in Louisiana, a number of which operate convention facilities. Their primary function is often to attract the convention market, but they are also strong promoters and marketers of the state's food and culinary arts. Their websites often contain listings for (among other things) fairs and festivals that have a food theme and restaurants that feature Louisiana cuisine, and they sometimes sponsor events and activities related to the state's culinary traditions.

The New Orleans Culinary History Tour is a one-woman educational experience about the city's food and culinary traditions, and how it evolved over time. Participants in the tour get a first-hand view of the city's most famous and influential restaurants, and they also hear more about the contributions of Native Americans, African-Americans, the French, Spanish, Haitians, and Germans. Conversations with chefs, as well as kitchen workers, are part of the tour.

Also, the Louisiana Office of Tourism promotes the state as a culinary destination. In many of its television and radio marketing campaigns food is a principal feature. The office also takes out ads in some of the high-end food and travel publications, with a focus on the richness of Louisiana's food and culture.

Industry Status

The Food and Culinary industry in Louisiana is clearly the largest segment within the cultural economy and also one of the most important components of the state's overall economy. Following is a brief synopsis of the strengths and challenges of the industry.

Strengths

There are a number of factors that make the industry as strong as it is:

New Orleans and Louisiana cuisine, especially the emphasis of Cajun and Creole cuisine, has very strong national and international brand identity and recognition.

The industry is very broad and very deep—that is, it is not limited to one segment or a small group of companies. On the contrary, it includes agricultural production, food manufacturing, restaurants, catering, and fisheries.

The industry has strong concentrations in Greater New Orleans, but it has a presence in virtually all parishes throughout the state, where it generates income for businesses, growers, and entrepreneurs, and jobs for Louisiana residents.

The industry has a relatively strong support system to keep it economically viable and competitive. The support system, as noted above, includes the culinary schools and programs, the industry associations, the technical and market assistance from state

government and the state's higher education institutions, and access to the business services of some of the state's SBDC offices.

The industry benefits substantially from the ongoing exposure and visibility it gets from the state's celebrity chefs, from the world-class and upmarket restaurants throughout the state, the publication of so many cookbooks, the features in food and travel magazines, the relationships that have been cultivated with chefs from around the world, etc. In other words, the industry continues to have market visibility and sustainability.

The industry is almost unique in comparison to that of any other industry in the country, in that its foundation and essence are rooted in the unique blend of cultures that makes Louisiana so different from other states. And, equally important, the industry continues to be true to those cultural underpinnings.

Challenges

In spite of these considerable strengths, the industry does face a number of challenges in the future.

It was clear from many of the small food producers that were interviewed for this project, and from interviews with technical assistance providers and state officials, that small food processors are still not aware of the resources that are available to them. Consequently, their ability to find and penetrate new markets, or increase production efficiencies is not as strong as it could be.

The food processing segment of the industry is not organized—there are industry segments, like seafood, rice, and sugarcane that have organized formal and informal networks, but the majority of food businesses and entrepreneurs are not part of a network or association.

The Louisiana Department of Agriculture does a good job in its marketing and promotional activities, and the support that it gives to the industry. However, in comparison to the market development and promotional budgets of states like Florida, Texas, and Georgia, it falls short. A greater state investment could make a difference to the industry.

The industry has job and career opportunities, and these positions are well publicized by the state's culinary and school-to-career programs. However, food processing and manufacturing jobs are significantly less promoted.

As food businesses and restaurants in other states attempt to benefit from the popularity of Cajun and Creole cuisine and food products, it may be increasingly more difficult to maintain the brand identity and recognition that the industry has enjoyed for so long.

Recommendations

Based on the strengths and challenges of the industry, the following recommendations are appropriate.

Create a "mega" website devoted entirely to Food and Culinary Arts. Such a website would provide the connectivity among all of the key segments of the Food and Culinary Arts industry, it would encourage leaders from the different segments to think and act more as an industry group, and it would provide expanded opportunities for branding and for increasing the markets and customer base for businesses and entrepreneurs in the industry.

Organize a Louisiana Food Processors/Producers Association. The LSU Ag Center, the Louisiana Department of Agriculture & Forestry, and the Louisiana Department of Economic Development have laid the foundation for such an association, but it needs more resources, staff support, and a formal organizational structure in order for it to function more effectively. The work of the Louisiana Forest Products Community and the Seafood Promotion and Marketing Board offer two useful examples of industry organization, and there are many states across the country that have statewide food associations and those models could be adapted to Louisiana. These associations provide access to resources and support that strengthen the industry as a whole, as well as technical assistance for small firms and entrepreneurs around product labeling and design, business planning, product development and marketing, and access to capital.

Increase the support for the principal state-related food industry resources. As noted above, the LSU Ag Center, the Market Development Division of the Louisiana Department of Agriculture, Forestry and Food Technology Cluster are key elements within the support infrastructure for the Food and Culinary Arts industry, but in each case, the budgets for staff, facilities, and services need to be enhanced and viewed in proportion to the economic contribution of the industry to the state's economy.

Strengthen the crossover linkages between food and other segments within the cultural economy. The linkages between festivals and food has been, and continues to be, quite strong, and these linkages lead to greater economic and commercial opportunities for the festivals as well as the food vendors at these events. But, two examples, among many no doubt, could lead to more substantive connections. First, the linkages between festivals and food could include a much stronger educational component on the history and cultural foundation of the food industry. Perhaps a visual display, with accompanying text, could be developed and exhibited at some of the fairs and festivals. This would serve to reinforce the brand and identity of the food industry and its relationship to Louisiana's cultural heritage. Secondly, there are a few instances in which a food processor promotes Louisiana music on its packaging label. This kind of crossover marketing and advertising could be expanded, and could perhaps be one activity of a food processors industry association, should one be formed.

Develop a Food & Culinary Trail within Louisiana. Throughout the state there are culinary schools, cooking programs, and restaurants that feature the best of Louisiana's cuisine, food processors that are creating specialty food products, food museums, farmers markets, and fairs and festivals that highlight culturally-based and ethnic foods. Properly organized and promoted, this wealth of food-related venues and activities could be developed into a Culinary Trail. A Culinary Trail could be a partnership of the food and hospitality industries, in conjunction with the state's Convention and Visitors Bureaus.

Create a website that focuses exclusively on careers, jobs, and training in the Food and Culinary Arts industry. This website could be a link on the aforementioned food website, or consolidated within it. Nonetheless, the idea here is to develop a more substantive and informative mechanism on industry careers and training. An excellent model for the site is one that was created for the Food and Drink industry in England. The site, www.improveltd.co.uk, contains an extraordinary amount of information designed to help employers find skilled workers, help high school students find jobs and careers, help people interested in getting trained for all occupations within the industry, help guidance counselors become more familiar with the industry, and help existing workers in the industry find other career paths. The site was developed and maintained by the Sector Skills Council for Food and Drink. In addition to career and education information, the Council also does employment and training research, and includes success stories on successful employer workforce practices, and the positive impacts of skills training on productivity and cost reductions.

The state should support incubator services throughout Louisiana. As noted above, GNO, Inc. is moving forward on its planned food incubator, a facility that will house equipment, storage, and production facilities, as well as broker business-related services. This kind of operation is modeled, in part, on other food incubators around the country that are designed to "grow" food processors from small micro enterprises into more mature and productive businesses. State support, for example through the LSU Ag Center and the LED's Agriculture, Forestry and Food Technology Cluster, will be critical to the successful development of the facility. In other parts of the state, where the demand and market for such a facility might not be as sound, the incubator-without-walls concept that the Baton Rouge Arts Council is developing would be an appropriate model. That is, target existing services from all business and technical assistance providers in a region to help small food processors and entrepreneurs.

LITERARY ARTS CASE STUDY

If New Orleans went into the memorial plaque business for all the writers who ever lived here they would have to brass plate the whole town. Adrei Codrescu

Definition of Segment

There is no doubt that the literary arts are a particularly rich segment of the state's cultural economy. The defining element of this segment is the creative talent in the state. Louisiana has historically had, and continues to have, a large community of authors, using both the written word and the spoken word to express themselves. On the production end, the state has a small, but growing, publishing industry that produces books, periodicals, and newspapers oriented both internally as well as for the export market. There has also been growth in web-based publishing, with Bayou Buzz perhaps the best example. On the distribution side, the industry includes the state's very strong network of libraries that play a multi-faceted role in the industry; a number of strong independent bookstores, and a number of venues that showcase Spoken Word events. As is true in other elements of the cultural economy, this industry contributes to the tourism industry, primarily through a number of festivals that bring visitors to the state. Finally, there is a particularly strong infrastructure that supports this industry with the public and nonprofit sectors playing a significant role in trying to promote and build the state's literary resources.

The following table provides an estimate of the number of individuals employed or earning some income from work in the literary sector in Louisiana in 2002. In total, we estimated that close to 13,000 individuals are involved in the literary arts. In addition, we estimate there are an additional 900 individuals involved in literary arts related education at the state's colleges and universities and another 100 individuals involved in publishing activities embedded in larger nonprofits (e.g., Cultural Vistas by the Louisiana Endowment for the Humanities).

	Enterprises	Individuals Earning Income
Writers		1,030
Editors		204
Newspaper publishers	115	4,524
Periodical publishers		364
Book publishers	11	147
Librarians, library technicians and archivists		4,540
Book Printing		37
Book Stores	164	1,692
Book, periodical & newspaper whsle	32	263
Total Literary		**12,801**

Source: U.S. Country Business Patterns, U.S. Non-Employers, Louisiana Occupational Data (for Librarians) and U.S. Census Occupational Data (estimates of Writers and Editors)

What these statistics do not account for is the richness of the state's literary history, the large and growing small and independent literary activities of very small companies and individual artists, and the important role that the state's colleges and universities play in the industry.

While the literary resource is very strong, it is one in which the level of economic value is the hardest to define. While the state has one of the strongest literary traditions in the United States, and still has a very strong community of creative talent, the commercial elements remain weak. However, it is an area of the cultural economy where there are areas of growth potential.

Historical Overview of Industry

New Orleans, perhaps more than any other American city, vividly displays a mysterious and alluring charm that has proven to be a natural magnet for a diverse collection of writers. Christian Science Monitor, November 5, 2003

Louisiana has nurtured and grown a number of important writers, many of whom stayed and wrote in Louisiana and many of whom left the state, and while moving elsewhere, continued to have a strong connection to their Louisiana heritage. Louisiana has also been a magnet for writers from throughout the world. As a result, Louisiana, and New Orleans in particular, is the fictional setting of an extraordinary number of books and short stories. There are also few states in the nation that have produced as many National Book Award winners and Pulitzer Prize winners as Louisiana. It is this combination that makes Louisiana unique.

There have been many books and articles written about the state's literary history. The most important is probably Susan Larson's book *The Booklover's Guide to New Orleans.* This book provides a complete picture of the literary history of New Orleans. In the book Larson asks "What is it about the city that draws writers?" Her response is:

> *"Perhaps it is living in a place where words—like food, like music—are necessary for life, a place where a writer's privacy is understood and respected. New Orleans is a city where being a writer is, indeed, one of the oldest and most honorable professions."*

The state's colleges and universities have also been a critical element of attracting talent to the state. From Robert Penn Warren, who moved to the state to teach at Louisiana State University, to the contemporary writer, Robert Olen Butler, who came to Louisiana to teach at McNeese State University in Louisiana, and Stephen Ambrose, who came to New Orleans to teach at the University of New Orleans, many writers first came to the state to teach at the state's many colleges and universities.

In terms of writers, the state's literary heritage begins with the state's French Creole community and the French-speaking free people of color in New Orleans who both celebrated writing and produced early literary journals. In the 1840s a group of well educated free people of color in New Orleans known as the hollyberriers or "Les Cenelles" produced the first Creole poetry anthology in the U.S., known as Les Cenelles.

In the Postbellum Period, a number of Louisiana-based writers such as Kate Chopin, Grace King, George Washington Cable, and Lafcadio Hearn wrote about Louisiana and were widely published in national journals. During the 1920s and 1930s, the French Quarter was considered Greenwich Village South. The literary magazine *The Double Dealer* published many well known authors, and key American literary figures, such as Sherwood Anderson and William Faulkner lived and wrote in New Orleans. Tennessee Williams, perhaps the writer most associated with the state, came to New Orleans in 1938 for a job with the Federal Writers Projects and lived on and off there until he died. A new phase in the state's literary history is tied to Robert Penn Warren, who while teaching at LSU was one of founders of *The Southern Review*. Other writers with a strong Louisiana association include: John Kennedy Toole, Ernest Gaines, and Walker Percy.

The state has continued to nurture and attract writers and has a strong contemporary literary scene. Writers of note who continue to define the Louisiana literary culture include Anne Rice, James Lee Burke, Andrei Codrescu, Rebecca Wells, and Robert Crais. While some contemporary writers no longer live in Louisiana, their books, which are set in the state, are an important source of the state's image throughout the world. For many, these books and stories have kindled continued interest in the culture of Louisiana.

There are a number of lists that have been put together of literary figures that are associated with New Orleans. Robert Smallwood of the New Orleans Writers Museum

Project has put together a list of writers associated with New Orleans that is provided as an attachment.

Key Segments of the Industry

As noted, most of the employment in the industry is concentrated in the state's newspaper industry. While clearly an important component of literary arts, this case study, however, focuses on those elements of the literary arts segments that are tied more specifically to the state's cultural economy. This includes 1) Spoken Word; 2) small, niche periodicals and digital publishing activity; and 3) niche book-publishing activity.

Spoken Word

Spoken Word has become an increasingly important component of the literary arts industry. Most broadly defined, it refers to the oral reading of a literary work. The term is most often used to refer to the growing practice of performing poetry in a live setting. The Festival Voix d'Americques, an international spoken word festival, defines "Spoken Word" as:

> *"Spoken word is text performed live before an audience by its author. Although spoken word uses written material as its point of departure, the words are reworked to take rhythm and sonority into account. This often leads performers to use a direct, accessible language that makes the words move and brings them to life."*

While increasingly used to describe live poetry readings, the oral literary genre also includes traditional storytelling, the reading of complete books (the growing audio book industry), and radio commentary and documentaries. In Louisiana there are two elements of the "spoken word genre" that have particular relevance. First is the growing spoken word poetry community and second are the traditional storytellers who present the state's rich folklore through their work.

Within Louisiana, as is true nationally, there is growing spoken word poetry activity. This includes works of individual poets/performers and the work of poetry groups. There are a number of venues throughout the state that are beginning to showcase poetry events. Most of this activity is concentrated in the urban centers and includes the following:

Pozazz is a seven-year-old Spoken Word company that started out as an occasional and alternative activity at Flora's Café, and then added Friday night at True Brew Café. While still struggling as a viable business, its audience has grown from about 20 to 30 people to almost 200 people a night.

The *Southern Cypher* is a New Orleans based artist cooperative whose mission is to showcase all forms of creative expression originating and nurtured in the South, particularly in New Orleans. The group has participated in many poetry events, has produced over 15 chapbooks, and has produced CDs. The group is also very involved in the local community and in education and literacy activities.

17 Poets is a weekly reading series hosted by poet Dave Brinks and held every Thursday at the Gold Mine Saloon in the French Quarter.

Wize Words is a community-based organization located in the Treme community in New Orleans that produces poetry shows.

WordBand was a poetry performance ensemble led by Kalamu ya Salamm. The ensemble combines poetry with music. New Orleans-based Kalamu ya Salamn is a national leader in the spoken word movement, and is a major literary "entrepreneur" involved in publishing (see Runagate Multimedia), teaching, and speaking throughout the country.

Simple But Dope Productions in Baton Rouge organizes spoken word events in the region. Its mission is to "revolutionize the way progressive, young people enjoy themselves in the Baton Rouge area by creating and organizing different events that center heavily around the arts." Also in Baton Rouge is SBD productions and True N'Lightenment, entrepreneurial ventures aimed partially at promoting Spoken Word artists and events.

Moonlark Productions is an educational and artistic institution dedicated to the performance of living texts in the Baton Rouge and Feliciana areas.

In Shreveport, *The Trapped Truth Society* meets every Sunday at Johnny's Pizza**.** TTS members have won approximately 20 national awards (including a Grammy nomination and a Pushcart Prize nomination), 30 regional awards, and 30 local awards (including six SRAC Literary Fellowships). Collectively, the members have more than 1,000 publication credits including three books and approximately 30 chapbooks. The Society also publishes a quarterly magazine called *Sunday at Four.*

There are also smaller poetry and spoken word events in Lake Charles and other communities in Louisiana.

In terms of venues, there are a number of coffee houses and clubs that host regular poetry events in New Orleans. While starting out irregularly, currently there is a venue showcasing poetry on almost every evening in New Orleans. On Tuesdays it happens at Sweet Lorraine's, Wednesdays at Neutral Ground Coffee House, Fridays at the True Brew Café, Sundays at Ebony Square, and then on Thursday the Gold Mine Saloon. Baton Rouge also has a number of venues, with regular poetry readings being held at Cafe Reggae and Perks. In addition to coffee houses and clubs, there are numerous special poetry slam events throughout the state. And, there is a growing touring industry, with Louisiana-based spoken word artists performing in poetry slams and festivals throughout the country.

The Spoken Word activity is particularly strong in the African-American community, which makes up a relatively large proportion of both the performers and the audience. The Spoken Word community is one way in which the African-American oral tradition is sustained. There is also a strong relationship with the hip-hop community. However, some venues attract a more diverse set of performers and audience, such as the Gold Mine Saloon in New Orleans, which remains predominantly white.

The other important element of the Spoken Word activity in Louisiana involves Storytelling. As noted in an essay, Storytelling Traditions in Louisiana, by C. Renee Harvison, "*Louisianans love a good story. And the sundry stories they swap are as diverse as the ethnic and cultural groups which call the state home.*" The state's strong storytelling traditions were the focus of a 10-year project by the Louisiana Folklife Program. The Louisiana Office of Tourism worked with the Folklife Program to make storytelling a major focus in many of the state's fairs and festivals. In 1990, for example, the state's Open House Storytelling Program supported 1,051 storytellers to participate in 504 storytelling sessions at festivals. These sessions were recorded and the audiotapes became part of the LSU Library Special Collections. This activity further evolved into a book entitled *Swapping Stories: Folktales from Louisiana* and a documentary film. This documentary was co-produced by Louisiana Public Broadcasting.

Although storytelling remains an important part of the state's Cultural Economy, most of this activity remains in the informal economy, with very limited income being earned by the storytellers. However, there are a small number of storytellers who are able to make a living. One market for this activity is the public school systems which often commission storytellers as part of their arts programming. There have also been some limited efforts to produce CDs of the more well-known storytellers.

Magazines and Periodicals

There are very few locally-owned publishers in Louisiana. With the exception of the newspapers, the largest publisher is MCMedia, L.L.C., which publishes *New Orleans Magazine, Biz New Orleans, New Orleans Homes & Lifestyles, Louisiana Life Magazine, St. Charles Avenue Magazine,* and *Prime Magazine.* The company also operates the New Orleans Hispanic Network, comprised of radio station La Fabulosa (WFNO 830-AM), the monthly bilingual tabloid newspaper *LaPrensa*, and the web site NewOrleansHispanic.com.

While there are few major magazines and periodicals that are published in Louisiana, the state has a few noted literary journals, as well as a growing number of very small, often web-based literary reviews and publications, many of them based at the state's colleges and universities. These include the following.

Southern Review is a publication in Baton Rouge, and it is one of the major literary journals in the country. Robert Penn Warren was one of the founders. The Review was a center of avante garde literature, and while it ceased publications for a number of years, it resumed in 1965 and continues to be published by LSU.

The *New Delta Review* publishes a wide range of fiction, poetry, and interviews from new, up-and-coming, and established writers. The *New Delta Review* also features artwork and literature in translation by international, national, and regional artists. The *New Delta Review* is published twice annually by the LSU Creative Writing Department.

New Orleans Review is an international journal of contemporary poetry, fiction, nonfiction, art, photography, film, and book reviews, founded in 1968 at Loyola

University in New Orleans. The New Orleans Review publishes an eclectic variety of significant writing by established writers including Walker Percy, Pablo Neruda, Ellen Gilchrist, Nelson Algren, and Hunter S. Thompson. It is published twice a year and distributed nationally and internationally by Ingram.

The Exquisite Corpse is a literary journal edited by Andrei Cordrescu.

Meschabe, the Journal of Surregionalism, is a New Orleans-based journal that is published sporadically. The Journal publishes poetry and reviews, many focused on Louisiana.

THEMA, located in Metairie, is a literary journal started in 1988 to provide a forum for established and emerging literary artists.

Bayou is a literary magazine published by the University of West Florida and UNO. Published twice a year, issues alternate between the University of New Orleans (winter) and the University of West Florida (spring).

For a ten-year period Xavier University published *Xavier University Studies* a journal of essays and creative writing. After publication ceased, the university began a new journal, *Xavier Review,* devoted to literary and cultural discussion. The journal has specific interests in the American South, New Orleans, the Gulf and Caribbean, and African-American culture.

Louisiana Literature, published by Southeastern University since 1984, features some local talent alongside nationally-recognized authors. *Louisiana Literature's* most recent honors include both Writer's Digest Fiction 50 and Poetry 50, celebrating the nation's top 50 publishers in each genre.

Tulane University's English Department produces *The Tulane Review,* which features poetry, prose, and artwork and is published twice a year by the Tulane Literary Society.

The *Southwestern Review* is UL-Lafayette's in-house literary journal edited by graduate and undergraduate students in Creative Writing. It features poetry, short fiction, non-fiction, and drama by faculty, graduate students, and undergraduates.

The Double Dealer, the literary journal of the Pirate's Alley Faulkner Society, is published annually and its release is concurrent with the Words & Music Festival.

YAWP is a new journal of poets and painters associated with Dave Brinks, the sponsor of the 17 Poets activities at the Gold Mine Saloon.

Scat Magazine publishes high-quality creative non-fiction about New Orleans. The audience includes writers, artists, and musicians, as well as the general public.

Other literary journals include *Ellipsis, Expressway, Wild Strawberries*, and *Rive Gauche.*

In addition to these journals, there are a relatively large number of specialty publications related to Louisiana and southern culture, tourism-related publications, and culinary arts-related publications. These include:

Louisiana *Cultural Vistas* Magazine published by the Louisiana Endowment for the Humanities.

Country Roads, a Baton Rouge publication focused on the communities of the Great River Road.

Off-Beat a print and on-line journal on the New Orleans music industry.

Where Yat, a monthly New Orleans entertainment magazine.

Louisiana Cookin' is a bimonthly national magazine with distribution of over 150,000. It is the only publication serving up articles with authentic recipes and unique culture-related publications.

Culinary Concierge is a quarterly publication aimed at both local readers, tourists, and a national audience that focuses on the New Orleans culinary industry.

Another growing area of publishing in the state involves web-based e-zines and publications, the largest and best known of which is Bayou Buzz. Bayoubuzz.com, located in Metairie, is reaching approximately 10,000 visitors per day. Other examples include Zyde.com, an Internet magazine for Louisiana music.

Book Publishing

Louisiana does not have many large publishing companies. Its publishing sector consists primarily of university presses and very small independent publishers. As is the case with periodicals, the two areas of particular strength are very small impendent avante garde literary publishers and publishers that focus on the state's history and culture.

In terms of book publishing, the major company in the state is Pelican Publishing Company, a rapidly growing medium-sized company with a backlist of nearly 500 titles and 50 to 60 new titles produced annually. As a general trade publisher, Pelican produces travel guides, art and architecture books, Christmas stories, local and international cookbooks, motivational and inspirational works, and children's books, as well as a growing number of social commentary, history, and fiction titles.

The other major publisher in the state is Louisiana State University Press which was founded in 1935, and perhaps best known as the original publisher of John Kennedy Toole's Pulitzer Prize–winning novel *A Confederacy of Dunces.* It is one of the oldest and largest university presses in the South. The Press has a staff of about 35 and publishes about 80 books a year. Its primary area of focus include southern history, biography, and literature; the Civil War and World War II; poetry; political philosophy, and political communications; music studies, particularly jazz; geography and environmental studies; and illustrated books about the Gulf South region. The Press, which had stopped publishing fiction, has recently announced the establishment of Yellow Shoe Fiction, an original fiction series.

Other universities in the state also have some limited publishing activities. The University of New Orleans Press supports the goals of the University of New Orleans as both a research institution and an urban university. It makes the work being done in the various areas of academic research, literature, visual arts, and music at the University of New Orleans and in the New Orleans area widely accessible to both academic and general audiences. Xavier University of Louisiana, a historically black university, also has a long history in publishing, beginning with the publication of three works involving African-American history and poetry. Southeastern University is home to the Louisiana Literature Press that has published nine books.

Other book publishing in the state consists of very small presses that are either involved in books about Louisiana or are very young literary presses. There are also a number of individuals who primarily produce chapbooks, "small books or pamphlets containing poems, ballads, stories, or religious tracts." A few examples of these small presses include the following:

Light of New Orleans Publishing is a new, small press founded to create an anthology of best short stores on the heart of New Orleans. It published *French Quarter Fiction,* which was on Amazon top 25, and regional and national bestseller lists.

Portals Press is a small literary press in New Orleans that primarily publishes poetry and fiction by authors associated with the South. A number of its authors are faculty at the state's colleges and universities.

New Mouth from the Dirty South and Garrett County Press. New Mouth publishes *Tales of a Punk Rock Nothing, Another World is Possible* and *Factory Direct,* as well as distributing quality zines and small press books. Garrett County Press, which was based in New Orleans, but is now in Pennsylvania, published *Letters from New Orleans* by *New York Times* writer Rob Walker.

Margaret Media, Inc. This is a very small press publishing books on Creoles, their culture, language and music.

Acadian House Publishing in Lafayette publishes books about Louisiana and Cajun culture and publishes *Acadiana Profiles*, a long running regional magazine.

Grammaton Press is a new publisher established for the purpose of publishing non-fiction works in the genre of World History, Human Rights, and Finance/Investments.

Tyrannosaurus Press was founded in February 2002 to produce, promote, and distribute quality works of science fiction and fantasy. They also publish *The Illuminata*, a free, monthly newsletter devoted to all aspects of speculative fiction.

The McKenna Publishing Co. seeks to inform African-American tourists on the cultural attractions in New Orleans.

Runagate Multimedia is a publisher of poetry dedicated to promulgating New Orleans culture and African heritage cultures worldwide.

The Distribution of Literary Products

There are a number of major channels for distributing literary products to the public: digital systems—the Internet and CDs; retail bookstores and other specialty stores; libraries; festivals; and other venues for spoken word events (clubs, coffee houses, etc). In addition, there are distributors who play an important role in the market. The following section looks at some of these distribution channels.

Festivals

Fairs and festivals are a critical component of the Louisiana cultural economy. And, in the area of literary arts they play a particularly important role. The state has a number of festivals that specifically focus on its literary history and the contemporary literary scene. These festivals provide a venue for local talent, a convening and technical assistance role for writers, and they are part of the state's tourism industry. In addition to the specialized literary festivals, as noted, the more local fairs and festivals throughout Louisiana are important venues for storytelling traditions and increasingly for its spoken word artists.

The state's more important literary festivals include the following:

Tennessee Williams Festival: The Festival is an annual five-day celebration held in late March that showcases national and regional scholars, writers, and performing artists. Programs include panel discussions, theatrical performances, a one-act play competition, lectures, literary walking tours, musical performances, and a bookfair. The Festival opens with a series of Master Classes by leading authors, agents, and editors.

Words & Music Literary Festival: This Festival, also known as the Faulkner Festival, is an annual festival created by The Pirate's Alley Faulkner Society. It is regularly sponsored by public agencies such as The National Endowment for the Arts, The Louisiana Endowment for the Humanities, The Arts Council of New Orleans, The Louisiana Decentralized Arts Funding Program, and The Louisiana Department of Culture, Recreation and Tourism's Division of the Arts, as well as many private donors. The Festival includes roundtable discussions, original drama, poetry readings, master classes, and one-on-one consultations with some of the best publishing executives, editors, and agents in the country. It also showcases Louisiana music and cuisine. Scholarships for the festival are awarded to 150 or more Louisianans on the basis of merit. The schedule of events for 2005 will feature "The Contributions of Spain and Latin America to American Literature and Life."

New Orleans Book Fair: The purpose of the Book Fair is to provide an outlet for publishers, writers, and zine-makers to display and sell their books/zines. The New Orleans Book Fair is held every year and offers great networking and sales opportunities for writers and publishers. Its market includes mostly younger or emerging writers and publishers from New Orleans and around the country, as well as the general public.

New Orleans Writers Conference: This is sponsored by the Convention and Visitors Bureau, and held May 12-13. It serves local writers by bringing the New York literary marketplace to New Orleans. Included guests are: editors and agents from publishing houses, including Crown Publishing Group, Random House, Vintage Books, Grove Atlantic, St. Martin's Press, Alfred A. Knopf, Penguin, Thomas Dunne Books and Simon Spotlight Entertainment. It provides writers in New Orleans with access to the opportunities that New York publishers offer. It also organizes workshops on how to write cover letters and book proposals, and how to find an agent.

Louisiana Book Festival: Hosted by the State Library for about five years, the Book Festival was established to promote reading by showcasing the publishing accomplishments of poets, writers, and others involved in the creation and promotion of books and literacy. For the first time, the 2004 Louisiana Book Festival offered how-to classes on writing and publishing as part of its annual celebration of readers and writers.

The Deep South Festival of Writers: Hosted by the University of Louisiana at Lafayette, the Festival focuses on presenting a wide variety of collaborative performances that encourage literary/musical/fine arts collaboration. The projects relate to the interrelationships between the spoken word and music, as well as other efforts to build relationships that incorporate culture, music, and literary arts.

In addition to these festivals, there are a number of other festivals in the state that involve some elements of literary arts.

Folklife Festival in Monroe, the North Louisiana Folklife Festival, and the Red River Revel in Shreveport.

Spoken word and literary events at the Essence Festival.

Tom Dent Literary Festival, presented by the African-American Resource Center of the New Orleans Public Library, is an annual event featuring poets and authors.

Retail Book Stores

In a period in which chain bookstores such as Barnes and Nobles and Borders, as well as on line bookstores such as Amazon, have begun to dominate the book market, Louisiana has been able to maintain relatively strong independent bookstores, particularly in New Orleans. New Orleans has a number of independent bookstores that play a key role not only as a means of distributing books to the public, but also in nurturing local talent and serving as a venue for literary readings and the spoken word. Important bookstores in the city include: Garden District Book Shop, Faulkner House Books, Beaucoup Books, Octavia Books, Afro-American Book Stop, and the Maple Street Bookstore. A number of these bookstores feature local authors and books about Louisiana.

The city also has a number of small specialty and used bookshops such as the, deVilles Books and Framing, Great Acquisitions Books**,** Dauphine Street Books**,** Librairie Bookshop, and Beckham's Bookstore. There are also independent bookstores elsewhere in the state such as Co-Op Bookstore, Book Warehouse, and Hibiscus Books in Baton Rouge, and The Book Merchant F/K/A Old Book Merchant in Natchitoches, Little

Professor Book Center in Thibodoux, and Southland Books in Shreveport. In the northern part of the state there are also a large number of bookstores specializing in religious books.

The state does have one locally owned book distributor, Forest Sales and Distributing. While most of the distribution of books in this country is dominated by a handful of conglomerates, Forest Sales specializes in books about Louisiana and plays a key role in the industry by distributing these books in bookstores and venues throughout the country.

Libraries

Libraries are another critical means of distributing literary products to the public. Libraries are not only repositories of books; they have become important venues in their communities, sponsoring readings and other literary events. These libraries are a critical element of the state's literary industry. The State Library has facilities in all 64 parishes, with a collection of more than 11 million items. New Orleans Public Library, in particular, is a critical venue for the literary arts. It is one of only five cities in the nation to get competitive funds for poetry presentations from the National Endowment for the Humanities, which will bring a new program, "Branching Out: Poetry for the 21st Century." Between spring 2005 and spring 2006, New Orleans Public Library will be presenting talks by distinguished poet/scholars about celebrated contemporary and classic poets. The Library's "Tom Dent Literary Festival" is presented by the African-American Resource Center of the New Orleans Public Library to honor Tom Dent's mentorship of African-American writers. The Library also offers many other critical educational- and literacy-related activities that support writers and encourage reading by residents of the city.

Support Systems and Resources for the Industry

Government and Nonprofit Support Institutions

Louisiana Division of the Arts: The Division of the Arts grant program provides support for a wide range of literary arts activities including journals, conferences, readings, and workshops.

State Library of Louisiana: The State Library has a number of program activities directly related to supporting the state's literary industry. The Library operates the Louisiana Bound Booksellers store, which features books about Louisiana or by state authors. The Library is the also the home of *The Louisiana Center for the Book,* which was established in 1994 for the purpose of stimulating public interest in reading, books and libraries. According to the State Library, the Center for the Book, which is affiliated with the Library of Congress, "works to accomplish its mission in three ways: by developing, sponsoring, and coordinating statewide reading and writing enrichment programs for children; by identifying and nurturing the objectives of Louisiana's writers, publishers, and others involved in the creation and promotion of books; and by encouraging Louisianans to read by presenting or sponsoring public presentations by accomplished authors, thus enabling the public to interact with living authors." As part of its activities, the Center sponsors and organizes the Louisiana

Book Festival; sponsors the annual Louisiana Writer Award, and the Louisiana Young Readers' Choice Award; and compiles and publishes an online Louisiana Writers Directory.

Louisiana Endowment for the Humanities: The Louisiana Endowment for the Humanities (LEH) is one of the most effective supporters and advocates for the state's culture, heritage, and arts and cultural community. Many of the LEH activities are directly related to the state's literary arts industry:

- *Cultural Vistas*, a quarterly Magazine, was begun 15 years ago and is recognized as perhaps a national model for publications by state Endowments for the Humanities. It has a readership of more than 50,000 and it contains "visuals and texts from Louisiana scholars, artists, photographers, fiction writers, poets, essayists, and reviewers." The magazine has features on virtually every topic and issue related to the state's cultural richness, past and present, including immigrant populations and their contributions to the state, current and former visual artists, writers, photographers, and musicians, influential historical figures, key historical and archeological treasures, natural resource assets, folklife and folk art, etc.
- PRIME TIME FAMILY READING TIME® is a six- or eight-week reading, discussion, and storytelling program held at public libraries. A university scholar (who functions as a discussion leader) and storyteller conduct weekly book discussion and storytelling sessions based on award-winning children's books. This program, started by LEH in Louisiana, has been expanded across the U.S.
- The Readings in Literature and Culture Program (RELIC) was initiated in 1983 as a means of giving residents in the state an opportunity to read and learn about the historical and cultural roots and influences that shaped Louisiana. The program is co-sponsored by the Louisiana Library Association, and reading sessions have been held in virtually every parish with an attendance of nearly 80,000 state residents.
- The Public Humanities Grants Program provides an opportunity for local cultural organizations, and the community at large, to benefit from the intellectual and research resources at the state's higher education institutions.
- The Louisiana Publishing Initiative is a special grants program that is intended to increase the publication of books that are rooted in "'"Louisiana's history, landscape, people, towns, cities … music and literature, and architecture." Writers, photographers, and book publishers are awarded grants on a competitive basis. Titles include, *Buildings of Louisiana, The Cajuns: Americanization of People,* and *Backbeat: Earl Palmer's Story.*

Colleges and Universities

Louisiana State University: LSU has a very well respected creative writing program. The University offers an MFA in creative writing and is home to the *Southern Review, Exquisite Corpse, and New Delta Review.* The faculty includes many nationally known writers.

Loyola University: The English program gives students the chance to work on all areas of production of the internationally distributed *New Orleans Review.* The department also administers the annual Sawson Gaillard Writer Awards

Dillard University: The English curriculum offers courses in composition, linguistics, and literature. The English Department also offers a minor in creative writing.

University of New Orleans: UNO has an MFA program in creative writing with 60 students and 11 faculty. It is an interdisciplinary graduate program in imaginative writing that offers five areas of concentration: fiction writing, nonfiction writing, play writing, poetry and fiction, and screen writing. Creative writing students serve as first round judges for the Tennessee Williams Literary Festival One-Act Play Contest.

Xavier University: The English Department offers a Bachelors of Arts in English as well as Masters and Ph.D. in Comparative Literature, African-American Studies, Women's Studies, Diaspora Studies, Creative Writing, Technical Writing, and Humanities. The school is home to the *Xavier Review Press* and sponsors a Literary Reading series.

McNeece State University: McNeese has a very well respected MFA program in creative writing. Robert Olen Butler, who won the Pulitzer Prize for his book *Strange Mountain*, taught in this program for many years. The current faculty includes two well known poets as well as the novelist Neil O'Boyle Connelly. Past students have published widely and two McNeese alumni have won *Poetry Magazine's* Ruth Lily Fellowship, one of the most prestigious poetry prizes.

The University of Louisiana Lafayette: ULL's English Department offers concentrations in creative writing, folklore, literary and cultural studies, and rhetoric and composition. The school publishes an anthology of writing by faculty and students, hosts the Deep South Festival of Writers, and houses the *Southwestern Review.* In addition, its Center for Acadian and Creole Folklife, established in 1974, houses written and recorded histories of the people and cultural influences that gave rise to Acadian and Creole folklore. The collection is intended to be used by individuals and cultural enterprises to both maintain and further enhance this segment of the Cultural Economy.

Tulane: Tulane has a strong English department. Its Zale Write-in-Resident Program at Newcomb College invites women authors to Newcomb to teach and write. Newcomb also has an archive of audio and video tapes of author readings and interviews.

Southeastern Louisianan University in Hammond: The Department of English offers a BA and Master degrees in creative writing. The department is also the publisher of ten assorted publications that appear on a regular basis, the most important of which is *Louisiana Literature.*

Northwestern State University: The graduate program in English offers three areas of study, and each area is highly flexible, allowing students to choose from a variety of courses in their area(s) of interest. Students may choose to focus their study in one of the following areas: literature, writing and linguistics, and folklife/Southern culture. The Louisiana Folklife Center at Northwestern State University is also part of the

state's Regional Folklife Program. The Center was created in 1976 and it serves as a repository of print, audio recordings, photographs, and video tapes on Louisiana's folk life and culture. The Center publishes the *Louisiana Folklife Journal,* it houses the Hall of Master Folk Artists, which recognizes the contribution of musicians, storytellers, dancers, architects, and craftspeople in the state, and it is the principal organizer of the Natchitoches/NSU Folk Festival, a major event that features demonstrations and stories on agriculture, preservation, cooking, music, and visual art.

In addition, five universities in the state, LSU, SE Louisiana University, University of Louisiana at Lafayette, Northwestern State University, and the University of New Orleans, are part of the National Writing Project. This national program supports the teaching of writing amongst public school teachers.

Nonprofit Support and Industry Networking

There are a number of nonprofit groups in the state that are actively involved in promoting and supporting literary arts activities. For example:

The Pirate's Alley Faulkner Society, Inc.: The Pirate's Alley Faulkner Society is a nationally recognized nonprofit arts organization. The principal goals of the Faulkner Society are to provide assistance to aspiring authors and to provide programming for the general public. It sponsors a prestigious national writing competition, the William Faulkner-William Wisdom Writing Competition**,** open to all writing in English. The Society also sponsors the Words & Music Festival, publishes the *Double Dealer*, and operates Faulkner House Books.

Readers and Writers: A nonprofit organization created by faculty from the English Department at Louisiana State University and literature enthusiasts from the Baton Rouge community. Its purpose is to sponsor visits by national and international writers.

Louisiana also has several industry associations/networks that were formed to help their members operate more efficiently, to develop more competitive business practices, and to enhance their revenues.

One area of particular strength in the state has been the effort to support the literary development within the African-American community. The New Orleans-based NOMMO Literary Society, founded by Kalamu ya Salaam in September of 1995, is one of the more important writers' collectives that have arisen to provide support for African-American writers and poets. The writers' collective, was created to serve as a community-based incubator for black writers in the New Orleans area. NOMMO Literary Society holds workshops in which members read their own works and offer feedback, comments, and criticism to one another. The group has a monthly reading on the second Friday, and its workshop meets every Tuesday.

Outside of New Orleans, there are some other writers' collectives such as the Trapped Truth Society in Shreveport. There are also a number of writers' support groups such as the Bayou Writers Group in Lake Charles amd the Baton Rouge Poetry Alliance.

Another organization that seeks to support local literary artists, particularly poets, is the New Orleans School for the Imagination, an organization started by poet David Brinks and Andrei Codrescu. This group, which had plans for holding regular workshops for writers and other activities, is in a very formative stage.

There are also organizations in the state that provide networking opportunities for those involved in storytelling. The Louisiana Storytelling Association was created to promote the art of storytelling, to convene the state's storytelling community, and to help integrate storytelling with new digital technologies. On the regional level, there is a South East Louisiana Storytelling Guild and the Cenla Storytellers Guild. This latter program co-sponsors the Crossroads Storytelling Conference with LSU-Alexandria.

Finally the newest organization to support the literary arts is the Louisiana Writers Foundation, which was organized partially to launch the proposed New Orleans Writers Museum (see discussion of opportunities). This organization, while still in a nascent phase, has the potential for convening and assisting the state's literary community.

Another important regional literary organization is the Gulf South Booksellers Association. This association was created in 1984 by independent bookstores in the New Orleans area. These stores joined together to share information about the independent bookselling business. The original group was made up of 11 booksellers but has expanded to include booksellers throughout the Gulf South region. Today, there are approximately 45 members and associate members, including authors, editors, publishers, librarians, and booklovers from the entire New Orleans/Gulf South area. This organization is an important element of the literary landscape by supporting independent booksellers, by inviting publishers and wholesalers to the region, and by focusing particular attention on the work of local authors. The Association invites local authors to their meetings to publicize their work and to make publishing, marketing, and bookselling contacts.

The Louisiana Library Association is a group organized to promote the library interests in the state. Specifically it seeks to "provide an environment where networking, continuing education, peer support, advocacy, and professional development can thrive."

There are also a number of national groups that could provide support to the state's small literary presses and periodicals. For example, The Council of Literary Magazines and Presses serves independent publishers of fiction, poetry, and prose. The organization provides assistance to these presses and magazines, particularly in the area of business operations. And, the Independent Press Association is a national leader in providing support to small independent presses. In addition to its other services, it operates the Independent Press Development Fund, which supports direct mail efforts, provides bridge

and emergency loans, and underwrites efforts to develop ancillary forms of income for writers.

Industry Status

BStiol SkRrel as

The publishing industry continues to consolidate, resulting in a diminishing number of national and international media firms that remain as significant players within the industry. The driving force behind this "convergence" is the desire of media companies and large publishers to expand markets, to develop new sources of revenue, and to minimize risks through diversification. All industry segments have felt the impacts of consolidation. The U.S. newspaper industry is now controlled by 25 leading companies. Leading companies in the magazine segment include Time Warner, Hearst, Advance Publications, and Primedia. In 1983, there were 50 giant corporations that owned a majority of the nation's newspapers, magazines, book publishers, and radio and TV stations. By 1997, the number of corporations had shrunk to 10. By early 2000, the number of "first tier" companies had been reduced to eight.

The other major trends affecting the publishing industry involved the rapid changes due to technological advances. E-publishing, or electronic publishing, is a growing segment of the industry and the only segment with annual double-digit growth. It consists of online publishing, digital newspapers, magazines, and journals, downloadable books, zines and blogs, print-on-demand, CD-ROM publishing, and handheld electronic books. Digital technologies have also made it easier for smaller, faster moving companies, many of them web-only operations, to compete with large publishing houses. Extensive inventory and capital are no longer required ingredients for small-scale serious publishing. Web blogs, journals, interactive newspapers and magazines, and even novels can all be published relatively inexpensively using the web.

Many industry experts anticipate that new technologies and wider use of the Internet by publishers of all sizes will likely result in a major transformation of the current industry structure. Just how this will come about though is still unknown. Jason Epstein, a well-known editor formerly associated with Doubleday and Random House and co-founder of the New York Review of Books, believes that "new forms of distribution, along with new kinds of web-based collaboration, could lead to a resurgence of the publishing house in it proper size and shape." And, according to writer Mike Shatzkin, founder and CEO of the Idea Logical Company, we can expect "an enormous proliferation of players and diffusion of power in a reversal of the dominant direction of the past quarter-century."

Finally, the market for written products has also been affected by a switch in consumer attention toward alternative media, particularly the Internet. In July 2004, the National Endowment for the Arts (NEA) released a report, *Reading at Risk* that documented an ongoing decrease in the number of readers in this country, "especially readers of fiction, poetry, and drama." Recent data are more positive. The Book Industry Study Group reported at the June 2005 BookExpo in New York a rebound in reading with consumer

spending on books rising by 8 percent in the last three years. However, most of this rebound has been due to a small number of blockbusters such as *The Da Vinci Code* and the religious *Left Behind* series.

In some ways, these trends provide opportunities for the literary arts industry in Louisiana. The future of publishing is predicted to revolve around niche markets. Publishing needs to constantly mine the marketplace for new niches and develop affiliations with a broad swath of the business world to tap these markets. And, with digital technologies, the need for large publishing houses and distribution networks may no longer be important. This offers potential for small content producers, such as the small presses and publishing occurring in Louisiana.

Louisiana's Strengths and Opportunities in Literary Arts

Clearly, Louisiana has a number of critical strengths in the literary arts industry:

The state has a large pool of talent that is from Louisiana, and it attracts people from other states as well. The state of Louisiana has an extraordinary diversity of literary talent, from the hundreds of poets participating in spoken word events, to its major novelists. Many of these writers are from Louisiana and reflect the state's culture and diversity. Many others come to Louisiana to teach at its colleges and universities, to attend school here, or are simply attracted to the state due to its reputation as a creative center.

There is significant entrepreneurial activity occurring throughout the state. The Spoken Word community has a number of entrepreneurial elements to it. There are a number of production companies and producers who are developing a niche in this market. There has also been some activity in recording and selling CDs. With its growth, there may be additional opportunities to professionalize the industry and to provide assistance to the artists to help them earn a living. There are also a growing number of entrepreneurs involved in web-based publishing, very small presses, and specialized publishing. With further assistance, these entrepreneurs may be able to grow these commercial enterprises.

The state's literary industry, like much of the state cultural economy, benefits from the strong cultural heritage and Louisiana brand. The vast majority of publishing activity is related to its cultural assets. This includes cookbooks and other culinary-related books, publishing related to the state's history and diversity, and publishing aimed at the tourism market. This type of publishing activity has a ready market in the millions of visitors who come to the state, as well as potential national and international markets made up of individuals who have visited the state or who have an interest in Louisiana culture.

The state has a strong educational infrastructure in the literary arts. As noted, the state has a number of high quality creative writing programs, most notably at LSU and UNO. However, there are strengths throughout the state. The result is that the state has attracted talented faculty and talented students who have gone on to live and publish in Louisiana.

The state has a very strong public and nonprofit support infrastructure. While there are some gaps in its commercial infrastructure, the state has a number of institutions whose focus is on building and promoting the state's literary industry. The state provides some limited support for writers and provides resources to support authors and storytellers. Nonprofit institutions operate important national festivals that attract major publishers, agents, and literary figures to the state. These resources are an important foundation for the industry.

Strong independent bookstores that promote literary arts and serve as magnets for literary people. For a small state, Louisiana has been able to sustain a relatively large number of independent bookstores. These stores play an important role in promoting local writers and as a venue and gathering place for those in the literary industry.

There are significant potential synergies with other cultural industries in the state. The growth of the film industry in Louisiana owes some credit to the state's literary talent. And, as the film industry grows, the potential benefits for the state's literary community are huge. The area of screenwriting is the clearest potential area of synergy. In addition, there are considerable linkages between the state's other cultural industries and publishing. Examples include the many publications related to the state's music and food. There are considerable opportunities for further exploiting these linkages.

The proposed New Orleans Writers Museum offers a specific new opportunity for further building the state's literary industry. The planned museum, which is in a final fundraising phase, is being proposed to secure and preserve writings, letters, documents, photographs, and historical artifacts of famed writers that have lived in, visited, or written about New Orleans. The planned location, on the corner of Bourbon and St. Phillip, just across from LaFitte's Blacksmith Shop bar, is a 200-year-old building that will require significant renovation. The plans are for a small gift shop, café, and bookstore as part of the museum's development.

Barriers to Building the Industry

The state lacks many elements needed to further grow the industry. In particular, the state has few national publishers, only LSU and Pelican Publishing, which primarily publish works of Louisiana interest. And, more importantly, there are few, if any, literary agents operating in the state.

While there is a significant spoken word community in most of the state's urban communities, there is some concern that it remains racially divided. For example, in New Orleans, some of the poetry venues attract a primarily African-American audience, while others remain largely white.

Many writers do not know what assistance is available. Many of those interviewed noted that while there are many grant programs and other efforts to support writers, few know about what resources are available and how to access them.

Developing a successful commercial business remains a challenge for many "literary" entrepreneurs. While there are a number of individuals who have started companies that produce or distribute literary products, both Spoken Word and Written Word, most remain sole proprietorships with no employees or provide small levels of

income for the business owners. These entrepreneurs often have limited business experience and lack access to marketing capacity and financial resources.

The state as a whole has a relatively low literacy rate and a low consumption rate of literary products. There is an irony that Louisiana, with such a strong literary history, also has one of the lowest per capita book purchase rates in the country. Similarly, while Louisiana's library system has 100 percent connectivity to the Internet, it ranks 46th in the nation in per capita library usage.

Spoken Word activities in the state would benefit from larger venues and greater recognition. Spoken Word is an area of growth throughout the state. In New Orleans what started out as poetry reading once a week at one small venue, has grown to a nightly event. And, many of these are sold out on a regular basis. A specialized facility that focuses on Spoken Word performances may be able to reach an even larger audience.

Recommendations

Based on the strengths and challenges of the industry, the following recommendations are appropriate.

! *Organize a statewide meeting of individuals and organizations involved in the literary arts in Louisiana.* While there are a number of different groups convening writers, spoken word artists, storytellers, booksellers, and small publishers, there has never been one place in which they have all convened to look at the future of literary arts in the state. This case study could be the foundation for a discussion of the industry. Those involved could then decide whether there would be any benefits to developing a more formal industry organization.

! *Develop a literary incubator in New Orleans in conjunction with the proposed writers museum.* Given the number of micro-publishing activities in New Orleans, there might be some potential synergies involved in a facility that provides space and other infrastructure to entrepreneurs in the publishing industry. This facility could be developed in conjunction with the proposed museum, or as an affiliated activity.

! *Examine the feasibility of developing a specialized publishing program at a state university so that there would be more emphasis within the state on publishing.* The publishing program also would have an emphasis on production, design, and editing.

! *Further promote and support the Spoken Word industry and highlight its events as part of the state's tourism promotion strategy.* African-Americans are one of the most important tourism niches for the state. This market would be very interested in the Spoken Word events in the state, but there is limited marketing of these activities.

! *Engage existing literary talent in the state to further support literacy and creative writing activities with public schools.* There is currently a lot of activity in the state focusing on literacy and creative writing. In particular, there is some belief that those in the Spoken Word community could help to get young children, many of whom are already interested in hip-hop, to make the transition to creative writing. Given the

interest by writers and spoken word artists, as well as the participation of many universities in the state in the National Writing Project, there is potential to make Louisiana a real center of creative writing in the public schools.

Create a Literary Arts Network amongst state colleges and universities. The many high quality writing programs in the state bring in both new people and indigenous people. Bringing this group together into a network and connecting them to the state's literary arts infrastructure may provide increased interest in their remaining in the state once they graduate.

Take better advantage of marketing opportunities related to Louisiana associated authors. Two examples are the filming of *All the Kings Men* and Oprah Winfrey's decision to focus her book club on three Faulkner novels in the summer of 2005.

New Orleans Writers List

Nelson Algren (1909-1981) wrote *Walk on the Wild Side* in 1956 portraying 1930s Bohemian life

Stephen Ambrose (1936-2002) historian and author, founded D-Day Museum

Sherwood Anderson (1876-1941) novelist who was a mentor to Faulkner and Hemingway

Stanley Clisby Arthur (1880-1963) a dir. of the La. State Museum, wrote a biography of Audubon

John James Audubon (1785-1851) naturalist, documented bird species in N. America

Charles Bukowski (1920-1994) poet, wrote *Crucifix in a Deathband* here; movie *Barfly* based on him

William Seward Burroughs (1914-1997); Beat Generation writer, lived in Algiers in late 1940s

George Washington Cable – (1844-1925); b. New Orleans, widely known for works on Creole life

Truman Capote (1924-1984); b. New Orleans, Southern Gothic novelist, journalist

Kate Chopin (1850-1904)**;** m. 1870 to Oscar Chopin of New Orleans; wrote *The Awakening*, 1899

Winston Churchill (1871-1947) NOT Brit. statesman; historical novelist wrote *The Great Crisis*, others

J. F. H. Claiborne (1807-1884); edited *Jeffersonian* 1844-46, *Statesman* 1849-51, *Louisiana Courier* 1850-53

Tom Dent (1932-98), poet, essayist, activist, edited *The Black River Journal*

William Faulkner (1897-1962), won Nobel Prize, wrote *Soldiers Pay* in New Orleans, 1926

F. Scott Fitzgerald (1896-1940) w/ help of Sherwood Anderson, rented 2900 Prytania, in 1920

Charles Gayarré (1805-1895) lived at 601 Bourbon; Creole intellectual; Grace King's mentor

John Howard Griffin (1920-1978) began *Black Like Me* at Monteleone; stayed in slave quarters on St. Ann Street

Lafcadio Hearn (1850-1904); first noted for *Fantastics*, published in *The Picayune*

Lillian Hellman (1905-1984; playwright born in New Orleans; wrote *Toys in the Attic*

O. Henry (1862-1910); fleeing Texas embezzlement charges, William Sidney Porter became O. Henry here

Harnett Kane (1910-1984) newspaperman & historian; best known for *Louisiana Hayride*

Jack Kerouac (1922-1969) visited Burroughs here at 509 Wagner St., recounted in *On the Road*

Francis Parkinson Keyes (1885-1970); wrote, *Dinner at Antoines*, 1948

Grace King (1852-1932); born in New Orleans; published *Monsieur Motte* 1888

Oliver La Farge (1901-1963) came here in 1925, lived at 714 St. Peter; wrote *Laughing Boy;* won Pulitzer 1930

Everett Maddox (1945-1989) poet; founded Sunday readings at the Mapleleaf bar, Uptown, 1980s

Joaquin Miller (1837-1913) came here 1884 to write about the Centennial Exposition; stayed w/ G.W. Cable

Seth Morgan (1949-1990), author of *Homeboy*; crashed motorcycle and died on Danziger bridge

Alice Dunbar-Nelson (1875-1935) b. New Orleans; wrote poetry, fiction, drama and journalism

Eugene O'Neill (1888-1953) famous playwright took drunken rail journey here, rehearsed first play as an actor

John Dos Passos (1896-1970) novelist, lived at 510 Esplanade in 1924, finished *Manhattan Transfer*

Walker Percy (1916-90), lived at 1450 Calhoun; also began *The Moviegoer* at 1820 Milan St.; 1957-1959

Baron von Reizenstein (1826-1885); lived here 1851-1885; wrote *The Mysteries of New Orleans*

Stan Rice (1942-2002); noted poet & artist (husband of Anne Rice); received Poe Award 1977

Adrien and Domique Roquette (1813-87) & (1810-90) lived at 413 Royal St.; both were poets

Lyle Saxon (1891-1946) editor, journalist & historian; John Steinbeck was married at his home

Henry Morton Stanley (1841-1957) adventurer of "Dr. Livingstone" fame, New Orleans was boyhood home

Robert Tallant (1909-1957), b. & lived in New Orleans; reporter, editor (WPA project) under Saxon; novelist

John Kennedy Toole (1937-69); lived at 390 Audubon St.; *Confederacy of Dunces*, won Pulitzer posthumously

Mark Twain (1835-1910); 1855 became a river pilot in New Orleans; took Mark Twain name here

Robert Penn Warren (1905-1989) first U. S. Poet Laureate; won Pulitzer for *All the King's Men,* 1946 (LSU)

Eudora Welty (1909-2001); MS author & sometime photographer, frequent visitor to New Orleans

Walt Whitman (1819-1892); editor of the *New Orleans Crescent* 1848; & developed his poetry here

Tennessee Williams (1911-83), noted playwright wrote, *Streetcar Named Desire*, at 632 St. Peter in 1940s

MUSIC IN LAFAYETTE – CASE STUDY

There are 22 Lafayettes in this country and culture is our calling card. Interviewee

A culture is preserved one generation at a time. Dewey Balfa

Lafayette Parish is situated at the intersection of I-10 and I-49 in South Louisiana, about 150 miles west of New Orleans and 70 miles east of Lake Charles. The parish encompasses the municipalities of Lafayette, Broussard, Carencro, Duson, Scott, and Youngsville with more than half of its 200,000 residents living in the city of Lafayette. The six South Louisiana parishes of Lafayette, Acadia, Iberia, St Landry, St. Martin, and Vermilion make up the Combined Statistical Area known as Acadiana.[13]

More than highways meet in Lafayette Parish. The area has a reputation as the place where tradition intersects with innovation and entrepreneurship. Lafayette is where people still celebrate the *courir de Mardi Gras* on horseback and hold downtown outdoor dances, but vote to provide universal household access to fibre optics; build a cutting edge immersive technology center; and honor a business leader's efforts to develop retired oil platforms for maricultural production.

South Louisiana is a place where culture is defined, first and foremost, by its people. It's a place where, throughout history and to this day, locals want to stay and visitors are reluctant to leave. The first people to inhabit the region were native tribes including the Opelousas and Attakapas. French culture rooted itself early in the area, bolstered by an influx of Acadian exiles in the 18th century and surviving changing ownership by France, Spain, and the United States. Acadians forced out of Nova Scotia were joined by Africans forced into slavery, and free people of color lived alongside subsequent waves of Anglo, German, Italian, Irish, and other immigrants. The sharing of cultures among these peoples lives on in today's South Louisiana culture.

Cajun and Creole Music

Lafayette and the surrounding parishes is also the place where Cajun and black Creole cultures met and gave rise to the famed Cajun and Zydeco musical genres. While French and African culture are the common ground on which Cajun and zydeco music dances, the music also reflects the influence of Native American vocal and drumming styles, of

[13] For practical purposes, the personal interviews and data research for this profile concentrated on music activities in the city of Lafayette and Lafayette Parish. When referring to the area surrounding Lafayette, we have used the term South Louisiana although it is also referred to elsewhere as Acadiana and Southwest Louisiana.

Spanish guitars and German accordions, and of Anglo-American lyrics and music. Similar yet distinct, the simplest explanation of the two musical styles is that Cajun music is the traditional music of the white Cajuns and Zydeco is the music of the black Creoles.

Cajun culture is rooted in the Acadian culture brought from Canada by Acadian exiles. Approximately a quarter of the modern Lafayette population identifies French or French Canadian heritage. The first recording of Cajun music was made in 1928 by Joe and Cleoma Falcon. Other early Cajun music legends include fiddler Dennis McGee, Amede Breaux, Iry LeJeune, Nathan Abshire, Varise Conner, Canray Fontenot, Vinesse LeJeune and D.L. Menard. In 1964, Dewey Balfa brought traditional Cajun music to national prominence at the Newport Jazz Festival.

By 1968, Louisiana recognized the value of its French heritage by establishing the Council for the Development of French in Louisiana (CODIFIL), which was instrumental in reviving Cajun language and identity. In 1974, Cajun and Creole music assumed its rightful place in the cultural reclamation movement with the first Tribute to Cajun Music Festival. The concert attracted more than 12,000 people and succeeded in elevating the music from the dance floor to the concert stage.

The meaning of the term Creole has changed over time but today is commonly understood to refer to French speaking black and mixed race natives. Although sharing linguistic and cultural ties with their Cajun neighbors, Creoles have a distinct identity and, in 1982, formed C.R.E.O.L.E., Inc. (Cultural Resourceful Educational Opportunities toward Linguistic Enrichment).

Zydeco is best known for its music but the name also refers to musicians, the dance, and the entire social gathering. The origins of the word are commonly explained as deriving from the phrase "les haricots sont pas sale" (the beans aren't salty) although there are also claims to roots in the African words *zari, Zarico, or zai'co laga laga* meaning "to dance" or "dance." The earliest form of black Creole music is the rhythmic vocal *jure* style. One of the best known and first-recorded Creole musicians was Amede "Bois Sec" Ardoin. Clifton Chenier (who invented the zydeco's trademark rubboard or frottoir) and Boozoo Chavis are credited with developing the contemporary zydeco sound that mixed jure with elements of blues, rock, and swing.

Creole and Cajun musicians have been honored at the Grammy with awards to Lake Charles Zydeco artists Queen Ida Guillory in 1982 and Rocking Sidney Simien in 1985, Clifton Chenier in 1983, and Beausoleil and Michael Doucet in 1997.

Today, the Lafayette area is home to hundreds of musicians. More than half of the nearly 300 Lafayette-based musicians listed in the *Offbeat* Music Directory identified themselves as playing either Cajun or Zydeco music, with about twice as many of the former than of the latter. They include artists and groups such as Buckwheat Zydeco, Michael Doucet, C.J. Chenier, Balfa Toujours, the Magnolia Sisters, Marc and Ann Savoy, Nathan Williams and the Zydeco Cha Chas and his son Lil' Nathan, Terrance Simien, Dexter Ardoin, Chris Ardoin, Charivari, and the Red Stick Ramblers.

The Lafayette area counts among its progeny renowned musicians such as slide-blues guitarist Sonny Landreth; swamp pop Steve Riley and the Mamou Playboys; Marc Broussard, son of Louisiana hall of Fame guitarist Ted Broussard; C.C. Adcock and the Lafayette Marquis; BlueRunners; David Egan; and a host of other musicians. Gospel, rock, and hip-hop are also alive and well in Lafayette and the city is home to the Acadiana Symphony Orchestra.

Conserving the Culture

Lafayette is passionate about its musical heritage and has numerous organizations that keep alive its past and support its present. Louisiana Folk Roots was founded by musician Christine Balfa to "support the traditions that support Louisiana." It sustains Cajun and Creole traditions through performances, workshops, research, and publications as well as its annual Dewey Balfa Cajun and Creole Heritage Week.

The Vermillionville Heritage Center in Lafayette hosts live Cajun and Creole music and dancing and the Cajun Music Hall of Fame and Museum in Eunice displays Cajun musical artifacts and annually inducts new members into its Hall. The Louisiana Creole Heritage Center at Northwestern State University in Natchitoches provides support and information to Louisiana and national Creole communities seeking to understand and appreciate Creole culture. The Cajun French Music Association (CMFA) hosts Cajun music events and holds "Le Cajun" Festival and Awards Show.

Louisiana State University in Eunice maintains a comprehensive database of Cajun and Creole musicians and Dr. Barry Ancelet hosts a concert and live radio music broadcast at the Liberty Center for the Performing Arts in Eunice on Saturday nights. Traditional and contemporary South Louisiana music can be heard on many local commercial and public radio shows including Don and Charles Cravins' Zydeco show on KNEK; KZWA in Lake Charles; KVPI in Ville Platte; KOCZ in Opelousa; and KRVS, the National Public Radio affiliate in Lafayette.

Louisiana Crossroads, formed as a partnership between the Acadiana Arts Council and the Lafayette Economic Development Authority, also celebrates local music traditions with live radio broadcasts and events. Louisiana Crossroads record label has produced two CDs, the first featuring a compilation of the best of Crossroads' live performances. The second is the inaugural recording the Louisiana Folk Masters series that showcases the music of master Cajun fiddler, Varise Conner. In May 2005, the Acadian Arts Council, LEDA, and Louisiana Crossroads were honored at the Louisiana Governor's Arts Awards with the first-ever Cultural Economy Development Award.

The Folkmaster Series was produced in partnership with the Center for Louisiana Studies at the University of Louisiana at Lafayette. The album draws upon archival material held at ULL's Center for Cajun and Creole Folklore, which houses the world's largest collection of Cajun and Creole materials. The Archives are a major resource for ongoing research and interpretation, and a font of inspiration for new cultural expressions and products. The Grammy Foundation of the National Academy of Recording Arts and

Sciences (NARAS) is providing funding for the digitization of the Archives. As with all the Center's projects, the Folkmaster recording relied on local production talent including Grammy Award-winning sound engineers, graphic artists, photographer, and writers.

ULL also is home to the Center for Cultural and Eco-Tourism, a Center of Excellence that maintains a superb online tourism guide, hosts annual statewide tourism conferences that explore key issues in cultural and eco tourism, conducts interdisciplinary research, and works with communities on developing their natural and cultural assets.

Music as Small Business

Lafayette has a rich community of small businesses built up around the music industry. A database search of businesses just in Lafayette reveals about 250 businesses ranging from recording studios; musical instrument makers and retailers; music photographers; concert promoters; record labels; radio stations; record, CD, and tape stores; DJ services; and music attorneys.

The music businesses defy easy categorization because so many of them, usually founded by musicians, provide a blend of music recording, instruction, instrument manufacturing, and retail sales. Although operated as commercial enterprises, they also function as community cultural centers where local musicians and music lovers gather to exchange information and make music at informal jam sessions.

Perhaps the best know music entrepreneur is Floyd Soileau, the founder of Flat Town Music Company in Ville Platte. Soileau was honored in 2001 by *Offbeat* magazine with a lifetime achievement award for his work in recording, producing, distributing, and promoting Cajun and Creole music. Flat Town produces and administers Soileaus's two independent record labels, Swallow and Maison de Soul, the latter of which recorded Rockin' Didney's 1985 Grammy Award-winning hit, "My Toot Toot." Floyd's Record Shop, founded in 1956, is officially Louisiana's oldest record store and boasts the world's largest selection of authentic Zydeco, Swamp Pop, and Cajun music and humor.

The Savoy Music Center in Eunice is run by Marc and Ann Savoy, scholars, musicians, accordion makers, and guardians of community traditions including Saturday morning jam sessions. Musicians also gather to jam in the backroom of Louisiana Heritage and Crafts in Lafayette where Redell Ann (Comeaux) Miller, author of *Redell's Pride: A Cajun's Story and Cookbook*, greets visitors with a hug. Owned by noted Cajun musicians Mitch and Lisa Reed, the retail store cum cultural center sells an extraordinary collection of local books, CDs, and crafts.

J. Breaux Enterprises in Lafayette is a music corporation that caters to the local Gospel community. A multi-faceted music corporation, the company offers music lessons; sells musical instruments and Gospel CDs; produces the N-Line gospel record label; houses the Computraxx Recording Studio; and provides gospel DJ and live performers for private functions.

There are at least 16 recording studios in Lafayette, including La Louisianne studios that, for 45 years have recorded musicians from all over the world. The thousands of musicians who have recorded in the studio have created that "La Lou Vibe," which is captured today with state-of-the-art digital and analog equipment along with the studio's collection of vintage microphones.

Instrument making is a regional specialty and attests to the local and international market for traditional Cajun and Creole music. There are allegedly 70 accordion makers in the Lafayette area, making the Cajun-style accordions that were brought to Louisiana by 19th century German immigrants. Even Martin Accordions in Scott, the largest producer, is a small, family-run operation, turning out beautiful, handcrafted instruments. They include Savoy Instruments, Acadian Accordions, Bon Tee Cajun Accordion, Crown Accordions, Mouton Accordions, and makers of accordions with names like Evangeline, Falcon, Magnolia, and Master. Instrument makers like Clarence "Junior" Martin and Marc Savoy are appreciated for their craft and in demand to demonstrate their skill at the heritage festivals such as the New Orleans Jazz and Heritage Festival.

In addition to accordions, the area instrument makers include Key of Z Rub Boards, Champagne Sheet Metal, and Tee Don Landry who make frottoirs, or Zydeco scrub boards; Ti-Fers that manufacture triangles in Iota; and La Famille Viator Violins in Eunice that makes handcrafted violins in the Creole tradition.

CA Guitars in Lafayette in some respects breaks from the traditional instrument makers. Ellis Seal founded Composite Acoustics with the goal of creating high quality acoustic guitars using composite materials in place of traditional tone woods. Although technology was used to create the materials, the instruments are designed by musicians and CA Guitars carries on the tradition of supporting live music by actively sponsoring and promoting local musicians and musical programs.

Music Markets and Distribution

The resident musician population receives much of its income external markets that it reaches either through traveling or by bringing to Lafayette through tourism and an active festival market. The Lafayette Convention and Visitors Commission is keenly aware of the value of culture and supports and promotes many of the cultural activities, projects, and organizations in the Parish.

Louisiana hosts hundreds of fairs and festivals throughout the year that attract both local audiences and tourists who bring in significant sources of external revenues. The Lafayette Convention and Visitors Commission's annual guide lists about 150 festivals and events encompassing a broad range of ethnic, culinary, holiday, and cultural celebrations.

Music festivals include Festival International de Louisiane, Festivals Acadiens, Southwest Louisiana Zydeco Music Festival, "Le Cajun" Music Awards Festival, Mamou Cajun Music Festival, Creole Zydeco Festival, Cajun French Music Association's Salute

to Cajun Musicians, Lafayette Reggae & Cultural Festival, Downtown Alive!, Les Cadiens du Teche Cajun Music Festival, and the Acoustic Music Festival. Dozens of others, like the Breaux Bridge Crawfish Festival, which features 32 bands over the course of a weekend, provide ongoing employment and performance opportunities for local bands.

The largest and probably best known area festival is Festival International de Louisiane. For one long weekend in April, timed to coincide with New Orleans' Jazz Fest, downtown Lafayette is transformed into an outdoor pedestrian plaza with thousands of people rotating among six main stages and numerous smaller venues. Founded in 1986, Festival International celebrates the French cultural heritage of southern Louisiana, showcasing Louisiana and worldwide musicians whose music reflect the region's French, African, Caribbean, and Hispanic influences. Festival International integrates food and cooking demonstrations, film showings and discussions, workshops, Louisiana and international art and craft exhibits into this free, volunteer-run event.

Aside from being an incredibly well-organized and high quality event that draws repeat customers from around the world, Festival International is a model festival for a number of other reasons. It deliberately schedules itself to coincide with the New Orleans Jazz and Heritage Festival, thereby attracting audiences who want to partake of both major music events.

Because it also shares some international music acts with Jazz Fest, it is able to share musicians' travel costs as well. The Festival serves as an anchor around which other organizations such as Louisiana Folk Roots and the Lafayette Economic Development Authority (LEDA) schedule their events such as Dewey Balfa Heritage Week and TechSouth ("come for TechSouth and stay for Festival International.") The Festival is broadcast live on KRVS and, in 2005, KRVS collaborated with a New Mexican NPR affiliate to stream the festival live in the Southwest.

Festival International's success in attracting international visitors led to the creation of Le Centre International de Lafayette, which promotes business trade and development between Lafayette and 14 sister cities. In 2005, FI organized Lafayette's first Louisiana International Music Exchange that took advantage of the in-town presence of music promoters from France, Scotland, New York City and elsewhere to stage a local musicians' trade event at the Acadiana Arts Center.

Clubs and restaurants are another of the most important distribution channel for live music. Lafayette Parish lists more 150 bars, clubs, and restaurants many of which play local music and contain dance floors. Established tourist attractions include Randols, Mulates Cajun Restaurant; Prejean's, La Poussiere, Fred's Lounge, Richards, and Angelle's Whiskey River Landing.

In recent years, a concentration of live music bars and dance clubs, together with businesses, shops, and art galleries, has opened on the quarter mile stretch of Downtown Jefferson Street, bringing nightlife and pedestrian traffic to the area. Grant Street, the

Blue Moon Guest House, and 307 Downtown are popular music venues for tourists whose dollars supplement local spending.

Music in a Cultural Context

Lafayette is blessed with a multitude of cultural expression that support each other in their development. Music festivals are every bit as much about boudin and crawfish as they are about Cajun and Creole music. One of the best features of Festival International is the showcase of high quality Louisiana traditional and contemporary crafts. The paintings of Lafayette artists such as Vergie Banks, Dennis Paul Williams, Pat Juneau, and Elemore Morgan both draw their inspiration from the rich musical culture and give back with images that grace CD covers, festival posters, and promotional materials. Photographer Philip Gould has produced extraordinary photographic documentation of the greatest Cajun and Zydeco artists, capturing the spirit of the musicians and their audiences. Robert Dafford's murals enliven the walls of downtown Lafayette and cities throughout the U.S. Documentary filmmaker Pat Mire has built a career on exploring and illuminating Cajun music and culture. Stories inspire film that, in turn, is enriched by sound tracks featuring local music.

Music and Technology

With its strong cultural, technological, and educational assets, Lafayette is uniquely positioned to create innovative new cultural products and businesses. The ULL Center for Cultural and Eco-Tourism is working with a Louisiana software company to develop handheld multi-media guides that can be rented out to visitors for self-directed tours along, for example, the African American Heritage Trail. Similar in concept to audio-guides used in museums, these devices are GPS-capable and can direct tourists to locations where, with visual images and audio interpretations, history can be brought alive. This is particularly remarkable given that many historic structures no longer exist but can be recreated with materials from the Archive of Cajun and Creole Folklore. There are numerous applications for these devices in both rural and urban settings. With the incorporation of music into the audio channel, it creates another market for historic and contemporary music that has obvious commercial spin-offs.

CA Guitars is an example of a local music company that started as a technology company. Founder Ellis Seal left behind a 15-year career in the space industry as a senior engineer to create guitars made of composites of synthetic fibers and resins that would reproduce the sound characteristics of the finest wood instruments. CA Guitars in Lafayette is now a significant instrument maker in Lafayette, and closely tied to the music community.

Lafayette has established itself as a leader in cutting edge technologies with a number of large-scale initiatives. The state of Louisiana, the Louisiana Economic Development Authority (LEDA), and the University of Louisiana at Lafayette have joined together to create the Louisiana Immersion Technology Enterprise (LITE), which will be located on the ULL campus. Due to open in early 2006, the $20 million, 70,000-square-foot

complex's computer, storage, and visualization systems will provide local researchers and companies with multiple immersive environments with applications in numerous industries, including film, media, and music.

LEDA broke ground on the LITE center in April 2005 during the TechSouth conference that drew 1,500 attendees from throughout the Gulf Coast. In July 2005, Lafayette residents voted in favor of financing a fibre optic project that will provide homes and businesses with access to high speed Internet, telephone, and/or cable service.

These investments in technology can be powerful tools in the development of Lafayette's entertainment industry. ULL has proposed two projects that bring together technology and culture, one of which is under development. The Louisiana Stock Exchange is a cooperative stock library involving a broad range of university, economic development, state, business, and creative entrepreneurs. The Louisiana Stock Exchange will be housed at the LITE and will trade in stock footage of digital video clips, still photos, sound, music, and computer-generated imagery. Digital sound and images from ULL's Archives of Cajun and Creole Folklore will be supplemented by contributions from co-op members and commercially licensed to buyers in the entertainment, advertising, educational, corporate, and e-commerce industries. Louisiana Stock Exchange offers a source of income to contributing cooperative members and will expand markets for Louisiana licensed sound and music.

The Louisiana Stock Exchange anchors a proposed Center for Digital Moving Image and Sound that would also be situated at LITE. CDMIS would provide a physical place for animators, video production professionals, sound designers, and students, and MAYA workstations for animators, a motion capture facility, a digital production workspace, and a professional FOLEY sound studio. In addition to providing training for ULL students, the facility could also be used by local graduates and entrepreneurs who could not normally afford this type of equipment, thereby serving as a business incubator for local sound and media artists. Its presence would provide infrastructural support needed to foster the development of a local entertainment industry and provide local production facilities for out-of-state companies working in Louisiana. Again, the implications for the local sound and music industries are enormous.

Status of the Music Industry

Strengths

Lafayette and the surrounding parishes are distinguished by a strong Cajun and Creole culture that manifests itself most clearly in the music. The area enjoys a number of important strengths:

> First and foremost, Lafayette's cultural advantage lies in the people who produce the music itself. Music is sustained by a rich community of professional and amateur musicians who play in clubs, festivals, public and commercial spaces; in homes and churches; and before national and international audiences. The music is authentic,

alive, and abundant, nurtured by longstanding traditions and a community that defines and prides itself on its culture.

Lafayette's music is integrated into a cohesive cultural identity that encompasses the natural and built environment and expresses itself in dance, food, visual arts and craft, film and photography, and literary and scholarship. Each cultural form supports and inspires the other, resulting in a far richer culture than any one of them could produce on its own.

Lafayette's social culture is also distinguished by a tradition of innovation and entrepreneurship that of late has driven significant public investment in cutting edge technological infrastructure.

Lafayette has a strong base of institutions—educational, nonprofit, commercial, and government—that bring to the culture a wealth of history, resources, expertise, and commitment.

The community also has strong personal leadership within its institutional base. Numerous individual musicians, cultural directors, economic development professionals, academics, and government and agency officials are able to articulate and realize a sophisticated vision of cultural economic development.

Lafayette's culture and music are valued for their contribution to creating a high quality of life and an attractive tourist destination. As a result, there has been a commitment of public dollars to tourism promotion, cultural facilities development, and downtown revitalization that support the presentation of cultural events.

Challenges and Opportunities

! MUSICIANS LACK INDUSTRY IDENTITY AND STRUCTURES.

Musicians are one of the Lafayette's most important but least appreciated economic assets. Each year, their music attracts hundreds of thousands of visitors to the Lafayette area, visitors who spend valuable external dollars on restaurants, clubs, accommodations, musical products, and local goods and services. In addition, full-time professional musicians who tour nationally and internationally bring home additional export earnings.

Whether generated locally or externally, the impact of these dollars is felt throughout the regional economy. Musicians spend money locally on recording studios and audio engineers; on agents and managers; web designers, graphic artists and photographers; on local printers and CD duplication companies; on musical equipment and touring vans; and by paying state income taxes. Beyond their direct economic impact, musicians contribute to an extraordinarily high quality of life that is one of the region's strongest selling features for prospective visitors, homebuyers, and industries.

Yet, despite their significant economic contribution, Lafayette's musicians do not think or behave like members of an industry. Music remains a notoriously difficult profession and many musicians and establishments lead economically precarious lives. Local musicians operate as individual entities and have not organized as an industry. As a result, they have not created the industry associations and support structures they need to build economically viable careers.

In the absence of industry identity or organization, musicians lack the common vision, voice, and agenda that are needed to support one another and develop the industry as a whole. Furthermore, the lack of industry structure combined with an abundance of local talent ensures that musicians compete against each other for limited economic opportunities, maintaining downward pressure on pay structures and compensation.

Opportunities

The first step to developing a local music industry is for musicians to change the prevailing culture of individualism by building a professional association. A musicians' association would provide information, networking, member services, and resources needed to support its constituency.

Information about the industry and its members is at the core of industry organizing. Lafayette could use a local music trade magazine and central information clearinghouse that includes a member database; listings of educational and training opportunities; career and employment opportunities; and a guide to local service providers.

An industry association would also provide member services such as career and professional development programs; advocacy and lobbying; healthcare and legal services; and marketing and promotion. MusicMatters is a nascent organization that is doing this type of industry support and advocacy work.

With an industry association, musicians could more effectively participate in and access state and national music industry resources. On the state level, the local music industry should be working closely with the Lieutenant Governor's Cultural Economy Initiative, the Department of Economic Development's Entertainment cluster, and the Louisiana Music Commission.

Nationally, musicians should be connected with organizations such as the National Academy of Recording Arts and Sciences, utilizing its MusiCares, Grammy Foundation, Grammy Awards, and professional development programs to strengthen local capacity and standards and establish national branding and markets.

! ECONOMIC DEVELOPMENT AGENCIES DO NOT YET RECOGNIZE MUSIC AS AN INDUSTRY.

The lack of industry identity is not limited to musicians. Local economic development agencies have only recently begun to recognize the untapped potential of Lafayette's musical and cultural assets. Most encouraging are recent working meetings between local economic development, educational, and entertainment industry representatives with the Louisiana Department of Economic Development's Director of Entertainment.

The Lafayette Economic Development Authority (LEDA) has taken the lead in working with the music industry, most notably in its partnership with the Acadiana Cultural Center, to sponsor the creation of Louisiana Crossroads. Similarly, LEDA's collaboration with the University of Louisiana at Lafayette on the LITE campus, the Louisiana Stock Exchange, and the proposed Center for Digital Moving Image and

Sound should have a positive impact on the local music industry. However, LEDA's official website still relegates culture to the "quality of life" category popularized by the Richard Florida Creativity Group. LEDA does not identify music or culture as a local industry and the music industry is not represented at LEDA's job fair or in its governance structure.

Similarly, the Greater Lafayette Chamber of Commerce lists only a few music-related businesses among its members and has no music or cultural representation on its board of directors. The city's Centre International de Lafayette, itself a spin off of Festival International, uses local musicians to support its trade events but does not identify music itself as an industry around which it could be developing trade missions.

Opportunities

Explicit identification of music as an industry is a necessary first step to applying the tools and resources of economic development to music.

Local economic development agencies should work to understand the value of music as a key local industry in addition to its value as a tourist attractor and quality of life amenity. Through research and dialogue with musicians and members of the nonprofit and commercial music industry, they can incorporate music into their economic agendas, learning how to apply standard economic development tools of research, finance, workforce and business development, business recruitment, and technical assistance to the music industry.

Music industry representatives should participate in civic and economic development bodies to promote an understanding of and opportunities for the music industry.

! **LAFAYETTE HAS A STRONG EDUCATIONAL SYSTEM BUT LACKS MANAGEMENT AND TECHNICAL TRAINING PROGRAMS FOR THE MUSIC INDUSTRY.**

Area practitioners spoke of the need for the local music industry to develop a class of mid-level managers and skilled technicians to work on the management, production, and distribution aspects of music. The Lafayette area has an extensive higher education infrastructure that could be a training ground for the music industry. Local educational institutions include the University of Louisiana at Lafayette (ULL,) the South Louisiana Community College (SLCC), and Louisiana Technical College (LTC.) However, none of them has curriculum or degree programs needed to fill the demand for middle level music industry managers and technicians needed for recording, mixing, performance, retail, or publicity.

ULL is the second largest university in the state with 11 colleges and schools, including the B.I. Moody III College of Business Administration. The College of the Arts encompasses four schools including a School of Music. Neither of these colleges offers courses geared toward training students for the music industry.

Louisiana Technical College has eight campuses in the Acadiana District including one in Lafayette. Although the colleges offer programs in some cultural skills and industries

such as culinary arts, graphic communication and desktop publishing, drafting and design technology, and jewelry, there are no programs that directly address music industry needs.

South Louisiana Community College has campuses in Lafayette and New Iberia as well as the Franklin site and the EMS Academy. The New Iberia campus has a professional film co-production and training center with high definition equipment for digital media production. It is working with ULL's School of Visual Arts to provide cross-registration and a two-plus-two degree program in digital entertainment and cinema studies.

Opportunity

Lafayette has the infrastructural "hardware" to meet the demand for music managers and technicians for the music industry but needs to develop the educational "software" of music curricula and degree programs.

> Lafayette area educational institutions should convene a summit of educators, administrators, and music industry representatives to understand the demand, capacity, and potential for music industry educational and training programs. This would include the range of educational programs including high school courses, associate degree and technical certificate programs, as well as bachelors and masters degree programs.
>
> ULL's partnership with SLCC on the film production is a model for collaboration among the different institutions. The summit should also explore music business programs such as those offered by Loyola University in New Orleans and the Berklee College of Music in Boston.

! **ENTREPRENEURIAL AND BUSINESS DEVELOPMENT RESOURCES SHOULD BE ADAPTED TO MEET THE NEEDS OF LAFAYETTE'S MUSIC ENTREPRENEURS.**

Musicians are sole proprietors of their music businesses but many lack the professional standards and business skills necessary to be financially successful. Many of Lafayette's small music enterprises would also likely benefit from the development of management and business development services tailored to meet their unique needs.

ULL houses a number of enterprise development resources that could, but do not currently, service local music or cultural enterprises. The Enterprise Center of Louisiana provides an environment and in-house support services for new or small emerging businesses. The ULL Micro Business Development Center provides business seminars and one-on-one counseling to small businesspeople. And, the Acadiana Small Business Development Center provides counseling, seminars, and resources to small businesses. Similarly, there are small business networks that support independent producers that music businesses seeking to expand their markets could participate in.

Opportunities

ULL's micro and small business development centers should work with local music businesses to understand their business needs and develop programs and services to help them grow their businesses and markets.

Area businesses such as independent record labels should participate in existing or develop new professional trade associations such as the Louisiana Independent Music Manufacturers Association (LIMMA) that consolidate their strength in order to better promote, market, and develop their products and to provide them with a stronger voice on legislative issues affecting the industry.

Lafayette should explore the possibility of creating its own or partnering with the Tipitina's Music Co-Op to provide a business incubator environment for musicians and music professionals who would benefit from access to equipment and technical assistance to develop their business capacity and management skills.

! **SOUTH LOUISIANA IS NOT SUFFICIENTLY BRANDED AS THE CENTER OF CAJUN AND CREOLE CULTURE AND MUSIC.**

With the exception of diehard fans of Cajun and Creole music, few people outside of Louisiana understand the music's unique history or connection to South Louisiana. Lafayette needs to lay claim to its cultural heritage and, by extension, the economic wealth generated by the music, by clearly branding Cajun and Zydeco music culture as indigenous to the region.

Opportunities

Currently, the Grammy Awards places Cajun and Zydeco nominees in the traditional folk music category. The South Louisiana music community should actively support efforts to achieve recognition of a discrete Cajun/Zydeco category of music. Such recognition would acknowledge the distinctiveness of the music and clearly associate it with its place of origin.

Given the poor understanding of Cajun and Creole culture, and the confusion about the distinctions between Cajun and Zydeco music, it would be valuable to establish a regional music center that could serve as an education and resource center for the local music community, residents, and visitors. A music resource center could contain interactive, audio-visual exhibitions, serve as a learning and performance center, and be a retail outlet for local music goods and services.

! **THE INCOMING TOURISM MARKET IS A CRITICAL SOURCE OF REVENUE FOR THE LOCAL MUSIC INDUSTRY. MUSIC ORGANIZATIONS AND ENTERPRISES SHOULD RECEIVE STRATEGIC SUPPORT TO DEVELOP AND PROMOTE MUSIC PRODUCTS TO THE CULTURAL TOURISM MARKET.**

Lafayette's regional consumer market lacks the scale and wealth to fully sustain the local music industry. Development of a healthy and renewable tourism market is a critical

element to the economic viability of Lafayette's music industry. In some cases, existing tourism promotion tools can be applied more strategically to better support music activities while, in others, musical offerings can be expanded or adapted to reach targeted segments of the cultural tourism market. However, most music presenters have limited organizational capacity and resources and need assistance to expand their product development and marketing efforts. The music industry itself also needs to be more entrepreneurial and creative in its marketing and outreach efforts.

Restaurants and clubs, for example, which feature local music rely heavily on business from out-of-town guests. While many benefit from tourism marketing efforts, others that lie outside the normal tourism circuit are not receiving tourist traffic. Traditional Zydeco clubs seem to be at particular risk. Hamilton's Place shut its doors in 2005, after 49 years of operating and less than one year after being hailed in *The New York Times*. El Sid O's club, another zydeco icon, is struggling to attract tourists despite strong marketing materials and a lineup of internationally renowned artists such as Buckwheat Zydeco and Nathan Williams. The closing of this type of culturally significant establishment jeopardizes not only the local economy but also traditional art forms.

Opportunities

Tourism and developments agencies are critical partners to the music industry and should work closely with nonprofit and commercial enterprises to develop new products and promotional strategies. For example, the Lafayette Convention and Visitors Commission could work with zydeco clubs to increase the flow of tourism business that they need to remain in business.

The music industry should develop tourism products to respond to emerging demands for products such as family-friendly and educational travel experiences. For example, Louisiana Folk Roots could expand the Dewey Balfa Cajun and Creole Heritage Week to cater to families during school vacation weeks or offer more frequent opportunities to participate in vacations that teach Cajun and Creole dance, music, and cooking. With the core product already in place, lack of resources is the primary constraint to development.

The export of music should be used to import cultural tourists. For example, touring musicians should be funded as cultural ambassadors to market the Lafayette area to their national and international audiences.

Similarly, existing national distribution networks for Louisiana music such as California's Arhoolie Records and Massachusetts' Rounder Records could be engaged to promote tourism travel to South Louisiana.

! MORE COULD BE DONE TO MARKET AND PROMOTE THE REGION'S MUSIC IN EXTERNAL MARKETS.

To date, the task of marketing music outside of Louisiana has fallen to the musicians themselves who depend on self-promotion to survive. However, there are the beginnings of organized efforts to promote the industry in a more concerted way. For example,

Festival International held the first Louisiana International Music Exchange in 2005 in an effort to showcase local musicians to promoters who were in town for the festival. This type of effort should be supported and expanded. Where appropriate, local and regional efforts can be coordinated with appropriate state level organizations and initiatives.

Opportunities

City trade agencies like Le Centre International de Lafayette should be encouraged to organize and sponsor the marketing of local music companies. Le Centre could sponsor trade missions with its sister cities in the Sesame Network to promote local musicians and music-based businesses such as record labels, instrument makers, sound studios, and local venues.

Local economic development and tourism agencies could sponsor exhibition booths and showcase opportunities for local musicians and music companies at music industry events such as South by Southwest, Showcase Scotland, and WOMEX and MIDEM.

! **SGD CDUDKNOL DMS NE K; E; WDSSDYR L TRHB HMCTRSPWRGNTKC S; I D ; CU; MS; FD NE SGD M; STP; K RWMDPF HDR ; L NMF CHEEDPDMS KNB; K ; PS ENPL R, ; R V DKK ; R SGD BNMEKTDMBD NE NKC SP; CHSHNMR ; MC MDV SDBGMNKNF HDR.**

To achieve its full potential, economic development of regional music should recognize and take full advantage of existing and potential synergies among cultural disciplines, industries, and development partners. Using new technologies, Lafayette has extraordinary opportunities to co-develop culture across disciplines and embed music in visual, media, and spoken expressions. Development should take place in networks that involve diverse organizations and partners.

ULL's Center for Cultural and Eco-Tourism should work with tourism, economic development, and the local music industry to develop music content and diverse applications for its mobile tourist audio-visual devices.

The music industry should work with filmmakers, animators, and special effects producers to identify potential applications for music and sound images in entertainment, gaming, business, and educational products.

! **HMNPCDP SN CDUDKNO ; R; MHMCTRSPW, SGD L TRHB RDBSNP L TRS G; UD ; BBDRR SN MDV ; MC APN; CDP RNTPBDR NE B; OHS ; K.**

Along with the shift in thinking about music as a key local industry must come new thinking about sources of funding to support its development. In addition to existing sources of earned income and nonprofit grant funding, economic development leaders, public officials, the financial community, and foundations and private philanthropists should work with the music industry to identify new and broader sources of capital.

Opportunities

The music industry should work with development agencies to access state and federal economic, workforce, and other sources of development funding.

Municipalities can consider developing dedicated revenue streams for the music industry such as a time-limited surcharge on bars and restaurants during festivals that would support festival expenses.

Banks and private investors should explore opportunities to finance the music industry with loans and capital investments. The state's recent venture capital tax credits could be an added incentive to investors.

Foundations and private philanthropists that may not normally fund arts and cultural activities should examine the music industry for opportunities to fund economic, workforce, business, technological, and other forms of development.

HISTORIC ASSETS AND PRESERVATION INDUSTRY: CASE STUDY BY JEANNE NATHAN

Louisiana is one of the most historically rich states in the nation, endowed with a broad range of historical sites, from residential, commercial and state architecture, to natural and archaeological sites. Hundreds of buildings are restored and open to the public. Yet, many structures are taken for granted, and remain blighted or in disrepair. The state also has a significant inventory of interior and cultural artifacts, as well as written documents that are enjoyed by a growing but still limited number of cultural tourists. Louisiana's remaining natural assets testify to a unique coastal ecology that is now at the heart of an emerging conservation industry. A growing number of scientists, engineers and environmental advocates are becoming aware of how important the coastal restoration industry is for the conservation of the state's natural and built environment and culture.

The state has an aggressive and committed preservation community that has fought for preserving our historic treasures against seemingly insurmountable political odds. In order to be saved from redevelopment plans that would have destroyed it, the French Quarter in New Orleans was the second historic district to be created in America. Since then, preservationists have succeeded in getting over 1000 historic properties listed on the National Register of Historic Places, which contain over 40,000 Historic buildings. In spite of these advancements, a lack of collaboration between organizations and geographic areas in the state is crippling the state's preservation infrastructure.

Similarly, preservationists are not in tune with the needs of the craftsmen and laborers, whose skills are necessary to keep Louisiana's architecture intact. The current preservation industry recalls national cultural public policy before the Port Authority of New York's milestone report changed the perception of the arts from a "quality of life" issue to economic development. Preservation advocates in Louisiana use national economic impact data to argue for saving important historic buildings, but ask how the professionals and tradesmen skilled in restoration arts could better export their products and a response might be "what do they need to do that for…there's plenty of work here."

The industry employs thousands of practitioners of preservation arts–architects, landscape architects, interior designers, conservators, contractors, developers, brokers, antiques dealers and tradesmen of over 24 specialized trades, but most of those working in the field or in advocacy organizations indicate that they have never thought of preservation as a serious industry. Millions are spent to promote tourism to the state, yet little is spent to promote the products, skills and businesses of the preservation industry. The unique knowledge, experience and skills of the state's preservation arts practitioners are recognized by only a limited market of aficionados.

Despite the boom in real estate and construction work, skilled building craftsmen warn that the quality of the workforce is being eroded by the lack of new generations of trained craftsmen and the use of unskilled immigrant labor. There are significant educational institutions that provide training and advanced professional education in the various preservation arts, but an emphasis on white collar college degrees has downgraded vocational training of potential young craftsmen. Career counselors are not promoting careers in the building arts. In addition, too many college students of architecture, interior design and landscape architecture are from outside the state, and leave Louisiana after graduation.

The preservation industry in Louisiana has led the nation and has great potential, but it may be falling behind just when the market is showing an interest in the knowledge, skills and products it can offer. The state's professionals and workforce offer expertise that should be highly sought after in a nation and world increasingly appreciative of historic assets. It is time to reap the benefits of Louisiana's unique resources…both physical and human.

What follows is a description of the state's historical assets, an overview of the infrastructure, including public and non profit agencies, organizations and educational resources; a description of its businesses, professionals and workforce, trends and opportunities; a focus on cultural tourism as a sister industry, and summary recommendations for future development of the preservation industry.

The State's Historic Assets in Capsule:

- Historic Buildings-app.40, 000
- National Register of Historic Places- 1231
- National Historic Landmarks-53 (ranks 13th nationally)
- State Historic Markers-42
- State Heritage areas-2
- State Historic Sites-18
- National Parks-5
- State Parks-19
- State Preservation Areas-1
- State Historic Sites-16
- Archaeological Sites Listed on the National Register-30

New Orleans has one of the highest concentrations of historical structures in the United States. Highlights of the city's assets include:

- Historic buildings-33,300
- New Orleans Historic Districts- 17
- Local Landmarks within these Historic Districts-148

- Local Landmark Nominee's waiting for designation-200
- Landmark Society's Most Endangered Sites-9

A keynote of these assets is their unique cultural character, different from any other region of the nation. The French, Spanish, African and Native American influences dominate the state's earlier history. But after Louisiana becomes a state in 1803, other European influences, from Anglo-Saxon, initially, to Italian, German, Irish, Jewish, Asian enrich the diverse "gumbo**".** Louisiana has an impressive variety of architectural structures**.**[14] Many residents and tourists, however, are still unaware of what and where they are. More marketing of these assets would generate greater economic impact. There are many historic sites, buildings and possible heritage areas that have not taken maximum advantage of credits available, achieved appropriate recognition, or made their site available for public appreciation. Buildings of the 20th century and natural sites are especially unrecognized. New legislation passed this summer will grant tax credits to owner occupied residences to incentivize improvements to residential sites, many of which are blighted. This could fuel a significant expansion in preservation industry activity. Observers also point out, however, that information on how tax credits and other preservation programs work is not readily available. Too many people simply don't understand how the programs work.

Creole Architecture

The state's Creole heritage underlies the state's unique culture. Originally derived from the Portuguese word "creare", or "to create a new place", today's popular definition refers to people or products of mixed racial or cultural heritage. The word's early use is also tied to the 17th and 18th century French colony of Saint Domingue, where Creole meant "native-born," without reference to color, with European, primarily French or Spanish parents. As Jason Berry writes in *Louisiana Faces: Images from a Renaissance*, "New Orleans-and much of Louisiana-is a study in creolization, a process in which new expressions and traditions emerge from a mixture of cultures, with an underlying flavor of the old." In architectural terms Creole refers to new architecture designed to accommodate the environment of a new place. In Louisiana it refers to designs that address the heavy rains, heat, and humidity. Buildings were raised at least 3' off the ground, and used high pitched, gable-ended roofs, overhangs, louvered shutters, French doors, and galleries. Houses were only one to one and a half rooms deep, with no hallways, to encourage cross ventilation. Of America's six colonial building traditions, Creole architecture is the only one actually to have evolved in America. The Swedes, Dutch, Flemish, Spanish, and British all imported building types from the mother country instead of developing colonial styles appropriate to their new homeland.

[14] For a complete inventory of historical assets, see Appendix A
(**All Preservation Case Study Appendices available online at www.crt.state.la.us/culturaleconomy/)**

Summary of Key Recommendations for Developing Louisiana's Historic Assets:

Work to get more federal heritage areas designated, specifically New Orleans and River Road.

Work with owners to get more buildings, sites and areas designated on the Register, restored, in commerce or recognized

Increase targeted CRT marketing of state's assets, and facilitation of joint and regional promotion and marketing initiatives

Assist various entities in securing more public and private funding through grants

Educate political leaders on the economic development opportunities of preservation

Organize/encourage collaborations among organizations and universities, or sponsor a periodic summit for preservation

Increase awareness/marketing of natural assets and state parks in relation to historical assets and eco-cultural tourism

Encourage networking between historic sites to share successful strategies for restoration, maintenance, and marketing

The Cane River Creole Historic Park is a good example of a national park program promoting the heritage of the area and should be considered as a model for better use of National Park Service programs.

Working Definitions of the Terms Conservation, Preservation, Restoration, and Renovation

Conservation suggests a broader concept than the more restrictive terms of restoration and preservation. The latter involve keeping or returning objects of the built environment to their original condition. Conservation, on the other hand, suggests a more dynamic process that allows for man made and natural changes. Renovation can mean changes to the built environment that sometimes involves modernization. For the purposes of this study, the terms are used primarily for an understanding of how preservation, restoration, and renovation and conservation contribute to Louisiana's cultural economy. Since so much of Louisiana architecture is more than fifty years old and located in historic districts, renovation is included as part of the preservation industry. Conservation of the natural environment is also relevant, since it involves the use and management of natural resources including water, land, forests, swamps, marshes, wildlife, each an integral part of the historic environment of the state. Many of these call for human intervention by, for example, landscape architects, managers of parks and recreation, and coastal restoration scientists, who ultimately contribute to the cultural economy.

Preservation Industry and Workforce

In Louisiana, approximately **74,000 jobs are associated with preservation, renovation, architectural design or construction.**[15] Also, the state appears to have a booming construction and renovation industry: **13,080** licensed commercial contractors, **3,274** licensed residential contractors and **254** registered home improvement contractors.[16]

Interviews with local tradesmen and construction workers offer a closer look at recent challenges that the industry faces. In all sectors of renovation and construction, **immigrant labor** is driving wages down and making it increasingly difficult for Louisiana's tradesmen to find work at union or comparable rates. Highly trained workers who normally made $20/hr or more have to compete with immigrants willing to take $8-$10/hr. Many construction workers are spending months at a time working in the north and southeast where they receive their customary wages.[17]

The specialized building trades, such as plastering, blacksmithing and ornamental woodwork, are particularly endangered. The greatest challenge to the specialized trades cited most often is Louisiana's poor economy. Even though historic property is being bought and renovated throughout the state, many of the homebuyers cannot afford to hire skilled crews and will often opt to do the work themselves. One skilled artisan was nonplussed by the growing number of untrained laborers and offered this hopeful remark, "I don't see any competition from cheaper labor…if people choose to use it, then they couldn't afford me in the first place."[18] According to many craftsmen, the building crafts are not as valued as they were in the past. Students are college bound, or become disengaged in school and disinterested in working. The drop out rate from 9th through12th grade is 7.4% in Louisiana, and 11.4% in New Orleans.[19] Those possibly interested in the building arts are described by tradesmen as not getting the proper education or not willing to devote enough time to developing their skills. The state's Right to Work law also contributes to the lack of skilled laborers because it permits people to work without joining unions.

Most tradesmen learned from, or were encouraged by, their fathers to pursue careers in the building arts. Now, many of the tradesmen dissuade their children from pursuing these trades because they see the industry failing. Interviewees also suggested that grade schools and community colleges are not providing sufficient training or career counseling that might encourage students to pursue careers in the building arts, architecture or engineering.

---

[15] For the number of employees in each field and area concentrations, see Appendix B
[16] Louisiana State Licensing Board for Contractors
[17] Raymond O'Quin, construction worker, Tyronne Marrerro, a restoration contractor and others, JN and ZK interviews.
[18] Jim Jenkins, Blacksmith, ZK Interview
[19] Louisiana Department of Education

Architecture

There are close to 600 licensed architects in Louisiana, with high concentrations in New Orleans and Baton Rouge. Architects, especially restoration architects, are experiencing a boom due to low interest rates, increased neighborhood revitalization and a growing interest in commercial and residential historic architecture. Investment tax credits, the preservation movement and public projects have also been beneficial. The overall poor economy, crime and inadequate public schools are cited repeatedly as a hindrance to business and job development. Lack of trained artisans is also frequently mentioned. The smaller upper and middle class populations limit the demand for higher-end restoration. Many potential clients will work without an architect. Some architects have been able to take their experience with historic architecture in New Orleans on the road, capitalizing on published articles, awards, networking in the heritage preservation world and public commissions. Architecture schools in Louisiana have provided good educational opportunities. However, more architects studying at Louisiana schools leave the state than stay, despite an interest in staying. Fears about the economy drive most to look for work in other states. Many do not ultimately practice architecture if they stay in the area.[20]

Landscape Architecture

From 1993 to 2003, the number of landscape architects in Louisiana increased by about 19.5%, from 303 to 362. The highest concentration is in East Baton Rouge parish, with 78 licensed landscape architects.[21] The American Society of Landscape Architects (ASLA) has 125 full paid members in Louisiana. Landscaping projects can cost as much as $25,000 on a $300,000 home, or 10% to 20% of the property value. Many landscape architects have significant number of national clients. Published articles lead to initial clients, and networking between clients allows landscape architects to grow their business nationally. National work earns nearly twice the fees of local work.[22]

Interior Design

There are currently 450 licensed interior designers in Louisiana, and an estimated 150 more that are not licensed. The American Society of Interior Designers (ASID) has 630 members in Louisiana

Professionals in the field have seen a rising interest in interior design in the last ten years, due in part to the growing number of magazines and television programs geared towards the subject. At one time only the wealthy were hiring professional interior designers, but because of the rising popularity of the field, the middle class is now seeking their services.

---

[20] GA interviews with Eean McNaughton, Gene Cizek, and other architects

[21] Deon Roberts, "Landscape business has grown in Louisiana during the past decade," Times Picayune 17 November 2003

[22] JN interview with Rene Francen, landscape architect,

Home improvement shows, magazines and stores like Lowes have provided the public with more resources for doing the work themselves. At the same time, the number of options (colors, materials, and tools) has made it overwhelming for novices to make design decisions and many will hire professionals so that the job is done right.

In New Orleans alone, there has been a major influx in the number of magazines such as Homes and Lifestyles as well as interior decorating supplements in the Times Picayune and Gambit Weekly. Additionally, a new radio show devoted to New Orleans-style design recently began airing on FM 990.

Unfortunately, only a small percentage of the interior designers in the state will export their skills because they do not feel that they can compete nationally. There is no evidence that the designers in Louisiana have a significant advantage over professionals in other areas of the U.S., even with the state's unique aesthetics and architectural resources. As with architecture and landscape architecture, being published in national magazines and subsequent customer referrals seem to be the most significant source of advancement for interior designers.

A major untapped opportunity that interior designers, furniture makers and fabric companies are becoming aware of is the Latin American market. New Orleans has a long history as a shopping, health, maritime, and trade market for Latin America. Latin American style is also related to New Orleans style, resulting in significant shopping for interior design services and products in New Orleans.[23]

Antiques Trade and Conservation

New Orleans and Louisiana have long been considered major antiques markets. The number of antique dealers has risen about 3% every year, allowing 112 new businesses to open since 1997. 2004 statistics show 624 wholesale stores, dealers and reproduction experts with sales totaling over $8 million.[24] The large number of regional estates continues to yield important southern, plantation and American furniture, china, silver, paintings and other objects that fill auction houses, shops, and estate sales. Dealers also comb Europe for merchandise, so containers filled with such treasures arrive at the Port of New Orleans constantly, filling galleries and shops throughout the region.

Many antique dealers seem, however, to be surprisingly downbeat about trends. Increased internet sales, estate sales, auctions and flea markets have attracted market share from antiques shops. Internet sites that provide information on auction prices undercut shop owners ability to get needed mark ups.[25]. The revitalization of the 5-mile shopping district on Magazine Street has replaced once plentiful antiques shops with apparel and gift boutiques.[26] Extremely wealthy collectors, on the other hand, have grown dramatically. These buyers are looking for the real thing, and buy six figure pieces of

[23] ZK interview with Nancy Baums, president of ASID, and other interior designers around the state
[24] Louisiana Department of Economic Development, Baton Rouge
[25] JN interview with Pete Whisnant, antiques dealer
[26] JN interview with Jean Bragg, former antiques, now fine arts dealer

European furniture. New Orleans, however, once viewed as a leading antiques center, has seen competition grow from new centers in Atlanta, Chicago, Dallas, Houston and Miami. Shop owners here say their business has shifted from antiques dealers and designers to conventioneers.

Conservation

There are over 70 restoration and repair businesses in Louisiana.[27] While the opportunities in the conservation and restoration of art objects have increased, several conservators complained that there is a lack of proper training in their field. The amount of faux-conservators frustrates the true experts, who complain, "Anyone can hang a sign on their door and claim to do quality restoration." The ability of entrepreneurs to "trick" their client's results in poorly restored historic objects. One of the most talented conservators in the state is now waiting tables in England.[28]

Architectural Salvage

The architectural salvage businesses and non-profit groups have witnessed a rising interest in reusable materials and authentic architectural ornaments. Materials can be used for structural support in historic buildings, or more popularly, used as decorative components in new constructions. The more successful businesses have prospered by attracting customers from other states. Both The Bank in New Orleans and Circa 1857 in Baton Rouge say that most of their customers are from out of state and are looking for unique additions to their homes. The Bank collects architectural salvage from all over the United States and restores it for reuse, while Circa 1857 acquires materials from all over the world. Surprisingly, these businesses have increased sales relying mostly on word of mouth and have not advertised heavily.[29]

Deconstruction

A new program developed in a Tulane University School of Architecture Neighborhood Revitalization class of Jeanne Nathan has been proposed and is being implemented by the Green Project in New Orleans to promote deconstruction rather than demolition of blighted buildings. Deconstruction will generate more materials needed for restoration, perhaps impacting the high cost of restoration materials, a factor that limits restoration work. Deconstruction, practiced in several other states, also generates higher labor costs, yet higher revenues ultimately from the sale of materials. The Green Project has become an important source of low cost recycled materials. It has recently absorbed the Recycle for the Arts program, now providing building and arts materials to the general public at below market rates.

---

[27] The Yellow Pages, www.switchboard.com, Internet accessed 23 May 2005
[28] ZK interview with Michael Anderson
[29] ZK Interviews with The Bank, Circa 1857, the Green project and Carrollton Salvage

Recommendations:

State could encourage more exposure of Louisiana talent through advertising, special sections, free media placement.

Create educational paths for less educated workers in architecture, interior design, landscape architecture

State could increase marketing of antiques, furniture, crafts market to equal marketing of restaurants and music

The Real Estate Market: Economic Trends and Impact of Preservation

Rising costs of new and older homes, low interest rates, increased wealth of the upper middle class nationwide, and a growing preference for real estate investment rather than stock market investments are key financial reasons for the upsurge in restoration of inner city homes in Louisiana. Equally important is an unmistakable increase in the number of individuals and families interested in buying older homes in older neighborhoods. Families getting priced out of traditional neighborhoods are being pushed from one previously transitional neighborhood to the next. As an example, the Irish Channel in New Orleans, once home to small shotgun houses filled with immigrants working on the canals and docks of the city, has been significantly renovated and become too expensive. In New Orleans, home buyers are now buying in the highly diverse, often blighted, neighborhoods of Bywater, Treme, Mid-city and St. Roch. Transplants from all over the country fall in love with New Orleans for its architecture, intimate neighborhoods, food, music and culture and are buying first and second homes, condos, and retirement homes throughout the city. A white middle class family from the mid west or east coast is more likely to buy a home in Treme than a black middle class family that has left New Orleans in search of work. [30]

Implications for Construction Business

From the City of New Orleans Department of Safety and Permits Building Permit Report 2003:

- Total value of renovations: $474,208,639
- Amount spent on renovations: $951,133
- Number of permits for renovations: 726

While real estate trends have driven up construction business in general, many contractors maintain that the lack of more economic opportunity and wealthier customers limits the number of homes that are fully restored according to preservation standards.

[30] JN interview with Steven Peychaud, member Historic District Landmark Commission, and Creole of color resident of Treme.

Three major contractors known for doing restoration as well as new construction are Brice Construction, Gibbs and Gootee. An estimated 25% of their projects involve renovation of historic structures, often turning old warehouses and buildings into apartments or hotels. Contractors suggest that the tax-incentives have fueled much of this revitalization. Low-interest rates have also helped.

Economic Value of Preservation based on National Data

One of the misconceptions about Preservation is that it must be at odds with economic development. On the contrary, restoration projects contribute more to job growth, and ultimately, bring more money into the community than new construction projects. Completed projects revive deteriorated business and residential districts, create new housing and help ensure the long-term preservation of irreplaceable cultural resources.

Rehabilitation increases the value of the existing tax base and generates additional tax revenues for local, state and federal governments, reducing the net cost of the rehabilitation tax credits. For example, historic Preservation expenditures in Rhode Island from 1971 to 1993 resulted in a $64 million increase in federal tax revenue, a $13.5 million increase in state tax revenue, and an $8.1 million increase in local tax revenue.[31]

National Statistics

- Five to nine more construction jobs will be created by a rehabilitation project than on new construction and 4.7 more new non-construction jobs will be created by a rehabilitation project.
- The amount invested in rehabilitating historic buildings has gone up from $500 mill in ’93 to $3.8 billion in 2004.
- Average # of local jobs created for each project: 42

Comparing $1 million spent on new construction with $1million spent on rehabilitation

- New construction costs: 50%-materials/ 50% labor
- Rehabilitation costs: 30% materials/ 70% labor

Louisiana Statistics and Trends in Historic Preservation

Louisiana has one of the nation’s largest inventories of buildings eligible for the National Register. Of an approximate 40,000 historic buildings in Louisiana,

- 15% are for commercial use (shops, banks, etc.)
- 15% are rentals
- 70% are owner occupied residences[32]

[31] Edward Sanderson, “Economic Effects of Historic Preservation in Rhode Island,” Forum Journal 9.1 (1994).
[32] JN interview with Jonathan Fricker, Division of Historic Preservation

Just recently, state legislature approved a rehabilitation tax credit for homeowners. Considering that the credit applies to the majority of historic property, this is a significant victory for preservationists and homeowners alike. The credit will apply to 25% of the renovation costs, with a minimum $40,000 spent on rehabilitation. Undoubtedly, this will attract prospective homebuyers to vacant and deteriorated historic homes that need investment. The resultant increase in tax revenues and economic activity from rejuvenated communities should match the cost to the state.

- For the 10 years from 1994 through 2003, $716,312,000 has been spent on renovation of historic structures in Louisiana – approaching a billion dollars. The state's average ranking nationally in dollar amount and number of projects over the past 10 years has been 3.5. Louisiana was #1 nationally in 2000, and 1994. It was ranked #2 nationally in 1998 and 2002.
- The Historic Preservation Federal Tax Credit Program leverages roughly $50 million a year in private investment in Louisiana historic properties.[33]
- From 1997-2002 the State Historic Preservation Office received an average of 69 new applications per year. Of that 69, an estimated 25 ultimately made it to completion with a credit awarded. If an average of 25 projects per year are completed, and an estimated 42 people work on each project, then there is a *minimum* of 1450 jobs created each year in Louisiana through preservation.

Recommendations for Encouraging Restoration/Renovation/ Rehabilitation:

Review and improve process for securing tax incentives to reduce time period it takes to complete process.

Better disseminate information on tax incentives and other funding and programs available to help owners preserve properties

Promote deconstruction as opposed to demolition

Infrastructure: Agencies, Organizations, and Resources that Support Preservation

Louisiana's Preservation Movement

Louisiana has an ambitious and persistent preservation community that works to ensure public policy beneficial to preservation. Early New Orleans preservation efforts can be traced to 1936, the year the French Quarter became the nation's second historic district, and also the year the Louisiana legislature passed a constitutional amendment authorizing the city to create the Vieux Carré Commission. In 1950, architectural historian Samuel

[33] Jonathan Fricker, Louisiana Preservation Plan 2000

Wilson, Jr. organized the Louisiana Landmarks Society to prevent demolition of an early 19th century raised gallery house.

An attempt to build an expressway along the Mississippi River through the French Quarter in the late 1960s sparked a major civic and political battle that ended with the defeat of the planned expressway. That expressway did not go away, but was instead moved to the middle of the oldest African American neighborhood in the city, Tremé, where its devastating impact is still being felt.

The Preservation Resource Center (PRC) was formed in 1974 after securing City Council passage of a demolition moratorium in the Central Business District of New Orleans and on St. Charles Avenue, where extensive demolitions were occurring to accommodate large-scale high rises. A planning study, commissioned in 1974 by Mayor Moon Landrieu and directed by Robert Tannen of Curtis and Davis Architects, led to the designation of over 60 neighborhoods in the city, several historic districts, the Historic Districts Landmarks Commission (HDLC), and a land-use plan that accommodated mixed uses. The HDLC has since worked to maintain standards of restoration, new building or demolition consistent with the character of the districts. Preservation oriented organizations continue to be effective despite lean resources, and continued resistance by public officials hungry for job producing real estate developments. They would benefit from increased collaboration with peer organizations throughout the state.

State Agencies and Programs relevant to preservation industry are primarily housed at the Louisiana Office of Cultural Development at three sister divisions: the Division of the Arts, the **Louisiana Division of Historic Preservation** and the **Louisiana Division of Archaeology**. The Louisiana Division of Archaeology handles information about the state's archaeological sites. The Louisiana Division of Historic Preservation administers a federal tax credit which encourages the restoration/renovation of historic buildings in the State and is responsible for nominating buildings, sites, districts, etc. to the National Register. The Division of Historic Preservation offers free technical advice concerning the renovation/restoration of historic buildings.

Louisiana Main Street, managed by the Historic Division, is a revitalization program designed to promote the historic and economic redevelopment of traditional commercial areas in rural Louisiana. The Main Street program works on economic management, strengthening public participation, and recruiting new businesses and rehabilitating buildings. In the last 15 years, the program yielded almost $400 million in public and private reinvestment into Louisiana's 25 Main Street communities. It has generated over 660 new businesses and rehabilitated over 1600 buildings. Some towns may have a **Downtown Development District (DDD)** in lieu of a Main Street program, while others may have both. Local governments strengthen their local historic Preservation efforts by achieving **Certified Local Government (CLG)** status from the National Park Service (NPS). The State Historic Preservation Office administers 10% of the state's federal historic Preservation allocation to local governments certified to perform Preservation work. In Louisiana, becoming a CLG makes a community eligible for the Louisiana

Main Street Program, and for Certified Local Government Historic Preservation Planning Grants. There are 44 CLGs in Louisiana.

The **Scenic Byways Program**, administered by the **U.S. Department of Transportation, Federal Highway Administration** has made a strong impact on heritage tourism in Louisiana. Studies suggest that byway designations increase the number of visitors to rural communities by up to 20 percent. The typical byway visitor spends between $100 and $200 per trip.[34] Louisiana was one of eight states that won national awards for their contributions to enhancing and promoting America's byways.

Though the government plays a significant role in supporting preservation, the vast majority of decisions concerning the fate of historic structures and sites are made privately. Most of the historic properties are located on private land and fall out of the jurisdiction of any historic Preservation regulatory agency. Thus, the role of many of the private, non-profit organizations is to convince private landowners and potential homebuyers of the value in Preservation.

The **Preservation Resource Center (PRC)** is the state's largest Preservation group with over 3000 members. The PRC conducts a wide range of programs to support preservation. **Operation Comeback,** for example, is a program that renovates historic buildings and encourages people to purchase and restore buildings in historic districts. Since its inception in 1987, Operation Comeback has restored 75 buildings and has promoted the sale and renovation of around 40 buildings every year.

The **Foundation for Historic Louisiana**, headquartered in Baton Rouge, is second in size to the PRC and operates educational and historic property enhancement programs. The official statewide Preservation group is **Louisiana Preservation Alliance (LPA**). In addition, there are over 15 organizations and societies that support Preservation in the state and over 13 major neighborhood associations and commissions that focus on preservation.[35]

Recommendations for Improving Organizational Capacity:

Develop a directory of State agencies and preservation groups with descriptions and services provided.

Encourage or produce an annual conference bringing preservation agencies, organizations and professionals together to review year's achievements, formulate strategic goals for coming year, hear about, and consider incorporating best case preservationist developments in other states and countries.

[34] Press Release, Wednesday, June 2, 2004, U.S. Department of Transportation, Federal Highway Administration
[35] For complete descriptions, see Appendix C

Research, Education, and Training

Louisiana's rich historical urban and rural landscapes make it an ideal place for students in architecture, heritage and preservation studies. Students and professors in the architecture programs around the state[36] often provide preservation work on historical structures around the state. For instance, Tulane University students recently completed a survey of historic buildings along River Road between Baton Rouge and New Orleans. Some of these projects involve interdepartmental exchange with students in interior design, heritage studies and archaeology. In one example, architecture and interior design students at LSU worked together to produce Historical American Buildings (HABS) drawings for the Library of Congress, and won the prestigious Peterson Prize (1st place in the nation for the best HABS drawing. Related programs in **interior design and landscape architecture** attract students who see growing opportunity in these fields. Students in preservation-related disciplines can take advantage of the myriad centers, archives and museums devoted to preserving the state's history.[37]

In spite of the abundance of education resources, there are threats and weaknesses in preservation education. Most of the architecture programs focus on academic approaches to preservation rather than hands-on learning. The majority of professors interviewed said that their students would most likely pursue careers in management and public policy at organizations such as the Preservation Resource Center or the Louisiana Landmarks Commission. Delgado's architecture program, which offers a two-year associates degree and includes three classes on preservation, was one of the few programs geared towards the building trades. Students of this program are prepared for careers working as carpenters, drafters, electricians and in metal work. This gap in education represents the broader dichotomy that exists between preservationists and the industry itself. The educational infrastructure in the state tends to produce highly trained graduates that have little relationship or experience with the construction tradesmen, and too few tradesmen with adequate training in preservation techniques.

Moreover, the most fully-equipped and widely-recognized resource in the State, the **National Center for Preservation Technology and Training (NCPPT) in Nachitoches**, is not tied to Louisiana directly. Most of the professionals and students using the Center's facilities are from out of state. The Center does, however, fund and provide training for heritage education in the Louisiana school system. Representatives from the NCPTT travel the state and identify cultural resources in different communities, then train teachers how to use those resources to educate their students. Several interviewees working in preservation architecture and construction recommend heritage education at the grade school level as a strategy for sparking a life-long interest in our historic assets and in the preservation industry.

[36] For complete descriptions of educational resources, see Appendix D

Finally, the preservation program at LSU will no longer exist after this year. William Brockway, the director of the program, will be retiring and the university has said it cannot afford to find a replacement. The loss is especially unfortunate considering the valuable relationships Brockway had developed with other departments, preservation organizations and historical sites in Baton Rouge.

Vo-Tech Programs are required in every state parish. Career and Technical education programs in secondary schools offer training in at least one of 16 career clusters. Cluster 02–Architecture and Construction–includes several areas of concentration related to the building arts including Architecture, Cabinetry, Carpentry, Drafting, Electrical, Masonry and Plumbing. In Louisiana, there are 78 schools that offer Cluster 02 Building Arts programs, with a total of 7,862 students enrolled.[38] This comprises 6% of all students enrolled in Career and Technical Education programs.[39] Students can take courses without receiving a grade. For those who want further training after high school, the credits from graded courses may be applied towards a degree at a technical college.

Many of the trade unions offer **apprenticeship programs** for high school, college and other youth. Delgado and Nunez Community Colleges once hosted technical programs in collaboration with the union apprenticeship programs and were able to provide sufficient resources for teaching the building arts. The public high schools, which now host the programs, do not have the same resources.

There are 4-year apprenticeship programs available through some of the 17 trade unions in the Greater New Orleans area, with an estimated 630 students involved.

The Carpenters' Millwright and Pile Apprenticeship program, for example, takes four years and is free of charge. Students meet every 3 months for a week of training and spend the rest of the time working in the field. Currently, the program has a total of 150 students, including 25 women, and consists mostly of minorities. Earning power of this trade, is substantial: 1st year $9.75-11.34/hour or 60% of what their mentor is making; 2nd year 70%; 3rd year 80%; 4th year 90%. Apprenticeship programs, however, have difficulty attracting and keeping students. Many apprentices are dropouts, and some are avoiding jail sentences.[40]

The Creole Cottage Project in New Orleans is a new program designed to provide work-based experience to high school students and expose them to the large number of careers related to property development. It sets up a "construction academy" within a high school where students function as apprentices while building and/or renovating houses. Once the houses are completed, they are sold to first-time homebuyers. In the planned expansion of the program, students will attend seminars taught by Tulane School of Architecture faculty and students, where they will be exposed to the rich architecture

[38] For the number of students in each concentration, see Appendix E.
[39] Louisiana Department of Education, Student Participation in Career Options (ACT 1124) Programs by Career Cluster, State-level Summary Report: 2002-2003
[40] ZK interviews with trade unions

of New Orleans. Currently, there are 25 students enrolled in the program at John McDonough high school. The program is expanding to include two more high schools.[41]

The Louisiana Crafts Guild is comprised of a group of contractors, architects, artisans and others interested in supporting development of the trades. The guild plans ultimately to develop a special school to train students in the crafts. Members of the Guild just finished a major project funded in part by the Preservation Resource Center restoring the West Bank (Algiers) home of the legendary jazzman Red Allen. The guild experienced difficulty maintaining the consistent involvement of students. Many of them had social problems, a lack of work experience, and hence, a poor work ethic. The students were unable to grasp that by participating in the program, they were investing in future careers. In the end, more experienced, older craftsmen had to be hired to finish the job.[42]

Recommendations for Education

Work to include heritage education in the public school system

Support the development of a preservation training program similar to the NCPPT in New Orleans or Baton Rouge for both students and professionals, especially targeting construction workers who need further training in restoration or preservation techniques

Facilitate collaborations between preservation related programs and organizations around the state

Encourage universities to be more aggressive in recruiting students into preservation, architecture, heritage studies and building trades programs

Help Louisiana State University find funding to maintain its Preservation Program

Publications on Preservation

The publishing sector is a vital but underdeveloped segment of the preservation industry. While there is no shortage of publications across the state, including online, non-profit and corporate newsletters, scholarly and popular publications, newspapers, coffee table books and magazines, the state currently lacks a unified voice for historic preservation.[43]

Some critics find the existing publications "all-over-map" in terms of editorial quality and content. Too often, preservation-oriented publications are written “by Preservationists, for Preservationists,” making them less likely to reach a larger audience. Furthermore, publications commonly face budget constraints that prevent them from hiring necessary editorial staff and writers, or paying fees adequate to attract professional writers. Attention should be focused on attracting a mainstream readership for publications.

[41] ZK interview with Reynard Sanders, Director of the Creole Cottage Program
[42] JN interview with Jeff Treffinger, Director of the Crafts Guild
[43] For a complete list of publications, see Appendix F

Recommendations

Perhaps once per year, *Preservation in Print* could appear as a supplement in New Orleans' Times Picayune, as well as newspapers around the state. A bright spot is Preservationist Stephanie Bruno's weekly article on historic New Orleans houses that appears in The Times Picayune.

The State Office of Historic Preservation should consider publishing a magazine similar to that of the National Trust for Historic Preservation, which sets a high standard for Preservation coverage across the United States.

The State should seek opportunities to better publicize the books and publications of the state on preservation, architecture, landscape architecture, interior design, building arts

Financial Support for Preservation Industries

The lack of funding was repeatedly cited as an obstacle to preservation efforts from preservationists in universities and organizations. Foundations that continually give to Preservation efforts include: The Goldring Foundation, Booth Bricker Fund, Reily Foundation, Zemurray Foundation, Helis Foundation, Freeport-McMoRan, Fannie Mae Foundation, and Hibernia and Whitney Banks.

The Historic Preservation Fund (HPF) derives funding from Outer Continental Shelf mineral receipts. Since 1968, over $1 billion in grant funds has been awarded to 59 States, territories, Indian Tribes, local governments, and the National Trust for Historic Preservation. Out of a FY2004 appropriation of $34.5 million for HPF grants to the States, the average State allocation is about $573,000, which typically is matched by $382,000 in non-federal matching contributions.[44] Though Louisiana ranks #13 in number of National Historic landmarks[45], the most prestigious historic designation, it receives below the average state allocation: $545, 216.

Since 2000, **the National Endowment for the Humanities and the National Trust** have also awarded over a $1 million in grants to support Preservation efforts in Louisiana.[46]

Recommendations to Improve Funding Opportunities

Need to make information on funding opportunities more accessible to historic sites and preservation organizations

Information of funding resources should include a directory of preservation resources

Preservation interests need to lobby for more funding from the HPF

[44] Historic Preservation Fund
[45] National Trust
[46] For a complete list of grants awarded see Appendix G

Cultural Tourism as a Core Strategy for Promoting Preservation

Travel Industry of America defines cultural heritage tourism as "traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present."[47] Cultural heritage travel is a large and lucrative segment of the travel industry. In 2002, 81% of U.S. adults included at least one cultural, arts, historic or heritage activity totaling 118.1 million adult travelers. Visiting historic sites and museums is the third most popular vacation activity for U.S. travelers behind shopping and outdoor activities. Nationally, historic sites generated $5,400,094 in 2002, up from $370,068 in 1997.[48] Cultural heritage travelers also spend more and stay longer than other travelers, generating more economic benefit. Cultural heritage travelers spend an average of $623 per U.S. trip excluding the cost of transportation versus $457 for other U.S. travelers.[49]

The Louisiana Office of Tourism claims returns of $15 for each dollar spent in advertising placement and production. This amounts to over $71 million in state tax revenue. The Heritage tourism office says it is difficult to separate out the amount spent directly on heritage tourism because the state's marketing campaign showcases all of Louisiana's offerings. The Heritage Tourism office has no budget, but is able to support and market cultural heritage through organizing "Folk days" in rural communities, and by promoting WW II sites and the America's Wetlands Birding Trail. An increased focus on eco-cultural tourism sparked in part by campaigns addressing coastal erosion promises to add funding support to the promotion of important natural assets and sites around the state.

Important examples of cultural tourism initiatives are found throughout the state, including in rural areas. Some of Louisiana's most prized historical and cultural highlights are outside of its major cities and significantly contribute to the heritage tourism industry. The Ziggler Museum in Jennings, which boasts several Rembrandts, and an opera house in Fischer are two examples. American travelers are choosing more rural and out-of-the-way destinations, focusing in part on cultural, historic and natural resources.[50] To keep up with this growing interest, rural communities may need extra assistance because they do not have access to the resources available in larger towns.

Oak Alley Plantation in Vacherie claims its gross income for 2004 was $2.5 million. Nearby, **St. Joseph** plantation has hosted more than 2,500 visitors since it opened in October of 2004. **Laura Plantation,** near Houma, receives an average of 110,000 to 115,000 visitors each year and grossed $1.4 million in 2004.[51] Laura plantation also has

[47] Defined by the National Trust
[48] United States Census Bureau
[49] The Historic/Cultural Traveler, Travel Industry Association and Smithsonian Magazine, 2003
[50] Tourism Works for America 2002 Report, Travel Industry Association of America.
[51] GA interviews with plantations

a publishing company that that sells about 25,000 books a year, generating close to a half million dollars.

More recently, **Vernon Parish**, in the Midwest of the state, has made strong efforts to capitalize on cultural heritage. It has several sites on the National Register, including a significant civil war site. The parish has produced an impressive brochure of attractions with tours of the various historic districts in the area. John Crook, Vernon Parish tourism director said it takes time and money to establish an area. He has organized an association of the seven parishes on the western border ("7 Parishes West") that will promote the region to tourists and plans to visit each parish to inventory attractions for a brochure and other printed material.

Crook believes that the state could do more to promote and support the often ignored rural areas of Louisiana. The rural parishes need informed assistance, i.e. experts in developing cultural heritage tourism. Rural officials are often ignorant of available funding and opportunities to market their cultural resources. [52]

Recommendations on Heritage Tourism:

Need clearer description of heritage tourism mission, activities, budget and evaluation of assistance to Louisiana's historic communities.

More of state's tourism marketing funds should target promotion of historic assets

Encourage partnerships, collaboration, joint development and marketing amongst historic venues

State should provide more technical and financial assistance to rural parishes to support restoration and maintenance of historic sites, districts and heritage areas

Dedicate revenue from tourism sales/self tax to historic sites

Workshops to offer marketing training/strategies to historic sites should be set up by CRT

Summary Recommendations

Recommendation # 1 INDUSTRY AWARENESS, COMMUNICATIONS AND COOPERATION

Those who are engaged in businesses, occupations and organizations in the preservation industry must recognize it as an industry, and to work with others to advance it. Each sub-category of the industry is focused on its own business area, profession, job or organizational agenda. There is very little networking between business sectors, organizations or geographic areas.

Foster awareness, communications, and cooperation between various professions, businesses and workers in the preservation industry through local, regional and statewide

[52] ZK interview with John Crook, Vernon Parish tourism office

meetings, conferences, directories, a web site and other print and electronic dispersal of information.

Recommendation # 2 MARKETING

While the state is significantly involved in promoting, marketing, and developing the tourism, port, energy, health and other industries, there has been little focus on the preservation industry. Practitioners develop their markets hit or miss, with some profiting considerably from national publications and networking. Others are content with local work, or will travel out of the state for jobs only when it is necessary.

- Develop statewide and regional strategic marketing plans to promote the architects, landscape architects, interior designers, artisans, preservation, conservation consultants, antiques dealers, and realtors of the state within and beyond the state through print and electronic media.
- Consider a list serve that makes information and news media coverage of the industry more accessible to businesses, organizations and individuals.

Recommendation # 3 EDUCATION AND TRAINING

Although the education and training infrastructure is substantial, there is inadequate awareness of degrees, courses and training available. Career counseling directed towards the building trades appears to be minimal at all levels of the school systems in the state.

- Plan a statewide conference bringing educators from all preservation professions and trades together to better understand the scope of education and training available, identify strengths and weaknesses, and develop recommendations and strategies for increasing student, faculty and counselor awareness of programs, degrees and careers available. Identify ways institutions can work together. Identify ways to avoid duplication and seek ways to allow students cross register to take advantage of specialized courses in other institutions.
- Identify best preservation related education and training practices in state and around the country for application or expansion in the state.
- Restore cache, statewide educational commitment and funding to state vo-tech programs in the building arts.
- Develop messages and materials to better advise career counselors on available opportunities in the preservation industry.
- Develop strategies and programs to increase the percentage of Louisiana students in preservation, architecture, design and building arts in the state.
- Consider ways of encouraging students in these programs from out of state remaining to live and work in Louisiana after graduation.

Recommendation #4 PROTECTION AND DEVELOPMENT OF HISTORIC ASSETS

Although the state ranks high in the number of landmarks and historic sites, there is considerable potential for more designations of sites that could be protected, restored, and made available to homeowners, businesses and the public. The relatively poor economy, lack of wealth, and lower educational attainment of the population overall makes it more difficult to access funding available for restoration or programming.

- Governments at the state and local levels should encourage federal officials to simplify application procedures for federal tax credits available for landmark and historic properties and to shorten the time period from initial application to approval.
- The state legislature should get the word out about new state legislation that provides tax credits to owner occupied residential properties.
- Information on private and non-profit funding sources for public projects needs to be collected and made available to a broader public through a program similar to the Foundation Center in New York. Assistance in preparing grants by specially designated grants writers funded by the state or grants should assist in grants writing for public projects.
- State should provide more technical and financial assistance to rural parishes to support restoration and maintenance of historic sites, districts and heritage areas.
- State should pursue designation of more national heritage areas.

Recommendation # 5 CREATIVE LINKAGES

The above recommendations reflect the recommendations of those interviewed or are produced from specific analysis of strengths and weaknesses of the preservation industry in Louisiana. The preservation industry is well situated to play an important role in facilitating economic, cultural and neighborhood redevelopment throughout the state by gaining collaborative partners and dispelling its sometimes elitist image that somewhat unfairly endures. Preservation should be linked with:

- Encouraging Neighborhood Revitalization, Reducing Blight, Mitigating Gentrification, Helping to increase available affordable housing: Preservation organizations are already working to buy and restore historic structures and sell them for as modest as possible prices in transitional neighborhoods. The model exists. It needs to expand. Strategies to assist existing homeowners and renters to survive in gentrifying neighborhoods will require extensive research and creative thinking…but it is critically needed to mitigate what seems to many in diverse neighborhoods as a process that pushes one race out in favor of another. (A preservationist's home was recently shot up in a transitional New Orleans neighborhood where messages meant to scare her out of the area were delivered.)

  The need for affordable housing is the flip side of blight. If restoration standards can be adapted, even carefully relaxed, to address the difficulties lower income owners have in restoring their homes in historic districts, more homes would be restored, less families pushed out of improving neighborhoods, more transitional neighborhoods becoming attractive to new families.

- **Reviving Public Education:** Too many students are dropping out of Louisiana schools disheartened, alienated, winding up on the streets seeking affirmation and economic opportunities.

  Reviving respect for the building arts, and providing coursework and counseling that help students to understand where careers in the preservation industry can lead, could provide new hope and career objectives for many who may not be able initially to seek college entrance.

- **Support for Small Business Development:** A very high percentage of preservation industry professions and jobs are performed by independent contractors or small businesses. Many of these businesses suffer from inadequate business management skills. Programs in business management, marketing and financing should be linked to preservation industry business and jobs to help build the industry overall. Small businesses have increasingly been recognized as a major focus of economic development, especially in areas that do not have the assets that attract relocation of larger businesses to the area. That would be Louisiana. The growth of the construction industry in the state should benefit the professionals, artisans and workers of the state.

- **Supporting Growth in Cultural Tourism:** Historic and heritage sites, museums, and parks are heavily visited by cultural tourists who spend more and stay longer than other tourists. Further development of historic sites, facilities and neighborhoods would help grow tourism. Greater networking and planning between historic site managers and hospitality industry planners would speed this growth. The more restored sites and venues, the more time visitors will spend visiting historic, often economically needier, neighborhoods. More Interpretive centers and other historic venues should be developed in neighborhoods throughout cities, towns and rural areas to distribute the value of tourism to broader areas of the state.

- **Linking with Creative Industries:** The creative industries interface with our heritage assets in multiple ways. Film crews are attracted to historic areas appropriate to a movie's story. Music venues, family owned restaurants and art markets are located in transitional neighborhoods. The Bywater in New Orleans, for instance, has a growing number of art venues, cafes and music clubs that are directly related to its economic development. Festivals, which highlight an area's cultural life, are often an important part of revitalization. The preservation industry should work on developing deliberate strategies and partnerships to further this natural linkage.

- **Linkages within the Industry:** None of these more ambitious and sophisticated linkages can be achieved if the businesses, workers, organizations and agencies involved with the preservation industry do not come together in their own linkages to cooperate, plan and achieve great change together.