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DEVELOPMENT PLAN FOR THE CREATIVE INDUSTRIES OF NEW ORLEANS

The Creative Industries as Key to a Livable Future

Prepared by Creative Alliance of New Orleans and
Creative Industries Breakthrough Coalition

June, 2025

INTRODUCTION

Globally there is an expanding realization that the creative industries comprise a leading sector for economic growth. First recognized in England's post-industrial cities, The British Council made a commitment to developing the sector. Soon the World Bank, European Union, United Nations and other multi-national entities focused on how to stimulate and support growth of the sector.



The New England Council of the Creative Industries was the first U.S. region to begin policy and programming of the sector as the 21st century dawned. Now, cities and regions throughout North and South America and Asia have initiatives that recognize the place-based opportunities of creative work, reflecting disciplines that are core to the traditions and trends in their culture.

Typically, the disciplines include visual, performing, media, design, literary and culinary arts. Design can include architecture, landscape and interior design, graphic and industrial design. Media now reflects the opportunities of hundreds of streaming platforms hungry for content. Tech, after all, is realized through online creative content. These are the areas of focus for purposes of this plan.

New Orleans' music was some of the first creative output to have global impact. Twentieth century culture worldwide was forever changed by our improvisational jazz and a long list of other musical genres - from blues to rhythm and blues, rock and roll, hip hop, and bounce, with new forms continuously evolving in our neighborhoods and small clubs.

But the business of music didn't get substantial support here. Limitations of capital, racial restrictions, and a failure to recognize the intrinsic merit of the music forms taking shape here, led musicians and other creatives to emigrate to cities with a greater ability and inclination to invest in music and related creative policies, plans and practices.

While cultural leaders continue to emerge in the historical and evolving creativity of our region, many creatives still continue to migrate to New York, Los Angeles, Nashville, Austin, San Francisco, Chicago, Miami, Atlanta and even smaller cities where creative industries strategic plans have been developed to encourage talent to grow sustainable careers. **We watched our creatives leave New Orleans for better opportunities at the turn of the last century. We cannot afford that to happen again.**

Challenge and Opportunity of Economic Shifts Due to Global Economic Trends and Climate Change

Political commitment to shift priority from the fossil fuel energy industry to renewable and/or green energy in Louisiana has finally come. Despite the temporary rise in oil prices driven by the war between Russia and Ukraine, green energy development will grow, providing jobs for Louisiana citizens. But for the state to thrive economically, we cannot ignore the opportunities for career and economy-wide growth implicit in the entertainment, design and the arts sectors. We must recognize the power of our creative human assets and our century-old branding as a seminal, influential creative force and build on it as never before.



Katrina Sparks Creativity

The Creative Alliance of New Orleans (CANO) was formed in a freezing room at the Art Egg Studios in 2006 as a group of artists and arts supporters sought to help South Louisiana emerge from its near obliteration by Katrina, a storm and infrastructure failure that has forever changed the world view of regional residents at all levels of our society. The meeting was convened by arts advocate Jeanne Nathan, a graduate of the Cornell University School of Industrial and Labor Relations who is committed to people's fundamental need to fulfill the potential of their talents and capacities. Within months of that first meeting in 2006, she and others established the Studio at Colton offering 260 artists and arts organizations work and showcase space in the temporarily vacant Colton High School, on the doorstep of what soon became a new district for arts collectives, galleries, music venues and restaurants, enlivening a long-neglected corridor of the city.

That experience, working with creatives of many disciplines from around the city and region, deepened her conviction of the need for more intentional strategies to grow the creative capacity of this legendarily creative city. CANO finally secured funding to launch a strategic planning process in the spring of 2020, just as the COVID pandemic set in. Working through initial setbacks and limited funding, CANO was successful in securing funding from the Downtown Development District, which has been at the forefront of facilitating development of cultural venues in the Central Business



District.

The city's deep commitment to its cultural history, the continued role of culture bearers carrying forward multi-century cultural practices, as well as the persistence of innovation, are at the heart of our cultural environment that has fed New Orleans' persistent cultural potential. In the Downtown Development District alone, there have been more than 50 cultural developments in the past ten years that serve as venues for most of the cultural programming. And, there are still opportunities for more in new builds and retrofitting existing buildings, including The State Palace Theater, venues in hotels, empty storefronts and outdoor spaces. *(see table on page 18)*

With important leadership and financial support from the Downtown Development District of New Orleans, the planning process launched with a work team comprised of nationally and locally based economic development researchers and planners, marketing and community relations experts, creative practitioners

and arts advocates. CANO has been working with input from a group of cultural leaders in the Creative Response Network, as well as a multi-disciplinary coalition of leaders we have been consulting on our progress identified as Creative Industries Breakthrough Coalition. A broad survey of over 250 respondents, almost three hundred one on one interviews, several focus group meetings have provided an understanding of the merits, obstacles and potential of creative careers and projects in our city, region and state. Further, we have also sought to learn about comparable initiatives throughout our country and beyond, to identify applicable best practices as well as pitfalls to avoid.

The Report Design

In view of the effects of the peak of the COVID-19 pandemic, we recognized the strain on the attention span of our citizens trying to ride the roller coaster of the challenges of not only the pandemic, but the concomitant gun violence, national and international political strife, and the threat of stronger hurricane seasons, we elected to produce a report that is succinct, visceral in delivering its observations and recommendations, and as creative as our subject. We hope our report hits home and entices readers to explore more detailed materials that will be available online, including data, surveys, interviews, and references to other research and planning documents that we sourced during our explorations.

Following are our initial recommendations, summaries and analysis of our surveys, interviews, focus group discussions, work team and community team input for consideration, comment and input from citizens of our region.

Jeanne Nathan
 Jeanne Nathan
 Executive Director

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RECOMMENDATIONS FOR A SUSTAINABLE CREATIVE INDUSTRIES ECONOMY

1

Explore and assure access to federal infrastructure dollars and remaining disaster relief funds.



There are major precedents for substantial spending on culture in the WPA program that accompanied virtually every brick-and-mortar project executed during Franklin D. Roosevelt's initiatives to counter the devastating impact of the Great Depression. Whether the unique art deco architecture, huge painted murals, sculptures, literature, theater or crafts, all disciplines of arts were integrated into the Works Progress Administration (WPA) spending programs. These iconic cultural projects and products are a legacy of the creative artists of those times and a continuing source of pride and inspiration to communities nationwide.

Lesser known, but also impactful, were the cultural programs spawned as part of the environmental impact work around the development of the interstate highway system built primarily in the 1950s and '60s. Infrastructure projects can be a stimulus for cultural developments when government, business, educational, and community leaders understand and act on the importance of the opportunities that are brought into play by the current public and private investment in the nation's infrastructure and related job development.

DESIRED OUTCOME: Recognition of infrastructure financing as a source for building spaces for the creative industries economic sector and targeting funding for repurposing underutilized real estate for use by this leading growth industry.

2

Giving youth the tools to build careers in the creative industries, linked to the unique cultural assets of the city, region and state, may also address the persistent crime due to the lack of opportunity. There are no more critical driving forces of criminal activity than a lack of vision for a future that will a family. The lack of opportunity and hope contrasts with the world youth now see so clearly on social media, leads too many youth to the streets to achieve some kind of validation.

The youth of one of the globe's most creative cities are a key to the city's future economic viability. With the knowledge of the



career opportunities implicit in this growing economic sphere, and the skills to develop their talents, they can provide the manpower needed to grow the business infrastructure, which has often been cited as an obstacle to the sustainability and growth of the creative economy.

Giving youth the tools to build a career in the creative industries, linked to the unique cultural assets of the city, may also address the persistently high crime rate due to lack of opportunity. There are no more critical driving forces for criminal activity than lack of a vision for a future that will support a family. The lack of opportunity and hope, highlighted by the world they now see so clearly on social media, leads too many youths to the streets to achieve some kind of validation.

DESIRED OUTCOME: A skilled creative workforce to claim a spot among leading global creative centers, particularly in the state's urban areas.

3

Develop a special land use plan with the city that identifies sites for creative programming, co-working hubs, presentations, markets and other cultural practices and businesses. This will boost the creative industries, while bringing visitors and economic opportunity directly to the neighborhoods, thus relieving pressure to over-saturation of visitors in the French Quarter and other tourism centers.

Work collaboratively with private and public developers, inventory locations with potential for cultural uses that would not be intrusive to residential homes and neighborhoods. Provide input into other planning initiatives, including the current parks master planning, River District and new federally funded infrastructure planning projects. Pay attention to affordable housing development efforts for opportunities to collaborate, especially in the Downtown corridors. Work with funding and investment resources to source, support, and invest in such projects with civic associations. Identify unique cultural assets of various neighborhoods, and the surrounding parishes, aiming to achieve equity of economic investment in neighborhoods outside the French Quarter.

DESIRED OUTCOME: A decentralized, impactful, and equitable design of cultural sites and resources to support economic growth throughout the city while avoiding/mitigating negative impacts in residential areas.

3



4

Heighten awareness of the high growth creative industries economic sector as essential to the viability of the city and region's economic future.

As the fossil fuels industry continues to provide jobs and revenue to the state, the energy sector of the economy is transforming and broadening the approach to fueling the economy with new engineering, technology and design-related jobs. The state remains an oil- and gas- producing state, so there are opportunities for creatives to be part of teams that address climate change and its effects. All indications point to a critical role for content creators to lead the way on how we address key issues on the 24/7 media outlets.

The city and state must elevate discussions about the creative industries and develop a team of leaders who will make a deep commitment to advance a community-wide commitment to this critical interpretation of economic development. This collaborative approach with strong leaders can work. Just ask General Honoré, marketing and communications professionals and other citizen advocacy leaders. The New Orleans region, particularly, is a place of young activists who have resisted the long-time sacred strategies of old industries now on the wane.

DESIRED OUTCOME: A city where there are opportunities that the secure the existing creative workforce, attract new businesses and independent creatives and discourage the departure of the current creatives.



5

Reorganize the funding landscape to promote better support for our creative industries that is limited by the lack of competitive economic investment.

Encourage a more intentional and focused collaboration of nonprofit arts and creative industries support organizations. The Creative Response Network demonstrated during the pandemic how collaborating to bundle funding sources, distribution of funding, and moving support to individual creatives, arts presenters, and arts supporters can multiply the impact of funding.

Continued discussions regarding future commitments of leaders in this initiative, as well as more than 100 arts organizations in New Orleans, the region and state, have already borne fruit with a substantial grant intended to organize a sustained effort to attract and distribute greater funding. The Creative Industries Breakthrough Coalition, with more than 300-member organizations, is another major new collaborative effort to work on direct policies and programs, but with a concerted effort to address educational and other youth-oriented, mentoring and other programming. The United Way is a more traditional and long-time successful collaborative organization also organized to pool funding resources. These initiatives indicate a growing recognition of the importance of collaborative initiatives.

The diversity of the leadership is the foundation of the equity-based intentions of the entities and leaders. Major national funders are expected to recognize the increased collaboration and intentional energy in New Orleans and throughout the state, resulting in a larger funding base attractive for larger collective grants.

Tighten collaboration between arts organizations and tourism organizations to work on the common goal of strengthening the creative and cultural economy in the city region and state. The tourism industry can generate income by promoting the enviable number of talented creative businesses and individuals. Identify opportunities to utilize artists in all disciplines to promote the plethora of artistic pursuits in the area. As many other cities, states and countries have learned, investing in the arts results in more people spending more money in destination cities.

DESIRED OUTCOME: Stronger commitments for larger dollar investment by major national foundations and corporations in the creative industries collaborative programs and projects in support of individual and organizational initiatives. Increased support from individual, government and corporate funding in the city and region. Increased networking, linkage, and collaboration between cultural and other organizations throughout the state.





CANO reached out at the beginning of this process to develop a coalition of creatives, nonprofits, public officials, foundations, community and education leaders and organizations to fuel the early stages of the research for this plan. The constituents have participated in numerous Zoom group meetings, of focus groups, and literally hundreds of one-on-one interviews that were recorded and transcribed in Zoom. These interviews will be available as video and transcripts in the online version of this report. A survey of creative producers and organizations was distributed and returned by more than 250 practitioners from all disciplines.

With the public draft complete, CANO will receive input from the community to ensure that the findings ring true for most readers. Any necessary edits and creation of the online version will be completed after review. CANO will remain focused of putting as leas some of these recommendations into action as soon as possible.

DESIRED OUTCOME: A community-wide agreement on the key points of the plan. A basis for development of a final implementation plan.



8 Outline of initial steps to shape an implementation process

CANO's scope of work with the lead funder, the Downtown Development District, did not include an implementation process. Despite much progress in the collaborative climate of the city, there are still impediments to be cleared to define a governing process for this plan. It is anticipated that the Mayor's Office of Cultural Economy, City Council, Creative Response Network, New Orleans Arts Council, and other organizations dedicated to the advancement of a viable economy for the city's future, will carry out the next phase of work to achieve a sustainable, equitable, expeditious, far-reaching initiative to develop a governing entity to achieve the desired outcomes.

DESIRED OUTCOME: A community-wide agreement on the key points of the plan. A basis for development of a final implementation plan.

6 Develop and maintain a robust inventory of best practices, successes, and failures around the nation and globe.

CANO has completed a deep dive into best practices and important models for creative industries advancement nationally and globally, amassing a list of hundreds of programs and infrastructure to inform the plan and next phase of implementation. Included in this report is a short selection of relevant programs. More will be available in the online version of this report.

DESIRED OUTCOME: Take advantage of other effective and relevant strategies and programs that might be executed here to help grow the creative economic sector.



7 Develop Process for Successful Implementation

Before any of the recommendations can be implemented, an agency/organization must take ownership of the final steps. Constituencies must be identified, informed and engaged, and ultimately must be responsible for funding, developing and implementing a detailed work plan.

BEYOND OUR BORDERS: WHAT OTHER PLACES ARE DOING

By Lindsay Pressman

Throughout the world, there are numerous innovative programs designed to elevate the creative industries and provide equitable opportunities across cities, states and even countries.

All nations form their own standards for art and culture, either formally or informally, resulting in diverse programs and funding models to grow the creative industries. Governments, Non-Government Organizations (NGOs), non-profits and corporations have come together to initiate and maintain opportunities to bring people together through the visual, literary, performing and culinary arts, design and media output. It is a small world after all.

This information is a sampling of programs and initiatives on an international, national, regional and local levels that indicate how collaboration and a common goal can ignite positive change.

WHAT YOU WILL FIND OUT

- Creative industries development is a key topic around the globe;
- Least likely countries are doing transformative work;
- More resources are necessary for the U.S. and Louisiana to compete.

FUTURE/YOUTH/EDUCATION

British Council

- The Ways to Monetize Creative Services course "focuses on building confidence in monetizing hybrid revenue streams, strategies for creatives with limited internet connectivity, and effectively translating creative work online."

Middle East/Balkans

- Armenia, Azerbaijan, Georgia, Kazakhstan, Kyrgyzstan, Ukraine, and Uzbekistan collaborated to launch a five-year program (2018-2023), supporting partnerships between universities and creative industries, and awarding seed funding for learning initiatives for young creative entrepreneurs.

Colombia, South America

- Promotes accessibility to higher education and entrepreneurship programs for those in the creative industries.

New Orleans

- An arts education and workforce program that beautifies neighborhoods and connects youth to their communities through public art and placemaking was founded in 2016 by a collective of youth advocates, artists, and educators to provide transformative job and educational opportunities for local creative youth. Not only is paid employment made accessible to the youth, but "transferable art and design, entrepreneurial, digital literacy, and leadership skills."



Tennessee

- \$1 million three-year grant program awarded to eight school districts by the Tennessee Department of Education to support the cultivation of music education programs.

STRATEGIC PLANS/CULTURAL PLANS/ROADMAPS

Spain

- The Baixos de Protección Oficial program aimed at revitalizing empty premises and mobilizing local parks/premises owned by the municipality to make them available for local trade and sustainable and multi-use economic activity.

Finland

- A government program established in 2019 by the Ministry of Labor and Economic Affairs and the Ministry of Education and Culture highlights the key issues for which networks and practices and, possibly, new policy tools must be used to build an operating environment where creative industries can grow.

Colombia

- Launched policy that fosters creative districts as a tool for local development across the country. There are 96 districts that receive sustaining investment through a five-year income tax exemption implemented in 2018 for individuals contributing to the creative economy.

Colorado

- **Colorado Community Revitalization-** Aims to support creative projects that combine creative industry workforce housing, commercial spaces, performance space, community gathering spaces, childcare centers, and retail partnerships for the purpose of economic recovery and diversification by supporting creative sector entrepreneurs, artisans, and community non-profit organizations.



“Planning, policy, and legal decisions surrounding music and culture in New Orleans have almost always been reductive—viewing culture, particularly cultural activity in working class African-American neighborhoods, as a problem to be managed rather than an asset.”

– Interview respondent



- **Colorado Creative Districts-** Centered in intentional building, the program identifies areas to concentrate creative and cultural resources to attract/spur and sustain community investment.
- **Space to Create Colorado-** First state-driven initiative for affordable live/work space for artists in the nation... and to position Colorado as the nation’s leader in artist-led community transformation in rural communities.

Georgia

- **Enrich Individuals Lives through the Arts-** State and local programs and partnerships that engage individuals in meaningful arts experiences and contribute to a portfolio of school and community-based transformative arts learning opportunities for Georgians.

Washington D.C.

- Plan established under the premise that “all infrastructure is a stage, and every resident is a performer”...a broadly inclusive approach that recognizes that every resident has cultural practices that take place in social, informal and formal spaces across the city. It calls for pushing beyond conventional ideas of culture by providing platforms that empower creators to express themselves...linking infrastructure to cultural space is a core aspect of this plan.

GENERAL FUNDING

Arts Council England

- Aids in the distribution of many collaborative and government grants including the National Lottery Project, awarding grants of £1,000-100,000 to arts, libraries, and museum projects and Develop Your Creative Practice, a grant program supporting individuals in the creative and cultural sector, awarding £2,000-10,000 in funds from the National Lottery.

Finland

- A budget appropriation increase of £3 million was for discretionary government grants for the providers of basic education in the arts.

California

- **California Nonprofit Performing Arts Grant Program-** A core goal of this program is to galvanize workforce development in the creative industries by awarding \$49,500,000 in grants to nonprofit performing arts and fiscally sponsored organizations.

Colorado

- **Colorado Creates Grant Program- Colorado Creative Industries (CCI)** Up to \$10,000 in general operating support grants awarded to 121 arts organizations and creative communities to develop innovative arts and cultural projects, along with \$834,500 distributed to arts organizations and communities across 28 Colorado counties.

New York

- **2023 State Budget-** Appropriated \$50 million in recovery funds and \$50 million in capital projects support, in addition to the agency’s base grant-making budget of \$40 million through five grant opportunities for artists, arts and cultural organizations: operating and

programming support, commissions to artists, performance residencies and audience development activities.

Michigan

- Provided approximately \$1.5M funding for 521 projects with nearly \$1.3M in community match, supported by the National Endowment for the Humanities.

Hawaii

- **Creative Workforce Grant-** One-time grant of \$25,000 established to cultivate the creative economy and bolster the creative workforce by providing a living wage for one or more salaried or contractual personnel in a creative work role.

Texas

- **Live Music Preservation Fund-** \$6.4 million to preserve and expand Austin’s local live music scene, funded by the Save Austin’s Vital Economic Sectors (SAVES) and ARPA.
- **Arts and Culture Nonprofit Relief Grant** \$3.9 million in unrestrictive grants to 196 local arts and culture non-profit organizations.
- Funded by the City of Austin and ARPA.





“ Affordable housing and workspace for creatives is severely lacking. Having these fundamentals in place would allow people to work and live in the city. We need people to become citizens of our cultural economy and to have an entry level to laying down roots here permanently.

– Survey respondent



STATE INITIATIVES

California

- California's 2023 budget offered funding to cultivate a dynamic arts ecosystem and promotes greater cultural participation and engagement through the funding of cultural districts, literary arts programs, and the parks. The budget included \$30 million allocated to the California Arts Council Districts to support the 14 existing cultural districts and expand the cultural districts program to support traditionally under served communities that reflect the geographic and racial diversity of the state.
- Advancing Equity Through the Arts and Humanities Act
- This arts justice legislation reinforces and actualizes the role of creative industries in addressing and dismantling systemic racism in the United States.

Georgia

- Metropolitan Atlanta Art Fund- General operating support grants centered on cultivating small and medium-sized arts and culture organizations, as well as the utilization of the arts to amplify and activate community voice, strengthen the regional economy and foster an environment of learning in the arts at all stages of life. Organizations with annual operating budgets under \$2 million can request up to 20% of their annual operating expenses.

Chicago, IL

The grant program's budget increased from \$1.7M to \$4.5M, reflecting a \$1M increase in annual funding and additional funding for the Arts for Illinois Relief Fund and the Performing Arts Venue Relief to address the impact of the COVID-19 crisis on the arts community.

- The Neighborhood Access program is designed to drive people to explore and engage with the neighborhoods

of Chicago beyond the well-known "popular" areas of the central district and reveals the cultural richness of remote areas that define the city.

- Chicago Public Art Reimagining Tour with You (PARTY)
- Cultural Grant Programs
- Artist Response Program
- Creative Worker Assistance Program
- Together We Heal Creative Place Program
- Union Street Gallery is two floors of professional gallery space and 16 individual artist studios were established in a re-purposed Elks Lodge in Chicago Heights, Illinois. In 2012, the City of Chicago Heights offered the Union Street Gallery a ten-year lease for \$1/year.

Michigan

- In October 2011, The Kresge Foundation commissioned AuthenticCity and Millier Dickinson Blais to undertake the Detroit Cultural Mapping Project, which a systematic approach to identifying, documenting and analyzing a community's cultural resources.
- Michigan Film & Digital Media Office Creative Chambers Pilot Program- Five communities with burgeoning creative industries and cultural entrepreneurship received \$1.5 million in grant funding for the first round of pilot programs.
- Michigan Legacy Arts Park, a non-profit arts organization embodying the intersection of nature and the arts, offering creative and cultural programs to the public including artist residencies and arts education.
- Garage Cultural/ Garaje Cultural- through community partnerships, 8,000 sq. ft. of an 18,000 sq. ft. warehouse was developed/ transformed into an arts and cultural anchor in Southwest Detroit.

NATIONAL INITIATIVES

With a focus in advocacy, research, connection, and leadership, Americans for the Arts (founded in 1960) is dedicated to the advancement of society through substantial social and economic investment in the arts and humanities to aid and elevate community leaders of arts and culture.

The Inclusive Creative Economy Plan strives to establish the arts not only as a cultural and existential asset but an economic asset through the promotion of and investment in partnerships between the creative industries, nonprofit arts and culture, and government sectors, which aim to support equitable policies that bolster economic vitality.

SEE THE FULL LIST ONLINE AT CANO.ORG.

WHERE WE STAND NOW

By Alexis Annis, PhD Candidate, University of New Orleans

In this section, the data is analyzed with the goal of pinpointing the internal strengths and weaknesses of the current state of the creative industries. In comparison, external opportunities and threats posed to the creative industry sector were also determined. The SWOT analysis identifies successes to build upon and issues that can negatively impact success.

Dr. Eric Van Holm of the University of New Orleans synthesized the survey results collected by the Creative Alliance of New Orleans. The interview data was collated and summarized by marketing and public relations consultant Valerie Robinson and urban designer and educator Aron Chang. Respondents represented creative industries across all disciplines. The resulting data was mined for recurring themes that could be set within the framework of a SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis. That must be addressed to form a strategic plan and key recommendations for implementation.



WHAT YOU'LL FIND OUT

- Many sources of data were mined for the results of the SWOT analysis;
- New Orleans' culture and diversity are its greatest assets;
- New Orleans' creative community needs more support from philanthropies, corporations and government to thrive.

STRENGTHS

VIBRANT CULTURE: New Orleans & Company, the city's nonprofit tourism destination organization states, "New Orleans' culture is its greatest strength, and it is the people of New Orleans who create that culture." More than 80% of survey respondents agree that New Orleans' greatest strength is its unique culture. Respondents spoke of the creative energy in the city, especially in the Downtown Downtown Development District and French Quarter, but also outlying neighborhoods, than any other factor, as the most significant asset to their work. Respondents referred to a strong sense of place, and many specifically noted the multi-generational aspect of the city, where music, culture, and artistic traditions are passed down.

CULTURAL ASSETS: More than 60% surveyed recognized creative talent as an asset to New Orleans, more than any other factor. Second to talent, 60% of survey respondents identified the existence of museums, galleries, exhibition spaces, performance venues, and creative

spaces clustered in the Downtown area. Several respondents included the large number of neighborhood and community organizations as a cultural asset.

DIVERSITY: Nearly 60% of survey respondents noted the racial diversity of New Orleans as an asset. While it is important to note that diversity does not imply equity, those in the creative industries appear poised to address equity issues at the individual and business level, making public commitments to work toward social justice individually and within their organizations.

BUSINESS ASSISTANCE: Less than 3% of respondents chose business assistance as an advantage to working in New Orleans and expressed the need to gain essential skills. Respondents sought help promoting themselves, particularly with website creation and using social media to reach a broader audience. More than half of the survey respondents reported receiving zero to 24% of their revenues from online sales, even during the pandemic when

“ We've done internal facilitated conversations with groups that focus on racial equity and letting employees have the kind of spaces where they feel safe to talk about some of these issues. **”**

– Interview Respondent

We have a huge gap in the talent that we need. What kind of education programming are we putting into place that not only tells children at a young age that they are capable of that, (but)there is a path towards this?

– Interview Respondent

other retail outlets were cut off. Additional skills requested included writing business plans, basic financial management, sourcing and applying for grants, and maneuvering through the licensing and permit requirements from the city.

“
For us, the biggest challenge is paying a fair living wage to artists. Louisiana artists... are consistently paid poverty level wages for extensive time and work.
”

– Survey Respondent

CAREER PATHWAYS: Only 25% of respondents felt career pathways were an asset in the city, and only 10% felt access to a quality workforce was an advantage to working in New Orleans. Several interviewees in the design category of creative industries were concerned with the need for qualified local workers. More than 60% of survey respondents felt that a creative industry curriculum should be developed in schools, and about 80% felt for youth to develop careers in the creative industries, they should be exposed to collaboration opportunities with mentors and professionals.

WEAKNESSES

FUNDING: The resounding response from survey and interview respondents was a need for financial stability. Less than 3% felt the availability of funding was an advantage to working in the city. More than 70% respondents to open-ended questions felt that funding was the most important way to build their creative occupation in the long term. Some respondents recognized that funding exists but were unaware of how to locate opportunities and apply for grants. One design firm framed the need for funding to pay their staff livable wages.

COLLABORATION: Though half of the survey respondents indicated collaboration within the creative industries as an advantage to working in New Orleans, responses to open-ended survey questions and interviews repeatedly expressed feeling isolated and separated from the other creative disciplines. They felt that the divide between creatives fuels competition for funding, workspace, and other resources instead of partnering across the landscape of businesses, nonprofits, and individuals to share knowledge, assets, and opportunities. Respondents requested more networking events and opportunities and the chance to connect with other stakeholders to share information and knowledge.

OPPORTUNITIES

EXPAND MARKETS: In 2021, despite the pandemic hampering tourism, visitors to New Orleans spent \$3.8 billion. While that is 27% below pre-pandemic numbers, the spending represents a 46% increase from 2020. By 2023, the number of visitors has come close to 2019 levels, thanks in part to recovery funds that helped venues open and assisted individual artists of all genres.

The 2022 New Orleans Jazz and Heritage Festival, often a marker of tourism numbers in the city, had 475,000 attendees, the same numbers as 2019. In 2023 numbers dropped slightly to 460, then back up to 475,000 in 2024. Survey respondents and interviewees feel there is an opportunity to put more effort into marketing the arts and cultural offerings of New Orleans through arts-centered tourism and assistance reaching marketplaces outside of the city.

CREATIVE CONTRIBUTIONS TO SOLVE ISSUES: Interviewees were asked about the creative response to racial justice, water, and climate change. Respondents spoke about the innovative contributions creatives can make to solving problems. Designers spoke of sustainable design contributions such as green building methods. An example is the Gentilly Resiliency District, a project funded by a grant from HUD to the City of New Orleans to address damage from Hurricane Isaac in 2012. The project focused on reducing flood risks includes the creative industries through landscape architecture, public art projects, and participatory placemaking. Another respondent spoke about a landscape architecture project at Audubon Institute to teach citizens about their impact on the world.

We see ourselves as individuals who understand the realities of social justice are deeply embedded in how we approach our built environment. If we want to arrive at a place where justice is alive and well, we need to design it.

– Interview Respondent





LACK OF SUPPORT: Creatives are committed to living and working in the city, yet more than 70% felt the most significant barrier to growth was a lack of support from local government. Many expressed the need for fewer taxes for arts and cultural businesses, zoning changes to allow for more mixed-use properties in high-density areas, and access to low-cost loans. Interviewees want to be part of the conversation shaping public policy, highlighting the need for capacity building and business support. Several interviewees suggested the need for a contact person within city government who can connect with the creative industry community to shape the future of policy. While some respondents felt the other creative disciplines get overshadowed by music and film, there are important lessons to be learned when the city/state offers support to a segment of the economy.

Tax credits and incentives offered by the state and city brought film production to

the area. In 2022, it was expected that the film industry would rebound to exceed \$1 billion in the coming few years. Momentum was lost during lengthy strikes by writers and actors in 2023, and in 2024, and the Governor of Louisiana tried to cancel the tax credit program that makes the city competitive. Despite the slow reboot, studio facilities continue to expand. An estimated 90% of those employed in the industry are locals with annual average wages \$67,000, well above the median income of New Orleanians. The legislature voted down the elimination of the tax credit, and there is hope that the industry will rebound in the next few years.

THREATS

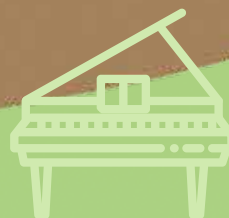
LACK OF AFFORDABLE HOUSING: More than 60% of survey respondents felt access to affordable housing and workspace was a barrier to their work in the creative industries. Those practicing in the visual arts cite the lack of affordable studios as a barrier to their success. Nearly all

respondents from all disciplines spoke of the need for access to affordable housing. Many respondents blamed the abundance of short-term rentals and gentrification as contributors to the housing crisis and asserted the need to limit the number of short-term rentals.

Calls for affordable housing to increase quality of life echoed the sentiments of those surveyed in the 2016 *Cultural Economy Snapshot*, who overwhelmingly spoke of the need for lower housing costs.

RELIANCE ON TOURISM: While the influx of visitors to the city can present opportunities for creatives, the dependence on them posits many problems. The tourist economy is vulnerable to economic downturns, major weather events and, most recently, the Covid-19 pandemic. Interview respondents spoke to the disparity between the revenues generated from the tourism economy as inequitable and exploitive of local culture. Some interviewees referred to tourism as a distraction from taking New Orleans, seriously expressing concern that New Orleans is disproportionately marketed as a party place rather than a viable place to do business.

INEQUITY: Though most respondents noted diversity as an asset to the city, over half of survey respondents felt racism and discrimination presented barriers to growth and noted a lack of diversity within the creative sector workplaces. Respondents emphasized the need for more Black owned businesses and representation in staffing and nonprofit boards. Interview respondents also spoke of equitable pay, environmental justice, and equal treatment for all.



OVERVIEW & SUMMARY OF SURVEY DATA



Prepared by Eric van Holm, PhD.

This section first describes what the survey captured about the strengths, weaknesses, opportunities and threats for the city of New Orleans, since the survey is the primary source of data for those questions. It secondly describes what the survey learned about people's experiences during COVID and the recovery once the city reopened.

What You Will Find Out

- For the creative economy to remain vibrant, efforts must be made to ensure that individuals can afford to live and work in the city;
- There is a need to increase the information that is accessible about available funding opportunities and nurture new funding sources;
- Career pathways for youth must be strengthened by creating greater partnerships between educational institutions, practicing professionals, and others;
- Interdisciplinary collaboration is necessary to develop new opportunities for the creative arts.

WHAT WORKS AND WHAT DOESN'T WORK IN NEW ORLEANS

The survey asked questions related to the strengths and weaknesses of New Orleans's cultural economy: four close-ended and two open-ended questions. This set of questions were asked in both a positive ("What are the advantages to operating in New Orleans rather than other cities?"; "What are the significant creative industries assets/resources that currently exist in New Orleans that can assist in building a vibrant, creative industries economy over the next 5-10 years?") and a negative way ("Which of the following do you believe are barriers to growth for the creative arts in New Orleans?"). In addition, a question was asked with regards to future growth opportunities ("What needs to be emphasized to help creative youth develop their pathways into careers?"). Finally, two open-ended questions were asked which recorded significant insight into the views of respondents and their beliefs about changes that are necessary. Collectively, these help to identify strengths and weakness of the region, and provide directions for ways to improve the sector.

According to respondents, New Orleans's primary strength at present is the culture and people of the city. The talent of the workers was the most common item identified for the most significant asset the city had (*figure 2*), with the diversity and community placing third and fourth. Similarly, an overwhelming share of respondents cited the unique culture, creative energy, and creative history of the city as advantages to working in New Orleans. In contrast, few respondents highlighted the government support available as an advantage. Specifically, taxes, business assistance, and funding were cited among the fewest times by respondents.

Similarly, inconsistent support from city government was the most common barrier identified. Other barriers were identified as well, particularly the lack of affordable workspace and access to health insurance. In addition, the need for better access to funding sources, better marketing, and racism and discrimination were among the most frequent responses.



Fig 2. Assets that Currently Exist in New Orleans

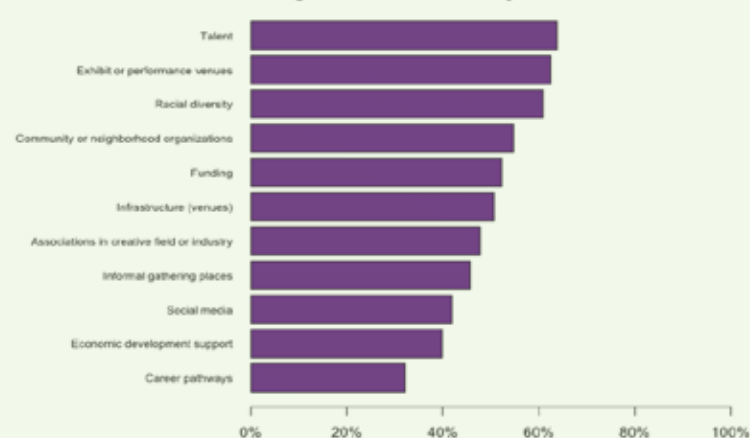
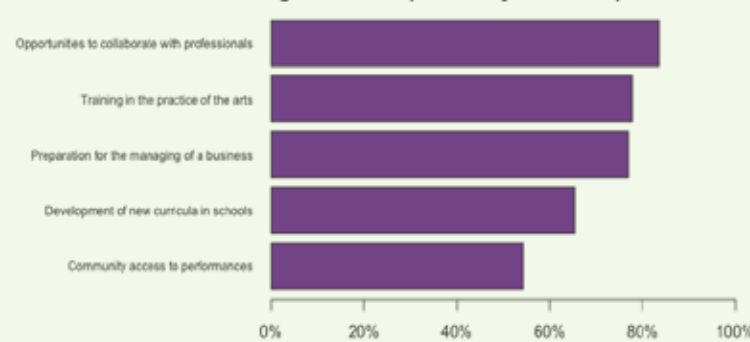


Fig 4. How to help creative youth develop their careers



Career pathways were not often selected as an asset in New Orleans. Respondents indicated that greater collaboration with professionals, training in the practice of the arts, and preparation for managing of a business would be the most effective ways to help creative youths develop pathways into careers.

These results are extended by responses to two ended questions. Specifically, respondents were asked:

1. What would be the most vital way for you to build your creative practice, cultural support organization, or business in the long term? and

2. What would make the greatest difference in encouraging our creative artists or producers to grow within New Orleans rather than pursuing their practice or business somewhere else?

Their responses were hand coded into one of 14 categories that were developed after reviewing the responses.

Greater financial support was the most common response to both questions. Specifically, respondents cited the need for more varied sources of funding, both through earned income and grants. Greater information about and access to, capital were particularly common responses where either community solutions or government solutions may be applicable.

Respondents were also concerned about the affordability of the city, both with respect to workspace (echoing the survey

results), but also in regard to housing and living in the City of New Orleans.

The need for greater collaboration and networking was often chosen, indicating the need to continue growing that strength.

Respondents also cited a lack of responsiveness from government, and particularly a lack of feeling that city officials cared about the creative industries. Many said there needs to be an overall reduction of barriers to business were common as well as the need for greater clarity in the development of rules and regulations.

COVID-19 PANDEMIC AND RESPONSE

The survey also queried respondents about the impacts of the COVID-19 pandemic on their livelihoods and businesses. Respondents were, on balance, positive about their present status despite the pandemic. The most common response was that they were able to support themselves at present. Overall, positive responses were 5 of the 7 most common responses. The hardship of the pandemic for many is also indicated though with many losing their jobs (6.5 %), having insufficient income (27.1 %), an working reduced hours (18.9 %). Given the limitations to the sample this data shouldn't be used to make generalizations about the pandemic's impact on the city, but it also indicates that those in the creative economy have had varied experiences through the crises.



QUANTIFYING THE CREATIVE INDUSTRIES

WHAT YOU'LL FIND OUT

- Culture bearers/creatives are not easily quantified;
- Creative industries surpass growth of other industries;
- Where/how creatives work.

By Robert Habans and Don Asay, The Data Center
This section summarizes work conducted by The Data Center to produce an updated quantification of "creative industries employment" to support a more comprehensive analysis by the Creative Alliance of New Orleans (CANO).

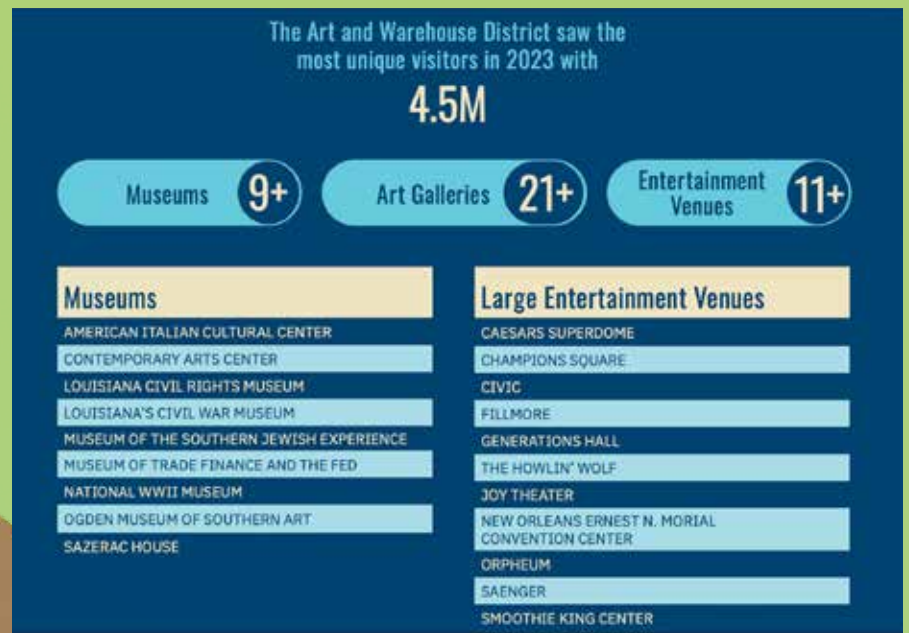
The quantification the creative industries is not easily accomplished, despite numerous studies on the topic 1–3. It means it first must be defined, and the diversity of creative "work" reveals the limits of

available data and the place-specific ways that cultural, economic, and institutional relationships fuel different local creative economies.

- The creative industries are not always represented in resources of employment data, and there are many existing ways that analysts have operationalized related concepts, such as the creative class or the cultural economy. The definition of the creative economy is not straightforward, and measurement approaches frequently vary in concept,

The community makes it so easy to start a creative business; the city could do a little more to help.

– Interview Respondent



method, and data sources. For example, some are meant to apply generally to all local economies, and some are tailored to specific local contexts. The definition used for this report builds on the definition put forth in the *2016 New Orleans Cultural Economy Snapshot*, prepared by Mt. Auburn and Associates on behalf of the City of New Orleans. The approach taken here can be considered a partial update of that 2016 report with minor modifications. *The categories listed in this section vary slightly from the categories defined by CANO, and thus the data may also vary.*

To attempt to quantify the creative industries, the Data Center replicated the methods in the *2016 New Orleans Cultural Economy Snapshot*. This involved reviewing various versions of industry and occupation tables and Staffing Patterns from Lightcast/EMSI. The raw data was then analyzed in Python to group by segments, avoid double counting. There are limitations to incorporating cultural work, work for unreported cash earnings (e.g., musicians and street performers), and culture bearers and similar traditions.

For this document, the original definition from 2016 was tweaked to better reflect the creative economy of New Orleans, specifically, which could differ somewhat from the creative economy of other cities. Available data is used to approximate – as reasonably possible – the full scope of jobs at businesses and organizations in creative industries, in creative occupations, and in the places that anchor the creative economy⁵. These diverse activities are grouped into seven segments.

- Culinary Arts: Local full-service restaurants and other food makers and sellers.



- Design: Graphic design and similar commercial designers, including architects, landscape architects, and planners.
- Entertainment: Performing arts, film, and other media industries.
- Literary Arts: Writers, editors, and publishers.
- Visual Arts and Crafts: Visual artists and craftspeople and galleries and other cultural venues that present their work.
- Preservation and heritage construction: A portion of construction trades focused on preservation of the built environment and vernacular building crafts.

“Creative industry” employment corresponds with jobs at creative establishments – businesses, organizations, and place of work. However, not all creative work occurs within creative industries. For example, copy writers and graphic designers might work in the communications department of a professional services firm. The job totals include self-employment, as earnings commonly fall outside of “W2” wage-and-salary employment, e.g., freelancers or independent artists. Still, even with this allowance, the work of culture bearers is likely poorly captured in conventional data, a key limitation in quantifying the creative economy.

EMPLOYMENT DATA, DEFINITIONS, AND METHODS

As with the original approach, the analysis uses proprietary industry and occupation data sourced from Lightcast (formerly known as EMSI) and the most detailed level of coding for industry (NAICS) and occupation (SOC). While similar to conventional federal data sources on which it is based – chiefly the Bureau of Labor Statistics Quarterly Census of Employment and Wages (QCEW), this data has several advantages relevant to current analysis: 1) It removes suppression; 2) it produces consistent and harmonized totals from otherwise disparate sources of data on industry and occupation characteristics; 3) it addresses the challenging issue of self-employment in a consistent way. Sparse data on self-employment suggests that it makes up a small share of total employment. However, intuition, the Lightcast data, and the original 2016 study suggest that this share is larger within the creative economy. The totals thus include both wage-and-salary employees and self-employed

workers. The latter is generally consistent with self-reported self-employment (from the American Community Survey) and mostly reflects "1099" independent contractors and small incorporated businesses. It also includes Lightcast's concept of "extended proprietors," or self-employment that is likely not a primary source of income. As indicated by its more complicated representation by Lightcast, self-employment data is not considered as reliable as job counts from wage-and-salary industry employment data, which comes from administrative sources linked to formal employer-employee relationships.

The 2016 definitions were modified slightly, first, to reflect updated NAICS 2017 and SOC 2018 codes and, second, to render individual segments of the cultural economy more consistent in terms of their goods, services, and job tasks and skills. Most significantly, design activities focused on the built environment (e.g., architecture) were moved to the "Design" segment; and activities related to sites and venues for experiencing history and culture (e.g., museums) were separated from building and construction activities.

An additional challenge involves excluding some portions of industries that are not considered creative industries despite being indistinguishable in NAICS codes, such as non-locally owned chain restaurants and skilled construction trades unrelated to preservation. We replicate several of the decisions by the 2016 report authors to adjust employment totals to more closely approximate realistic totals. Raw industry and occupation employment totals are adjusted with weights to include portions of industry segments as follows:

- We include only 30 percent of construction industries and occupations, as a rough approximation of skilled preservation construction trades and construction industry employment demand related to construction.
- We include 80 percent of employment at full-service restaurants and cafeterias, buffets, and grill buffets to exclude non-locally owned chain restaurants

- We include 70 percent of drinking establishments to focus on venues that regularly host live music or other entertainment.
- Self-employment in the catchall industry "Independent artists, writers, and performers" were allocated to the Design, Visual Arts and Crafts, and Literary Arts segments in proportion to the occupational employment within each segment. Wage-and-salary employment in the industry was allocated to Entertainment.
- All other occupations are given a weight of one. The included industry and occupation codes, as well as their weights, are enumerated below.
- To avoid double counting industry and occupation employment, we subtract adjusted occupation totals from employment in the same occupations within the cultural industries, using an occupation-industry matrix ("Staffing Patterns" in Lightcast). The remainder yields creative occupation employment outside of creative industries, and adding this remainder to creative industry employment yields an estimate of total creative economy employment across both occupations and industries without double counting the same jobs.
- Lastly, like the 2016 study, we emphasize that no "input-output" multipliers were used here. This means that all reported totals reflect direct employment within the industries and occupations listed below rather than indirect employment through local supply chains or induced employment due to household spending.



...New Orleans is, in my opinion, the most creative city on the planet.

– Jose Cotto, Design Professional at the Small Center



SUMMARY OF INTERVIEWS

By Valerie Robinson

This section of the report summarizes many of the recurring statements from almost 150 interviews conducted by the Creative Alliance of New Orleans with organizational leaders, artists, creative workers and culture bearers. These interviews were conducted by the Creative Alliance of New Orleans and, in many cases, corroborate the information found in published data and survey responses.

Over the course of two years, more than 150 interviews were conducted with creative producers and creative industries representatives to determine the state of the creative economy in New Orleans and develop recommendations for expanding opportunities for more intentional growth in this economic sector.

The information in this summary is presented by the disciplines as defined in the Introduction. There were also interviews with arts non-profit and for-profit entities that offer a broader perspective of the challenges and opportunities.



While the data is difficult to quantify due to the viewpoint of different types of creative expression and different structures of the interviews, there are recurring themes, such as the dearth of public funding for the arts in New Orleans. Many expressed a desire for more inclusive and more accessible funding opportunities – not always competitive – for individual artists, and almost all stated they need more outlets for performing and/or exhibiting their work. Indeed, the over-arching theme among young and mid-level creatives is the need to earn more income from their artistic pursuits to sustain themselves in a

WHAT YOU'LL FIND OUT

- Many creatives pivoted during Covid-19, and have maintained new practices;
- Creatives are being forced out of the city due to increasing costs;
- Literary artists seem least impacted by effects of pandemic.

city where the increasing cost of living is threatening their ability to reside and work in New Orleans.

During a time of reckoning in 2020 and 2021, there were many who spoke about improving racial/gender equity in the marketplace for themselves and for the city in general. Access to the arts and arts education, especially for young people, was a key theme. Educational opportunities within the schools about career opportunities in the creative industries, as well as advanced training for those who want to work their hands and minds, were often mentioned as pathways to a more equitable future.



Because most of the interviews were conducted in the throes of the Covid-19 pandemic, there was much concern about the future of the arts once the world reopened. A number said that they had felt isolated, and while many succeeded with more online performances, art sales and restaurant pick-up orders, others were unhappy without venues that were constant in their lives before Covid-19 and were not interested in the online platforms. During 2022 and 2023, creatives – particularly

younger people -- saw themselves succeeding as they adapt to new technologies and economic constraints.

Collaboration was a common thread, whether it is collaboration with funders and benefactors, partnering/merging arts organizations, or individual artists working together, were mentioned several times.

PERFORMING ARTS: This group includes music, dance and theatre performances, as well as venue owners who host the shows. A few interviewees are very successful, award-winning artists with national/international reputations, including DeeDee Bridgewater, Irma Thomas and Big Chief Shaka Zulu. Others are new faces and voices in the performing arts who are looking for their first big break. The remainder are those who generally supported themselves through their performances, until there were none. Most of them were concerned about survival until the performance venues reopened; however, they were also excited about creative projects they embarked upon during their isolation during the pandemic. Many took to the internet to engage an audience and ask people to donate via an online portal. While none thought this was the ideal situation, they were able to pivot. Depending primarily on their own experiences, some called for more opportunities that paid them more money. They feel like there is little support from local government to allow them to ply their trade, with restrictions on outdoor music, as well as indoor venues. Sometimes, city policies seem to work directly against the success of creative and cultural activities, and bias continues to exist when it comes to who performs and how much money they make.



Young, charged, fresh perspectives of artwork, especially with today's social climate are essential to the future. Prompts can be given to artists to address themes like racism and BLM while encouraging hope and open-mindedness.

– Brian Surtain, *Arts for Activism*



VISUAL ARTS : Visual arts are created by sculptors, painters, and other “makers” in areas including textiles, jewelry and decorative arts and crafts. Most of the interviewees work alone in a studio at home or a rented space, so they were less bothered by the isolation during the pandemic. A few expressed that they took the opportunity to focus on new work. Still, they did not have venues to show their new creations. Most turned to selling more online and doing more networking in the digital space to increase sales. Most said they would continue to focus on the online format, along with traditional spaces such as galleries and retail outlets.

An interesting twist is that many local visual artists are also environmentalists; they see this intersection as essential for the future of New Orleans and the world. They feel passionate about how to bring about change through their art. They are bold in their art and messaging, creating massive artworks, some that are multidisciplinary and immersive exhibits that affect the viewers through senses beyond sight. Several visual artists indicated that social issues drive their focus, and they see ongoing opportunities to be involved as change agents.

LITERARY ARTS: In general, literary artists (authors, copywriters, playwrights, spoken word artists, etc.) do their work alone, and they all said that the pandemic had little effect on them beginning or completing projects. Those who wrote for a specific audience, said a prolonged pandemic would affect their ability to present their work.

Those with ongoing relationships with publishing houses, newspapers and periodicals felt their work would continue to be published, if not in print, at least in a digital format. This group did express the desire to see more equity in the industry and more reality in the representation of the city.

CULINARY ARTS: It's a tie between music and food when you ask people why they come to New Orleans. New restaurants and specialty cafes open and close regularly, even in good times, but the Covid pandemic, followed by Hurricane Ida, took a toll of the industry, making hospitality workers – from chefs to busboys – a majority of the unemployed for many months. However, within this discipline, there were both innovation and collaboration that kept it alive. Restaurateurs created ways to prepare and sell food with no, or little, human contact, and delivery services soared. As this segment came back strong, new restaurants have continued to pop up, and more are incorporating better options for a variety of palates and eating habits. In the fresh and healthy category, most of those who have opened in the past two years are young and enthusiastic about all things organic. One young entrepreneur stated that food brings people together, so it is important to make healthy food accessible at gathering spaces.”

Some who have been employed in the food industry used the unemployed time to spread their wings to try their hand at making and selling their own creations.

One young baker used her grandmother's kitchen to test original recipes, thus creating a cake and confectionery business that remains a “side-hustle” now that she has returned to her full-time job.

DESIGN: This wide-ranging sector encompasses the largest segment of interviews; however, because of the diversity of disciplines within the sector, quantification becomes difficult. Again, there was a theme of building equitable opportunities into the work that they do.

Those who were interviewed were enthusiastic about living and working in New Orleans. Indeed, some feel their association with the city gives them a certain panache. The interviewees see the city as a welcoming place for creatives and accepting of their sometimes-offbeat lifestyles.

The city's aura itself is inspiring, as it exudes a distinct sense of place, history, and culture. And for some, the perceived lower cost of living, relative to creative centers such as New York City or San Francisco, is also a distinct advantage.

Though the population is diverse, some interviewees believe that business decisions often are not equitable. There seems to be little substantial support or guidance for people navigating systems and starting cultural businesses, especially in comparison to other cities, where some of the interviewees have lived and worked.

NEW ORLEANS AND LOUISIANA CULTURAL RESOURCES



New Orleans and Louisiana

1. Music and Cultural Coalition of New Orleans (MaCCNO)

New Orleans Grassroots Cultural Master Plan
Zoning Ordinance
Reallocation of Tourism Revenue

2. City of New Orleans

Cultural Economy Funding Program (NOTCF)
New Orleans Mayor Office of Culture and Creative Industries Strategic Plan

3. Greater New Orleans Foundation

Community Revitalization Fund

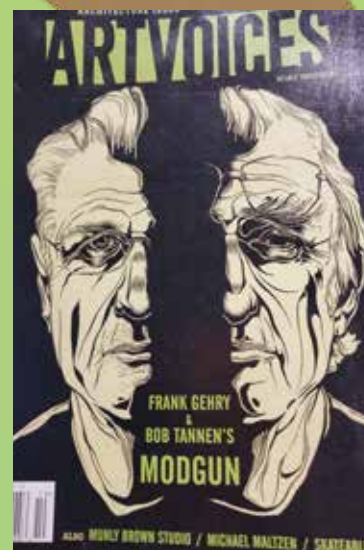
4. New Orleans Jazz and Heritage Foundation

5. Downtown Development District

Manages the downtown area bounded by the riverfront, Pontchartrain Expressway and Iberville Street. Recruits business ventures and supports redevelopment of structures within its footprint.

6. JammAround

A music platform that allows music creators to collaborate on the cloud and "on chain" (aka on the blockchain), and then control and benefit from the distribution of that music. This was funded by \$400,000 pitch prize at the New Orleans Entrepreneur Week IDEApitch.



State of Louisiana

Initiative passed by Louisiana legislature in 2007 to "spark community revitalization based on cultural activity through tax incentives, technical assistance, and resources."

Cultural Districts Program

Local governments identify areas to concentrate cultural resources and cultivate as economic and creative hubs, designating them as Cultural Districts. There are 118 Cultural Districts throughout 74 towns and 44 parishes. There are no financial resources for Louisiana Cultural Districts.

#Create Louisiana

Designed to champion indigenous talent and support the entertainment industries that are integral to the region. Awarded \$260,000 to Louisiana filmmakers since founded in 2015.

Louisiana Division of the Arts (LDOA) - Louisiana Office of Cultural Development

Strategic Plan FY 2021-2023

Arts New Orleans (Arts Council of New Orleans)

01(c)3 organization established in 1975 as the City of New Orleans' designated arts agency and the Regional Arts Agency for Orleans, Jefferson, and Plaquemines through the Louisiana Division of the Arts

- Gentilly Resilience District
- \$141 million public art initiative (funded by HUD) developed seven public art projects in collaboration with Gentilly residents to develop creative solutions through community partnerships to combat the expanding environmental challenges and explore the city's historic relationship with water.

SALON Artist Studios

Retail storefronts are employed as free essential studio, workshop, and exhibition space to host six-month residencies through a creative partnership with Canal Place Shopping Center.



Arts Diversion Program

Currently the only arts-based diversion program being offered through the Orleans Parish District Attorney's office, the program was founded in 2022.

Young Artist Movement (YAM)

An arts education and workforce development program that beautifies neighborhoods and connects youth to their communities through public art and placemaking.

THANK YOU TO THOSE WHO CONTRIBUTED THEIR CONCERNS, KNOWLEDGE AND RECOMMENDATIONS

CORE LEADERS

Kurt Weigle, former President, CEO, Downtown Development District: Sponsor, Policy

Davon Barbour, Current President, CEO, Downtown Development District

Jeanne Nathan, Executive Director, Creative Alliance of New Orleans (CANO): Project Management, Policy, Vision

Jay Altman, Education and Workforce Leader, a Founder of NOLA Charter School System: Policy

Geneva Coleman, President of Hawthorne Agency: Public Relations, DBE

Valerie Robinson, President Robinson et al: Development, Report Editing, Organization, Engagement, DBE

Carol Bebelle, Founder, Ashé Cultural Arts Center

Tina Freeman, Photographic Artist, Arts Supporter and Leader: Development

Vera Triplett, Co-Chairman of the Creative Industries Breakthrough Coalition, Noble Minds Institute for Whole Child Learning: Organization

Susan Brennan, Owner Second Line Stages, Film, Arts, Real Estate: Support

Assali Ecclesiastes, Executive Director, Ashé Cultural Arts Center: Policy and Engagement

Gene Meneray, Co-Founder, Ella Project, Providing Legal Resources for Creatives: Engagement

Ethan Ellestad, Executive Director, Music and Culture Coalition of New Orleans: Policy Advisor

Chuck Perkins, Poet, Musician, Proprietor of Cafe Istanbul, Co-Chair CANO: Policy

Valerie Besthoff, VP Property Management Group, Arts Supporter, CAC Board, Sydney & Walda Besthoff Sculpture Garden: Development

Andy Kopplin, Executive Director, Greater New Orleans Foundation (GNOF): Development, Policy

Richard Martinez, GNOF, Senior Program Officer: Development, Policy Advisor

Tara Hernandez, Real Estate Development, Chair, New Orleans Initiative

CREATIVE ALLIANCE OF NEW ORLEANS BOARD MEMBERS

Chuck Perkins, Co-Chairman CANO, Spoken Word Poet, Proprietor, Cafe Istanbul: Policy

Marcel Wisznia, Co-Chairman of CANO, Architect, Wisznia Architecture + Development: Policy, Development, Organization

Ron Bechet- Artist, Faculty Member of Xavier University

Dorian Bennet, Real Estate Broker

Vivian Cahn, Interior Designer

Don Marshall, Executive Director, Jazz and Heritage Foundation: Organization

Gregory Morey, CFO/Co-Founder, ZeroTouchDigital Inc.: Policy

Monique Moss, Choreographer, Educator, Arts Activist: Program Development

Carol Reese, Faculty, Tulane School of Architecture: Policy

Joel Ross, Director of Architecture, Concordia Architecture: Architectural Expertise

Timolynn Sams Sumter, Director, Community Engagement, InspireNOLA Charter Schools: Policy

MK Wegmann, Arts Consultant, Former Executive Director National Performance Network: CANO Treasurer, Organization

Rosie Wilson, Entertainment Producer, Real Estate Broker: Industry Perspective

Vera Triplett, Co-Chairman of the Creative Industries Breakthrough Coalition, Founder and President, Noble Minds Institute: Co-Leader of Policy Oversight

WORK TEAM

Michael Kane, Creative Industries National Strategic Planning Expert: Advisory to Team

Stu Rosenfeld, Creative Industries National Strategic Planning and Analysis Expert: Advisory to Team

Aron Chang, Architect, Planner, President, Civic Studio: Lead for All Design Disciplines Sector Discovery, and Report

Geneva Coleman, President of Hawthorne Agency, Public Relations, DBE Consultant: Advisory on Project Direction and Community Outreach

Valerie Robinson, Robinson et al: Development, Report Editing, Organization, Engagement

Steve Mumford, Professor, Master of Public Administration Program, UNO: Sourced research

Alexis Annis, PhD Candidate, UNO: Prepared Economic Analysis

Eric van Holm, PhD., Research Analyst, Professor of Political Science, UNO: Survey and Data Analysis of Creative industries

Alex Stokes, PhD Student, Education Researcher, Focus Equity: Research, Writing

Robert Habans, PhD., Data Center Chief Economist: Analysis

Don Asay, Program Manager, The Data Center; Data Analysis

Lindsay Pressman, Artist, Writer, Editor: Prepared Best Practices Research

OTHER INPUT

The above list represents a small fraction of the vast number of residents who helped us do the research, analysis, writing of our report, community outreach including neighborhood, cultural, government, business, educational and best practices from around the world. A more complete list will be available at cano-la.org, the website of the Creative Alliance of New Orleans. Our core leaders include people who shared their experience, expertise, and time helping to assure we covered the full range of issues, hopes, opportunities and obstacles to achieving our city and region's potential as a global creative industries center. Our work team is of national, regional and New Orleans based experts and cultural producers. The board of the Creative Alliance of New Orleans also represents a diverse group of cultural, community, business and public leaders. Please note that we used the titles of individuals they had during the work on the report. Some have moved on, their positions filled by others. Please visit our website cano-la.org for many more leaders and participants who worked hard to help us. We believe strongly in the significant impact on our economy, jobs, our youth, culture bearers, and creatives of all disciplines including performing, visual, media, design, literary and culinary arts. Our creativity is our most important economic development asset.

Editor's Note: The dramatic developments in the political landscape may or may not prevail over time; however, the current level of uncertainty and lack of clarity do not encourage development of an implementation plan at this time.

VISIT CANO-LA.ORG FOR MORE DETAILS