

LOUISIANA

OVERVIEW

On August 29, 2005, southeast Louisiana was devastated by Hurricane Katrina, the most severe natural disaster in our nation's history. Katrina's destructive path obliterated broad swaths of four parishes, including the city of New Orleans, resulting in more than 1,300 fatalities and displacing the lives and destroying the homes of tens of thousands of Louisianans. In addition to the tragic loss of life and homes, this deadly storm's economic impact remains staggering and extends to states thousands of miles away from the tragedy.

Furthermore, one of America's most storied cities, one of its cultural treasures unlike any other in the world, the birthplace of jazz, New Orleans, was indelibly changed and its reconstruction and rehabilitation, along with the other affected areas, will take an incredible commitment of time, cooperation and resources from policymakers at all levels of government.

Since the storm, the complete focus of every level of government and every public official in the state of Louisiana has been consumed by devising a comprehensive but improved,

rapid but long-term, response to the devastation and recovery process. More importantly, culture and arts have been slated to play a primary role in this reconstruction effort, and the state has decided on leveraging the cultural economy as the engine of economic and social advancement as Louisiana continues its recovery process.

In Louisiana, unlike in most states, responsibility for the arts and culture falls under the purview of the lieutenant governor.¹ Among the different departments reporting to the lieutenant governor is the Department

of Culture, Recreation, and Tourism that in turn, involves five agencies or offices: Tourism, State Parks, Cultural Development, State Museums, and the State Library. Within the Office of Cultural Development are four divisions, one of which is the Division of Arts. The Division of Arts remains responsible for the development and promotion of the arts, a mission it carries out primarily by funding programs to Louisiana artists and arts organizations to enable them to provide a plethora of arts-related activities across the state. In this capacity, the Division of Arts has served the arts community in every part of the state since its inception in 1977, by investing approximately \$5 million each year.² Consequently, the organizational structure for the lead state agency entrusted with promoting and expanding the arts in Louisiana is different to the arrangements in the other SLC states.

FUNDING THE ARTS

Louisiana, like every other SLC state, faced significant fiscal problems during the first few years of this decade, and these financial pressures were reflected in the legislative appropriations disbursed to the Division of Arts. However, it should be noted and as presented in Table 12, the Division

Table 12

Funding Received by the Division of Arts Fiscal Years 2001 through 2005

Fiscal Year	State Appropriation	Percent Change	State Budget		Federal	Fees and Self-generated Revenue		Total	Percent Change
			Line Item Pass-through	Interagency Transfer		Revenue	Revenue		
FY2001	\$4,898,143				\$577,600	\$4,017	\$5,479,760		
FY2002	\$5,270,905	8%	\$18,000		\$616,700	\$2,076	\$5,907,681	8%	
FY2003	\$4,891,669	-7%	\$60,000	\$282,000	\$661,300	\$32,611	\$5,927,580	0%	
FY2004	\$4,692,918	-4%	\$117,000	\$132,000	\$653,000	\$1,173	\$5,596,091	-6%	
FY2005	\$4,769,961	2%	\$165,000	\$132,000	\$666,500	\$83	\$5,733,544	2%	

Source: Louisiana Division of the Arts September 14, 2005

did not face the kind of severe cutbacks that a number of other SLC states did in their arts and culture budgets. Between fiscal years 2001 and 2005, the five-year review period of this report, state legislative appropriations declined by a small percentage, -3 percent (from \$4.9 million to \$4.8 million). However, total funding received by the Division, state appropriations plus funds from a range of different sources, enabled the Division to actually record a slight 2 percent increase (from \$5.5 million to \$5.7 million) in funds during this five-year period. Table 12 presents this information.

As demonstrated in Table 12, the Division's funding during the report's review period was fairly consistent, devoid of the steep cutbacks so many other state arts agencies experienced during the recent fiscal downturn. In terms of the state appropriation to the Division, there were percentage increases in two years and decreases in the remaining two years. Between fiscal years 2001 and 2002, the increase was 8 percent (\$4.9 million to \$5.3 million), the largest during the five-year period. Then, between fiscal years 2002 and 2003, appropriations declined by -7 percent (\$5.2 million to \$4.9 million), by another -4 percent between fiscal years 2003 and 2004 (\$4.9 million to \$4.7 million), and then increased by a nominal 2 percent between fiscal years 2004 and 2005 (\$4.7 million to \$4.8 million).

In terms of federal funds, Louisiana enjoyed an increase between fiscal years 2001 and 2005 (\$577,600 to \$666,500) with this funding source only declining in one year (fiscal year 2004). The Division also was fortunate to secure funds from a variety of sources during the review period, a trend that helped ameliorate the minor reductions in state and federal appropriations. Finally, in terms of the total funds secured by the Division during the review period, once again, there were increases in three of the four

years and a decrease in the remaining year. The two book-end years, fiscal years 2001 and 2005, saw an increase from \$5.5 million to \$5.7 million with the in between years, fiscal years 2001 and 2002, seeing an increase of 8 percent (\$5.7 million to \$5.9 million), a nominal increase between fiscal years 2002 and 2003 (\$5.91 million to \$5.92 million), a decline of -6 percent between fiscal years 2003 and 2004 (\$5.9 million to \$5.6 million), and an increase of 2 percent between fiscal years 2004 and 2005 (\$5.6 million to \$5.7 million).

The Division expanded on the other sources that financed its operations during the review period and noted that it received pass-through monies from the state; interagency transfers provided to the Division as a result of the *Percent for Art Program**; federal NEA funds were provided through the Basic State Agreement/Challenge America Program and Folk & Traditional Arts Infrastructure Partnership; and fees and self-generated revenue. However, the Division is limited to securing funds from private sector sources with such funds being capped at \$32,000, a limit that was reached in fiscal year 2003.

Even though the severity of the state fiscal crisis did not result in large-scale funding reductions at the Division, it was forced to initiate a number of cost cutting measures, a trend that was apparent in most other Louisiana state agencies. In fiscal year 2001, the Division reduced the dollar amount of grants awarded to its grantees, a development that diminished its performance indicators. In fiscal year 2002, the Division reduced its travel budget and redeployed funds from the pool used for arts grants to compensate for the shortfall. Once again, this resulted in the Division's performance indicators being negatively affected. In fiscal year 2003, the Division eliminated a staff position (clerical), a development that adversely affected the Division's communication and outreach efforts.

Then, in fiscal year 2004, the Division eliminated its Fast Track Grant Cycle (1st year) that was to take place before the end of the fiscal year. Finally, in fiscal year 2005, the Division incurred a mid-year budget adjustment that resulted in the reduction of the number and dollar amount of special initial grant requests.

As documented, the fluctuations in the Division's budget were not that severe; consequently, the Division was able to handle the funding reductions by not filling the personnel vacancy. Further reductions were made in grant awards, typically about 2 percent of a total grant category, rather in individual awards. When the Division's budget increased, the previous reductions were partially offset by increases in the budget of 2 percent and 8 percent; in these instances, the increases were applied to research, evaluation and development expenses, such as the *Cultural Economy Initiative* or the *Assessment of Programs and Services* and *Strategic Plan*.

ECONOMIC IMPACT

There have been several arts economic impact studies conducted in Louisiana in the past two decades. While the first statewide economic impact study was conducted in 1980, there were subsequent studies performed in 1995 and 2000 (released in June 2001). In June 2001, ArtsMarket Inc. released a study at the request of the Louisiana Division of Arts, *The House that Art Built: Economic Impact of the Arts in Louisiana*, that confirmed the tremendous economic benefits that flowed to the local and state economies as a result of a string of arts-related activities and spending.³ The study, a survey of both Louisiana residents and arts organizations about their arts-related activities, examined the overall economic impact of the entire non-profit arts industry in Louisiana. The source of funding for this most recent study was the federal National Endowment for the Arts' Ba-

*The Louisiana *Percent for Art Program* places public artwork in and around state buildings. The *Percent for Art* law specifies that when construction or renovation of a state building equals or exceeds \$2 million, then 1 percent of the expenditure shall be for works of art by artists and craftspeople for the building and its grounds. The program, managed by the Division of Art, was established through Act 1280 of the 1999 legislative session.

sic State Agreement/Challenge America Program.

As with the example of the other state case studies on economic impact, even though it is close to five years from its release date, it is fair to conclude that a more recent study would corroborate the trends more than apparent in the 2001 report: the state of Louisiana benefits immensely from a large and diverse group of arts presenting and producing organizations. Here, in bullet form, are the major results of this study:

Total Impact

- » Arts in Louisiana had a total economic impact of \$934 million;
- » Arts organizations and non-profit organizations sponsoring arts activities had a direct effect of \$202 million, with a total impact of \$315 million;
- » Arts participants who spend offsite in concert with arts event attendance had a direct effect of \$410 million, with a total impact of \$619 million;
- » Spending offsite by arts participants in Louisiana averaged \$48 per person in food and beverage spending, \$143 for hotels and \$78 for shopping.

Revenue

- » Louisiana's non-profit arts activities generated \$195 million in revenue;
- » Individuals, corporations, foundations and endowments contributed \$89 million (41 percent) of total revenue;
- » Federal, state and local government investment in the arts of \$55 million resulted in \$150 million in government tax revenue. Of this:
 - \$63 million was state and local taxes
 - \$87 million was federal taxes
- » Total government investment of \$55 million resulted in \$150 million in taxes, 2.7 times as much as invested;

- » Every dollar in state support leveraged \$7 in earned and contributed revenue;
- » Ninety percent of all money spent on arts programming remained in Louisiana.

Jobs and Wages

- » Arts in Louisiana created 18,220 jobs in the non-profit arts sector;
- » 14,447 jobs were sustained by spending offsite at arts events;
- » Arts in Louisiana generated over \$65 million in employment and wages, salaries and benefits for 12,000 Louisiana residents in the non-profit arts sector;
- » More than \$59 million was paid to artists.

Residents

- » Arts events in Louisiana garnered over 23 million attendees;
- » Forty-six percent of Louisiana residents attended arts events;
- » More than 31 percent attended visual and performing arts events;
- » More than 17 percent of attendees traveled over 50 miles to attend arts events;
- » Thirty percent of the residents surveyed indicated that they would attend events in other states if they were not available in Louisiana;
- » 3.5 million students of all ages are reached by 12,235 art education opportunities;

- » 85,000 individuals volunteered for the arts.

Outreach

- » More than 54,000 arts events are sponsored by Louisiana's non-profit organizations;
- » The Louisiana Division of the Arts supported more than 700 arts projects throughout the state in fiscal year 2000 but had to decline more than 500 due to lack of funds.

While *The House that Art Built* was a statewide study, in 2002, *Americans for the Arts*, the nation's leading non-profit organization for advancing the arts in America, funded and conducted an economic impact study of two parishes (Jefferson and St. Tammany) and two cities (New Orleans and Baton Rouge) in Louisiana. Once again, as documented in Table 13, the sheer breadth and depth of the positive economic impact of the non-profit arts industry in Louisiana is quickly apparent from this 2002 study.

As indicated in Table 13, the range of economic impacts stemming from the non-profit arts industry in these selected jurisdictions illuminates the force of the sector. Just in New Orleans alone, total expenditures by the non-profit arts industry amounted to \$300.5 million, of which \$41.5 million involved arts organizations and \$259 million involved arts audiences. Tax revenue flows to both state and local governments are another category of impacts that continue to be impressive: \$17 million at the local level and

Table 13
Economic Impact of Non-profit Arts Industry in Selected Louisiana Jurisdictions

Locality	City of New Orleans	City of Baton Rouge	Jefferson Parish	St. Tammany Parish
Total Expenditures	\$300,514,716	\$25,115,815	\$16,279,679	\$18,427,337
Economic Impacts				
Jobs	9,959	997	564	615
Household Income	\$187,680,000	\$20,700,000	\$10,386,000	\$11,381,000
Local Taxes	\$17,017,000	\$1,118,000	\$316,000	\$269,000
State Taxes	\$15,459,000	\$1,100,000	\$812,000	\$855,000
Event-Related Spending	\$258,987,777	\$10,215,034	\$13,104,890	\$9,620,992

Source: Americans for the Arts, 2002



D-Day Museum, New Orleans. Photo courtesy Louisiana Division of the Arts.

another \$15.5 million at the state level for New Orleans. The \$15.5 million accrued to state government from the city of New Orleans alone far eclipses the state's annual legislative appropriation for the arts for the entire state, a fact that reinforces the validity of publicly funded arts-related expenditures.

Another trend that has to be mentioned in the context of the economic impact of the arts concerns the efforts of the lieutenant governor to focus on the cultural economy in acting as a spring board for sustained and broad based economic growth across the state. In 2004, the Office of Cultural Development (the parent agency of the Louisiana Division of the Arts) initiated the *Cultural Economy Initiative* to explore the role and the economics of the state's cultural industry. This exploration involved assessing the work of both non-profit and for-profit organizations and individuals in a number of artistic disciplines as well as in the areas of culinary, historic preservation, archaeology and historical Main Street development. This *Cultural Economy Initiative* analyzes and measures the economic sector of cultural industries encompassing the full cycle of cultural activity, from origination, to production, to markets, and examines the larger system that supports those activities. Finally, it reviews the synergies among individual artists and commercial, non-profit, and government enterprises. Chapter 4 of this report

presented in detail some of the findings (including economic impact figures) of this extensive study conducted by Louisiana and provided some of the strategies the state hopes to incorporate into its economic orientation in the future, particularly in the aftermath of the economic destruction caused by Hurricane Katrina.

CULTURAL HERITAGE TOURISM

According to the Division of the Arts, the *Heritage Tourism Product Development* program in the Office of Tourism, Department of Culture, Recreation and Tourism seeks to identify the best method to assess the cultural, historical and natural resources across the state, particularly those in rural areas. The program's objective is to seek new, innovative and cost effective ways to bring the rural areas into the tourism development and marketing mainstream. Toward this goal, it helps communities strengthen their sense of self and sense of place given their existing resources. In addition, the *Heritage Tourism Product Development* program serves as a clearinghouse of information that assists communities in identifying state and federal programs that can positively impact and assist their projects. This information is provided through customized technical assistance such as community assessments, educational seminars and

workshops, and one-on-one counseling. The program also coordinates a multidisciplinary tourism product development approach that merges the efforts of the different divisions within the Department of Culture, Recreation and Tourism (Tourism, State Parks, Cultural Development, State Museums, and the State Library) in implementing programming to create a quality and highly marketable product. Another component of this focus on cultural heritage tourism involves community site inspections and assessments with the goal of conducting six such inspections annually.

The task force that was assembled to gather information, prioritize concerns and develop an overall strategic plan to guide the Office of Tourism and its partners in implementing and expanding the *Heritage Tourism Product Development* program developed several strategies. These included the following:

Louisiana Military Trails:

Developing and promoting the many military trails in Louisiana was an important consideration of promoting cultural and heritage tourism, a trend being pursued by a number of other states too (North Carolina, for instance). Some of the recommendations listed under this category were reviewing and reprinting the Louisiana Civil War Map; making the Vicksburg and Red River Campaigns stronger elements of the photos and text; and considering additional smaller maps of key military battle areas.

A crucial aspect of developing the state's military trails involves the Vicksburg National Civil War Heritage Trail, a trail that links five states (Arkansas, Louisiana, Kentucky, Mississippi, and Tennessee) into a traveling historic corridor and conveys the story of the fight for control of the Lower Mississippi River Valley during the Civil War. This project involves coordination with the federal National Park Service and the Louisiana Department of Transportation and Development to ensure the placing of interpretive markers at key entry locations into the state to guide visitors to the Louisiana side of the

Vicksburg Civil War Campaign. This project also involves a new welcome center at Mound, Louisiana, that will hold a series of informational kiosks to convey the Louisiana portion of the Vicksburg Civil War Campaign. These kiosks are designed to provide visitors with enough Civil War history of the area to direct them through the battle, skirmish and occupied sites throughout East Carroll, Tensas and Madison Parishes. In coordination with the National Park Service and a Civil War public historian, the Office of Tourism will oversee the development of text and appropriate maps and photographs to create and print a driving tour of the Louisiana campaign of the Vicksburg Civil War story. (Funds for this particular project will be provided by the National Park Service).

Louisiana's role in World War II is another project related to the state promoting cultural and heritage tourism. The most important facility in this connection is the National D-Day Museum, founded, in part, due to the untiring efforts of the late Dr. Stephen Ambrose, University of New Orleans Boyd Professor of History, that opened on June 6, 2000, the 56th anniversary of the Normandy invasion that liberated Europe.⁴ This is the only museum in the United States that addresses all of the amphibious invasions or "D-days" of World War II, paying tribute to the more than 1 million Americans who took part. The primary reason it is located in New Orleans, Louisiana, is because it was here that Andrew Higgins, a native Louisianan, built the landing craft used in the amphibious invasions.

While the Museum stands as a tribute to the men and women who made the invasions in Europe, Africa, and the Pacific theaters successful, it presents their stories to an international audience, preserves material for research and scholarship, and inspires future generations to apply the lessons learned from the most complex military operation ever staged. The construction of the Museum was conducted in two phases, phase one involved \$25 million and phase two (Pacific Exhibit) involved \$6.5 million.

The Museum continues to be hugely popular with some 300,000 visiting the facility in fiscal year 2004; over 1.1 million have visited the site since the grand opening on June 6, 2000. These attendance figures alone imply the tremendous economic benefits that flowed and continue to flow to the city and the state as a result of this nationally important cultural heritage site.

A small related project initiated by the Office of Tourism involves updating the *World War II in Louisiana* Website to include stories of Louisiana residents who were impacted by the Louisiana military maneuvers in central and north Louisiana during that turbulent time period.

Wetland Birding Trails:

Completing the *America's Wetland Birding Trails* project in central and north Louisiana is another project associated with developing cultural and heritage tourism in the state. Two additional birding trails, blending the two flyways into the Great Louisiana Gulf Coast, will complete the birding trails of the state. The latter involves hiring a contractor to identify birding sites and using the existing highway and scenic byways system to develop two additional birding trails that will merge into the *America's Wetland Birding Trail* along the state's Gulf Coast.

BLOCKBUSTER EXHIBITIONS

In fiscal year 2004, the federal government, through the Office of the Lieutenant Governor, invested in a series of events to celebrate the Louisiana Purchase Bicentennial. The celebration included a series of arts-related blockbuster events, such as *The Heart of Spain* at the Museum of Art in Alexandria; *Josephine* at the Louisiana Arts and Sciences Museum in Baton Rouge; *Rodin: A Magnificent Obsession* at the National History Museum in Lafayette; *Henri Matisse Jazz Exhibit* at the U.S. Mint/Louisiana State Museum in New Orleans; and *The Quest for Immortality: Treasures of Ancient Egypt*; and *Jefferson's America, Napoleon's France: An Exhibition* for the Louisiana Purchase

Bicentennial Celebration, both at the New Orleans Museum of Art. The latter exhibition also included the display of the original Louisiana Purchase Documents on loan from the National Archives. Over \$3.87 million was invested for a series of major exhibits and the creation of new works, such as a theatrical production, an opera and an orchestral score. There were nearly 20 major events held in conjunction with the Louisiana Purchase Bicentennial Celebration.

In addition to the above mentioned blockbuster events, there were more than 50 smaller, community-oriented events throughout Louisiana that extended to every parish in the state. Some of these events included *Chorale d'Acadie*, offering 10 choir performances in French along with a series of patriotic songs; the Gretna Historical Museum's exhibit on the history of Jefferson Parish during the time of the Louisiana Purchase; and the City of Port Allen's mural project of the Mississippi river front and an interpretation of the Louisiana Purchase. The Division of Arts invested an estimated \$200,000 on events in some of the smaller communities throughout the state.

BUILDING BOOM

The Division of Arts notes that since 1997, there have been a variety of public and private arts-related building projects taking place across the state that were financed by the state's capital outlay funding program. More than \$100 million was awarded to a variety of state agencies, local governments, arts organizations, local arts agencies and other non-profit groups for the construction and/or expansion of arts-related facilities across the state. Awards were made to more than 30 organizations, many of which received funding more than once, indicating either increases in actual building costs or a lack of funds generated from private sources. The funding was generated through the sale of general obligation bonds; cash lines of credit; non-cash lines of credit; or state general fund dollars. Table 14 provides a sampling of some of the major capital

outlay funding projects initiated by the state between fiscal years 1997 and 2004.

As demonstrated in Table 14, the state, with the Division of the Arts leading the effort, arranged funding for the construction, restoration and expansion of a number of arts-related buildings. While the primary means of generating funds to implement these projects was through the sale of general obligation bonds, they also represent a commitment from the state to the flourishing of the arts throughout Louisiana. In fact, as Lieutenant Governor Landrieu noted in the context of Louisiana's proposals to revitalize its economy, "[I]n Louisiana, culture means business."⁵

Even though the capital outlay projects listed in Table 14 were the financially more significant ones, there were a host of smaller projects that were undertaken too. These included a \$295,000 appropriation from state general funds to renovate the Teche and Center Theater in St. Mary's Parish; \$240,000 in general obligation bonds for the Pointe Coupee Historical Society's Julien Poydras Cultural and

Arts Center in Pointe Coupee Parish; \$420,000 in Neighborhood Revitalization Program (NRP) bonds for the Little Theater in Monroe (Ouachita Parish) that resulted in matching federal funds of the same amount; \$140,000 in general obligation bonds permitting the restoration of the Rice Theater in Crowley (Acadia Parish); and \$150,000, also in general obligation bonds, for the Columbia Theater in downtown Hammond (Tangipahao Parish).

HURRICANE KATRINA'S IMPACT ON THE ARTS

As noted at the outset, the wake of Katrina's destructive path annihilated huge sections of the state forcing a complete reorientation of the state's economic and political landscape. The arts sector suffered severe losses too, a trend compounded by the fact that cities like New Orleans are inextricably linked with a thriving arts and cultural scene. The response of artists and governments from around the country and the globe to assist affected musicians

was most heartening, and a number of short-term and long-term projects are in the works to accomplish this important task. For instance, the efforts launched by Wynton Marsalis' Jazz at Lincoln Center⁶ and the efforts of numerous other musicians from around the country remain notable. Similarly, foreign governments have rushed to assist affected arts institutions and artists; in particular, the efforts of the French government, the former colonial power of New Orleans.⁷ To show support for the city of New Orleans, French officials announced an exhibition of some 50 works of art lent by the Louvre in Paris to the New Orleans Museum of Art for an exhibition tentatively scheduled for late 2006 or early 2007. These exhibitions are expected to be a major economic boost to the city and state economies. In addition, French companies and their American subsidiaries have contributed \$18.5 million to the city of New Orleans.

In carrying out a preliminary assessment of financial losses suffered by arts organizations in the Gulf Coast states of Louisiana, Mississippi, Alabama, Texas, and Florida, the NEA

Table 14

Major Capital Outlay Funding Projects for the Arts Fiscal Years 1997 to 2003

Fiscal Year	Agency Name	Project Title	Parish	Project Funds
FY 1997	University of New Orleans	Ogden Museum of Southern Art	Orleans	\$6,500,000
FY 1997	New Orleans Center for Creative Arts	New Orleans Center for Creative Arts	Orleans	\$15,900,000
FY 1998	Hammond Downtown Development District	Columbia Theater – Regional Arts Facility	Tangipahoa	\$3,380,000
FY 1999	Westwego	Performing Arts Theater and Community Center	Jefferson	\$1,000,000
FY 2000	Division of the Arts	Third Street Art Block Project	East Baton Rouge	\$1,840,000
FY 2000	Alexandria	Performing Arts Complex	Rapides	\$2,500,000
FY 2000	Ruston	Dixie Center for the Arts – Restoration of 1928 Building	Lincoln	\$1,250,000
FY 2000	Westwego	Performing Arts Theater and Community Center	Jefferson	\$1,000,000
FY 2000	Arts Council of New Orleans	Louisiana Artists Guild	Orleans	\$5,075,000
FY 2001	Division of the Arts	Third Street Art Block Project	East Baton Rouge	\$8,090,000
FY 2002	Division of the Arts	Third Street Art Block Project	East Baton Rouge	\$3,000,000
FY 2002	Arts Council of New Orleans	Louisiana Artists Guild	Orleans	\$1,000,000
FY 2002	Acadiana Arts Council	Acadiana Center for the Arts	Lafayette	\$1,730,000
FY 2003	Division of the Arts	Third Street Art Block Project	East Baton Rouge	\$13,335,000

Source: Louisiana Division of the Arts, September 14, 2005



Viewing damage from Katrina to the Jackson Barracks Flag. Photo courtesy Louisiana Division of the Arts.

indicates damages in excess of \$82 million.⁸ A number of Louisiana arts and cultural locations suffered serious losses and the following list includes some details:

Louisiana State Museum: Early loss estimates stood at more than \$6 million since the nine Louisiana State Museum properties in the French Quarter all suffered damage resulting from heavy winds and rain and the loss of environmental controls over heat, humidity, and daylight. Included among the collections at risk were 18th century Spanish and French colonial documents, map collections, sheet music, wooden musical instruments, historic photos and flags.

Louisiana Philharmonic Orchestra (LPO): The LPO was rendered homeless since its performing venue, the ornate Orpheum Theatre, a historical landmark, flooded. Many of the orchestra's 68 musicians scattered to different parts of the country with a number of them losing their homes, their instruments and scores. For instance, all the LPO's percussion and tympani instruments

sustained damages with estimates exceeding \$1 million.

A number of efforts have been initiated to assist the LPO, its members and the scores of Louisiana jazz, zydeco, blues and other musicians who lost their homes and essentially their livelihoods.⁹ One such effort was the Nashville Symphony Orchestra arranging for the LPO to hold a benefit concert in Nashville in October; work by such musicians as Harry Connick, Jr. and Branford Marsalis with Habitat for Humanity to construct homes for destitute musicians; benefit concerts at Lincoln Center in New York City, organized by New Orleans-native Wynton Marsalis; and at New Orleans' legendary Tipitina by Arlo Guthrie and Willie Nelson; and special CD releases by such musicians as Dr. John, all designed to raise funds for Louisiana musicians left homeless and without a place to work.

Contemporary Arts Center: Damage estimates are in excess of \$2 million brought on by substantial roof damage and blown-out windows, which resulted in severe

water damage on several floors. Among the losses are sets, props, moveable theater seats, as well as data and hard files.

New Orleans Ballet Association: Reports of at least \$1.1 million in losses ranging from destroyed dance floors, costumes, office equipment, and revenue have been established.

Louisiana State Museum: Built in 1829, this historic example of West Indies-style, French-colonial architecture suffered major damage from flooding. In addition, the roof sustained damage from heavy rain and high wind.

Southern Repertory Theatre: The renowned New Orleans theater company was devastated by flood and fire forcing a closure.

New Orleans Opera: Damage to the facility forced the company to cancel its fall productions, thus forfeiting the revenue from those productions, as well as leaving musicians, singers, costumers, lighting and set designers unemployed.

Newcomb Art Gallery of Tulane University: The remote storage facility for the Gallery is located in an area of extensive flooding, a scenario that has caused heavy water damage to a number of works of art.

New Orleans Museum of Art: The Museum, which opened in 1911 and is one of the central cultural institutions of New Orleans, withstood the fury of Hurricane Katrina, suffering little damage and no looting.¹⁰ Yet, wind and water drove away its 150,000 annual visitors, its 10,000 members, and many members of its staff and board of trustees. For several weeks after the storm, National Guard troops guarded the property from thieves.