

**DRAFT GENERAL MANAGEMENT PLAN  
/ ENVIRONMENTAL IMPACT  
STATEMENT**

**October 1998**

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**NEW ORLEANS JAZZ  
NATIONAL HISTORICAL PARK  
Louisiana**

*Dedicated to the memory of Linda Romola*

## MUSIC

*Music is –  
the subliminal force  
that comes to grant  
our fellow man  
the unascertainable truth –  
that radiates and permeates our eternal, spiritual  
existence.*

*We many share our disadvantages  
as well as our advantages  
with one another –  
and come to grip our  
focal point –  
on one subject  
unpeculiar to our  
interest.*

*But the vibrational  
enharmonic sounds  
called music –  
embrace all facets  
of man –  
and leaves him in bewilderment as  
to what the course  
of life really is.*

*Jazz is –  
the justification of being  
the ascension of the soul,  
the zeal of spirit  
and the zest of life.*

– Edith C. Batiste



## SUMMARY

The National Park Service (NPS) has prepared this *Draft General Management Plan / Environmental Impact Statement* to present alternatives for the management of New Orleans Jazz National Historical Park for consideration by the agency, state and local government, and the public. The *General Management Plan* provides a vision and management framework for the park.

The three conceptual alternatives presented in this document are based on park purpose, significance, management goals, and visitor use goals, which in turn are based on the park's enabling legislation and legislative history and on NPS policies. The plan provides a foundation for park management and use and serves as a guide for park programs and priority setting. The alternative that is finally selected will guide the management and direction of New Orleans Jazz National Historical Park over the next 10 to 15 years.

**Alternative A** is the no-action, or status quo, alternative. This alternative would not allow the park to achieve its mission; however, it does provide a baseline for comparison with the other alternatives.

**Alternative B** would emphasize conveying the park's interpretive story through such personal programs as interpretive talks and demonstrations, interpreted performances, seminars, and performances. Educational activities would be given maximum emphasis in this alternative. It would allow the park to assist in the adaptive use of structures related to jazz. Interpretive programming would heavily depend on the involvement of local musicians and educators, thus supporting cultural preservation. Under this alternative, the visitor center would be located at the Old U.S. Mint.

**Alternative C** would emphasize a strong partnership program between the National Park Service and other entities involved in preserving the New Orleans jazz tradition. Under alternative C, the National Park Service would

provide funding for basic park operations and would work intensively with others to develop partnerships and alternative funding sources for interpretation, visitor use and experiences, and other activities focusing on preserving the jazz tradition. The extent and success of this alternative would depend on substantial support from partners, especially from the private sector. Interpretation media would be extensively used, and the size and scope of park educational and preservation programs would be guided by the development of partnerships. Under this alternative, the visitor center would, at least initially, be located at a complex in Louis Armstrong Park. Alternative C is the National Park Service's **Proposed Action**.

The potential consequences of actions contained in the alternatives on cultural resources, visitor use and experiences, park operations, and the socioeconomic environment have been evaluated. In general, all action alternatives would better protect jazz-related resources than does the current management direction (alternative A). Alternative B would offer the most direct personal services, provided primarily by the park. Alternative C would be most dependent on partners to accomplish its programs. Under alternative C, cultural resources, visitor experiences, and jazz preservation would be most negatively impacted if partners could not be found. However, if successful, the proposed alternative would achieve the broadest level of interpretation and visitor services and would provide the optimum opportunity for high-quality visitor experiences. Employment resulting from park operations, construction activities, and spin-off tourism would positively benefit the local economy as would partnerships and resulting grants and funding availability. This alternative would be phased in gradually and could take years to fully implement.

This *Draft General Management Plan / Environmental Impact Statement* will be on public review for 60 days, ending January 25,

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1999. Public comments may be sent to the following address:

Superintendent  
New Orleans Jazz National Historical Park  
365 Canal Street, Suite 2400  
New Orleans, LA 70130-1142

Following the review period, the alternatives will be reevaluated based on public comment and will be modified where necessary. Based on this reevaluation, a final *General Management Plan /Environmental Impact Statement* will be drafted.

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## INTRODUCTION

Public Law 103-433, October 31, 1994, which established New Orleans Jazz National Historical Park, called upon the National Park Service to prepare a *General Management Plan / Environmental Impact Statement* (GMP/EIS) for the park. The National Park Service is required to prepare a *General Management Plan* to guide the administration and development of each unit of the national park system. These plans generally provide guidance for NPS managers for a period of 10 to 15 years regarding how to protect a park's cultural and natural resources while providing opportunities for visitors to understand, enjoy, and appreciate the reasons for which the park unit was established. Accordingly, this *Draft General Management Plan* has been prepared to

- provide a broad framework to meet legislative objectives
- involve appropriate constituencies for advice on major decisions
- recommend ways to protect significant resources
- relate development to preservation and interpretation needs
- identify park audiences and determine how best to communicate major messages
- prepare the way for drafting cooperative agreements with appropriate agencies and organizations to ensure the preservation and interpretation of the park and its resources

This *Draft General Management Plan* represents the efforts of the National Park Service and the New Orleans Jazz Commission, in consultation with representatives of the city of New Orleans, the parish of Orleans, the state of Louisiana, and the people from these jurisdictions and elsewhere who contributed through response forms and who participated in public meetings and workshops.

## BRIEF DESCRIPTION OF THE AREA

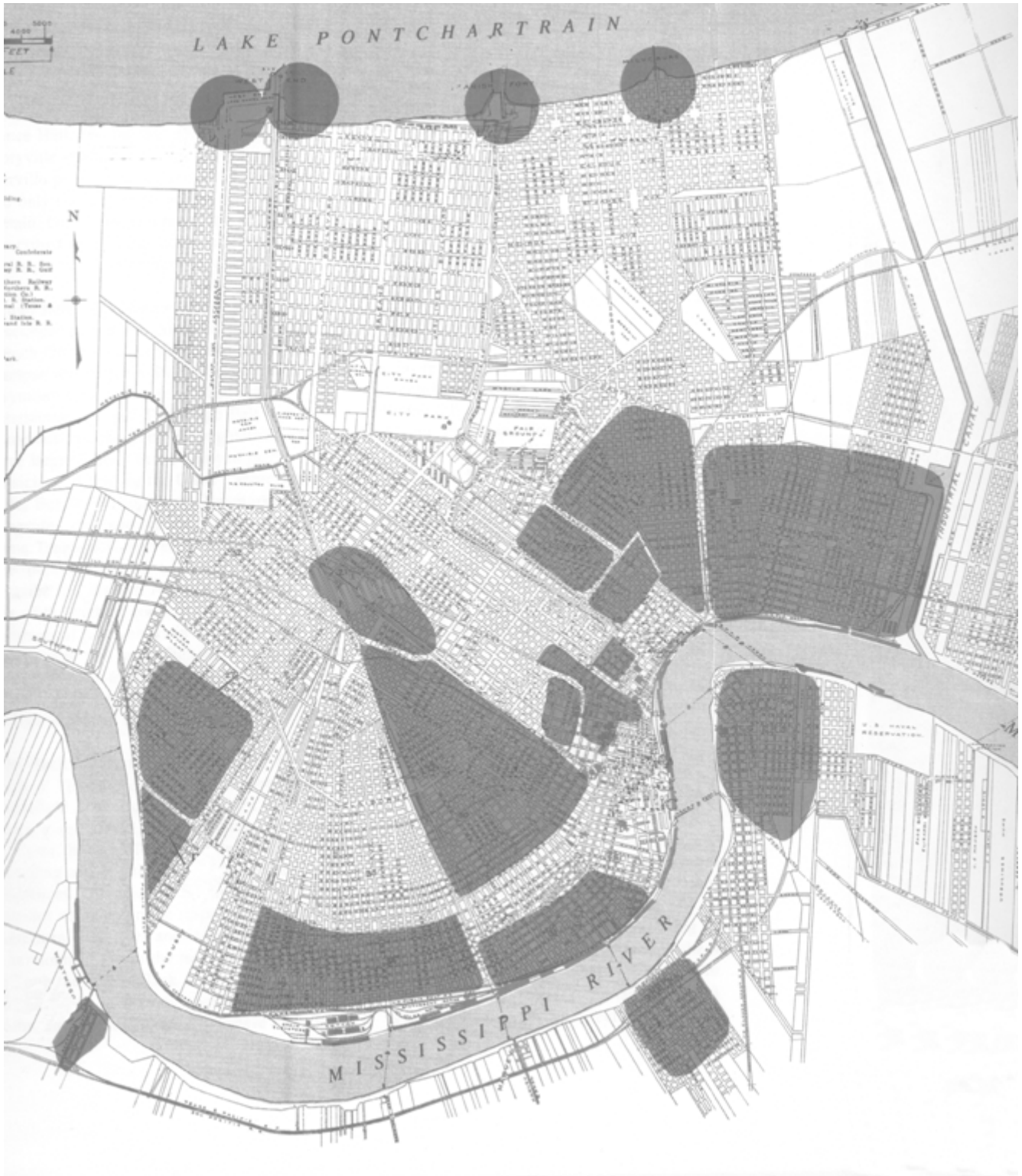
Located in the heart of the Mississippi delta, the New Orleans greater metropolitan area has a multiracial, multiethnic population of approximately 1.4 million people. The city's rich past has given it a remarkable variety of resources, attractions, features, and cultural events, including those related to the evolution and progression of jazz.

As the capital of the former French and Spanish colony, New Orleans boasted a cosmopolitan population because of its location at the mouth of the Mississippi River. The institution of slavery introduced thousands of people from Africa and the West Indies. Under Spanish rule, many Americans came down the river to settle. This population increased after the Louisiana Purchase in 1803. While some of this myriad population dispersed out of New Orleans, many people stayed in the city. Later, between 1820 and 1860, some 550,000 immigrants officially entered the United States through New Orleans. The rate of immigration remained high into the 20th century, and successive waves of Irish, Italian, Asian, Central American, and other immigrants from around the world have continued to add to the cultural diversity.

Throughout New Orleans's existence, the rich ethnic mix resulted in considerable cultural exchange. In the city people of different cultures and races often lived close together, facilitating the cultural interaction that set the stage for the development and evolution of many distinctive traditions. New Orleans is famous for its festivals and foods and especially for its music. The roots of jazz were nourished in the African-American community

PURPOSE OF AND NEED FOR THE PLAN

Vicinity



but became a broader phenomenon that drew from the many communities and ethnic groups in New Orleans.

## BRIEF DESCRIPTION OF THE PARK

New Orleans Jazz National Historical Park was created by Congress to celebrate the origins and evolution of the uniquely indigenous American art form of jazz. Park administrative headquarters are temporarily located on Canal Street in downtown New Orleans, pending the selection of permanent offices elsewhere in the city. For all practical purposes, the essence of New Orleans Jazz National Historical Park encompasses the greater metropolitan New Orleans area. The park seeks to preserve jazz resources and disseminate information about the history, development, and progression of jazz and its many contributions for societies locally, regionally, nationally, and around the world. As the widely recognized cradle of jazz, New Orleans represents the coalescence of singular cultural attributes that fostered the creation and early evolution of that music form, and it is this reality that is reflected in the establishment of this unique park.

## ESTABLISHMENT OF THE NATIONAL HISTORICAL PARK AND THE COMMISSION

### The Park

The city of New Orleans is widely recognized as the birthplace of jazz. In and around the city, cultural and musical elements blended to form the unique American music that is known as New Orleans jazz, which is in itself an expression of the cultural diversity of the lower Mississippi delta region. In 1987 Congress, through Senate Concurrent Resolution 57, designated jazz “a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.”

In 1990 Congress passed Public Law 101-499. This legislation directed the secretary of the interior, in consultation with the secretary of the

Smithsonian Institution, to conduct a study of the suitability and feasibility of interpreting and preserving the origins of jazz in New Orleans. Consequently, in 1993 the National Park Service produced the *New Orleans Jazz Special Resource Study*,<sup>1</sup> which provided a summary of the significant history of jazz in New Orleans, a description of commercial districts and neighborhoods associated with jazz in New Orleans, a description of current New Orleans programs that preserve and interpret jazz history, and an evaluation of historic sites associated with the origins and early history of jazz.

In recognition of the value and importance of jazz, the legislation creating New Orleans Jazz National Historical Park states that the park shall consist of lands and interests including (1) lands that may be designated for an interpretive visitor center complex; (2) sites that are the subject of cooperative agreements with the National Park Service for the purposes of interpretive demonstrations and programs, and (3) sites evaluated and found to meet the standards of the national historic landmark (NHL) program and National Park Service tests of suitability and feasibility for inclusion in the park and that offer outstanding opportunities to further the purposes of the park.<sup>2</sup> The legislation requires the *General Management Plan* to include

- a visitor use plan indicating programs and facilities associated with park programs that will be made available to the public
- preservation and use plans for any structures and sites that are identified through the national historic landmark study for inclusion within the historical park
- the locations and associated cost of public facilities that are proposed for inclusion in the historical park, including a visitor center
- the identification of programs that the secretary of the interior will implement or be associated with through cooperative

1. The full title is *Special Resource Study, Suitability/Feasibility Study and Study of Alternatives, Environmental Assessment, New Orleans Jazz, Louisiana*.

2. Potential NHL sites are listed in the 1993 *New Orleans Jazz Special Resource Study*.

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agreements with other groups and organizations

- a transportation plan that addresses visitor use access needs to sites, facilities, and programs central to the purpose of the park
- a plan for implementing an archival system for materials, objects, and items of importance relating to the history of jazz
- guidelines for the applications of cooperative agreements that will be used to assist in the management of historical park facilities and programs

The park is also authorized to enter into cooperative agreements with the owners of properties that are designated as national historic landmarks and that provide outstanding educational and interpretive opportunities relating to the evolution of jazz in New Orleans. Cooperative agreements may also be entered into with the city of New Orleans, the state of Louisiana, and other appropriate public and private organizations. These cooperative agreements may be entered into if they contribute to the acquisition, construction, operation, and maintenance of the interpretive center and to the operation of educational and interpretive programs to further the purposes of the park.

Authorized park programs are intended to promote a broad range of educational activities relating to jazz and its history. The park is authorized to cooperate with schools, universities, and organizations supporting jazz education to develop educational programs that provide expanded public understanding of jazz and enhanced opportunities for public appreciation. The park is also authorized to assist appropriate entities in the development of an information base including archival material, audiovisual records, and objects that relate to the history of jazz.

#### **The New Orleans Jazz Commission and Its Operating Authorities**

The legislation authorizes the establishment of the 17-member New Orleans Jazz Commission to advise the GMP team in implementing the

purposes of the act and in preparing the *General Management Plan*. The commission serves as an independent body and, as such, has certain responsibilities and powers further enumerated in the legislation. The commission's responsibilities as they relate to the New Orleans Jazz National Historical Park are to

- advise in the preparation of the *General Management Plan*; assist in public discussions of planning proposals; and assist the National Park Service in working with individuals, groups, and organizations including economic and business interests in determining cooperative agreement programs
- assist in providing funds to support research on the origins and early history of jazz in New Orleans

In consultation and cooperation with the park, the commission is authorized to

- develop partnerships with educational groups, schools, universities, and other groups
- develop partnerships with citywide organizations and raise and disperse funds for programs that assist mutual aid and benevolent societies, social and pleasure clubs, and other traditional groups
- provide recommendations for the location of the visitor center and other interpretive sites

The duties of the commission, especially as they relate to the *General Management Plan*, cooperative agreements, and partnerships, require that it be involved in the planning process and particularly in the public involvement process.

Public Law 103-433 specified the representation in the membership of the commission, with the commissioners to be appointed by the secretary of the interior as follows

- one member from recommendations submitted by the mayor of New Orleans
- two members who have recognized expertise in music educational programs that emphasize jazz

- one member with experience in and knowledge of tourism in the greater New Orleans area from recommendations submitted by local businesses
- one member from recommendations submitted by the Board of the New Orleans Jazz and Heritage Foundation
- one member with experience in, and knowledge of, historic preservation in the New Orleans area
- two members, one from recommendations submitted by the secretary of the Smithsonian Institution and one from recommendations submitted by the chairman of the National Endowment for the Arts, who are recognized musicians with knowledge and experience in the development of jazz in New Orleans
- two members, one from recommendations submitted by the secretary of the Smithsonian Institution and one from recommendations submitted by the director of the Louisiana State Museum, with recognized expertise in the interpretation of jazz history or traditions related to jazz in New Orleans
- two members who represent local neighborhood groups or other local associations from recommendations submitted by the mayor of New Orleans
- one member representing local mutual aid and benevolent societies as well as local social and pleasure clubs from recommendations submitted by the Board of the New Orleans Jazz and Heritage Foundation
- one member from recommendations submitted by the governor of the state of Louisiana, who shall be a member of the Louisiana State Music Commission
- one member representing the New Orleans Jazz Club from recommendations submitted by the club
- one member who is a recognized local expert on the history, development, and progression of jazz in New Orleans and is familiar with existing archival materials from recommendations submitted by the Librarian of Congress
- the director of the National Park Service, or the director's designee (e.g., the park superintendent) as an ex officio member

# PARK MISSION AND MISSION GOALS

## PARK MISSION

### Purpose of the Park

The following statements describe the primary reasons why the park was created. They influence management priorities and are central to decisions about how the park should be developed and managed.

The purpose of New Orleans Jazz National Historical Park is to

- preserve resources and information that are associated with the origins and early development of jazz in New Orleans
- enhance opportunities for visitors to experience and appreciate the sights and sounds of early jazz and the places where early jazz evolved
- interpret the origins, history, and progression of jazz
- promote and assist the education of students in various forms of jazz in order to perpetuate its continued evolution as a true American art form

### Significance of the Park

New Orleans Jazz National Historical Park is significant because:

- New Orleans is widely recognized as the birthplace of jazz and the sites and structures associated with the early history of jazz remain in the city.
- Jazz is America's most widely recognized indigenous music art form; performance and appreciation of jazz is worldwide.
- Many distinctive social and traditional practices associated with the origins of jazz continue in New Orleans today.

## Primary Interpretive Themes

Interpretive themes are ideas, concepts, or stories that are central to a park's purpose, identity, and visitor experience. Primary themes provide the framework for the park's interpretation and educational programs and influence desired visitor experiences. They provide direction for planners and for designers of interpretive media such as exhibits, publications, and audiovisual and personal programs. Below are the themes that will receive major emphasis, with more detailed subthemes to be added during subsequent interpretive planning.

### Music:

- Jazz is America's most widely recognized indigenous musical art form.
- In the early decades of the 20th century, New Orleans-style jazz spread throughout much of the country and around the world. Distinct styles developed in such cities as Kansas City, Chicago, and New York. The progression of jazz included the development of musical forms popularly called swing, bebop, cool, modern, and fusion; descriptions of these vary among different musicians, critics, historians, and listeners.
- Jazz has been an important influence on rock and roll, blues, country music (including Western swing and bluegrass), "classical" music, movie sound tracks, and other popular music. The eclectic nature of jazz has resulted in jazz incorporating the influences of music from all around the world, such as Indian, African, Afro-Cuban, Spanish, European "classical," various Asian forms, etc.

**People and Society:**

- New Orleans jazz was created by countless people, including musicians, producers, technicians, and many others.
- From its origins to the present day, jazz has played an important social role in New Orleans.

**Place and Places:**

- Jazz is a musical form that developed in America during the late 19th and early 20th centuries; New Orleans is widely recognized as a place where jazz originated.
- New Orleans's location as a seaport, along with its multicultural history, created an atmosphere in which jazz developed and flourished.

**MANAGEMENT GOALS**

Management goals provide a framework that permits managers and planners to work together toward fulfilling the park purpose while ensuring compatibility with NPS policies. These long-term goals, grounded in the park's legislation as well as in its purpose and significance, are to

- provide the public with opportunities to learn about, appreciate, and experience New Orleans jazz
- support the continuation of jazz as a living cultural element in New Orleans and the nation
- provide the public with an understanding of the relationship of New Orleans jazz to the evolution of jazz



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- encourage and promote research into the origins and early history of jazz in New Orleans and share this information with the public through interpretive programs, media, and performances
- develop a thorough understanding of the relevant physical resources that exist and their association with the origins, early history, and development of jazz in New Orleans and assist in their preservation and interpretation
- provide information, orientation, and visitor services along with an environment where visitors will have safe and enjoyable experiences

#### VISITOR USE GOALS

Beyond the management goals, the following describe what experiences should be available for park visitors. Experiences can include cognitive (knowledge), affective (emotions), behavioral (activities), and sensory elements. Visitors and program participants, as well as people in other parts of the country and around the world, will have opportunities to

- gain information associated with primary interpretive themes and park significance to the depth of their interest, corresponding to a variety of learning styles
- evoke the settings, activities, and players associated with early jazz and place them in meaningful contexts
- visit and understand the significance of sites associated with the history of jazz in New Orleans
- hear, enjoy, and understand jazz of all forms and eras
- find out where they may hear or learn about jazz in other venues
- develop their jazz performance skills (students) and appreciation (students and public)
- understand the roles of social and pleasure clubs, funerals, mutual aid and benevolent

societies, and marching clubs to the early development of jazz

- appreciate the living culture of jazz parading and its role in communities

#### PLANNING/MANAGEMENT ASSUMPTIONS

These assumptions are a guide for understanding what may be feasible at the park:

- NPS involvement in the preservation and interpretation in New Orleans is critical to comprehensive visitor understanding and appreciation of the origins, early history, and development of jazz.
- The Park Service cannot fulfill the vision by itself, and it will need the assistance of sound partnerships among the Park Service and local governments, other public and private entities (see “Related Projects” section), and area residents.
- The *General Management Plan* will be developed in consultation with the New Orleans Jazz Commission, park management, and the general public.
- Tourism in New Orleans, and especially in the Vieux Carré (French Quarter), will continue to grow.
- The park will rely on partnerships to promote the preservation of jazz sites and structures.
- The park recognizes that it will be part of growing, changing communities, and it will work to keep these communities active and vital.
- The park will serve as a catalyst for the preservation and interpretation of New Orleans jazz.
- The interpretation of music is different from interpretation at most other Park Service areas; it will require developing creative approaches to convey the story of jazz to the public.



# ISSUES

Issues are problems that prevent the park from fully reaching its desired future conditions. These issues must be considered in the planning process and in coordinating park management. The issues, described below and addressed in this plan, are interrelated, and actions proposed for one issue will likely affect other issues. Many of these issues were determined during public meetings.

## INTERPRETATION

The development of jazz involved the many cultures and conditions that existed in New Orleans during the late-19th and early-20th centuries. This was, and is, a long and complex process that is not completely understood by the public or by professionals. In many cases the history of jazz is incomplete or unrecorded. Often the roles that various artists, New Orleans families, and communities played in the development of jazz are not clear. For example, the interrelationships between the Mardi Gras Indians, social aid and pleasure clubs, and mutual aid and benevolent societies to jazz history are not fully documented.

In addition to information gaps, there is an inherent challenge in publicly interpreting jazz. It is difficult to find cost-effective and unbiased ways to convey the multicultural perspectives relating the heritage of jazz. Developing specific strategies for interpreting the contributions of, and interaction among, racial and ethnic groups in jazz is beyond the scope of this plan and will be addressed in a subsequent interpretive plan.

Beyond what to interpret, there remain questions regarding how best to convey interpretive information, as well as what role, if any, the park should have in providing technical aid for interpretation to communities and organizations. Also how could any such role be accomplished without altering the social fabric of these communities?

## PERFORMANCE AREAS

Jazz and other early 20th-century musical forms were not only performed in halls, theaters, and auditoriums but in open areas as well. Today the areas available for outdoor performances are diminishing. The park's role in keeping this vibrant tradition alive is unclear.

## PARADING

Jazz parades helped in the development and popularization of early jazz, and they continue to help introduce new generations to the music. Today this tradition in New Orleans is constantly threatened by changing economic conditions (for example, the cost for parade fees, police escorts, etc.).

## VISITOR CENTER

The park's enabling legislation directs that the *General Management Plan* address the need for and location of public facilities, including a visitor/interpretive center to "provide visitors with information about jazz-related programs, performances, and opportunities." At present park visitors have no convenient way of gaining information about the resources the park is charged with protecting and interpreting. In addition, a cost-effective and efficient location for a visitor center that would provide orientation to the resources reflecting the history and evolution of jazz has not been determined.

## VISITOR EXPERIENCE

Beyond currently arranged occasional concerts, there presently are no regular park orientation and interpretation services. Visitors cannot visit all parts of the city to learn about the origins and history of jazz and to participate in traditional jazz activities. This limits the overall potential for a high-quality visitor experience.

## **EDUCATION**

Jazz music and education are presently accessible only to a limited degree to most people in New Orleans. Presently, many educational opportunities are available, but often they are open to only restricted audiences. Many individuals are unable to gain a greater appreciation of New Orleans's unique jazz heritage and to personally experience jazz.

## **CULTURAL RESOURCES**

Jazz-related resources are not being fully interpreted at present, and many properties are in need of protection and preservation. Not all the sites and structures significant to early jazz have been identified. Many places associated with early jazz in areas such as Uptown, Irish Channel, Gerttown, and Treme need to be identified, protected, and interpreted. Also, places beyond the central city, such as Buddy Bolden's house and the sites of Lincoln and Johnson Parks, have not been identified and are not interpreted. Many jazz-related resources will

be lost if they do not receive protection soon. For threatened structures central to the history of jazz, there is at present no mechanism in place to determine which are the most significant, and how they might physically be protected and used.

## **PARTNERS**

The creation of the park culminated the efforts of an enthusiastic group of community leaders. Now the National Park Service, the New Orleans Jazz Commission, the city of New Orleans, the state of Louisiana, and the greater New Orleans community and the local and national jazz communities are challenged to work together to make the park a success. The precise roles and functions of these various entities have not yet been developed. In addition, the new park's role in regard to the New Orleans public school system, local universities, libraries, museums, archives, property owners, and jazz organizations has not been articulated.

## RELATED PROJECTS (GROUPS/PROGRAMS/EFFORTS)

Various agencies, organizations, and institutions promote initiatives that, although administratively unrelated to those of the park, nonetheless complement the goals of the park and the purpose of this plan. Cooperative efforts between these entities and the National Park Service would more effectively preserve resources and better serve visitor needs. The organizations/offices listed below, while not inclusive, nonetheless indicate the scope of ongoing programs affecting jazz interpretation and preservation.

### FEDERAL

Several parks and federal agencies that are involved with jazz could be potential partners for park programs.

#### **Jean Lafitte National Historical Park and Preserve**

New Orleans Jazz National Historical Park is a distinct and separate national park system unit with its own superintendent, budget, core staff, and mission. However, to accomplish economy of operation in accordance with the New Orleans Jazz National Historical Park's enabling legislation, there has been considerable cooperation with, and support from, Jean Lafitte National Historical Park and Preserve. This is a logical arrangement given the proximity of the two parks and the necessity to conserve dollars and other resources. The support is most evident in the area of administrative services. Other areas of shared staff support include resource management, interpretation, and maintenance. This interdependence between the two parks has been an effective sharing of services and expertise.

#### **Library of Congress**

The Library of Congress contains the well known "Jelly Roll" Morton recordings as well as letters of Louis Armstrong. The library's recorded sound collection has a significant jazz component and the largest assemblage of Duke Ellington recordings. The copyright deposits contain sheet music, and there is also a large cross section of jazz films. The music division of the library actively acquires music scores and manuscripts as well as some tapes and films. The library presents a public series of jazz films and also presents jazz concerts, including commissioned works.

#### **Smithsonian Institution**

The park's enabling legislation specifies several functions for the Smithsonian Institution, including consulting on the designation of historic landmarks and naming two members of the New Orleans Jazz Commission. A Smithsonian curator, who is a jazz historian, was involved in the preparation of the 1993 *New Orleans Jazz Special Resource Study* and is now a member of the New Orleans Jazz Commission.

In addition to these functions, the Smithsonian Institution operates the world's largest comprehensive jazz program. Its jazz offerings include

- collections of artifacts and archival materials documenting the history of jazz, including the 200,000-page Duke Ellington Collection, the Ella Fitzgerald Collection, the band library of Jimmie Lunceford, the DeVincent Collections of Illustrated American Sheet Music, the Ernie Smith Collection of 700 jazz films, a collection of 130,000 pieces of American sheet music (rich in ragtime, blues, jazz, and African-American materials), and the musical instruments of Dizzy Gillespie, Benny Goodman, and other notables
- Jazz exhibitions at the National Museum of American History, which currently include

“Ella Fitzgerald: First Lady of Song,” “Duke Ellington, American Musician,” and two exhibitions on the jazz photographs of Herman Leonard

- traveling exhibitions, including major exhibitions on Duke Ellington and Louis Armstrong as well as “The Jazz Age in Paris, and “Seeing Jazz”
- the Smithsonian Jazz Oral History Program, which interviews senior jazz figures and preserves their life stories
- America’s Jazz Heritage, a \$7 million, 10-year program partnership of the Lila Wallace-Reader’s Digest Fund and the Smithsonian Institution
- the congressionally chartered Smithsonian Jazz Masterworks Orchestra
- numerous jazz recordings and anthologies (e.g., *Smithsonian Collection of Classic Jazz*), radio series (e.g., *Jazz Smithsonian*), publication series (e.g., *Jazz Masterworks Editions*), educational outreach activities (e.g., the Duke Ellington Youth Project), and jazz fellowships

### **National Endowment for the Arts**

The National Endowment for the Arts has supported the jazz park concept and has been involved in appointments to the New Orleans Jazz Commission. It funds various arts programs, including jazz. In the future it could be a potential funding partner and could play a role in coordinating federal programming.

## **STATE**

### **Louisiana Endowment of the Humanities**

The Louisiana Endowment for the Humanities (LEH) was founded in 1971 to foster a deeper understanding and fuller appreciation of the humanities throughout Louisiana. The endowment provides grants and programs for more than 1,450 humanities projects per year, reaching cities and towns in every parish in the state. At the heart of all LEH programs is the belief in the power of the humanities as a catalyst for understanding human culture and

society and for preparing for change. The mission is to provide and broaden access to, and appreciation for, history, literature, philosophy, language, and culture to all people in Louisiana.

The endowment is a nonprofit affiliate of the National Endowment for the Humanities and receives crucial state support from the Louisiana Board of Elementary and Secondary Education and from the Board of Regents. In addition to federal and state grants, the endowment relies on corporate, foundation, and individual contributions. The endowment for the humanities has its own programs and supports projects of other organizations proposing humanities-related programs, which includes a specific program that supports summer teacher institutes.

### **Louisiana Music Commission**

The Louisiana Music Commission is a state agency within the Louisiana Department of Economic Development, formed by Louisiana RS 25-315 “to promote and develop popular commercial music and its related industries in Louisiana.” This broad mandate allows the music commission to work on diverse issues such as live music, education, business infrastructure, broadcasting, and production. The commission is responsible for instituting many projects and initiatives, in particular in broadcasting, where members have successfully worked to get commercial radio and television to support Louisiana recording artists. The Louisiana Music Commission

- helps thousands of Louisiana musicians and music business professionals in performing and referrals
- promotes the Louisiana Music Trail with the Louisiana Department of Tourism
- creates original radio and television programming for Louisiana music
- acts as a catalyst for expansion of memorials and museums
- expands resource and reference services to the Louisiana music community

## **Louisiana State Museum**

The Louisiana State Museum at the Old U.S. Mint includes a museum exhibit on New Orleans jazz. The exhibits contain photographs, instruments, sheet music, and memorabilia that chronicle the development of jazz from its origins to its present world renown. A new photograph gallery, portraying New Orleans's "new generation" of performers, emphasizes the many ways that jazz has evolved generation to generation over the decades. The museum also contains the collection of the New Orleans Jazz Club. This collection contains the first horn owned by Louis Armstrong and many other instruments, icons, and memorabilia from the earliest days of jazz.

## **CITY**

### **The Arts Council of New Orleans**

The Arts Council of New Orleans is the city's official arts agency. The private, nonprofit organization has been providing programs and services to artists, arts organizations, businesses, and city government in Orleans, Jefferson, St. Bernard, and Plaquemines Parishes since 1975.

The council distributes money from city, state, and federal sources to diverse artists and art support organizations. The council also administers the *Percent for Art Program*, which commissions public art from local artists and runs educational workshops and summer arts programs for young people and teachers. The arts council also manages the Energy Arts Business Center, which offers business assistance and expertise to artists. The center is a nationally recognized program that is a business developer for nonprofit organizations. Last year the Arts Council of New Orleans had a budget of nearly \$500,000 from the city of New Orleans.

### **City of New Orleans**

The Mayor's Office of Tourism, Arts, and Entertainment is designed to develop more cooperative planning and marketing among the tourism, arts, music, entertainment, film, and

new media industries. The office consists of the following departments that are relevant to the mission of the park:

- The Music and Entertainment Commission offers leadership to the local music community as well as guidance and support for individuals outside the area who aspire to produce music and entertainment events in New Orleans. The commission's initiatives have included the development of the Black Music Hall of Fame, the Music Project Incubator (including joint ventures with the New Orleans Public Schools' *Art in Education Program*), and the 1995 Jazz Centennial Celebration. The commission coordinates the development of the Louis Armstrong Jazz Camp, a jazz educational program that operates during the summer and attracts nationally known artists-in-residence to work with the students. A subordinate program of the commission also developed the Crescent City Jazz Orchestra, a repertory ensemble.
- The Tourism and Arts Policy and Planning Department offers leadership to all tourism and art agencies to assist them in successfully generating new tourism dollars and new showcases for the arts.

### **National Black Music Hall of Fame and Museum**

The National Black Music Hall of Fame and Museum presents exhibits that celebrate the contributions of African-Americans to all musical idioms. Its program is sponsored by the museum's board of directors, Mayor Marc Morial, and the Music and Entertainment Commission of New Orleans. The National Black Music Hall of Fame and Museum recently sponsored a display of art at New Orleans International Airport, on riverboats, and Jazz Exhibits have occasionally been presented in Perseverance Hall No. 4 in Louis Armstrong Park.

### **New Orleans Museum of Art**

The New Orleans Museum of Art periodically features exhibits relating to the musical cultural tradition of New Orleans. A 1997 exhibit, *He's the Prettiest: A Tribute to Big Chief Allison "Tootie" Montana's Fifty Years of Mardi Gras Indian Suiting*, honored the traditions and intricately beaded costumes of Big Chief Montana of the Pocahontas tribe of the New Orleans Mardi Gras Indians. The museum surveys the history of art from the 15th through 20th centuries. Included in the permanent collection are French and American art, photography, African and Japanese works, glass, and decorative arts. One exhibit, *Art of the Americas*, showcases the cultural heritage of North, Central, and South America.

### **New Orleans Public Library**

The New Orleans Public Library main library offers exhibitions on the rich cultural traditions of New Orleans drawn from materials in the city archives, the Louisiana Photograph Collection, and the Louisiana Division's book and periodical collections. A relevant example is their recent exhibit, *African-Americans in New Orleans: The Music*. The exhibit followed the chronology of musical forms performed in New Orleans — ragtime, jazz, the blues, gospel, rhythm and blues, rock and roll, funk, rap, and beyond. Jazz was emphasized in the exhibit, which also

highlighted the crossover from one musical form to another that helped make music in the Crescent City so vital and influential.

## **OTHER**

### **Amistad Research Center**

The Amistad Research Center at Tilton Hall, Tulane University, Library is an independent archive, library, and museum dedicated to preserving African-American and ethnic history and culture. The center is one of the nation's premier minority repositories and is acknowledged as the nation's largest independent African-American archives, as well as a leader in automation and advanced information retrieval techniques. The center also features collections on other minorities and on the Civil Rights Movement. It has oral history and video collections, a specialized library, traveling exhibits, publications, and significant African and African-American art holdings. The Amistad Research Center is free, open to scholars and the public, and is available for tours.

### **Contemporary Arts Center**

This 20-year-old arts organization presents visual exhibits and performance art in a renovated, circa 1905 warehouse in New Orleans's Warehouse Arts District. The center contains four galleries of changing exhibitions and performances, and theater productions are staged in the center's theaters. The productions regularly include presentations of progressive jazz forms.

### **Hogan Jazz Archive**

The William Ransom Hogan Archive of New Orleans Jazz at the Howard-Tilton Memorial Library, Tulane University, is an internationally renowned repository for New Orleans Jazz research. The collection includes oral history interviews, recorded music, vintage photographs, and film, sheet music and orchestrations, and numerous files containing

manuscript materials, clippings, and bibliographic references. The reference shelf includes contemporary books and periodicals, discographies (inventories of recorded music), and encyclopedias. Special collections include notable donations from jazzmen Nick LaRocca, Ray Bauduc, and Knocky Parker. The archive publishes the *Jazz Archivist*, a semiannual newsletter that includes articles on different aspects of jazz history written by scholars who have used the holdings of the archive, along with news of the archive, its collections, and programs.

### **Historic New Orleans Collection (William Russell Jazz Collection)**

The Historic New Orleans Collection was established in 1966 by Gen. and Mrs. L. Kemper Williams, private collectors of Louisiana material, to maintain and expand their collection and make it available to the public through research facilities and exhibitions. The collection operates a museum in a complex of historic Vieux Carré buildings at 533 Royal Street. The facilities include the Williams Gallery for changing exhibitions, several permanent exhibition galleries, the Williams Residence house museum, and a museum shop. The Williams Research Center, consisting of curatorial, manuscript, and library collections, is in the newly restored Third District Municipal Court building at 410 Chartres Street.

Notably, the Historic New Orleans Collection includes the William Russell Collection. This extensive collection contains various artifacts, recordings, and other memorabilia concerning early jazz. Materials from the Russell Collection are being used for the “Made in America” exhibit, which discusses early jazz.

### **Louis Armstrong Foundation, Inc.**

The Louis Armstrong Foundation, Inc., is a civic, nonprofit organization dedicated to preserving the name of Louis Armstrong, his music and contributions, and the history of New Orleans jazz.



Among its activities, the foundation sponsors jazz history bus tours, educational programs, and jazz history films.

### **Louisiana Jazz Federation**

The Louisiana Jazz Federation has over the past 16 years established October as “Jazz Awareness Month” in order to increase the visibility and appreciation of jazz in Louisiana. A mix of opportunities to enjoy and learn about the music is presented, including an array of workshops and concerts in New Orleans and throughout the state. Events include the Treme Street Festival, weekly free concerts, and educational activities. One weekly series matches students and educators in an educational program especially aimed at teachers and children. The federation presents its annual jazz awards for artist, support, and educator, and the Hogan Jazz Archives also presents a *Living History Award*.

The Louisiana Jazz Federation coordinates an educational touring program, called *Jammin' with Jazz*, that provides children and adults with a music history presentation that is flexible enough to connect each audience and its particular cultural significance to jazz. The program offers various presentations covering a spectrum of the music: (1) the world of rhythms, (2) early jazz and ragtime, (3) the brass band tradition, (4) the Mardi Gras Indian tradition, and (5) women in jazz. *Jammin' with Jazz* was first developed with the New Orleans Public Schools to expose children to the music and plant seeds from which future audiences could grow. Grants from the Louisiana Division of the Arts and other sources support the program and, with the support of the Louisiana Department of Culture, Recreation, and Tourism, it is being brought to schools, parks, town halls, and institutions all around the state. The presentations are also offered to conventions to expose visitors to the music and culture of New Orleans. The federation has also established the Jazz Resource Center, a telephone hot line for information on jazz performances and educational opportunities in the state.

### **New Orleans Jazz and Heritage Foundation**

The New Orleans Jazz and Heritage Foundation, Inc., is a nonprofit Louisiana corporation organized to promote, preserve, perpetuate, and encourage the music, arts, culture, and heritage indigenous to the New Orleans area. It is governed by a community board of directors consisting of 30 members who meet monthly. To accomplish its goals the foundation presents the New Orleans Jazz and Heritage Festival; promotes the development of New Orleans as a major, national tourist center; advertises the city's rich heritage; and promotes the general cultural advancement and economic betterment of the metropolitan area and Louisiana. Any profits generated by the festival are funneled back into the community. The foundation currently supports the following programs

- Station WWOZ, a community FM radio station that celebrates the cultural heritage of New Orleans and its surrounding areas with music and information; the station also

transmits its programming over the World Wide Web

- the Heritage School of Music, which provides after-school music instruction in jazz studies at Southern University of New Orleans for adolescent students
- neighborhood street festivals (such as those in Treme, Uptown, and Carrollton) that are produced throughout the year; these festivals display the music and culture of each community and are free to the public
- the Jazz Journey Series, an annual music workshop and concert program that brings national jazz artists together with local musicians to perform for the public
- the Congo Square Lecture Series, which provides annual lectures on various cultural topics throughout the year
- SEED (Supporting, Enfranchising, Economic Development), a program created to foster the start-up and development of Louisiana based minority-owned businesses by extending collateral for small loans
- the Community Outreach Program, which provides discounted tickets to the New Orleans Jazz and Heritage Festival for community groups, nursing homes, schools, churches, disabled groups, and others who would not have the opportunity to attend the festival

In addition the foundation helps provide the annual expenses for police and permits for the various social aid and pleasure clubs parading season, including New Orleans's Battle of the Brass Bands Lundi Gras Celebration. The foundation also supports various jazz and other musical presentations in New Orleans at facilities such as the Contemporary Arts Center and the New Orleans Museum of Art, as well as the appearances of New Orleans musicians outside their home area.

### **New Orleans Jazz Club**

The New Orleans Jazz Club has been promoting traditional jazz since 1948. It sponsors a weekly radio program and publishes *The Second Line*, a



jazz magazine. The club also holds regular jam sessions where local and visiting musicians can perform.

### **American Italian Museum and Library**

A component of the American Italian Renaissance Foundation, this facility is dedicated to maintaining exhibits, books, and materials related to American Italian history in the southeastern United States. Included in the collections are published and unpublished materials highlighting the Italian influence on jazz in the New Orleans area.

### **EDUCATION PROGRAMS**

Jazz programs are provided at all educational levels in the city. Several jazz performance training programs are available in the New Orleans public schools. The Jazz Outreach Program is for beginning students in music performance. This program started 12 years ago and is completely supported by grants and other solicited funds. The New Orleans Jazz and Heritage Foundation sponsors the Heritage School of Jazz, which includes elementary, junior high, and high school students.

The public school system's New Orleans Center for the Creative Arts is renowned for its productive jazz program for gifted high school students. The city also runs the Louis Armstrong Jazz Camp each summer, bringing in artists-in-residence to work with student musicians. Jazz appreciation in the public schools includes the Arts in Education Program, which allows schools to select artists and performances to visit the schools. And the Louis Armstrong Foundation also produces programs on jazz history for school children.

Among colleges and universities in the New Orleans area, the University of New Orleans, Loyola University, Xavier University, Southern University–New Orleans, Delgado College, and Tulane University all have jazz curricula or jazz options for music students.

Other schools in Louisiana with jazz studies include Southern University Jazz Institute in Baton Rouge, the University of Southwestern Louisiana, McNeese State University, and Louisiana State University.

### **OTHER SOURCES OF NEW ORLEANS JAZZ HISTORY**

Jazz is celebrated around the world, and numerous institutions contain materials related to jazz. Much of this information relates to the evolution of jazz in New Orleans or with individuals associated with New Orleans jazz. The listing below provides a sampling of the broad and continuing interest in this evolving art form

- Institute of Jazz Studies at Rutgers University, Newark, New Jersey
- Louis Armstrong Collection at Queens College, Flushing, New York
- Marr Sound Archives at the University of Missouri at Kansas City
- Chicago Jazz Institute at the University of Chicago, Chicago, Illinois
- National Endowment for the Humanities, Washington, DC
- National Archives and Records Administration, Washington, DC
- Library of Congress, Washington DC