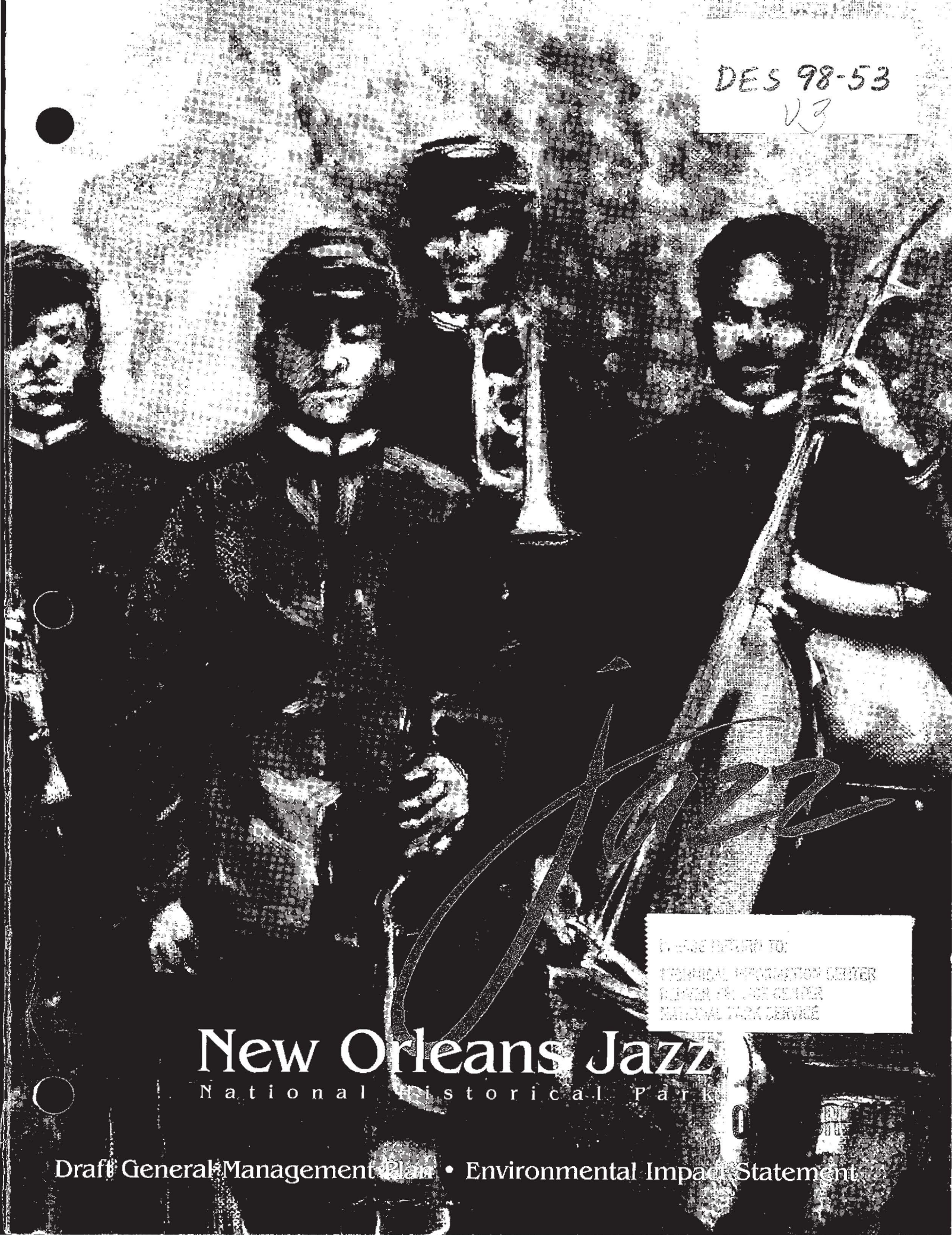
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New Orleans Jazz

National Historical Park

Draft General Management Plan • Environmental Impact Statement

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Draft General Management Plan
Environmental Impact Statement

October 1998

New Orleans Jazz

National Historical Park

Louisiana

B&W Scans
12-18-2002

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, 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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Purpose of and Need for the Plan

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

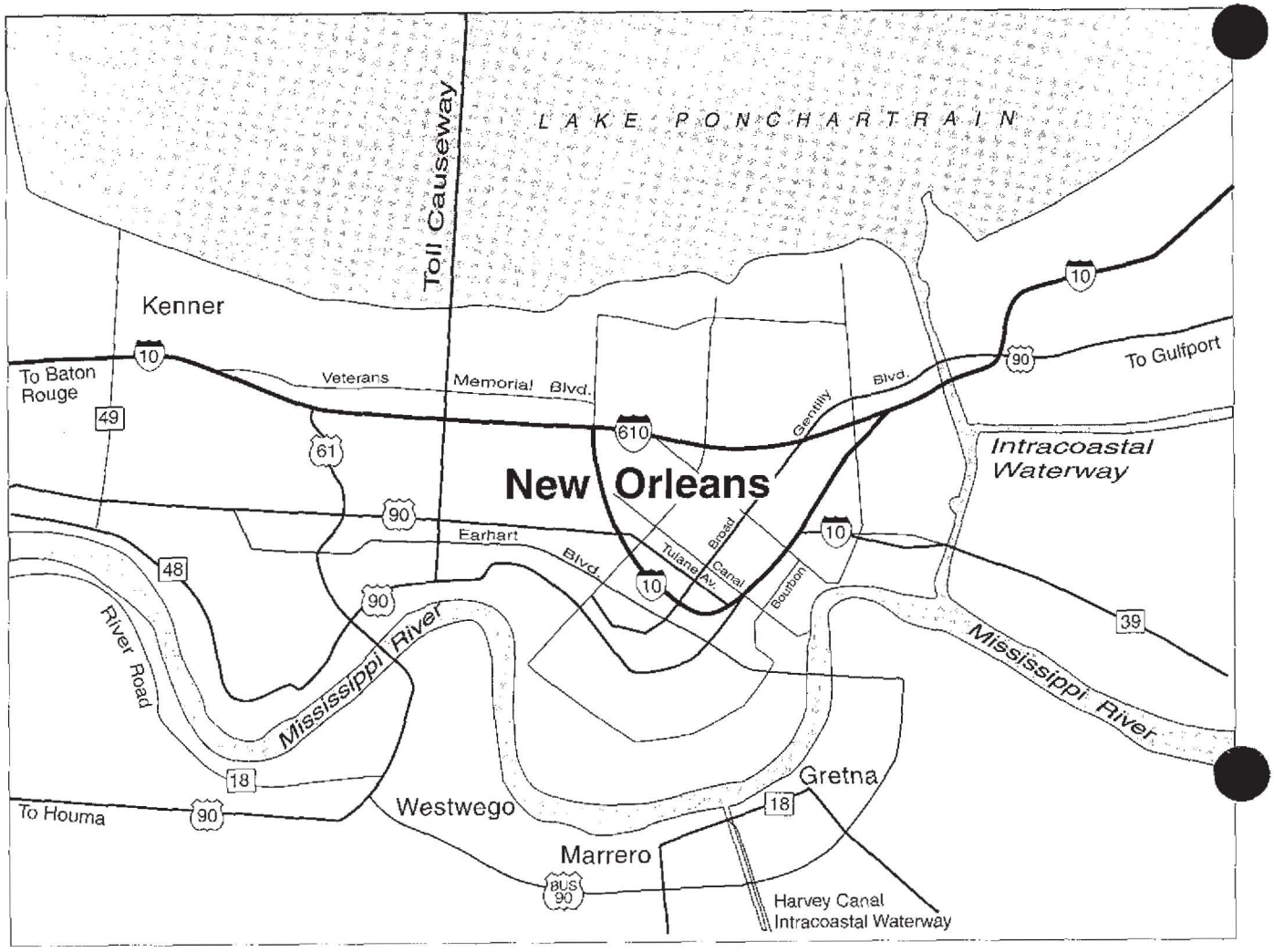
This *Draft General Management Plan* represents the efforts of the National Park Service and the New Orleans Jazz Commission, in consultation with representatives of the city of New Orleans, the parish of Orleans, the state of Louisiana, and the people from these jurisdictions and elsewhere who contributed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



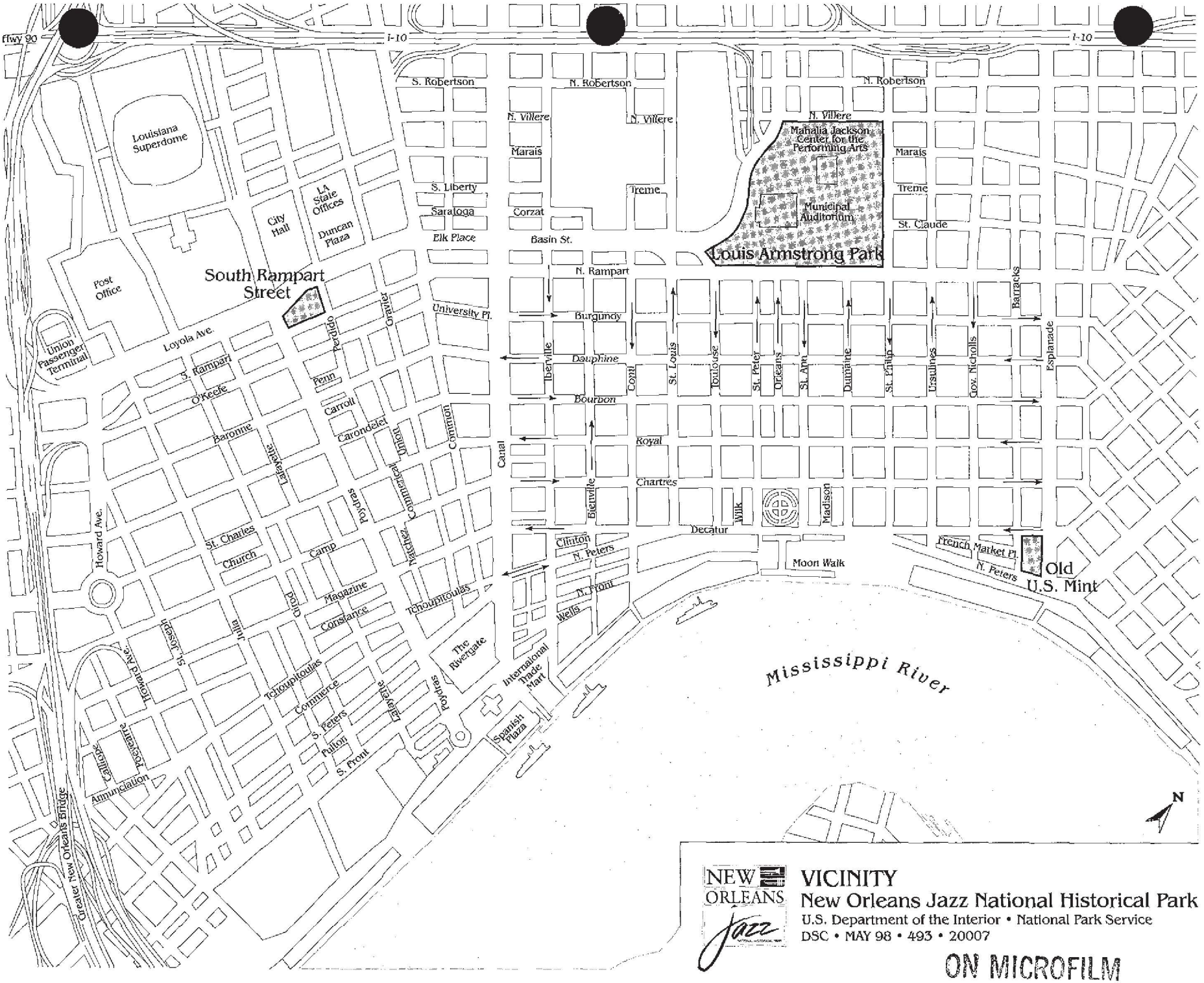
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New Orleans Jazz National Historical Park

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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."

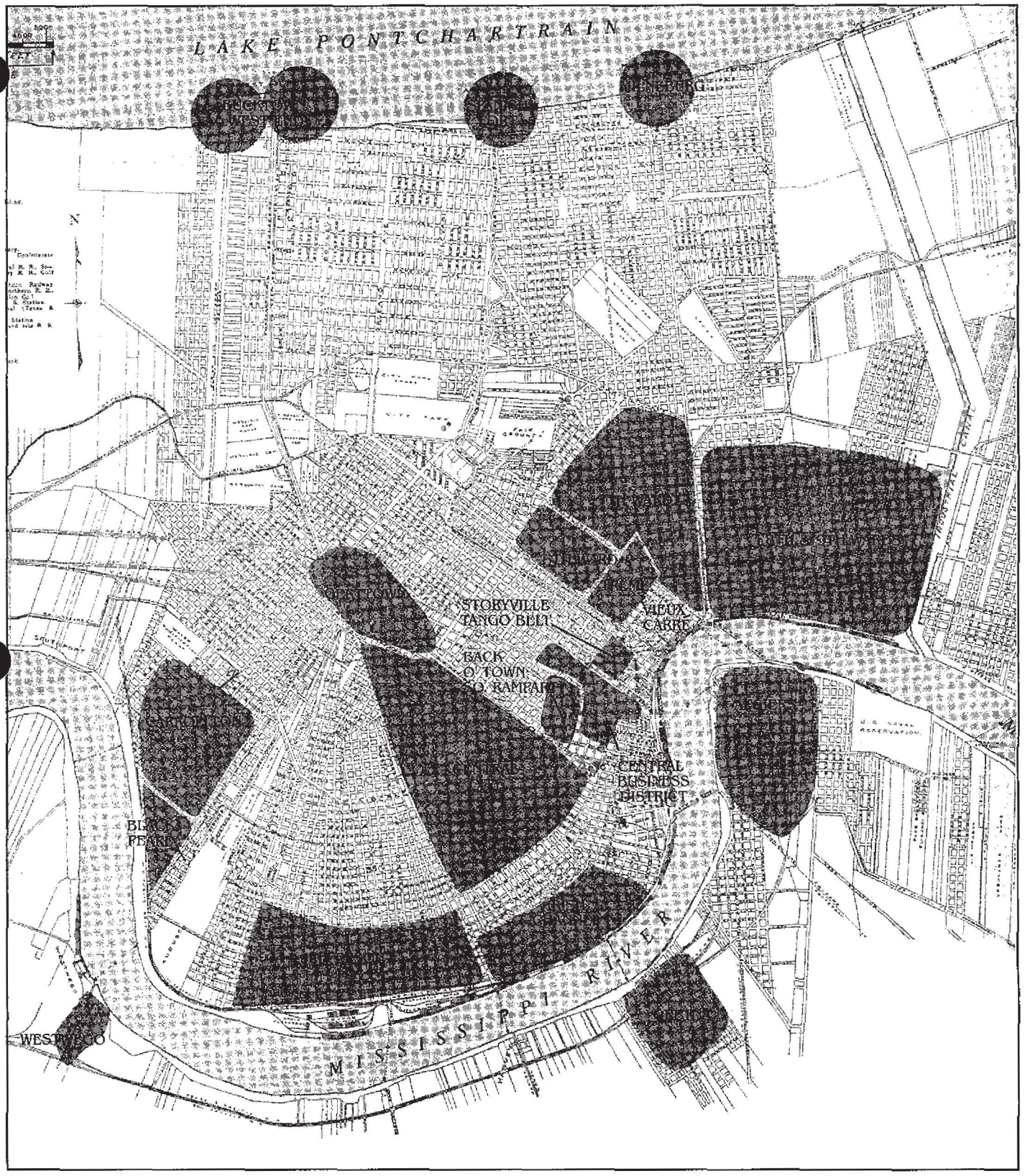
In 1990 Congress passed Public Law 101-499. This legislation directed the secretary of the interior, in consultation with the secretary of the Smithsonian Institution, to conduct a study of the suitability and feasibility of interpreting and preserving the origins of jazz in New Orleans. Consequently, in 1993 the National Park Service produced the *New Orleans Jazz Special Resource Study,*[1] 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.[2] 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

1. The full title is *Special Resource Study, Suitability/Feasibilty Study and Study of Alternatives, Environmental A ssessment, New Orleans Jazz, Louisanna.*

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



NEW ORLEANS Jazz

Areas Historically Associated with Jazz

New Orleans Jazz National Historical Park

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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 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



Jelly Roll Morton

- 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 worlds 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 it 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.

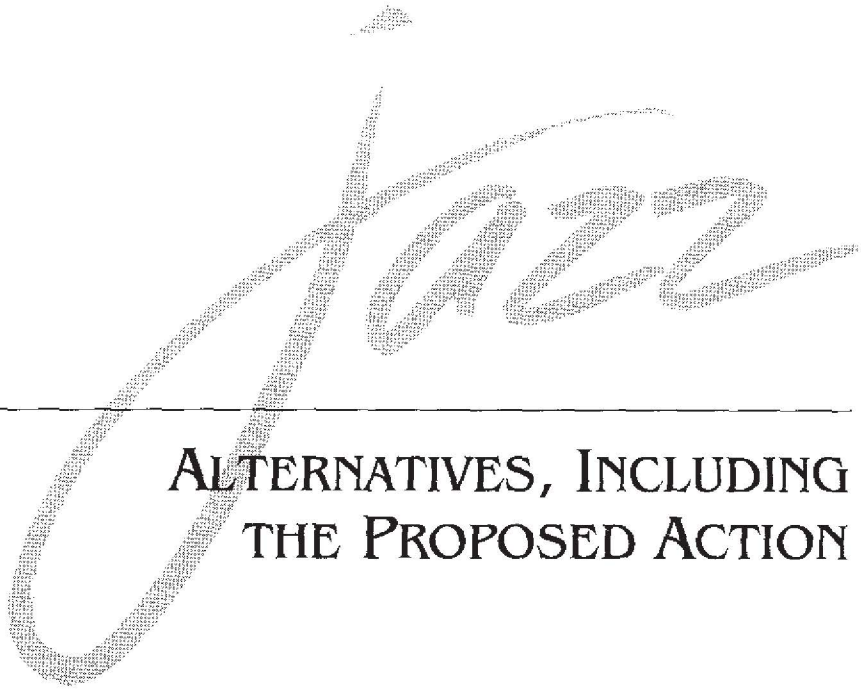
Other schools in Louisiana with jazz studies include Southern University Jazz Institute in Baton Rouge, the University of Southwestern Louisiana, McNeese State University, and Louisiana State University.

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



Alternatives, Including the Proposed Action

INTRODUCTION

This *Draft General Management Plan* presents a proposed action and two conceptual alternative proposals to guide the future of New Orleans Jazz National Historical Park. They have been formulated with the knowledge that the park will serve as a national exponent for jazz. These alternatives have been developed from the study and analysis of the area's jazz resources and significance, the way visitors will use the park, the needs of the community, the likely role of the park as a partner in fulfilling those needs, and from public response and discussion over the course of the planning effort. Each alternative considers a set of possibilities for the use of the park, for interpretation, and for the park's relationship with its surrounding institutions and the public. The alternatives present a range of proposals in order to allow the public and the National Park Service to evaluate their aspects. A summary chart following the discussion presents the principal elements of each alternative and its impacts. The park, regional office, and planning team will identify a preferred alternative based on the review of this *Draft General Management Plan*.

SIMILARITIES AMONG THE ALTERNATIVES

The three alternatives include one no-action proposal, which is a baseline and a prediction of what might result under present management direction, and two action proposals. The proposed action and the other two alternatives share some important characteristics, including the interpretation of all of the primary interpretive themes, the presentation of more effective ways of conveying basic information to visitors, a major emphasis on education and historic preservation, and the use of partnerships to facilitate and enhance these objectives. Of these, the proposed action is alternative C.

DIFFERENCES AMONG THE ALTERNATIVES

The alternatives differ in their progressive emphases as they range from minimal visitor orientation and information facilities with dispersed programs (alternative A), through increased media and personal services interpretation, largely provided by the National Park Service (alternative B), through the incremental presentation of a broad array of visitor services and preservation opportunities grounded in partnerships (alternative C). Alternatives B and C would fulfill the park's fundamental purposes of preservation and interpretation of jazz resources for use and enjoyment now and in the future. Alternative A would not enable the National Park Service to adequately fulfill the park's fundamental purposes.

ACTIONS COMMON TO ALTERNATIVES B AND C

Visitor Experience and Interpretation

The main purpose of interpretation and education[3] at New Orleans Jazz National Historical Park would be to enhance the visitors' abilities to enjoy and appreciate jazz music and its history and social role in New

3. The terms *interpretation* and *education* here refer to educational activities (often in recreational settings or contexts) that enhance the understanding and appreciation of natural and cultural resources, systems, and relationships. The terms are distinguished primarily by their audiences and sometimes by their structures: *interpretation* is provided for public audiences who show up at their own behest for single-event programs or nonpersonal media experiences, while *education* programs are provided for scheduled groups (especially schools) and may include a series of structured activities that are part of an integrated program. Unless a distinction is made, the term *interpretation* will be used generically herein to include educational activities and media for the general public and for scheduled groups. The term *visitor services* refers to noneducational activities and services provided for the health, safety and satisfaction of visitors, including orientation, information, rest rooms, and emergency assistance.

Orleans. Visitors derive pleasure, meaning, and benefit from their experience. Some visitors will be content to listen to their favorite tunes and musicians. This can be a valid, beneficial, even transcendental experience. However, interpretation and education would allow many New Orleans Jazz visitors to expand their repertoires, make new connections and understandings, and enhance their enjoyment.

Interpretation and education would concentrate on traditional New Orleans jazz and would include the development and progression of jazz (which includes predecessors such as ragtime and marches as well as blues through contemporary forms). Interpretation and education should be relevant to the interests, backgrounds, ages, capabilities, and learning styles of diverse audiences. Consequently, multiple techniques should be used to convey information, provoke interest, elicit emotional involvement, and stimulate individual definitions of meaning and benefit.

Personal Services. Both personal services and nonpersonal media would be used to tell the park story. Personal services could include scheduled activities such as interpretive talks, presentations, demonstrations, workshops, interpreted performances, seminars, and participatory programs; they would be given onsite and offsite. Emphasis in alternatives B and C would be given to those audiences who would benefit most from personal services. These would frequently be children, people initially unfamiliar with jazz or jazz history, and those with little or no previous access to NPS programs, resources, or facilities. Personal services could also include informal contacts such as attended stations, roving contacts, and responses to inquiries by telephone, mail, or electronic mail.

Nonpersonal media. This form of contact could include exhibits, audiovisual programs, interactive devices, wayside exhibits, publications, recordings, and digital media. Indoor media would be available whenever a facility such as a visitor center was open; outdoor, take-home, and much digital media would be continuously available. Because of the nature of the park story, auditory experiences should be emphasized. This emphasis would require careful facility and media design to ensure a visitor experience rich in acoustical opportunities. More interior media space would be needed than for most NPS visitor centers or museums without an emphasis on auditory experiences.

> *People think you got to play music to understand it. That isn't right; all you've got to have is a love for it.*
> — Sidney Bechet, 1978

Interpretive Experience. Interpretation would address all primary interpretive themes and subthemes. These themes fall into three general categories: *music, people and society*, and *place and places*.

Music — Music is the essence of the park story. Jazz should be interpreted in many ways, as determined by the interests and backgrounds of audiences and by the best ways to interpret its particular facets. Enjoyment must be part of all interpretive experiences, and all visitors would be encouraged to enhance their enjoyment by increasing their appreciation through a better understanding of jazz and its evolution. Initially, untutored ears might find improvised jazz unorganized and discordant or possibly sounding "old," similar to "cartoon music." To enhance an appreciation of this form of jazz, visitors could be exposed to jazz elements such as rhythm, form, melody, harmony, improvisation, musical notation, composition, and instrumentation according to their

interests and current level of understanding. More advanced musicology should be available to those interested without interfering with the enjoyment of more casual visitors.

It is important to recognize that, although New Orleans jazz is the primary focus of the park story, visitors (especially children) should be encouraged to broaden their musical horizons to include other forms of music and to widen their artistic horizons to include such forms as dance, poetry, and the visual arts. Music can be a way of approaching mathematics, physics, sociology, and history; it can become a vehicle for developing discipline, self esteem, pride, and tolerance. Interpretation should address the big picture as well as specific park stories; the edges of the stories should become connections rather than boundaries.

Personal programs would be the best medium for communicating most interpretive themes within an enjoyable and compelling context for diverse audiences. Programs could be adjusted to audience interest and respond to questions. Experiencing live musical performances would add additional dimensions. A proper balance between performance and interpretation would be needed.

Access to programs would be enhanced by offering programs at sites around the city and investing in a multifaceted publicity effort. Interpretation would also be provided by a modest amount of interpretive media, which would employ the most cost-effective technologies. These media would supplement personal programs.

People and Society — If music is the essence, people are the heart of the story. Important people include not only performers, but also composers, arrangers, producers, social and pleasure club members, second liners, promoters, club owners, historians, educators, technicians, and listeners, among others. The question of who are the important musicians to interpret has been addressed in numerous books and studies, as well as in innumerable conversations and debates. This plan would add two points to those analyses: the Park Service would employ a "big tent approach," with inclusion rather than exclusion being the rule.

Traditional New Orleans musicians who could be interpreted include

Louis Armstrong
"Buddy" Bolden
William Geary "Bunk" Johnson
Sidney Bechet
Johnny Dodds
Jack "Papa" Laine
Joseph "King" Oliver
Tony Jackson
Manuel Manetta
Lizzie Miles
John Robichaux
George Brunies
Leon Roppolo
"Jelly Roll" Morton
George Lewis
Dominic J. "Nick" LaRocca
Freddie Keppard
Warren "Baby" Dodds
Edward "Kid" Ory
Danny Barker
Buddy Petit
Jimmie Noone
Omer Simeon
Oscar "Papa" Celestin
Larry Shields

Contemporary New Orleans-born or -influenced musicians would be interpreted, as well. People relate to people, and personal stories of jazz players would be an excellent way of connecting with visitors of all ages who initially might not be interested in the interpretation of music.

The stories of people include interactions within and among groups. Conflicting racial attitudes were a daily reality that African-American musicians had to contend with, especially when they performed away from home. These matters factored frequently in the analysis, appreciation, conceptualization, and performance of jazz and should be recognized in any meaningful interpretation of the music and its history. The role of racial and ethnic groups in jazz is an important story that would be addressed in a subsequent interpretive plan and in future studies. A long-range interpretive

> *And about the time they were making all these changes, some of the white musicianers had taken our style as best they could. They played things that were really our numbers. But, you understand, it wasn't our music. It wasn't us. I don't care what you say, it's awful hard for a man who isn't black to play a melody that's come deep out of black people. It's a question of feeling.*
>
> — Sidney Bechet, 1978

plan would establish goals and detailed interpretive themes for interpretation and education programs, describe accessible visitor experiences, and recommend ways to achieve these through interpretive media (e.g., exhibits, video programs, publications), facilities, programs, and other activities. In addition a historic resources study and subsequent special studies would identify historic themes and evaluate resources in the context of jazz history.

Social institutions such as mutual aid and benevolent societies and social aid and pleasure clubs strongly affected the early evolution of jazz. They provided employment, their parades and funerals were a primary venue for jazz, and they hosted the transition from marches to brass band jazz. The Mardi Gras, derived from French traditions, added a yearly vehicle for music and celebratory displays. The story of jazz thus would include perspectives of New Orleans's neighborhoods, history, sociology, and anthropology.

Place and Places — New Orleans is the place, and within the metropolitan area there are hundreds of locations that are significant to the history of jazz. Some locations still feature original structures that were associated with jazz history, although unfortunately many significant structures and settings have been lost. Yet, the importance of these places has not been lost, and visitors come to New Orleans from around the world to visit the sites of early jazz. Interpretation of many of these sites would be an important priority for the park. The Park Service would work with other agencies, individuals, and companies to offer visitors a variety of ways to visit theme-related sites. Attention would be given to issues of safety, wayfinding, and respect for the rights of private citizens who are living in historic neighborhoods.

Care would be taken not to oversimplify assertions such as New Orleans being the sole birthplace of jazz. The legislation states that New Orleans is *widely regarded as the birthplace of jazz* (emphasis added). Indeed, it is so regarded by most jazz scholars and players around the world. Arguments rage even today about which neighborhoods "gave birth" to jazz. However, most scholars recognize that the origins of a major art form are more complicated than the metaphor of a "birthplace" can capture. New Orleans was undoubtedly most significant for its development of small-band style and a unique

> *Jazz originated in New Orleans: a truism, with all that is true and false about such statements. It is true that New Orleans was the most important city in the genesis of jazz. It is false that it was the only one. Jazz — the music of a continent, a century, a civilization — was too much in the air to be reducible to the patented product of a single city. Similar ways of playing evolved in Memphis and St. Louis, in Dallas and Kansas City, in other cities of the South and Midwest.*
>
> — Joachim Berendt, 1992

approach to rhythm (swing), yet parallel musical developments were taking place in many other cities. Language should be carefully chosen to properly interpret complexities such as this, yet still be interesting and comprehensible to lay audiences.

Interpretation in all three areas should not become immersed in complexity, serving only the interest of scholars and avocational experts. Conversely, interpretation should not be a thin veneer over the most familiar and accessible chestnuts. Diverse approaches would be needed to serve the interests of diverse audiences.

Good teachers can interpret complex subjects using simple, enjoyable, understandable, and interesting methods. The nationally known music educational programs by Wynton Marsalis and Bobby McFarrin are excellent examples of inspired and effective teaching (especially in the use of metaphor, participation, multiple learning styles, and having fun). There are excellent examples in New Orleans as well, including the work of the Louisiana Jazz Federation, Louis Armstrong Foundation, Kidd Jordan, Jonathan Bloom, the interpretive staff of New Orleans Jazz National Historical Park, and others.

Visitor Services. Services for park visitors would include orientation, information, and health and safety. Orientation would include guidance on where to go to hear music and to visit significant sites, and how to respectfully visit these areas. Orientation would concentrate on New Orleans, but information on national and international venues would also be available. Effective orientation requires a variety of media approaches; these might include personal services, brochures, maps, video programs, telephone and postal inquiries, electronic mail, and a web page. Other information would be available in a variety of media to answer questions about topics such as jazz, New Orleans geography, history, and tourist information, and the national park system. Information on the historic preservation of resources relating to jazz history would also be available. Visitor services would include rest rooms, public telephones, emergency assistance, and information about safely enjoying a visit to the city. Most of these visitor services would be available at, or provided from, the visitor center, which would be in a central, accessible, and known location.

Education

The function of an educational program would be to support and augment ongoing jazz educational efforts in the community. Education programs depend on partnerships. Considerable time and effort is needed to build relationships, match agency and group objectives, and develop trust and understanding among staff and participants. A reward of this investment is that nontraditional audiences could be reached, high-priority needs could be met, and more could be accomplished. For example, schools would often conduct preprogram activities so that audiences were better prepared and more receptive; post-program activities would extend educational benefits. Other subjects such as mathematics or history might develop skills that could complement music appreciation. Conducting programs in significant social groupings (e.g., families, classes, scout troops, and church groups) could also enhance benefits due to social reinforcement.

Thematic approaches for education would be similar to those described above for interpretation. However, since educational audiences tend to be more homogeneous (at least in terms of age and often of background), interpreters would be able to concentrate more on approaches designed to appeal to each specific group. Education programs would include jazz history (how it developed and evolved), jazz appreciation (how to better



South Rampart Street area showing the Iroquois Theater and the Eagle Saloon

understand, enjoy, and appreciate) and jazz instruction (how to play, understand, enjoy, and appreciate jazz history). Both areas would include music theory and music history.

The Park Service would emphasize both onsite and offsite programs and activities for schools and other groups (e.g., community groups, scouts, churches, and camps). Priority would be given to populations with little previous access to educational resources and services (e.g., low-income areas). Themes for educational programs would match the primary themes for the park; in addition, programs would match school curricula and educational objectives where they overlapped with park purpose.

Offsite programs would be conducted throughout the metropolitan area, with obvious limitations due to geography or distance (which could be minimized through partnerships with outlying agencies or individuals, and through programs such as the Amtrak Rails and Trails). Offsite facilities such as schools, community centers, and libraries would provide important access for people who live in neighborhoods far from the visitor center. Onsite programs in the visitor center would require specific facilities such as classrooms, practice rooms, a small research library, listening stations, exhibit areas with alcoves and other spaces for small groups. Internet and other media services would be promoted.

Preservation

In the research undertaken by the National Park Service to nominate sites associated with jazz in New Orleans as national historic landmarks, two structures on South Rampart Street — *the Eagle Saloon / Odd Fellows Hall* and the Iroquois Theater — have been determined to be significant to the story of early jazz history in New Orleans. Unlike some other sites related to early jazz, these structures are presently unoccupied and are not under the management of a public or nonprofit entity. To preserve the structures, the Park Service would seek partners, such as the city of New Orleans, the Downtown Development

District, the private sector, and/or preservation groups, to help protect and maintain these structures. The National Park Service would provide assistance in the preservation of these structures. In addition the park would actively seek ways to protect and preserve the remaining structures on either side of the 400 block of South Rampart Street (including Karnofsky's Store and Frank Douroux's Saloon) in an effort to retain the remaining architectural context.

Archives and Collections

The park would forge cooperative agreements with existing archival entities, such as the William Ranson Hogan Archive of New Orleans Jazz at Tulane University, to ensure the preservation and maintenance of documents, books, and historical objects related to jazz history that might be donated or otherwise acquired. Similarly, archival materials acquired by the park would best be maintained in area archival facilities that can provide greater safety and environmental controls and meet NPS curatorial standards.

The presence of many large public and private libraries and collections related to jazz in area universities and colleges makes the need for a park library building devoted to jazz unnecessary. However, the park would serve as a clearinghouse to direct visitors to area facilities and to provide information about their holdings.

Operations

Facilities would include a park visitor center and historic sites and structures preserved and/or made universally accessible through partnerships or cooperative agreements. To improve access to park activities, programs would be conducted at various locations (such as community centers, schools, churches) throughout the city and region.

Visitor Center. The park legislation calls for determining the "location and associated cost of public facilities that are proposed for inclusion within the historical park, including a visitor center." The location and configuration of a visitor center is crucial to the operations and identity of this park, largely because of the urban nature of the resource and the need to relate to existing patterns of residence, commerce, tourist activity, and cultural resource distribution. The 1993 *New Orleans Jazz Special Resource Study* was used to provide background information relevant to the siting and configuration of a visitor center; field trips, further research, and extensive consultation supplemented the feasibility study. The following functions and location criteria (not in priority order) were developed to provide guidance for the configuration, design, and location of potential visitor centers.

Visitor Center Functions. The park visitor center would serve the following functions

- orient visitors to the park and area resources, services, and attractions
- interpret the park story, as described by interpretive themes; provide an overview of the park story; emphasize those story elements that are best told by indoor interpretive media and programs and outdoor demonstrations
- provide jazz educational classes and programs (along with other locations)
- provide visitor services such as rest rooms, emergency services, and information
- provide a focus, point of contact, and spatial and visual identity for New Orleans Jazz National Historical Park
- serve as a place where visitors can meet with, and learn from, people involved with the New Orleans jazz parade tradition

Visitor Center Location Criteria. The park visitor center would be

- accessible to all visitors
- within or close to primary tourist activity areas
- easy to find (especially for out-of-town visitors)
- accessible by public and private transportation

Structural Condition. Modifications to the visitor center would be

- feasible (e.g., allowed by historic preservation or community guidelines and policies)
- affordable, cost effective

Sufficient and Suitable Space. The visitor center would be arranged in a desirable layout to permit a cost-effective staff to manage visitor use.

Outdoor Characteristics. The exterior of the visitor center and surrounding neighborhood would

- afford sufficient parking to be developed nearby
- be relatively safe for pedestrian activities
- reflect the park theme and agency identity through the appearance of the building, grounds, and neighborhood

Visitor Experience Criteria. Visitor relationships with the built environment would be consistent with visitor experience goals.

Sustainability (cost). The visitor center and grounds would be cost effective to purchase, construct, renovate, operate, and maintain according to sustainability guidelines.

Support Other Goals. The building would support other initiatives such as historic preservation, neighborhood revitalization, and partnerships.

During the planning process, the above functions and location criteria were discussed in greater detail than are described in this plan in order to ensure that the eventual proposals (form) would be adequate to support necessary activities (functions). This information will be available to guide subsequent development of facilities and interpretive media.

The criteria for a successful visitor center can be summarized: It should be easily accessible to its primary audiences and of an appearance, size, and configuration that it could host necessary activities in an effective and cost-efficient manner. It should possess sufficient space to enclose multiple interpretive media and activities, providing a plethora of acoustical and other experiences. The form should support the functions.

Partnerships

Both alternatives B and C would rely to varying degrees on partnerships, although their role would substantially increase under alternative C. Partnerships would be sought with universities, the educational community, museums, research institutions, and the private sector to promote the educational and preservation objectives of the park and improve visitor experience and resource protection.

Cooperative Agreements

Cooperative agreements are non-binding agreements between the park and other private or governmental entities. These agreements are often used to carry out certain actions or services that promote the park's interests. For example, a university could agree to house park-related archival materials through a cooperative agreement. Similarly, the park

could develop agreements with local institutions to provide offsite interpretive or educational programs or with individuals, such as musicians, to provide special services.

Cooperative agreements clearly define the roles and responsibilities of all parties and memorialize them in a written document. These agreements are not contracts; instead they can be terminated by either party at any time with proper notification. Should any real estate be involved, the land title and rights would be retained by the owner, thereby keeping the property on local tax rolls. Specific areas where cooperative agreements would be appropriate include jazz performances, concerts, information programs, tours, and the preparation of guide books, brochures, recordings, and radio programs.

Carrying Capacity

Carrying capacity is the type and level of visitor use that could be accommodated while sustaining the desired resource and social conditions that complement the purpose and objectives of New Orleans Jazz National Historical Park. In the case of this park, the resources are the music and the neighborhoods that gave birth to the music. The park's goal would be to balance visitor use against resource protection. A pronounced increase in visitation to jazz neighborhoods could result in damage to the social fabric. The Park Service would be constantly working with these neighborhoods to empower them to interpret their own culture and identify potential problems. If problems should arise, the Park Service, in cooperation with the neighborhoods, would seek to identify ways to educate the visitor and remedy the situation. This could also involve developing indicators and standards that would signal when resource conditions or visitor experiences were degrading to an unacceptable degree as well as developing a monitoring program to track trends through time.

In the alternatives, the park might be housed in historic structures. The carrying capacity for these structures would be determined by a number of factors, the primary one being the capacity of the structure to safely accommodate the visitor and provide a quality experience. If visitation results in the loss of historic fabric, the park would look at ways to limit visitation to those structures that were impacted. The park would strive to provide a quality visitor experience while maintaining the integrity of any historic structure that was used for visitor purposes. At present the capacity of the Louisiana State Museum (the Old U.S. Mint) is set at 500 people for the purposes of the city fire code. The carrying capacity of the buildings in Louis Armstrong Park have not been determined, but will be when they are rehabilitated and their park functions determined. The city then would set a carrying capacity for fire code purposes.

Another area of concern associated with park development is an expected increase in visitation related to vehicle parking. It is expected that vehicular overflow at existing parking areas would occur only infrequently and usually during periods of peak use such as during a park-sponsored concert. Currently, it is impossible to predict if such a situation would actually arise. Park staff would monitor the situation and if necessary manage it through education and by seeking community-based solutions. Other solutions might include limiting the size of audiences and temporarily creating one-way streets during events and developing a shuttle system with off-site parking.

Transportation

Transportation planning efforts would be directed to working with local private and/or public transportation companies, as conditions warranted. The visitor center sites identified in both alternatives are located within or just off of the Vieux Carré. The Vieux Carré is a major tourist area and primarily a walking

experience. Armstrong Park is located just across Rampart Street on the west side of the Vieux Carré, and the Old U.S. Mint (the present Louisiana State Museum) is located within the Vieux Carré on the north side. The public transportation system is already well established and well used within the area. The area is surrounded by major hotel accommodations with shuttles and buses to and from the airport. There are, for fee, public parking lots surrounding the Vieux Carré. The numerous and varied tourist opportunities in this area would allow most visitors to get from place to place with relative ease. The city and private transportation system is currently efficient, easy to locate and use, and would provide visitor access to the sites, facilities, and programs central to the park.

Sustainable Development

Sustainable development attempts to minimize human impacts to the earth, recognizing that development practices often destroy natural resources or lead to the destruction of critical cultural resources. Central to this concept is the idea that all decisions from initial concept through design, construction, and operations must be evaluated in light of the principles of natural and cultural conservation.

In its preservation efforts, the National Park Service would promote environmentally sensitive planning and design and would use and promote technologies and practices that reduce environmental impacts and produce environmental benefits in energy conservation, solid waste management, transportation, water conservation, and community organization.

ALTERNATIVE A: NO ACTION

SUMMARY

Alternative A (the status quo or no-action alternative) would continue current conditions at New Orleans Jazz National Historical Park. It provides a baseline for evaluating change and related environmental effects of the other alternatives. Park managers would continue to provide for visitor use and would respond to natural and cultural resource management concerns according to current policy and legal requirements as funding allowed. There would be no change in current management direction.

This alternative would provide a minimal necessary orientation to jazz in New Orleans, as well as information on jazz history and personalities. This concept recognizes the many venues in New Orleans that feature jazz and emphasizes enjoyment through listening more than interpretation or education. Orientation and information would be provided through personal and nonpersonal services. Interpretation would be mostly through personal services and partnerships. Visitor experiences would occur mostly at non-Park Service sites.

VISITOR EXPERIENCE AND INTERPRETATION

Park headquarters would be developed to include an attended information area, and visitors would have the opportunity to speak with NPS staff or volunteers. Orientation media would include brochures, other publications, and maps. Information would be available on area nightclubs and performance locations, parades, concerts, special events, and historic sites such as musicians' homes and former entertainment venues. The overall goals for orientation media and personal contacts would be to help visitors seek jazz-related experiences in the area and would summarize the significance of the park story.

The park would continue either on its own or with partners to provide opportunities for the public to experience and appreciate jazz performances.

Many important services would be available through partnerships with other agencies, organizations, and the private sector. The Park Service would depend substantially on other organizations to provide jazz interpretation, education, and performances. Activities such as interpreted performances ("informances") would occur at a variety of locations; the Park Service would work with organizations to help organize, coordinate, and publicize these events. The Park Service would also work with commercial performance venues to facilitate effective marketing and publicity, to accurately orient visitors to appropriate locations, and to encourage the expansion of commercial opportunities to include those related to park themes and visitor experience goals. Outlying sites would be interpreted through conducted tours provided by the private sector and by self-guided tours prepared by partners, the private sector, and the Park Service. Wayside exhibits or plaques could be placed at or near important sites.

EDUCATION

As staff and time permit, the park would continue a limited outreach program to support ongoing educational activities and develop new educational programs. Educational programs would be provided primarily through cooperative agreements with area schools, musicians, agencies, and organizations. All programs would be offsite and would be developed and presented primarily by non-NPS personnel. Classes would include jazz appreciation, theory, performance, and history. Emphasis would be given to low-income students and to those with little previous access to NPS services or resources. NPS

involvement would be mainly through financial and organizational assistance; the New Orleans Jazz Commission would play a key role in developing criteria for financial support, managing the disbursement of funds, and developing and maintaining partnerships.

PRESERVATION

The park would begin to develop a cultural resource database and a resource management plan as funding and staff permitted. Historic preservation would remain a high priority and any cultural resources that came to the park would be treated following federal legislative requirements and NPS practices and policies. As available funding allowed, research would be conducted to fill identified gaps in knowledge; particular emphasis would be placed on expediting oral history interviews and documentation.

The park would continue to direct researchers to existing archives and be a clearing house for jazz-related activities in New Orleans. Partnerships with archival institutions would be expanded where the federal government could contribute to preservation and public access. Public access to archival records would be enhanced through enhanced availability of information by such means as personal consultation and internet web site pages.

As funding permitted, cultural preservation efforts would include limited support of the jazz parade tradition through cooperative agreements, financial support, music instruction, and employment for interpretation and educational programs. The Park Service would work with a variety of partners. It would develop a citywide mechanism for equitably disbursing funds to defray some parade permit and security costs to mutual aid and benevolent societies and social aid and pleasure clubs. The New Orleans Jazz Commission would play an integral role in these efforts.

OPERATIONS — FACILITY OPTIONS

Under alternative A park operations would be administered through the current headquarters. Programs, concerts, and educational activities would be provided through partnerships and contracts with the private sector. This alternative would not provide any visitor center services.

Under alternative A the park would continue to function largely as it does presently. Because it would acquire no property, NPS management zoning would be unnecessary.

CARRYING CAPACITY

Currently the park has insufficient data to develop carrying capacity guidelines. However, the park could develop an implementation plan, possibly based on the NPS Visitor Experience and Resource Protection decision-making framework (NPS 1997), to articulate such guidelines. The development of this plan would depend on available funding levels.

COSTS

The estimated facility development costs[4] for implementing alternative A would consist of current park operational costs that would increase gradually over time. Currently, planned park interpretive materials are budgeted at $100,000, and personal services contracting (musicians) would continue at about $63,600 per year. Annual personnel and operating costs are estimated at $356,000 and $156,000 (see appendix F for details).

4. All cost figures in this document are in 1997 dollars and are preliminary "class C" estimates. Actual costs at the time of development/implementation would be higher due to inflation and specific construction requirements and salary rates in effect as the time of implementation. Costs are presented for comparison purposes only.

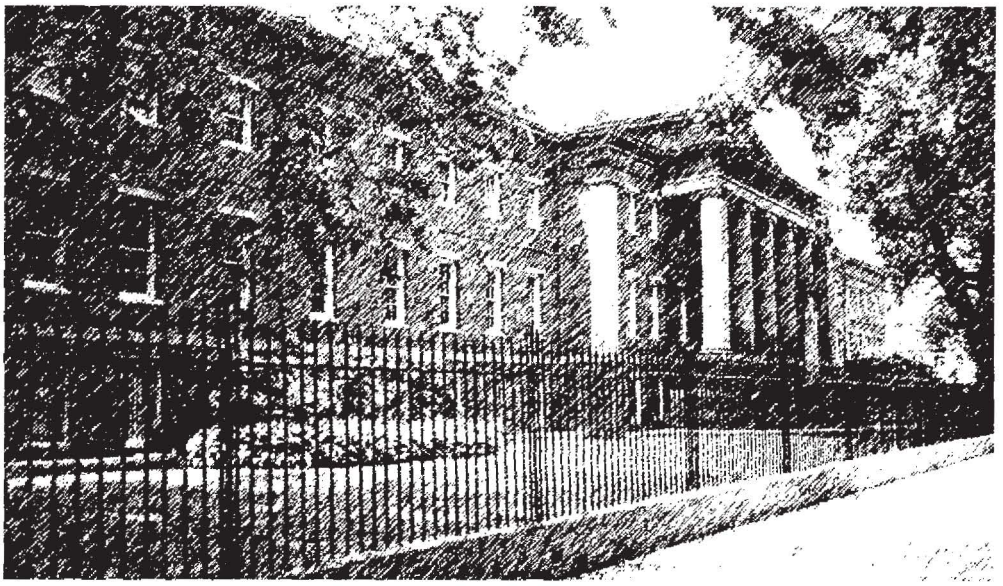
TABLE 1: TOTAL DEVELOPMENT COSTS ALTERNATIVE A

No Development of Buildings, etc.	$0
Orientation Materials and Displays	$100,000
Total*	$100,000

*Does not include any office furniture or other furnishings

TABLE 2: TOTAL ANNUAL OPERATING COSTS ALTERNATIVE A

Personnel	$356,000
Operations	$156,000
Personal Services (Musicians)	$63,600
Total	$575,600



The Old U.S. Mint

ALTERNATIVE B: NPS PERSONAL SERVICES EMPHASIS

SUMMARY

Alternative B would emphasize personal programs to accomplish park purposes and meet management goals. Cooperative arrangements with musicians and other subject matter experts would be required to provide programs. Supplementary experiences with interpretive media would take advantage of existing resources. Even though the park would seek to develop a few limited partnerships in alternative B, the bulk of the park programs would be executed by using NPS operational funds and would not depend on partners.

The primary method for conveying the interpretive story and park significance would be through personal programs such as interpretive talks and demonstrations, interpreted performances ("informances"), seminars, and performances. The visitor center would be located in the Old U.S. Mint. This would be contingent upon the National Park Service and the state of Louisiana coming to an agreement on the availability of space at the Mint. Interpretive media would provide a basic context and overview; existing exhibits at the Mint would be updated. Orientation and information services would be emphasized.

VISITOR EXPERIENCE AND INTERPRETATION

Park purpose of interpreting the origins, history, and progression of jazz would be accomplished primarily through personal programs and informal contacts. Scheduled programs would be held at locations throughout the city and region, with many programs offered at the visitor center. Local musicians would be contracted to perform and provide interpretation and education. NPS staff would coordinate and supervise programming and provide interpretive expertise, publicity, and quality assurance.

In order to avoid competition with private sector activities, and to comply with the park purpose and NPS mission, the Park Service would offer only performances that had interpretive or educational components. These

"informances" would be structured to match park interpretive themes and would respond to audience interests.

Visitors would also have access to resources across the country through the internet. They would be able to trace the history of jazz throughout the country and the world, from the 19th century through the present. They would be able to identify resources close to their homes, such as the many music museums and halls of fame that include or relate to jazz. Archives would also be accessible through the internet and through consultation with NPS staff and docents.

Education

Similar to the proposed action, alternative B would devote significant emphasis to educational activities, thus fulfilling the fourth park purpose of promoting and assisting the education of students to perpetuate the evolution jazz. There would be both onsite and offsite programming. The Park Service would invest significant staff and funds in planning, coordinating, and presenting educational programs, and the New Orleans Jazz Commission would be a full participant in these efforts. Programs would be conducted using partners, hired musicians, and NPS staff and volunteers. Topics would match park themes and school curricula or group interests. Disadvantaged groups would be a priority.

Preservation

While high priority would be given to historical and cultural preservation in all alternatives, the emphasis on personal programming under alternative B would enable the Park Service to support the adaptive use of structures for performances and interpretive programs. Support for programs such as parades and groups such as brass bands would match the emphasis on personal programs. Interpretive programming would depend heavily on the involvement of local musicians and educators, thus supporting cultural preservation. Other activities would be similar to those described in alternative A. The Jazz Commission would assist the National Park Service in promoting and building partnerships to support preservation efforts.

A small curatorial storage capacity would be needed for items used in displays and educational activities.

Operations and Management Prescriptions

Visitor Center: The Old U.S. Mint

It is not meaningful to impose zoning over this small site, but it is useful to describe how management would achieve a variety of visitor use, resource, and social conditions. This description takes in specific combination of physical, social, and management conditions that could result in various types and levels of use.

Provided that an agreement is reached with the state, the visitor center would be located in the Old U.S. Mint and ideally would include 5,000 square-feet of public space for visitors and 3,000 square-feet for offices and support areas such as storage and library/research activities. The Park Service would be a tenant in but a part of the building; many activities of the Louisiana State Museum would continue.

Interpretive media would complement personal programs through exhibits and audiovisual programs. The current jazz exhibits would be updated and expanded in consultation with the Louisiana State Museum and other partners. Exhibits would tell the basic park story and would provide an interesting experience for visitors who were unable to attend personal programs. Personal and recorded programs would be presented in two theaters. A basic introductory video program would be continuously available in one theater and would introduce all themes

and provide background and context. The other theater would be used for personal programs such as "informances," demonstrations, lectures, seminars, educational classes, and performances as well as for airing commercially available archival film and video programs. About 1,400 square-feet would be used for orientation, information, cooperating association sales, visitor services, and gathering space.

Informal contacts (especially through a volunteer program) would be available at the visitor center and at performances. Outlying sites would be interpreted through conducted and self-guiding tours. Tours would be conducted and guide books would be prepared by the National Park Service and its partners, including the private sector. Some sites would also be interpreted by wayside exhibits or by indoor exhibits at partnership sites such as restaurants, bank lobbies, and other public use areas.

Those features that are significant to making the Old U.S. Mint a national historic landmark would be preserved. Natural elements would be managed to provide for a setting for interpretation or for maintenance requirements of the park. An interpretive plan would provide detailed recommendations for completing this alternative.

Costs

The estimated facility development costs for implementing alternative B at the Old U.S. Mint would be $3,288,605, with approximately $1.15 million targeted for rehabilitation (see appendix G for details) The proposed development would be phased over time. Actions proposed under alternative B are based on considerations of impact to visitor experience, immediate needs, ease of implementation, cost and the expected availability of funds, and land acquisition.

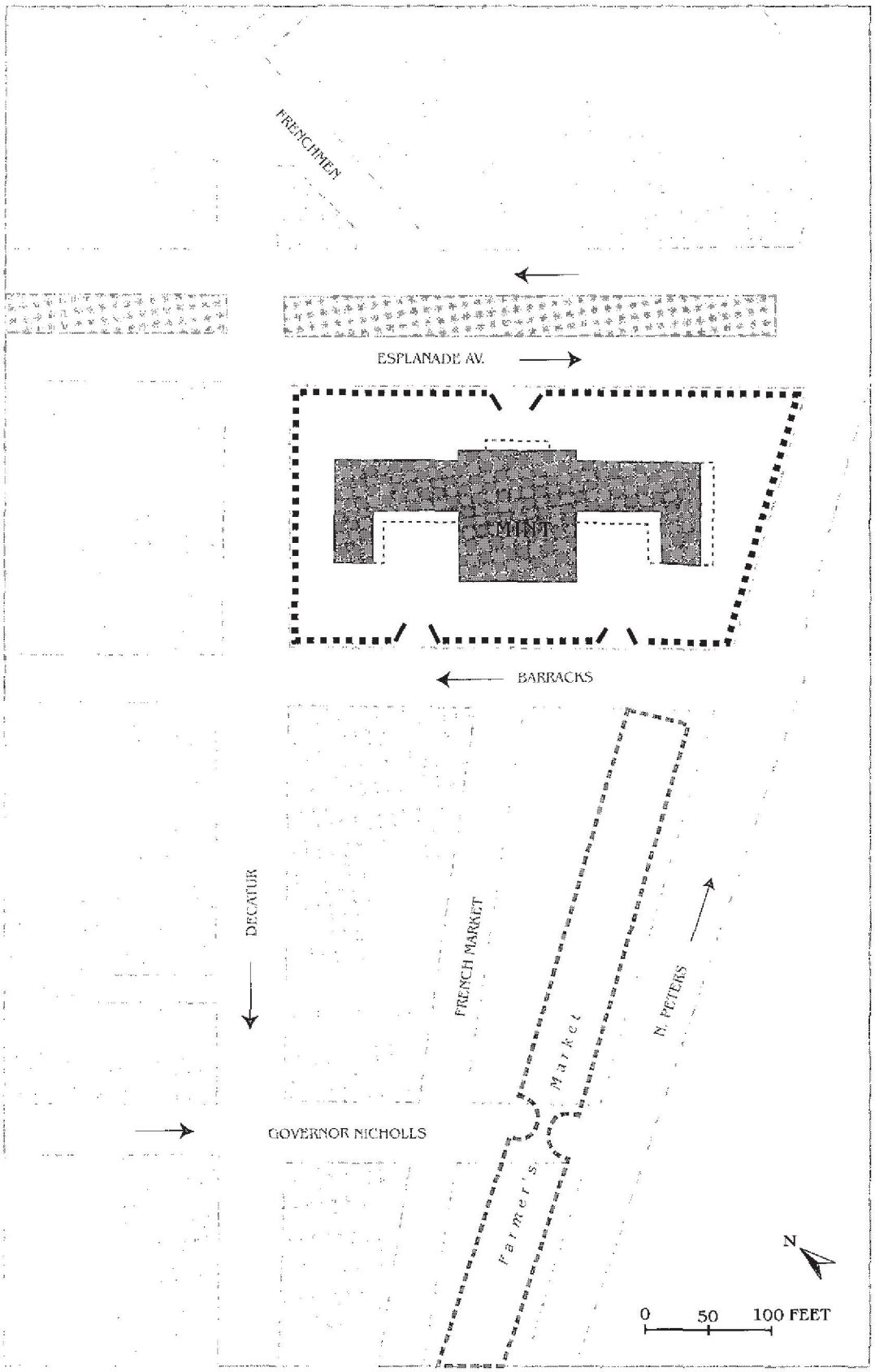
TABLE 3: TOTAL DEVELOPMENT COSTS OLD U.S. MINT, ALTERNATIVE B

Old U.S. Mint and Grounds	$1,435,105
Interpretive Materials and Displays	$1,853,500
Total*	$3,288,605

*Does not include any office furniture or other furnishings.

TABLE 4: TOTAL ANNUAL OPERATING COSTS, ALTERNATIVE B

Personnel and Operations	$686,000
Personal Services (Musicians)	$274,200
Total	$960,200



NEW ORLEANS Jazz

OLD U. S. MINT

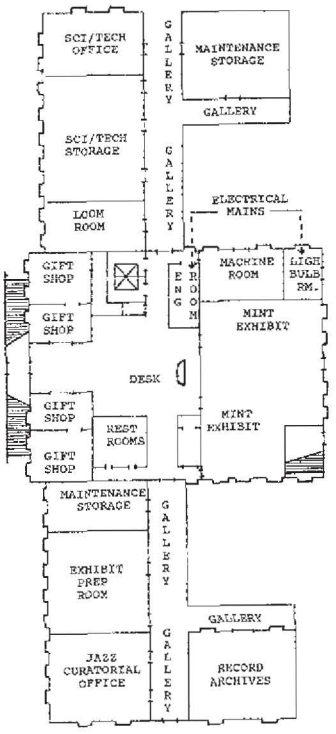
New Orleans Jazz National Historical Park

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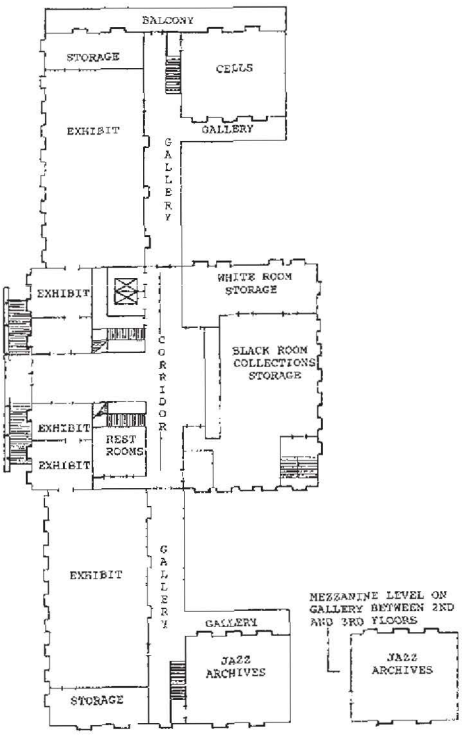
ON MICROFILM

OLD US MINT - 1ST FLOOR



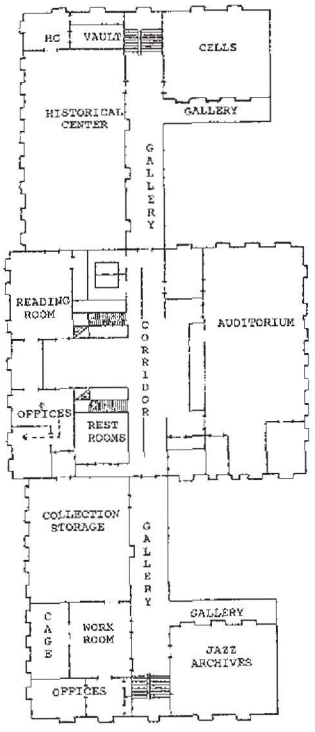
Esplanade Avenue side

OLD US MINT - 2ND FLOOR

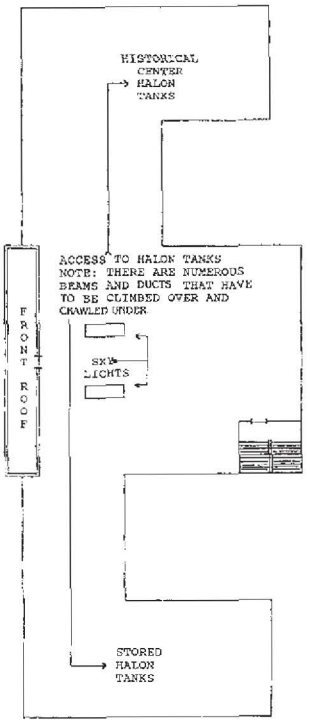


Barracks Street side

OLD US MINT - 3RD FLOOR



OLD US MINT - ATTIC



NEW ORLEANS Jazz

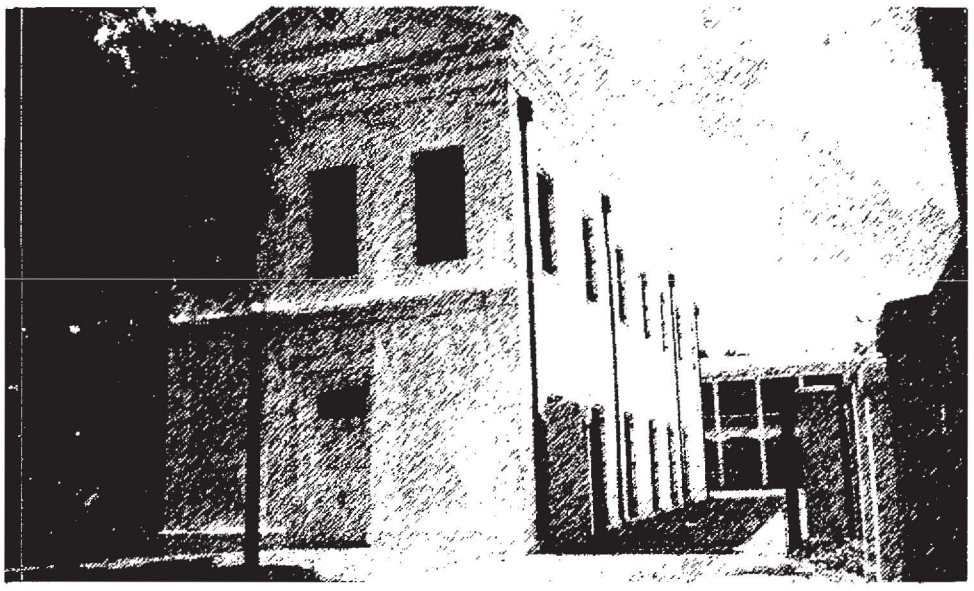
OLD U.S. MINT FLOOR PLAN EXISTING CONDITIONS

New Orleans Jazz National Historical Park

U.S. Department of the Interior • National Park Service

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ON MICROFILM



Perseverance Hall in Louis Armstrong Park

ALTERNATIVE C: PARTNERSHIP EMPHASIS (PROPOSED ACTION)

SUMMARY

The proposed action recognizes that a wide variety of personal and nonpersonal interpretive services would be required to fulfill park purposes and that the National Park Service would need to actively participate in partnerships with private and other public entities to provide these services and meet other goals such as resource preservation. The park would seek to leverage limited NPS funds by attempting to accomplish the bulk of the park's programs through partnership arrangements.

Alternative C would be achieved in phases, through a multifaceted partnership program and with significant resources coming from the private sector and other partners. The role of the National Park Service would be to assist in coordinating efforts to preserve and interpret jazz and to help visitors understand how the diverse environments of jazz influenced its early development.

Interpretive media would provide an important method for interpreting the park story and would be available whenever the visitor center was open. Visitors would experience a variety of media (with significant audiovisual, experiential, and interactive elements) that would interpret New Orleans jazz and its progression. The visitor center would be located, at least on an interim basis, at the Perseverance Hall No. 4 complex in Louis Armstrong Park. The visitor center would be a major component of visitors' experiences. Resources and activities around the city would also be very important. Personal services would be an important component of the park program, as in alternative B. Orientation and information would receive similar emphasis as with the other alternatives.

This alternative would require substantial financial support from partners, especially the private sector. Phase I would be funded largely through appropriated funds. Fundraising for phase II would be conducted by the Park

Service, the New Orleans Jazz Commission, and partners. Phase II would provide the necessary interpretive facilities and media to fully meet park purposes, and would only be accomplished through support from the private sector and other partners.

VISITOR EXPERIENCE AND INTERPRETATION

The visitor center would provide a focus and a starting point for visitor experience of New Orleans jazz. The basic stories would be told in phase I, funded largely by the National Park Service; phase I would be similar to Alternative B, except for a different visitor center location and corresponding differences in media development and available activities. Phase II would be funded through partnerships and private sector support would feature highly interactive and evocative interpretive media.

The interpretation of the development and progression of jazz would receive significant attention in both phases of media development. Visitors would learn about the impact of New Orleans jazz and about jazz resources around the country and the world.

Personal programming would be similar to those described in alternative B. One theater would be available for "informances" and other interpretive programs, for onsite educational programs and for the large number of commercially available video programs about jazz.

Visitors would be encouraged and enabled to enjoy the wide variety of jazz experiences available in the city and region and to visit significant historic sites. Numerous methods would be used to interpret these outlying resources. Guided tours by partners and the private sector would be actively encouraged, as in alternative B. Interpretive media would also interpret outlying sites; these would include wayside exhibits, brochures, plaques, and interior exhibits placed at historic locations in public establishments such as restaurants, bank lobbies, and government buildings.

Visitors would also have access to resources across the country through the internet. They would be able to trace the progression of jazz throughout the country and the world, from the 19th century through the present. They would be able to identify resources close to their homes, such as the many music museums and halls of fame that include or relate to jazz. Archives would also be accessible through the internet and through consultation with NPS staff and docents.

Take-home resources would be a major priority. Sales items would be handled by a cooperating association that would offer access to all commercially available jazz recordings as well as publications and videotapes.

EDUCATION

Education would be a major priority, as in alternative B, and would be emphasized in both phases of development. Onsite programming would be a principal emphasis, in order to give students access to the multimedia resources at the visitor center. Offsite programming would provide decentralized services close to home and school; programs would be designed to relate not only to park themes and school curricula but also to explore the local history and personalities of specific neighborhoods. NPS personnel would be involved in all stages of programming, from planning through presentation and evaluation. In addition the National Park Service would prepare materials relating to the origin and history of jazz that would be distributed on a nationwide basis. Important partners would include the New Orleans Jazz Commission, local musicians, educators, volunteers, and other agencies and organizations.

Preservation

Preserving historical and cultural resources, such as the South Rampart Street properties, would be a high priority, as in other alternatives. Historic sites could be adaptively used for activities such as music education, seminars, and performances. Historic jazz sites and cultural activities would receive enhanced public interest and involvement as they better appreciate the significance of these resources and activities. The New Orleans Jazz Commission would assist the National Park Service and others in preservation efforts. Other preservation activities would be similar to those described in alternative A.

A small curatorial storage capacity would be needed for items used in displays and educational activities.

Operations and Management Prescriptions

Visitor Center: Perseverance Hall Complex, Armstrong Park

It is not meaningful to impose NPS management zoning over this small site, but it is useful to describe how management would achieve a variety of visitor use, resource, and social conditions. This description takes in a specific combination of physical, social, and management conditions that could result in various types and levels of use.

The visitor center would be developed in Armstrong Park on lands provided to the National Park Service under a long-term lease by the city of New Orleans. Facility development would be phased along with interpretive media development.

Perseverance Hall No. 4 and the Caretaker's House would be rehabilitated. The rehabilitated hall would be expanded to construct a visitor center complex that would be cost efficient to staff and would be suited to interpretive and educational needs. The Reimann and Rabassa Houses would be considered for rehabilitation based on associated costs; should rehabilitation costs prove excessive, other options would be considered. Offices for NPS staff would also be located in this complex. The adjacent parking lot would be available for public parking. The jazz-oriented public radio station WWOZ would become a formal partner with the park and would move to a larger, more suitable location close to the visitor center. The station would cooperate with the park to broadcast music and educational programs, provide technical and musical expertise, and afford visitors an expanded opportunity to hear jazz and watch the operations of a public broadcasting enterprise. The current location of WWOZ could be used for offices or education. Additional areas, including the Fire House and extending to Rampart Street, would be considered for inclusion in the visitor center complex as needed. Outdoor areas would be used for programs such as "informances" and parades that could connect the site with nearby areas such as Treme and the Vieux Carré. An interpretive plan and design documents would be required to complete this development.

The visitor center would use the latest and best technology to make the jazz story compelling and meaningful for a wide diversity of audiences, including children, families, school groups, international visitors, those new to jazz as well as individuals seeking in-depth information, those who want mostly to hear and enjoy music, and those wanting to visit significant historic sites. Although the visitor center would provide an enjoyable and engaging experience on its own, a major purpose of media experiences would be to urge visitors to visit significant sites and to enjoy musical and cultural experiences around the city and the region.

Phase II interpretive media would help visitors imagine the turn-of-the-century environment of New Orleans, how it fit into the larger

national picture, and the various elements that combined to produce this internationally significant art form. Multimedia environments could place visitors in the second line of a jazz parade or between two competing bands in a Lincoln Park bucking contest, and let them hear one of the jazz bands playing in a Tango Belt nightclub. Audiovisual technology would trace musical elements from ragtime and marches to improvisational and polyphonic forms. Interactive technology would let visitors explore subjects to the depth that they choose, to manipulate musical elements, and to inquire about fascinating characters. Listening stations would allow visitors to hear tunes and artists of their choice. Students would be able to use this technology to engage their interest and further their educational objectives. Media experiences would be complemented by personal contacts, provided informally by volunteer docents and NPS staff, and by structured interpretive programs.

Those structures presently on the National Register of Historic Places (Perseverance Hall No. 4 and Rabassa House) would be treated following NPS policy and legislative directives for cultural resource management. This work might entail the completion of archeological and historical surveys, as appropriate. Natural elements would be managed to provide for a setting for interpretation or for the maintenance requirements of the park. This zone would take in most of the NPS-operated facilities.

Costs

The estimated facility development costs of implementing alternative C at Armstrong Park would be either $10,055,000 or $11,069,500 (depending on whether the Rabassa and Reimann Houses are removed or rehabilitated, respectively). Under either scenario, $5,291,500 would come from federal funding and the balance would come from private and partnership sources (see appendix H for details). Proposed development would be phased over time. The actions are based on considerations of impact to visitor experience, immediate needs, ease of implementation, cost and expected availability of funds, and land acquisition.

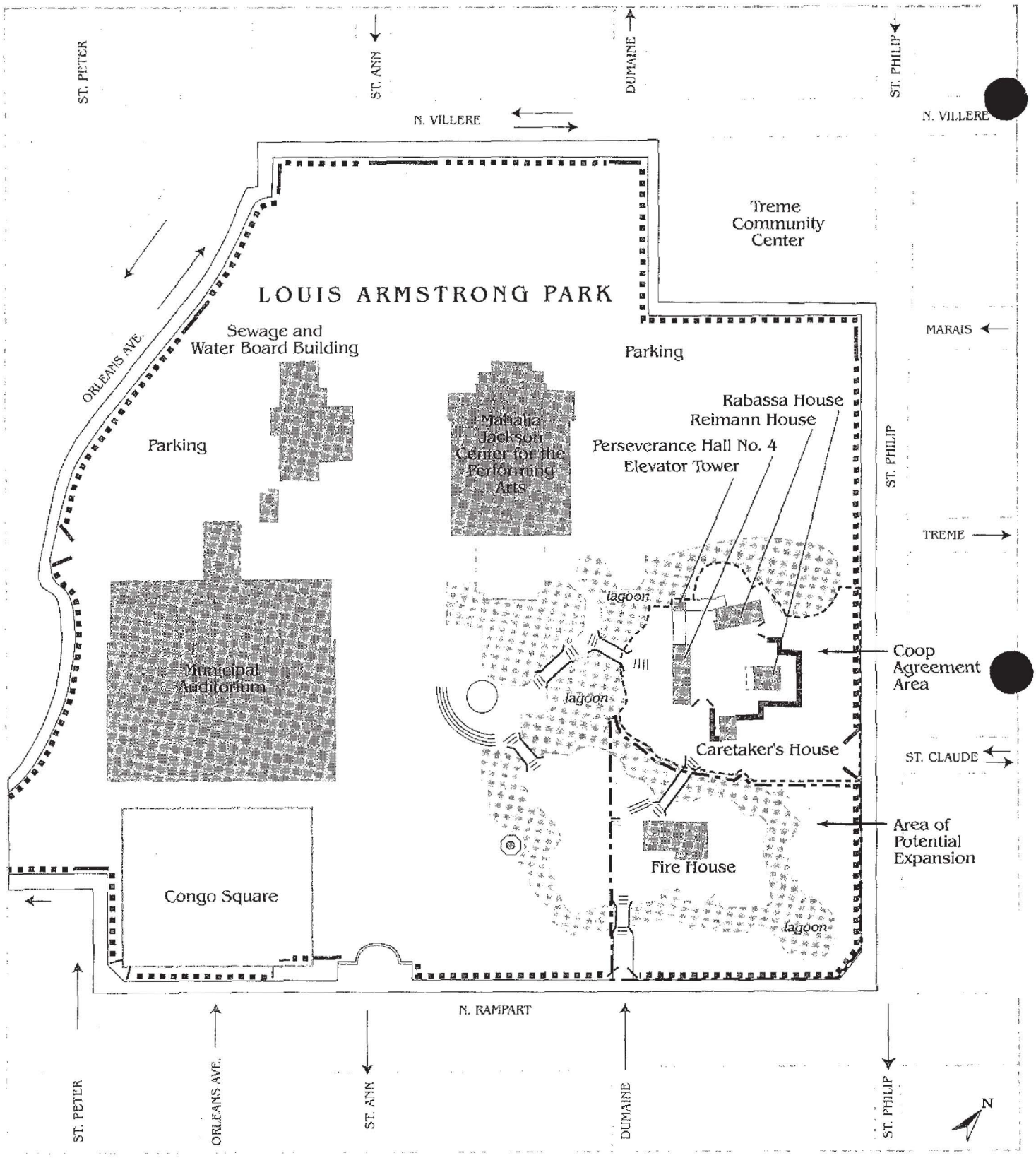
Table 5: Total Development Costs, Louis Armstrong Park, Alternative C

	Option A: Removing the Rabassa and Reimann Houses	Option B: Rehabilitating the Rabassa and Reimann Houses
Building and Grounds (NPS)	$3,205,000	$4,237,500
Interpretive Materials and Displays — Phase I (NPS)	$2,086,500	$2,086,500
Subtotal	$5,291,500	$6,306,000
Interpretive Materials and Displays — Phase II (Partners, Private Sector)	$4,763,500	$4,763,500
Total NPS Costs*	$10,055,000	$11,069,500

*Does not include any office furniture or other furnishings.

TABLE 6: TOTAL ANNUAL OPERATING COSTS, ALTERNATIVE C

Personnel and Operations	$832,000
Personal Services (Musicians)	$274,200
Total	$1,079,200



NEW ORLEANS Jazz

LOUIS ARMSTRONG PARK

New Orleans Jazz National Historical Pa

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TABLE 7: GENERAL MANAGEMENT PLAN ALTERNATIVES SUMMARY

	ALTERNATIVE A: NO ACTION	ALTERNATIVE B: PERSONAL SERVICES	ALTERNATIVE C: PROPOSED ACTION (PARTNERSHIPS)
SUMMARY	Emphasis on orientation and information. Small information/reception area in headquarters. Emphasize enjoyment through listening, experiences at non-NPS sites. Moderate education and historic/cultural preservation emphasis.	Emphasis on personal services interpretation. Moderate-sized visitor center in Old U.S. Mint; interpretive media would interpret basic story. Orientation and information as in alternative A. Major education and historic/cultural preservation emphasis.	Emphasis on variety of visitor experiences. Major multimedia visitor center in Armstrong Park. Encourage experiences in the city and the region as well. Interpret progression of jazz. Major education and historic/cultural preservation emphasis. Major partnerships and fund-raising required.
VISITOR EXPERIENCE / INTERPRETATION	Visitors would learn about places to hear jazz and historic sites around the city. Orientation would include personal and nonpersonal services. Minimal interpretation would cover only the basic story of jazz.	Visitors would receive orientation and interpretation at visitor center. Interpretive talks, "informances," demonstrations, and other personal services would be available at visitor center and around the city. Exhibits and audiovisual elements would supplement personal programs.	The visitor center would provide multimedia experiences to appeal to diverse audiences; emphasize interactive opportunities. Visitors would be motivated to visit sites in the city and region as well. Personal services would supplement media experiences.
EDUCATION	Park Service would support educational activities by others. All activities would be offsite.	Major investment in education through partnerships; Park Service would be actively involved in all phases. Most activities offsite.	Major investment in education, through partnerships; Park Service would be actively involved in all phases. Activities onsite and offsite; interpretive media experiences would be available for educational groups.
PRESERVATION	Moderate emphasis on historical and cultural preservation; most efforts involve partnerships.	Major emphasis on historical and cultural preservation; good opportunities for NPS-supported adaptive use of historic buildings.	Same as alternative B.
OPERATIONS AND MANAGEMENT PRESCRIPTION	No visitor center.	Visitor center in the Old U.S. Mint.	Visitor center in Perseverance Hall No. 4 and restored/enlarged buildings; also offices and education and partnership activities. Land would be leased to NPS.
COSTS	$612,000	$4.2 million	$10.1–$11.1 million

TABLE 8. COMPARISON OF IMPACTS

Alternative A: No Action	Alternative B: NPS Personal Services Emphasis	Alternative C: Partnership Emphasis (Proposed Action)
Cultural Resources		
Cultural resources would benefit minimally. Damage to archeological sites would be avoided. The parade tradition would be supported. Preserving of historic properties would be emphasized. Current operational funds and staffing would be insufficient to prevent significant negative impacts to some jazz cultural resources.	Cultural resources would benefit in the short and long term. Many tangible and intangible features that characterize New Orleans jazz (e.g., the parade tradition and historic structures) would be supported or preserved. Adverse impacts resulting from landscaping and renovation would be avoided or mitigated by carrying out cultural resource compliance. Continued research would yield important historical and information that would facilitate the management of jazz cultural resources. Adding parking spaces to the U.S. Old Mint could be a minor, negative visual impact. Funding and staffing levels might not be sufficient to prevent negative impacts resulting from the loss of oral history informants and some structures.	Benefits to cultural resources would be similar to those under alternative B. Adverse impacts resulting from landscaping and renovation would be avoided or mitigated by carrying out cultural resource compliance. Funding and staffing levels would permit the proposed actions to proceed at a moderate to progressive pace, but still might not be sufficient to prevent negative impacts resulting from the loss of oral history informants and some structures.
Natural Resources		
No Impacts.	No Impacts.	No Impacts.
Visitor Experience		
The visitor experience would benefit minimally. There would be no impacts to current visitor access, circulation, or parking, since they would remain the same as current conditions. Interpretive services would benefit slightly from gradual increases in funding. Jazz education could receive moderate benefits, depending on staffing, funding, and NPS priorities, and on the selection of quality partners. The Park Service would not be completely in direct control of visitor services, which could adversely impact the quality of the visitor experience. The park would not be able to fulfill its interpretation and educational goals, and thus its mission, due to limited staffing and funding.	The visitor experience would benefit in a number of ways. Conducting a wide variety of programs throughout the city would create greater access to jazz events. Presenting a range of high-quality personal programs would allow audiences to attend events that matched or challenged their interest levels. Innovative educational programs would provide high-quality opportunities for young musicians and students. Increases in visitation could create minor to moderate adverse effects on the park carrying capacity, many of which could be mitigated. Positive impacts would be limited by the availability of NPS funding and staff.	The benefits to the visitor experience would be similar to those under alternative B Increases in visitation could create minor to moderate adverse effects on the park carrying capacity, many of which could be mitigated. Positive impacts would depend on whether and to what degree cooperative partnerships were developed, and public and private funds were shared and leveraged.

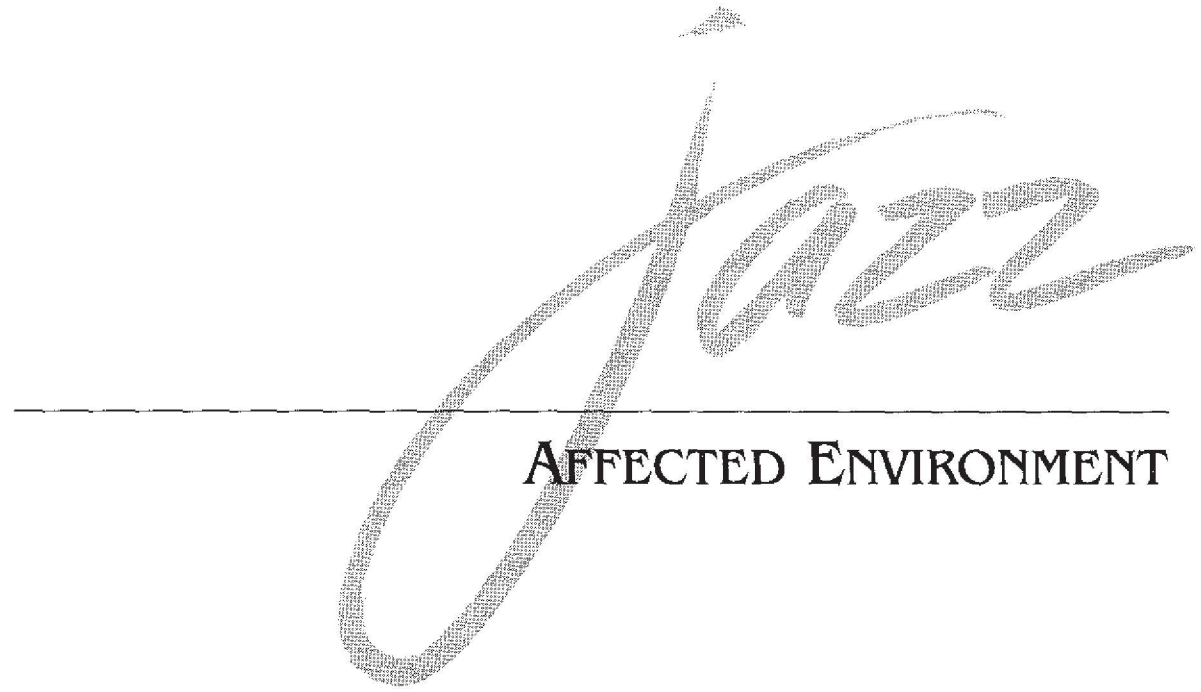
Alternative A: No Action	Alternative B: NPS Personal Services Emphasis	Alternative C: Partnership Emphasis (Proposed Action)
Socioeconomic Environment		
A relatively few individuals and firms would benefit economically from the development and annual operating budget of $612,000. The park might stimulate business activities in certain areas of the Vieux Carré area. Jazz events, developed through partnerships, might increase visitor spending. However, compared to the existing volume of tourism and associated spending, these increases would be nominal.	A relatively few individuals and firms would benefit economically from the $3.3 million development budget and the $960,000 annual operating budget for the park, and these benefits might be significant for those affected. However, the overall dollar impact would be minor due to the large size of the New Orleans regional economy. While fulfilling its NPS mission, the park would be expected to become a valued neighbor in the local community. The park's facilities and programs would provide positive social benefits for both visitors to the park and residents of the local community.	A relatively few individuals and firms would benefit economically from the $10.1–11.1 million development budget and the $1.1 million annual operations budget for park. These benefits would be significant for those affected. However, the overall dollar impact would be minor due to the large size of the New Orleans regional economy. While fulfilling its NPS mission, the park is expected to become a valued neighbor within the local community. The park's facilities and programs would provide positive social benefits for both visitors to the park and local residents.
Administration and Operations		
Park administration and operations would negligibly benefit from gradual increases in funding through time. The increases would be insufficient to the park to fully achieve its mission.	Administration and operations would benefit from expanding the funding base to approximately $4.2 million and increasing staffing levels to 12 full-time equivalent positions, which would potentially permit the park to achieve its mission.	Administration and operations would benefit from expanding the funding base to approximately $10.1–11.1 million and increasing staffing levels to 14 full-time equivalent position and by providing adequate visitor use and administrative facilities. Phased development would permit the prompt implementation of basic interpretive services, providing time for partnerships to be developed and alternative funding sources to be secured. Funding and staffing levels would be sufficient for the park to achieve its mission, but they would depended on partnerships and leveraged funds.
Partnerships		
Partnerships would have minimal to moderate beneficial effects on park activities.	Partnership would have minimal to moderate beneficial effects on park activities.	Long-term, reliable partnerships would greatly benefit the park by allowing it to provide a wide range of high-quality services and to achieve its mission. Failing to develop long-term partnerships would have the opposite effect.

ACTIONS ELIMINATED FROM DETAILED STUDY

During the course of the planning process, several actions were considered but dismissed from further analysis. These included the use of the location at 419 Decatur to serve as a visitor center for both Jean Lafitte National Historical Park and Preserve and New Orleans Jazz National Historical Park. This was dismissed because the space available would not be sufficient to adequately carry out the mission of New Orleans Jazz National Historical Park and because each parks need to have its own identity.

The jazz-related structures on South Rampart Street (the Iroquois Theater and Eagle Saloon) were also considered for use as a visitor and administrative center complex. These structures are very important to the early history of jazz and should be preserved. They were dismissed from consideration as a visitor and administrative center complex because (1) their location posed difficulties in providing for visitor access during daylight hours when the parking lots around the area become filled to capacity and local traffic becomes heavy; and (2) the modification of these historic structures to serve park needs could result in substantial cost increases for the park and could, moreover, result in the loss of the buildings' integrity.

Another action considered was the creation of one or more satellite locations for the park to carry out visitor and educational activities. It became apparent that the functions of such centers could be achieved more efficiently and flexibly through the park's outreach program.



Affected Environment

CULTURAL RESOURCES

BACKGROUND

New Orleans's unique history and culture led to the development of New Orleans jazz. The city was founded by the French (1718), ceded to Spain (1763), returned to France (1803), and almost immediately sold to the United States in the Louisiana Purchase. A rich amalgam of cultures formed in this city. The Creole culture was Catholic and both French- and Spanish-speaking. The American culture was Protestant and English-speaking. During the colonial period, enslaved West Africans were brought to the city so that at the beginning of the period of American dominion, nearly 50% of the city's population was of varied African descent, both free and enslaved.

After the Louisiana Purchase, English-speaking Anglo- and African-Americans moved into New Orleans. The newcomers began settling upriver from Canal Street and away from the already populated Vieux Carré. These settlements extended the city boundaries and created the "uptown" American sector.

In the early 19th century various African and African-American elements routinely began to be incorporated into the musical culture of the city and accepted as an integral part of the culture. Likewise, many African-Americans, especially the educated free people of color, participated in musical activities considered European in origin, thereby blurring many of the cultural differences that existed in other southern cities.

Also, during the 19th century German and Irish immigrants came to the city in greater numbers. The more affluent settled in and adjacent to the central business district, while the less prosperous settled in working class areas along both upriver (Irish Channel) and downriver (Lower Marigny and Bywater) portions of New Orleans.

After the Civil War, and especially at the turn of the century, large numbers of Italians and other southern European immigrants arrived in New Orleans and moved into the lower Vieux Carré. Many of these immigrants also settled in the upriver and downriver working-class neighborhoods and some newer ones being developed in the "back-of-town" areas away from the river, interspersed with the existing African-American neighborhoods.

Each ethnic group contributed to the very active musical environment in the city, and before the 20th century African-Americans masquerading as Indians during the Carnival season, and especially on Mardi Gras Day, began to appear in their neighborhoods. Their demonstrations included drumming and call-and-response chanting that was strongly reminiscent of West African and Caribbean music.

The operatic tradition, common to both New Orleans and areas of the Caribbean and the Gulf of Mexico, had an all-pervasive effect on the musical culture. New Orleans music was also impacted by the popular musical forms that proliferated throughout the United States following the Civil War, and marching bands expanded their already enormous popularity in the late 1880s. There was a growing national interest in syncopated musical styles influenced by African-American-inspired forms such as the cakewalk and minstrel tunes as well as the syncopated rhythms of Gyspy, Jewish, Celtic, Viennese, Mexican, and Cuban music. By the 1890s syncopated piano compositions, called ragtime, created a popular musical sensation, and brass bands began supplementing the standard march repertoire with syncopated "ragtime" marches.

A special collaborative relationship developed between brass bands in New Orleans and mutual aid and benevolent societies. While many organizations in New Orleans used brass bands in parades, concerts, political rallies, and

funerals, African-Americans, in their own idiosyncratic manner, had their own expressive approach to funeral processions and parades that have the distinction of continuing to the present.

Over the last decade of the 19th century, groups such as downtown drummer and bandleader George "Papa Jack" Laine and his musicians (some unable to read music) improvised musical arrangements and began drawing larger audiences for dances and parades. Uptown cornet player and bandleader Charles "Buddy" Bolden began incorporating improvised blues and began livening up the tempo of familiar dance tunes. Bolden was credited by many early jazz men as the first musician to have a distinctive new style. In the 1890s repressive segregation laws increased discrimination against anyone of African descent, which ultimately united many black and Creole of color musicians despite their differing styles and approaches to music.

The trend of combining improvisational musicians with polished music readers also occurred among Euro-American groups. Less formally trained Italians gradually began joining the ranks of highly trained German bands. Similarly, many white musicians, untrained in music and formerly associated with more formally trained Creoles of color, also began playing with Euro-American groups.

Most New Orleans events continued to be accompanied by music, and there were many opportunities for musicians to work. In addition to parades, bands played at dances, picnics, fish fries, political rallies, store openings, lawn parties, athletic events, church festivals, weddings, and funerals. Neighborhood social halls, some operated by mutual aid and benevolent societies or other civic organizations, frequently became the sites of banquets and dances. Consequently, sometime before 1900 African-American neighborhood organizations known as social aid and pleasure clubs began to spring up in the city. Similar in their neighborhood orientation to the mutual aid and benevolent societies, the purposes of social and pleasure clubs were to provide a social outlet for its members, provide community service, and parade as an expression of community pride. Such parading provided a dependable source of work for musicians and became an important training ground for young musical talent.

At the same time in many of the Euro-American working-class neighborhoods, marching clubs were formed, which replaced the benevolent societies as the groups moved into the social mainstream. The remaining groups of this type are now most active immediately before and during the Carnival season and are, with a few exceptions, concentrated in the uptown riverfront neighborhoods.

New Orleans jazz began to spread to other cities as the city's musicians joined riverboat bands and vaudeville, minstrel, and other show tours. With the release in 1917 of the first commercial jazz recording by the Original Dixieland Jazz Band, New Orleans style jazz became a national craze. Over the next decade the spreading popularity of jazz caused many musicians to move away from New Orleans. Yet ,New Orleans musicians and musical styles continued to influence jazz nationally as the music went through numerous stylistic changes. Jazz became the unchallenged popular music of America during the Swing era of the 1930s and 1940s. Later innovations, such as bebop in the 1940s and avant-garde in the 1960s, departed further from the New Orleans tradition. In the late 1930s, recognizing that early jazz had been neglected and deserved serious study, some jazz enthusiasts turned back to traditional jazz. This interest in traditional jazz continues to the present. In 1987 Congress designated jazz as a national treasure.

Social Aid and Pleasure Clubs / Benevolent Associations

During the 19th century in the United States, many ethnic and emigrant groups formed mutual aid and benevolent societies to fulfill such functions as providing support to members during times of illness, accident, or death. In New Orleans, a special collaboration developed between brass bands and mutual aid and benevolent societies. Later social and pleasure clubs formed that fulfilled many of the same functions as the mutual aid and benevolent societies and provided a community service and a social outlet for its members. In addition to the funerals, these groups organized parades, which continue to the present to demonstrate neighborhood pride and solidarity. Each organization hires a brass band for parading and the quality of the music and band is a source of pride. Members of the organizations parade with the band while other neighborhood participants dance as "the second line" behind the official members and their contracted band. These traditions continue in New Orleans to the present and are living links to the city's jazz heritage.

Mardi Gras Indians

The cultural groups known as Mardi Gras Indians formed in the late-19th century in the African-American communities. These groups parade on Mardi Gras Day and in March on St. Joseph's Night and "Super Sundays," wearing elaborate "hand-sewn" Indian costumes. They are accompanied by drummers, while the group members chant and dance.

Historically as one tribe encountered another violent confrontations could erupt, but these have been supplanted by competitive displays of dancing skill and the display of their stylized costumes. Today the Indians receive growing international recognition, and members often make appearances at various functions around New Orleans throughout the year. They continue to be a vibrant and living



cultural influence, preserving African-American dance and music heritage.

These groups have contributed to the development of rhythm and blues, and their activities have long been intertwined with the parading tradition of the city. The Indians always participate in the second line at community parades, and second liners also follow the Indians in the parade.

The Jazz Parade Tradition

The street parade tradition is over 100 years old and continues today. Mutual aid and benevolent societies still conduct funerals with jazz, and social and pleasure clubs regularly parade through neighborhoods with brass bands and accompanying second liners. Groups such as Doc Paulin's and the Algiers Brass Bands stick more closely to tradition, while others such as Rebirth and Treme Brass Bands use traditional and contemporary tunes infused with rhythm and blues, rock, hiphop, and other modern influences. Even though parading occurs to a certain extent in many of the New Orleans neighborhoods, it seems to be concentrated in the Gerttown, Central City, Treme, Sixth Ward, and Seventh Ward neighborhoods. Presently

there are more than 60 organizations that continue this tradition.

There are many neighborhood organizations that hold events related to New Orleans jazz, including the Treme Community Improvement Association. The New Orleans Jazz and Heritage Foundation sponsors community events, many with traditional jazz elements.

Funerals with jazz are an extension of the New Orleans's parade tradition. From the 19th century on brass bands were hired to accompany the deceased to the cemetery. While en route the bands played somber, stately music. After dismissing the body, the bands plays joyful, upbeat music as the mourners returned home.

HISTORICAL JAZZ COMMUNITIES

A number of areas in New Orleans made significant contributions to jazz. In general, these areas can be categorized as historic commercial areas, historic downtown neighborhoods, historic uptown neighborhoods, and historic west bank neighborhoods. As detailed in the 1993 *Special Resource Study*, the following have been recognized in each category.

Historic Commercial Areas: Storyville, Tango Belt, Back o' Town / South Rampart Street, Central Business District, and The Lakefront

Historic Downtown Neighborhoods: Treme, Sixth Ward, Seventh Ward, Eighth Ward, and Ninth Ward

Historic Uptown Neighborhoods: Central City, Irish Channel, Jefferson City, Gerttown, Carrollton, and Black Pearl

Historic West Bank Neighborhoods: Algiers, Gretna, and Westwego

The role and contribution of these communities in jazz history will be elaborated on in subsequent research and interpretive documents.

Historic Preservation

In accordance with the legislation establishing New Orleans Jazz National Historical Park, the National Park Service is committed to promoting the preservation and interpretation of the historic conditions reflecting the birth and evolution of jazz music. Under the *General Management Plan*, NPS efforts would focus on areas of technical assistance, including the creation of partnerships and working with other groups, to effect those objectives.

In the 1993 *Special Resource Study* the Park Service began to identify early jazz sites and structures in New Orleans. Documentation for the earliest sites and structures proved to be fragmentary at best. Few scholarly efforts have concentrated on the physical areas where jazz musicians lived and played, and published research has often focused on either the music or the personalities of the people involved in jazz. Also, much jazz history is of an anecdotal nature or written by uncritical devotees of the music. Nonetheless, the 1993 study made a concerted effort to gather, consolidate, and analyze the information. This effort included preparing an inventory or sites and structures in the New Orleans area, as well as consulting existing written sources, the National Register of Historic Places, jazz experts, the general public, the Smithsonian Institution, and the Preservation of Jazz Advisory Commission. The process resulted in the compilation of 48 sites found in appendix D.

The National Park Service is using this list as a starting point to undertake a national historic landmark theme study focusing on early jazz sites in New Orleans. This study is required by the legislation that authorized New Orleans Jazz National Historical Park. The national historic landmark program is one way the federal

government recognizes the national significance of properties. The Park Service conducts the landmarks program for the secretary of the interior, and it is an important aid to the preservation of outstanding historic places that are not in the national park system. Landmarks are nominated based on their study by cultural resources professionals. Nominations are then evaluated by the National Park System Advisory Board, a committee of scholars and interested citizens. The board recommends properties that should be designated by the secretary of the interior; decisions on designation, however, rest with the secretary.

Thus far, determinations of significance have been drafted for several jazz properties with owner concurrence, and the nomination process is continuing. Early jazz sites and structures are thus important and worthy of recognition and preservation in the context of their overall neighborhoods.

One area of special significance is South Rampart Street. This area, consisting of the 400 block of South Rampart Street, contains several historic properties. Two of them, Frank Douroux's "Little Gem" Saloon and Louis Karnofsky's store, date to the period of early jazz development. Two others have been determined to be of national significance to early New Orleans jazz. These are the Odd Fellows/Masonic Hall and the Iroquois Theater.

The Odd Fellows Hall was a community social hall often used by various musical groups during the formative period of New Orleans jazz (ca. 1900–1910). Located on the top story of a three-story building, the hall was used by the band of the premier cornetist "Buddy" Bolden numerous times between 1896 and 1906. Bolden is acknowledged as one of the first and major innovators and practitioners of the improvisational music that coalesced into jazz. It was at Odd Fellows Hall, according to Bolden's biographer, "that his reputation was originally made." Other groups and individuals played in the hall, including Frankie Dusen's Eagle Band (which succeeded Bolden's band), the versatile John "Papa John" Joseph; banjoist/guitarist Willie Foster; bass player Bob Lyons; and clarinetist Alphonse Picou.

However, it was the legendary Bolden, the so-called "First Man of Jazz," whose association with the building gives it exceptional significance in the early history of jazz. Dances at the Odd Fellows Hall took place in what some attendees described as a "rough" atmosphere. In addition, during the 1917 to 1920 period the Odd Fellows Hall sponsored numerous parades that included jazz musicians. (Many musicians considered the corner of Rampart and Perdido, with the Odd Fellows Hall building and its integral Eagle Saloon, as their headquarters.) It is a principal site in the core area that witnessed the development of the spontaneously inventive form of music played with traditional six- or seven-piece bands headed by local luminaries, with Bolden a leader.

The Odd Fellows Hall is clearly, definitively, and outstandingly associated with the establishment of New Orleans jazz as a unique music that has contributed significantly to the broad patterns of American history and culture.

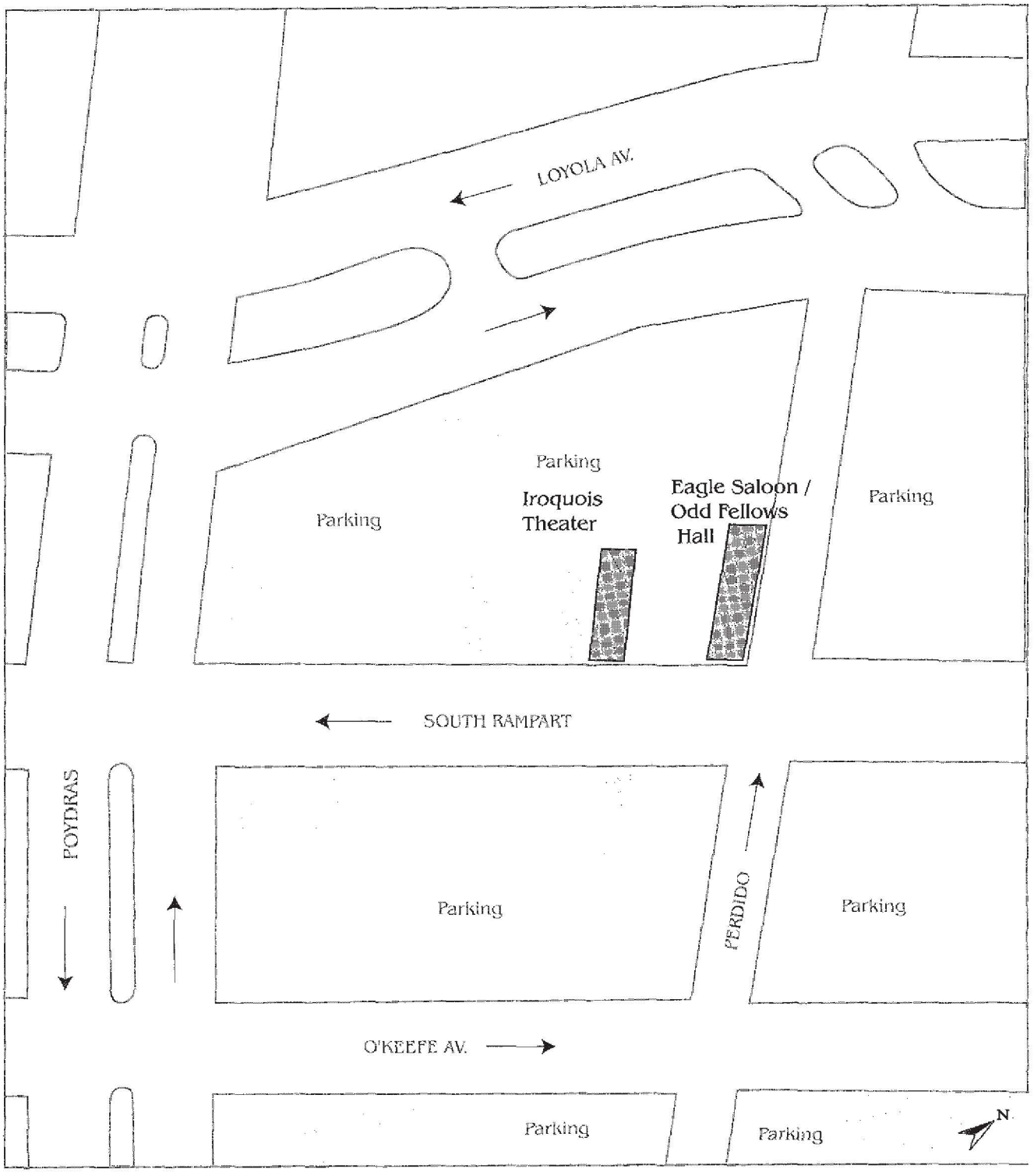
The two-story Iroquois Theater, an African-American vaudeville and motion picture house built in 1911, became a venue for the performance of jazz in New Orleans between 1912 and 1920, after which the building was used more exclusively as a motion picture theater until 1927, when it closed for good. The Iroquois' early period of use (ca. 1912–17) corresponded with the evolution of jazz in New Orleans. The many performers who appeared on the Iroquois stage included blues and jazz vocalists and musicians, among them artists whose innovative music had evolved in adjacent neighborhoods during the 1890s and 1900s and whose appearances at the theater often marked a commercial beginning for their crafts. At the Iroquois, an interactive, participatory kind of experience between performers and audience

existed that affected an expression of cultural values among the African-American community.

Performers at the Iroquois during its heyday included many of those who likewise played cabarets in the New Orleans sector know as Storyville. Individual acts included singers, comedians, pianists, and other musicians, such as Butler "String Beans" May; the Too Sweets; Wade, Johnson, and Winn; Willie Jackson; "Nooky" Johnson; Seals and Fisher; Charles Arrant; the Bruce Jazz Stock Company; Charles Ross; Louis "Two Bits" Scott; and Clarence Williams, some of whom later became prominent blues and jazz recording artists. In addition, some of the Iroquois' pit band members, including drummers Eddie "Rabbit" Robinson and Abbey "Chinee" Foster, later performed in important regional jazz bands.

While the Iroquois is locally important in the areas of entertainment, ethnic heritage, performing arts, and social history, it is likewise significant in the context of the evolution of New Orleans Jazz during the early decades of the 20th century. Activities at the Iroquois represent the building's associations with events significant to the traditions of the New Orleans community.

Because New Orleans Jazz became a national phenomenon during the period that followed, the Iroquois, as a promotional and commercial vehicle for early jazz, outstandingly represents the evolving form of a music that became popular throughout the nation and is nationally significant in the context of jazz history.



NEW ORLEANS Jazz

SOUTH RAMPART STREET AREA

New Orleans Jazz National Historical Park

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ON MICROFILM

TOURISM

The city of New Orleans is one of the premier tourist destination cities in the nation. It has developed as an outstanding convention locale, bringing national and international visitors into the downtown area on a year-round basis. The city and tourist industry offer all types of public transportation, such as city and tour buses, streetcars, shuttles, cabs, ferries, tour and casino boats, all of which are easily accessible and readily available. The international airport provides cabs and shuttles into the city proper.

The Vieux Carré, with its old world charm, antique shops, restaurants, and nightclubs is the hub of the tourist industry. It is bordered on the south by Canal Street, the mecca of downtown retail shopping; on the east by the tree-lined riverfront with its boats, boardwalk, shops, aquarium; on the north by the historic French Market and the Old U.S. Mint along Esplanade Avenue; and on the west by North Rampart Street, adjacent to Louis Armstrong Park. The streets in and around this area are crowded year round with business people and tourists who use all of the available transportation getting to and from work, hotels, motels, and various attractions. The city is crisscrossed with public and tourist transportation systems.

ACCESS

New Orleans is easily accessed by visitors. The city is a major transportation hub and the leading seaport in the United States. It is on the intracoastal waterway system and is a major trade link to Latin America and other regions of the world. Seaport facilities are connected to the rest of the country by the Mississippi River, six mainline railroads, three interstate highways, and an extensive roadway network. The New Orleans International Airport provides commercial air service to major U.S. cities and many foreign countries. Based upon 1990 U.S. census data, the city is within 500 miles of 15.6% of the U.S. population (approximately 39 million people).

TRANSPORTATION IN THE METROPOLITAN AREA

The Algiers Ferry travels from the foot of Canal Street across the Mississippi River to the city of Algiers. This ferry is a car transport used primarily by business people who live in Algiers and work in New Orleans. There is no charge to pedestrians, and it is a pleasant opportunity to experience the Mississippi and get a commanding view of the both sides of the river. Many commercial boat tours, as well as casino paddle-wheelers, are available along the riverfront. The public bus system offered by the Regional Transit Authority (RTA) provides transportation to all parts of the city, from the Vieux Carré to City Park to the Audubon Zoo to Lake Ponchartrain. The St. Charles Avenue streetcar, one of the oldest in the nation, travels from Canal Street along St. Charles Avenue to Carrollton Avenue, passing the Garden District with its impressive homes, two universities, and the Audubon Zoo. The Vieux Carré Shuttle circulates broadly in and around the Canal Street business area and throughout the Vieux Carré stopping at many of the city's sites. The Riverfront Streetcar runs along the riverfront from the convention center to the Old U.S. Mint.

Maps and Brochures

Many publications are available to assist visitors in planning their activities. There is an array of pamphlets, brochures, and magazines available at the city's information office located on St. Anne Street in the Vieux Carré as well as at hotels, motels, and virtually all businesses. These provide tourists with information on what to see and where to go in

the city. The magazine *Where* has excellent maps detailing transportation options and highlighting the city's sites. Several guidebooks are available to introduce visitors to the African-American heritage of the city. Guidebooks and maps are available that showcase African-American contributions to the city's development. There is also a tourist and entertainment television channel that provides information about the streetcars and the city.

Jazz Information

Information on jazz-related activities, tours, and sites is available in several publications, such as the *Times Picayune's Lagniappe, Gambit, Offbeat, Afro News, Aware Magazine, Where Magazine, Data News, Louisiana Weekly, Arrive Magazine* , and radio announcements on WWOZ (the premier jazz radio station). These publications are readily available at newsstands, in most tourist shops, and in motel/hotel rooms. Jazz performance schedules are also available on various World Wide Web sites.

Tours

Jazz Walking Tours

Several commercial tour groups offer packages that include stops at jazz sites. Because many of the existing jazz sites are scattered throughout the city, it is difficult to organize comprehensive walking tours. However, several prime jazz sites lie within walking distance of the Vieux Carré, making possible walking tours to musicians' homes, neighborhoods, or to theaters, publishing companies, or former dance halls. Brochures being developed by the New Orleans Jazz Commission should make walking tours more accessible to tourists.

Jazz Auto Tours

Self-guided tours, in the form of maps and brochures, have been published and are available to the public. Guided bus tours, such as those provided by the Louis Armstrong Foundation, offer additional opportunities for visiting jazz sites. Other bus tours, while not focusing exclusively on jazz sites, include some jazz locations on their itineraries. Auto-tour maps being developed by the New Orleans Jazz Commission should make touring jazz sites in private vehicles easier.

Jazz Music

Music happens everywhere in the city. There are street-corner musicians, city-sponsored events, school concerts, the famous Bourbon street bars and saloons, and paddle-wheel cruises. Yet, most traditional jazz experts will confess that the city offers "real" jazz in but a few locations. The most publicized locations for traditional jazz are located in the Vieux Carré and the Marigny Triangle. There are also a number of smaller neighborhood establishments, however, that offer traditional jazz. These places are generally less ostentatious and more neighborly in atmosphere and are known by word of mouth.

Traditional jazz, which is frequently found in smaller, more remote venues, is advertised in the jazz publications mentioned above. Because most visitors to the city are unfamiliar with different areas, there is often a reluctance for them to venture beyond the established tourist area.

In the past many outdoor performances have been held by a variety of organizations that have facilities available to provide this type of organized activity. The Old U.S. Mint, for example, offered a series of performances monthly on Saturday afternoons. The Jean Lafitte National Historical Park and Preserve's French Quarter unit has presented several jazz activities over the past several years. The New Orleans Jazz National Historical Park offered

free Saturday afternoon jazz concerts in Armstrong Park during the summers of 1997 and 1998, and the city and the school systems have organized concerts and student participation opportunities. Further, the New Orleans Jazz and Heritage Festival has become an increasingly popular annual event.

VISITOR USE

VISITOR USE OF THE PARK

New Orleans Jazz National Historical Park was recently established and does not yet encompass any land, buildings, or facilities. Since the park's creation, a superintendent has been hired and staff positions are beginning to be identified and staffed as funding becomes available. As with any newly created but undeveloped unit of the national park system, there is not yet a history of visitor use.

New Orleans Jazz National Historical Park is a nontraditional park in that its legislated mission extends beyond any physical boundaries. The official boundaries of this cultural park have not yet been determined. This planning effort will help establish the location of park facilities and boundaries. Congress has authorized the National Park Service to acquire and develop an interpretive visitor center complex as part of the park. Such a center would serve as the primary locus from which park programs would emanate. Other sites could be designated as part of the park if they are found to be suitable and feasible for acquisition, and they further the purposes of the park. Still other sites could become associated with the park by virtue of cooperative agreements. However, a large part of the park's mission will involve technical assistance and jazz educational programs that will occur outside the park's officially designated boundaries.

Since facilities and programs have not yet been developed, visitor use of the park has yet to be tabulated. Once the park is ready to receive visitors, official recording procedures will be established and the park will begin to record visitor use.

Overnight use will not be counted or reported for this park. Providing for overnight accommodations is neither within the scope of the park nor necessary given the extensive lodging services available from the private sector in the New Orleans region.

PARK VISITOR FACILITIES

Possible locations for visitor centers include Louis Armstrong Park and the Old U.S. Mint.

Louis Armstrong Park

This park officially opened in 1980, though work on it began in the 1960s. The park encompasses the Municipal Auditorium, Congo Square, and structures from the Treme Community. Congo Square has served as a gathering place for the New Orleans African-American community for more than 200 years. To create the park and setting for a theater of the performing arts, Treme residences and businesses, including early jazz halls, were demolished. The original plan was to keep Perseverance Hall No. 4, the pumping station, and the fire house (constructed in the 1940s) while most of the other structures in the nearly 32 acres area would be removed. As time passed the city decided to preserve the Caretaker's House (built in 1830 for Perseverance Hall No. 4), Rabassa House (moved from its original location at 1125 St. Ann Street), and the Reimann House (moved from its original location at 618 S. Gayoso). These buildings were grouped together to define a courtyard linked by a two-story arcade and elevator tower.

Two of these structures are listed on the National Register of Historic Places. They are Perseverance Hall No. 4 and the Jean Louis Rabassa House. Both are listed as being locally significant for architecture. The Rabassa House was constructed between 1825 to 1833 and is locally significant as a raised cottage structure. It is one of the few surviving structures of this

type in New Orleans. The Rabassa House was relocated to Louis Armstrong Park from Treme.

Perseverance Hall No. 4 was a white-built and managed Masonic lodge erected between 1819 and 1820. It is the oldest Masonic temple in Louisiana and is significant in the areas of religion, philosophy, and Masonic historic places. Its associative significance to the evolution of New Orleans jazz appears to be marginal and is based on its use for dances, where black jazz performers and bands reportedly played for black or white audiences. Although the building was used for social functions such as weddings and balls where jazz musicians performed, these uses have only been occasionally documented, perhaps because many pertinent Masonic records have been destroyed. Furthermore, confusion often exists over whether historical references pertain to this building or to Perseverance Hall on Villere Street. During the early 1900s some bands, such as the Golden Rule Band, were barred from appearing at Perseverance Hall No. 4, apparently because management considered them too undignified for the place. Various organizations, both black and white, rented Perseverance Hall No. 4 for dances, concerts, Monday night banquets, and recitals. The building also served as a terminal point for Labor Day parades involving white and black bands. During the 1920s and 1930s, well past the formative years of jazz, various jazz bands played there.

Old U.S. Mint, New Orleans Branch

This structure is a national historic landmark and is significant in the areas of architecture, commerce, military, and urban planning, according to the National Register of Historic Places. It is located at 420 Esplanade Avenue and presently contains part of the Louisiana State Museum. It houses the New Orleans Jazz Club Collection and has a wing of exhibits dedicated to the jazz story. The Mint is a large three-story building constructed in 1835. During the Civil War, it was taken over and briefly used by Confederate forces to mint coins. It served as a mint until 1909, when it was converted into a federal prison. Later it served as a Coast Guard receiving station during World War II. In 1966 the building was transferred by the federal government to the state of Louisiana for preservation as a historic landmark. The Louisiana State Museum was designated as the state agency responsible for the building's administration, maintenance, preservation, and restoration. The state of Louisiana has renovated the building to serve museum purposes.

Visitor Experiences and Activities

Principal activities offered by the park consist of orientation to the park at the visitor center, viewing interpretive displays, exhibits, and historical artifacts, and experiencing recorded and live jazz performances and demonstrations. The public occasionally has opportunities to talk to and interact with performing artists and musicians. A broad range of jazz-related educational activities and interpretive outreach programs are be provided in the environs of New Orleans. As funding permits, the National Park Service endeavors to provide complementary activities, experiences, programs, services, and technical assistance to the already ongoing jazz-oriented educational and preservation efforts of numerous individuals, institutions, and entities already working to preserve and promote jazz music as an important and unique part of American culture.

Visitation

New Orleans is an important destination city for many visitors. Mardi Gras, the Vieux Carré, the New Orleans Jazz and Heritage Festival, other special events, sporting events, concerts, and food all attract visitors to the city.

The New Orleans Tourism Marketing Corporation participated in the 1990 Travel

USA Benchmark survey. This was the largest and most comprehensive study of the American leisure traveler ever completed. The study was updated for New Orleans in 1992, resulting in the following information regarding the city's tourism:

- New Orleans was found to have a superb image that attracts upscale consumers from across the nation.
- New Orleans is considered the most unique and exciting city in North America in the mind of the traveling public.
- In 1992 an estimated 6.5 million overnight visitors 18+ years of age came to New Orleans.
- An additional 1.1 million visitors spent time in New Orleans but did not stay overnight, while 400,000 overnight visitors to Louisiana passed through the city.
- Direct tourism expenditures in New Orleans amounted to $1.8 billion in 1992.
- New Orleans expenditures are broken out as follows

Local transportation	$203 million
Accommodations	$493 million
Food	$504 million
Retail	$479 million
Recreation/Sightseeing/ Entertainment	$148 million

These facts indicate that the city has an excellent image as a visitor attraction, over 7.5 million individuals visited the city in 1992, and over $1.8 billion was spent in New Orleans by tourists in 1992.

The implications for the New Orleans Jazz National Historical Park are that tourism, already an important and thriving sector of the local economy, continues to rise, and thus, there is a large and ever-increasing pool of visitors to the city that potentially could visit the park.

Once the park is ready to receive visitors at its visitor center and other sites, and once outreach and jazz educational and interpretive programs are implemented, procedures would be established that would allow the park staff to record and report public use. Until then there would not be any comprehensive visitor use data available for the park. However, based on the above data, it can be reasonably assumed that the park will receive substantial numbers of visitors. This assumption is realistic because New Orleans is internationally known for its jazz music, jazz performers, and jazz heritage and is a major tourist and convention destination. Moreover the area is the primary tourist destination in Louisiana and receives millions of visitors each year.

It is impossible at this time to accurately predict how many persons may visit the park or may experience park programs annually. Yet, an examination of visitor use at a number of attractions in the New Orleans area provides some insight into the volume of public use that the park may receive. The Vieux Carré is one of the oldest and most popular sections of New Orleans and a major tourist attraction. It retains a rich heritage of jazz music as well as an active connection with jazz. Besides the music being played in commercial jazz night-clubs, at Preservation Jazz Hall, and on the streets themselves, the Louisiana State Museum maintains exhibits telling the story of jazz at its Old U.S. Mint facility located at the end of the French Market. A small fee is charged for entrance to this museum and accurate visitor use figures are maintained (see table 8).

Jean Lafitte National Historical Park and Preserve's Vieux Carré Visitor Center introduces the public to the Vieux Carré and to the other units of Jean Lafitte National Historical Park and Preserve (table 10). Even though this contact point does not have a high

profile, significant numbers of visitors are served from the facility. These attractions hint of the potential appeal that a visitor center for New Orleans Jazz National Historical Park might have if located within or near the Vieux Carré. Expected visitor use of New Orleans Jazz National Historical Park could range from 45,000 to 60,000 or more persons annually during its first years of operation.

TABLE 9: ANNUAL VISITATION, LOUISIANA STATE MUSEUM, OLD U.S. MINT UNIT

Year	Visitation
1997	50,301
1996	49,621
1995	46,840
1994	49,442
1993	54,353
1992	44,853
1991	36,543
1990	39,567
1989	39,098
1988	29,494
1987	20,290
1986	26,570

Source: Louisiana State Museum

New Orleans Jazz National Historical Park would not count or report overnight stays because the park does not provide overnight accommodations. In a large city such as New Orleans there is no need for the National Park Service to provide lodging services. The private sector provides these, and there are currently more than 20,000 rooms in Orleans Parish available for the touring public. An additional 6,300 rooms are available in adjoining Jefferson and St. Bernard parishes. Except for events such as Mardi Gras and Jazz Fest, the area's hotels and motels have excess capacity; the average occupancy rates have been a little over 70% for the period 1991 to 1995.

TABLE 10: JEAN LAFITTE HISTORICAL PARK AND PRESERVE, VIEUX CARRÉ VISITOR CENTER

Year	Recreation Visits
1997	57,771
1996	62,950
1995	58,737
1994	63,020
1993	87,147

Source: National Park Service, Public Use Statistics Program Center (PSPC).

Recreation visits are the entries of persons, for any part of a day, onto lands or waters administered by the NPS for recreation purposes.

Visitor Profile for New Orleans

Obviously, a visitor profile cannot be developed for visitors to a park that does not yet have a history of use. Yet, much is already known about visitors to the New Orleans area. In 1994 the New Orleans Metropolitan Convention and Visitors Bureau, Inc., initiated a visitor survey to collect information about New Orleans visitors. Data on age, occupation, education, and income obtained from the survey respondents are presented below (tables 11–13). While the visitor profile for typical New Orleans visitors may not be the same as that for the park, the visitors represented by this survey would reflect the population from which visitors to New Orleans Jazz National Historical Park would be drawn.

TABLE 11: DISTRIBUTION OF SURVEY RESPONDENTS BY AGE

Age Bracket	Percent of Total Respondents
21–30 years	21%
31–40 years	24%
41–50 years	25%
51–60 years	17%
61–70 years	10%
over 70 years	3%
Total	100%

Source: New Orleans Metropolitan Convention and Visitors Bureau, Inc., Visitor Profile Study, 1994.

Regarding the visitor profile for the New Orleans tourist, respondents indicated that 68% were married or living with a partner, 26% were single, and the remaining 6% were either divorced, widowed, or separated. Most respondents (63%) did not have children at home, while 37% lived in homes with children. However, only 16% of the groups surveyed were traveling with children. The average age of the respondents was early 40s, and the majority held positions in managerial or professional occupations. More than one-half were college graduates and their household income was estimated to be in the low $60,000s. Ethnically/racially, the respondents to the survey were overwhelmingly Caucasian (88%), while people of African-American, Asian, and Hispanic descent made up 7%, 2%, and 1% of the total, respectively. Previous research had described visitors to New Orleans as upscale in terms of income, education, and occupation, and this study concluded the same.

TABLE 12: DISTRIBUTION OF SURVEY RESPONDENTS BY OCCUPATION

Occupation	Percent of Total Respondents
Professional/ Managerial	47%
Retired	12%
Technical/ Administrative	12%
Sales or Service	9%
Unclassified	8%
Students	7%
Homemakers	3%
Military	1%
Unemployed	1%
Total	100%

Source: New Orleans Metropolitan Convention and Visitors Bureau, Inc., Visitor Profile Study, 1994.

TABLE 13: DISTRIBUTION OF SURVEY RESPONDENTS BY EDUCATION

Education	Percent of Total Respondents
Post-Graduate	28%
College Graduate	30%
Some College	26%
High School	14%
Some High School or less	2%
Total	100%

Source: New Orleans Metropolitan Convention and Visitors Bureau, Inc., Visitor Profile Study, 1994.

The survey reported that the average (mean) party size visiting New Orleans was composed of 3.6 people, although the most frequent (mode) group size was of two people. The median size was also of two people. The study

noted that many respondents were traveling with large groups, and this probably led to the larger mean party size. The sample was about evenly split between first-time visitors and repeat visitors. Vacations and conventions were the two most frequently given reasons for visitation (table 15). Most visitors were in town for more than one day (92%), the rest for just one day. For those in the sample that stayed overnight, the average length of stay was 4.4 nights (the mode was three nights and the median was four nights).

The Vieux Carré was very popular with visitors, with 87% of the survey respondents having visited this part of town. Respondents stated that they intended to visit the riverfront (90% of the sample), Jackson Square (90%), and the aquarium (37%) as part of their trip.

Almost all respondents were satisfied (83% of the sample) or somewhat satisfied (16%) with their New Orleans experience. Only 1% of the respondents were very dissatisfied with their visit. The major complaints noted in the study were (1) the city is dirty, (2) everything is so expensive (e.g., restaurants, hotels, parking, attractions), (3) the street people make New Orleans unattractive (visitors additionally fear for their personal safety around these people, and the beggars are aggressive), and (4) safety concerns and crime were frequent issues.

Visitor origins were also identified in the survey. Respondents came for a variety of states and several foreign countries. Visitors with domestic origins came from Texas (11% of respondents), Florida (9%), California (7%), Louisiana (7%), and New York (5%). Fourteen other states were represented in the sample by between 2% and 14% of respondents. The foreign visitors came from the United Kingdom (16% of foreign visitors sampled), Germany (15%), Canada (13%), and Australia (10%). Eleven other countries were represented in the sample by between 2% and 5% percent of the foreign visitors sampled. These results suggest the city has a wide national and international appeal as a tourist destination.

The implications for management of New Orleans Jazz National Historical Park are that the typical tourist visiting New Orleans is also likely to be the typical visitor to the park. That is, out-of-town visitors to the park would tend to be upscale in terms of income, education, occupation, and would be traveling without children for the purpose of a vacation. This would be one segment of the park visitor population that would be atypical of the general visitor population to national parks (i.e., middle-class and working-class families traveling with children). Although the New Orleans tourist is also likely to be a New Orleans Jazz National Historical Park visitor, this is not the only segment of the visitor population that is important to the success of the park. The traditional and typical national park visitor, as well as the local population, including school groups, will also constitute important audiences for the park's programs and interpretive messages.

TABLE 14: DISTRIBUTION OF SURVEY RESPONDENTS BY INCOME

Income Range	Percent of Total Respondents
under $25,000	12%
$25,000 to $39,000	15%
$40,000 to $54,000	20%
$55,000 to $74,000	21%
$75,000 to $149,000	18%
Over $150,000	6%
no response	8%
Total	100%

Source: New Orleans Metropolitan Convention and Visitors Bureau, Inc., Visitor Profile Study, 1994.

TABLE 15: DISTRIBUTION OF SURVEY RESPONDENTS BY REASON FOR THE VISIT

Reason for the Visit	Percent of Total Respondents
Vacation	62%
Convention	15%
Visiting Friends/Relatives	5%
Other Reason	5%
Other Business Trip	4%
Special Event	4%
Corporate Meeting	2%
Sporting Event	2%
Gamble	1%
Total	100%

Source: New Orleans Metropolitan Convention and Visitors Bureau, Inc., Visitor Profile Study, 1994.

SOCIOECONOMIC AFFECTED ENVIRONMENT

REGIONAL ECONOMIC BASE

New Orleans is located between Lake Ponchartrain and the Mississippi River in southeast Louisiana in the center of the Gulf South region of the United States. It is a major port of national and international trade. Available natural resources, good transportation access, and an available labor force contribute to a strong and diversified economic base for the New Orleans Region.[5] Earnings in 1995 for Orleans Parish amounted to $10.2 billion, or approximately 18.2% of the total earnings for Louisiana (table 16). During this same time frame, the six-parish New Orleans Metropolitan Statistical Area accounted for 36.4% of the state's total earnings.

Top economic sectors in terms of earnings are identified in table 16. Tourism as a specific economic industry contains categories that are included in the major divisions of services and retail trade. As a sector by itself, tourism accounted for 7.3% of total earnings in 1994 (according to the Metrovision Research Department). As such, tourism plays an important part in the area's economy. Tourism in the New Orleans region has doubled in the last 20 years, and it is expected to continue to grow. Visitation in the greater New Orleans area grew by more than 1.5 million persons in a recent five-year time frame (table 17). It is estimated that visitors spent almost $3.5 billion in the New Orleans region in 1994. Visitor expenditures from 1988 to 1994 have increased by more than $1 billion, a 45.5% increase (table 18).

5. The New Orleans Region includes the nine parishes of Orleans, Jefferson, St. Bernard, St. Charles, St. John the Baptist, St. James, St. Tammany, Plaquemines, and Tangipahoa. Except for Tangipahoa Parish, which is not included, these make up the New Orleans Metropolitan Statistical Area.

POPULATION

In 1995 the New Orleans Metropolitan Statistical Area had a population of more than 1.3 million persons. This area has remained fairly stable since 1980 (table 19). Orleans Parish (containing the city of New Orleans) has experienced a decline of 13.3% in population over this same time period. Recent data show that a slight decline in population from year to year is a continuing pattern. In spite of this trend, Orleans Parish was the most populated parish in the state of Louisiana in 1995. It is one of 64 parishes in Louisiana and contains approximately 11.2% of the state's population.

ECONOMY

In 1995 Orleans Parish had a per capita personal income of $21,874, which ranked fourth in the state at 115.1% of the state average. However, the state per capita personal income was only 81.9% of the national average. So while being relatively well off within the state, the parish was slightly below the national average per capita personal income.

Job growth was a positive 6.47% between the period 1990 and September, 1995. Table 21 shows the job growth for the region and the accompanying unemployment rates. Overall unemployment in the region was comparable to the state and national averages. However, in Orleans Parish unemployment was higher than the state and national averages in 1990 and somewhat higher in 1994 (see table 22). Table 22 also points out that in terms of the persons living below the official poverty level in 1990 and 1993, Orleans Parish (at 31.6% and 37.9%) was considerably worse off than either the state or nation.

TABLE 16: TOP THREE INDUSTRIES IN 1995 IN TERMS OF EARNINGS

Primary Economic Sectors in Terms of Earnings in 1995				
State/Parish* MSA	Industry and Percent of Total Earnings	Industry and Percent of Total Earnings	Industry and Percent of Total Earnings	Total Earnings (Thousands of $)
Louisiana	Services (27.3%)	State and Local Government (13.4%)	Retail Trade (9.5%)	$56,287,608
Orleans	Services (37.8%)	State and Local Government (117%)	Transportation and Utilities (9.3%)	$10,235,108
New Orleans, LA MSA*	Services (32.7%)	State and Local Government (11.0%)	Retail Trade (9.6%)	$20,467,748

Source: Regional Economic Information System, 1969–95, Bureau of Economic Analysis, Economics and Statistics Administration, U.S. Department of Commerce, 1994 data.

*New Orleans, Louisiana Metropolitan Statistical Area consists of the following parishes: Jefferson, Orleans, St. Bernard, St. Charles, St. John the Baptist, and St. Tammany.

TABLE 17: VISITORS TO THE NEW ORLEANS AREA BY YEAR

Year	Visitors to New Orleans Area
1989	9,299,000
1990	8,401,000
1991	7,800,000
1992	9,532,000
1993	9,707,000
1994	10,850,000

Source: New Orleans Region, Advantages and Opportunities for Business Investment, Metrovision Partnership for Economic Development, 1995. Research Department, Metrovision; and U.S. Travel Data Center.

TABLE 18: GROWTH OF NEW ORLEANS VISITOR EXPENDITURES BY YEAR

Year	Visitor Expenditures
1988	$2,371,770,000
1989	$2,521,170,000
1990	$2,745,370,000
1991	$2,793,890,000
1992	$2,985,370,000
1993	$3,086,670,000
1994	$3,450,140,000

Source: New Orleans Region, Advantages and Opportunities for Business Investment, Metrovision Partnership for Economic Development, 1995 and U.S. Travel Data Center.

TABLE 19: POPULATION FOR SELECTED YEARS

POPULATION DATA FOR SELECTED YEARS				
Political Unit	1980	1990	1995	Percentage Change, 1980–1994
USA	227,224,719	249,397,990	260,889,634	15.7%
Louisiana	4,223,101	4,217,362	4,338,072	2.7%
Orleans	558,557	495,036	484,290	-13.3%
New Orleans MSA*	1,308,411	1,284,037	1,314, 167	0.4%

Source: Regional Economic Information System, 1994–95, Bureau of Economic Analysis, Economics and Statistics Administration, U.S. Department of Commerce, 1994 data.

*New Orleans, Louisiana Metropolitan Statistical Area consists of the following parishes: Jefferson, Orleans, St. Bernard, St. Charles, St. John the Baptist, and St. Tammany.

TABLE 20: PER CAPITA PERSONAL INCOME FOR SELECTED YEARS

U.S./State/MSA /Parish	1980	1990	1995
U.S.	$10,030	$19,142	$23,196
Louisiana	$8,768	$14,761	$18,997
New Orleans MSA*	$9,871	$16,992	$21,374
Orleans	$9,633	$16,886	$21,874

Source: Regional Economic Information System, Bureau of Economic Analysis, Economics and Statistics Administration, U.S. Department of Commerce, 1994 data.

*New Orleans, Louisiana Metropolitan Statistical Area consists of the following parishes: Jefferson, Orleans, St. Bernard, St. Charles, St. John the Baptist, and St. Tammany.

TABLE 21: CIVILIAN LABOR FORCE AND UNEMPLOYMENT

YEAR	CIVILIAN LABOR FORCE (NEW ORLEANS NINE PARISH REGION)	PERCENT UNEMPLOYED		
		NEW ORLEANS NINE PARISH REGION	LOUISIANA	U.S.
1995	613,000	6.7%	na	na
1994	601,000	7.4%	8.0%	6.1%
1993	587,300	6.8%	7.4%	6.8%
1992	604,700	6.9%	8.1%	7.4%
1991	605,000	6.0%	7.1%	6.7%
1990	589,000	5.6%	6.2%	5.5%

Source: New Orleans Region, Advantages and Opportunities for Business Investment, Metrovision Partnership for Economic Development, 1995, and the Louisiana Department of Labor.

TABLE 22: UNEMPLOYMENT AND POVERTY

POLITICAL UNIT	PERCENTAGE OF LABOR FORCE UNEMPLOYED, 1990	PERCENTAGE OF LABOR FORCE UNEMPLOYED, 1994	PERCENTAGE OF POPULATION BELOW POVERTY LEVEL, 1990	PERCENTAGE OF POPULATION BELOW POVERTY LEVEL, 1994
USA	6.2%	6.1%	13.1%	15.1%
Louisiana	9.0%	8.0%	23.6%	23.9%
Orleans Parish	12.7%	8.1%	31.6$	37.9%

NATURAL RESOURCES

The area of New Orleans that includes many of the properties and much of the history relating to New Orleans Jazz National Historical Park has been urban for nearly 300 years, and its natural environment has been greatly altered. New Orleans is part of the Coastal Marsh physiographic region, which includes the lowest elevations in the state. Originally, much of the New Orleans area required the construction and continued maintenance of levees and canals to permit construction of homes and buildings in this part of the lower Mississippi River valley.

AIR QUALITY

Orleans Parish is currently meeting all national ambient emissions quality standards affecting air quality and pollution for sulfur dioxide, ozone, particulate matter, nitrogen dioxide, carbon dioxide, and lead.

THREATENED AND ENDANGERED SPECIES

The following federally listed endangered animal species have been recorded in Orleans Parish: Bald Eagle (*Haliaeetus leucocephalus*), West Indian Manatee (*Trichechus manatus*), Gulf Sturgeon (*Acipenser Oxyrhynchus desotoi*), and Pallid Sturgeon (*Scaphirhynchus albus*). In addition to these, the state of Louisiana lists the following animals as rare, threatened, and endangered in Orleans Parish: Cooper's Hawk (*Accipiter cooperii*), Big Brown Bat (*Eptesicus fuscus*), Diamondback Terrapin (*Malaclemys terrapin*), and Glossy Ibis (*Plegadis falcinellus*). No critical habitat is known to occur in the park area. There are no species of plants in the park area that are federally listed or proposed for listing as endangered or threatened.

FLOODPLAINS

The entire delta region including New Orleans lies within the natural floodplain of the Mississippi River and adjacent waterways. Federal Emergency Management Agency (FEMA) floodplain boundary maps revised in 1984 show that the entire city area is inside the boundaries of the 100- and 500-year floodplain. Riverine flooding and flooding caused by tidal changes is checked by the presence of levees and canals. Any flooding that is likely to occur in the park area would probably be due to heavy rainfall or levee damage.

CLIMATE

New Orleans has a humid, subtropical climate that is characterized by short, mild winters and relatively long, hot summers. Winds from the Gulf of Mexico bring warm, moist air causing copious rainfall. Incursions of cold air are relatively rare and generally do not last longer than several days. Annual rainfall averages 58 inches, most of which occurs during the months of July through September. The driest months are October and November. Average daily winter temperatures range from 47° F to 66° F, with January and February being the coldest months of the year. Summer temperatures range from 72° F to 89° F and rarely exceed 100° F, with July and August the warmest months of the year.

WATER QUALITY

Water quality in the city exceeds the standards of the Environmental Protection Agency. New Orleans adjoins several water bodies whose presence physically and perpetually impacts the park area. They consist of (1) the Mississippi River, which receives heavy industrial discharges from cities upstream, as

well as from New Orleans, transports them through the birdfoot delta, and deposits them into the Gulf of Mexico; (2) Lake Pontchartrain, a large estuarine lake, and (3) Bayou St. John, a scenic watercourse that flows from New Orleans to Lake Ponchartrain. Both of the latter bodies contain elements of pollution associated with urban occupation and development.

SOILS

The soils in New Orleans developed as a result of alluvial and marine sedimentation simultaneous with the accumulation of organic material. Urban growth in New Orleans evolved over several centuries on a foundation of organic and fluid mineral soils that are characterized by flooding, chronic wetness, and subsidence. According to Soil Conservation Service surveys of Orleans and Jefferson parishes, the soils that predominate in the area encompassing metropolitan New Orleans generally represent poorly drained and firm clayey mineral soil known as Sharkey silty clay loam, Sharkey clay, Commerce silt loam, Commerce silty clay loam, and Harlahan clay. Much of the city's downtown area consists of urban land where more than 85% of the surface is covered by asphalt, concrete, buildings, or other impervious surfaces. Most of this development is located on the natural levees of the Mississippi River.



Environmental Consequences

INTRODUCTION

The alternatives presented in this document establish broad guidelines for achieving the purpose of New Orleans Jazz National Historical Park. This section discusses the potential impacts of implementing each alternative. Each analysis is followed by a conclusion statement that assesses and quantifies the nature of the impacts. In addition, information on cumulative impacts, unavoidable adverse effects, and other consequences is provided for each alternative.

Individual projects called for in this plan, such as the construction of a visitor center, will require additional environmental analysis and documentation to comply with the National Environmental Policy Act (NEPA). These compliance actions will be initiated when constructions details are more fully defined.

RATIONALE FOR IMPACT TOPICS

New Orleans Jazz National Historical Park is a non-traditional unit of the national park system. The unit contains no firm boundaries, and its sphere of influence potentially extends over much of the New Orleans metropolitan area. The park's primary resources — jazz and the environs in which it evolved — are likewise non-traditional. The impacts topics selected for this analysis reflect these conditions and largely revolve around the issues identified in the "Purpose of and Need for the Plan" and "Affected Environment" sections. Resources and environmental concerns that are not appreciably affected by alternative actions have been eliminated from further consideration and comparative analysis.

IMPACTS DISMISSED FROM FURTHER CONSIDERATION

The alternatives presented in this document would not have discernible negative impacts to the following resources.

Floodplains and Wetlands

The entire greater New Orleans area is in a floodplain; however, numerous flood preventive measures have been developed to protect the city. The National Park Service would follow procedures already in place for evacuation in times of flooding. All park artifacts would be placed in areas where they were protected from flood damage. The National Park Service would ensure that any activities undertaken would conform to established regulations.

Water Resources / Air Quality

The construction of park facilities could result in impacts from water runoff. This impact would be temporary and would be mitigated by using silt fencing, retention ponds, and other site-specific containment measures. All disturbed areas would be revegetated so that no long-term siltation impacts from runoff would occur.

Temporary impacts to air quality could be caused by construction and demolition of facilities. These would primarily involve temporary increases in particulates (fugitive dust) and vehicle emissions (where motorized equipment is used). Mitigating measures (such as watering to keep the dust down) would be taken to limit even temporary and localized impacts.

Mardi Gras, jazz festivals, and other programmed events could draw sizable

numbers of visitors in motorized vehicles. These visitation levels could raise vehicle emissions to levels that exceeded attainment standards. However, these temporary increases in emissions would be localized and short in duration.

Non-events related park to visitation should not significantly add to air emissions in New Orleans because

- a substantial amount of park visitors would be using existing public transportation or would be walking
- a significant number of park visitors would have come to the city for reasons other than just a park visit

If these assumptions were to prove incorrect when the park begins operations, monitoring would be undertaken to determine the extent of added air emissions coming from park visitation and corrective measures would be developed.

Vegetation and Soils

In each alternative, the total disturbance to vegetation and soils would be very minor (less than 2 acres). Most disturbance, if not all, would take place in previously disturbed areas, further reducing the overall impact. Mitigation techniques would be used to reduce impacts to the minimum necessary to accomplish the objective. Mitigation would include carefully selecting sites, salvaging topsoil and plant material, and rehabilitating disturbed areas. Should facilities be removed, the disturbed areas would be rehabilitated and revegetated with native plants.

Threatened, Endangered, and Species of Special Concern

Consultation with the U.S. Fish and Wildlife Service and the state of Louisiana indicated that no federally or state-listed threatened or endangered species or state species of concern were located in the park environs.

Environmental Justice Policy (Executive Order 12898)

Executive Order 12898, "Federal Actions to Address Environmental Justice in Minority Populations and Low-Income Populations," requires all federal agencies to incorporate environmental justice into their missions by identifying and addressing disproportionately high and adverse human health or environmental effects of their programs and policies on minorities and low-income populations and communities.

For the purpose of fulfilling Executive Order 12898, in the context of National Environmental Policy Act, the alternatives addressed in this plan were assessed during the planning process. It was determined that none of these actions would result in significant direct or indirect negative or adverse effects on any minority or low-income population or community.

The following facts contributed to this conclusion:

- The developments and actions found in alternatives would not result in any identifiable adverse human health effects. Therefore, there would be no direct or indirect negative or adverse effects on any minority or low-income population or community.
- The impacts to the natural and physical environment that would occur due to implementation of any of the alternatives would not significantly or adversely affect any minority or low-income population or community.
- The alternatives would not result in any identifiable effects that would be specific to any minority or low-income community.

The planning process has had a public participation process and has equally considered all public input from persons regardless or age, race, income status, or other socioeconomic or demographic factors. This process included interested individuals and groups representing local community populations.

IMPACTS OF ALTERNATIVE A: NO ACTION

CULTURAL RESOURCES

Analysis

Archeological Resources. Under alternative A there would be no further development or construction. Therefore, potentials for disturbing intact archeological resources would be low. If ground-disturbing actions were to become necessary, NPS policies for identifying, evaluating, and, where possible, avoiding or mitigating damage to resources would be followed.

Cultural Landscape. Alternative A would have no impacts to the Vieux Carré cultural landscape or on other historical settings associated with New Orleans jazz.

Parades. Developing cooperative agreements to streamline the parade permit process and obtaining financial support to defray parade costs would remove or reduce some of the growing barriers to parading. This would benefit this important tradition by making it easier for participating groups to organize and conduct parades. However, these actions would be taken only as funding permitted.

Communities, Historic Structures, and Landmarks. Developing a cultural resource data base and resource management plan, as funding permitted, would help locate, preserve, and maintain resources by identifying management needs and by establishing priorities.

Completing the NHL theme study, as funding permitted, would benefit preservation efforts by identifying properties having landmark status and defining the qualities that make them significant.

Continuing to emphasize the preservation of historic jazz sites and structures would benefit the resources by helping to maintain their integrity. Renovating and adaptively using structures could provide more locations for jazz performances or education, which would help ensure the continued maintenance and use of these structures.

The renovation of historic structures could result in adverse impacts such as the loss of historic fabric. However, the use of replica or historically compatible replacement fabric, construction methods, and other preservation techniques would minimize or mitigate these impacts (see NPS 1990d for guidance).

Developing partnerships to continue research, collect oral histories, and make archives accessible to researchers would continue to yield information needed for managing resources and establishing their historical contents. However, these actions would take place only as current operational funding levels permitted. The status quo levels of funding would prevent an aggressive approach to historic preservation, which would result in the deterioration or loss of historic fabric and the loss of historical informants due to attrition.

Conclusions

Cultural resources would benefit minimally. Damage to archeological sites would be avoided. The parade tradition would be supported. Preserving historic properties would be emphasized.

Current operational funds and staffing would be insufficient to prevent significant negative impacts to some jazz cultural resources.

NATURAL RESOURCES

Implementing alternative A would cause no adverse impacts to natural resources.

VISITOR EXPERIENCE

Analysis

Access, Circulation, and Parking. Continuing to rely on the existing transportation infrastructure and park facilities would afford visitors cost-effective ways to access and circulate through the park, especially in the Vieux Carré area.

Depending on self-guided auto and commercial bus tours would permit some visitor access to activities and sites outside of the Vieux Carré. Touring sites outside of the Vieux Carré by foot would continue to be difficult since many of the resources are scattered throughout the city.

Interpretation. Continuing not to have a centralized and easily accessible visitor center would limit the park's ability to provide interpretive services and would restrict direct contact between the park interpretive staff and visitors. Limited staffing and funding would only allow the basic history of jazz to be conveyed.

Pursuing limited partnerships with other entities would slightly increase interpretive opportunities, but these would not always be in the direct control of the National Park Service. Interpretive opportunities would be available through partners. Participating in special events such as Jazz Fest would enhance the visitor experience for some individuals, but these events would emphasize performance, rather than interpretation.

Education. Supporting non-NPS educational activities through partnerships would continue to benefit young musicians and students. Targeting selected audiences (such as low-income or those with little previous experience in music) would allow disadvantaged audiences to have greater access to jazz instruction. However, there would be little direct control over program quality. NPS objectives would be met by the selection of partners and negotiation over program content and guidelines, rather than by direct program design and quality assurance. Working closely with the New Orleans Jazz Commission would help coordinate these activities and maintain partnerships.

Visitor Services. Continuing to provide visitor services such as orientation, restroom facilities, and visitor safety and protection through non-NPS entities could limit the quality of the visitor experience. Providing orientation and visitor information through limited personal and nonpersonal media would not convey the full range of jazz opportunities. There would not be a single location to serve as a focal point for jazz-related information and programs. Some visitors would continue to be unaware of the park and its purpose. The lack of coordinated visitor services would reduce the potential for a high-quality visitor experience for many individuals.

Carrying Capacity. Although no carrying capacity data exists for the park, some park service-sponsored events might create limited crowding, traffic, congestion, or intrusions into local communities. These adverse impacts would be localized, short in duration, and infrequent.

Conclusions

The visitor experience would benefit minimally. There would be no impacts to current visitor access, circulation, or parking, because they would remain the same as current conditions.

Interpretive services would benefit slightly from gradual increases in funding. Jazz education could receive moderate benefits, depending on staffing, funding, and NPS priorities, and on the selection of quality partners.

The Park Service would not be in direct control of visitor services, which could

adversely impact the quality of the visitor experience.

The park would not be able to fulfill its interpretation and education goals, and thus its mission, due to limited staffing and funding.

SOCIOECONOMIC ENVIRONMENT

Analysis

The current development and annual operation budget of $612,000 would have a negligible impact to the local economy. Continuing the status quo funding levels would allow only basic park programs and operations to be carried out. The low level of operations and minimal budget and staff would prevent the fulfilling the park's mission. The expectations of Congress and the public, including the local community, other New Orleans residents, and the jazz community and jazz fans would not be met because the park would be unable to completely fulfill its mission.

Since New Orleans, with its many attractions (including the Vieux Carré), is already a destination for large numbers of tourists, and there is already a thriving tourism industry in New Orleans, the park would not be expected to draw large numbers of additional visitors to the New Orleans region. Many visitors might not even know that the park existed prior to their visit to New Orleans. However, drawing upon the numerous visitors that come to the Vieux Carré, it would be expected that large numbers of visitors would visit the park (albeit probably for a short duration of time) and many regional residents would be exposed to park-supported programs related to jazz. The park might enhance business opportunities in the immediate vicinity of North Rampart Street by attracting more tourists to this portion of the Vieux Carré and the nearby neighborhood.

Relatively few individuals and firms would benefit economically from the development and operation of New Orleans Jazz National Historical Park, although these benefits might be significant for those affected. The overall dollar impact would be minimal because of the large size of the New Orleans regional economy.

Continuing a National Park Service presence would have positive social impacts for park visitors and for the local community by drawing some attention to and legitimizing the historical significance of New Orleans jazz.

Conclusions

A relatively few individuals and firms would benefit economically from the development and annual operating budget of $612,000. The park might stimulate business activities in certain areas of the Vieux Carré area. Jazz events, developed through partnerships, might increase visitor spending. However, compared to the existing volume tourism and associated spending, these increases would be nominal.

ADMINISTRATION AND OPERATIONS

Analysis

Retaining the park headquarters on Canal Street and continuing to share support services with Jean Lafitte National Historical Park and Preserve would limit the park's ability to carry out its function. There would be no centralized visitor center/administration facility beyond a small, staffed information area and administrative offices. Office and storage space would remain insufficient. The presence of the National Park Service, and the park, would be overshadowed by the surrounding environment. This would inhibit the park's ability to make an impact and limit its role in interpreting jazz resources, educating the public, and preserving jazz-related resources, and therefore, its mission.

Gradual increases in park operating funds would have a negligible benefit on park administration and operations.

Conclusions

Park administration and operations would negligibly benefit from gradual increases in funding through time. The increases would be insufficient for the park to fully achieve its mission.

Partnerships

Analysis

Developing partnerships would not be a priority. Partnerships relating to jazz performances, events, and educational programs would be sought and maintained as funding permitted and would continue to moderately benefit the park's visitor experience.

Conclusion

Partnerships would have minimal to moderate beneficial effects on park activities.

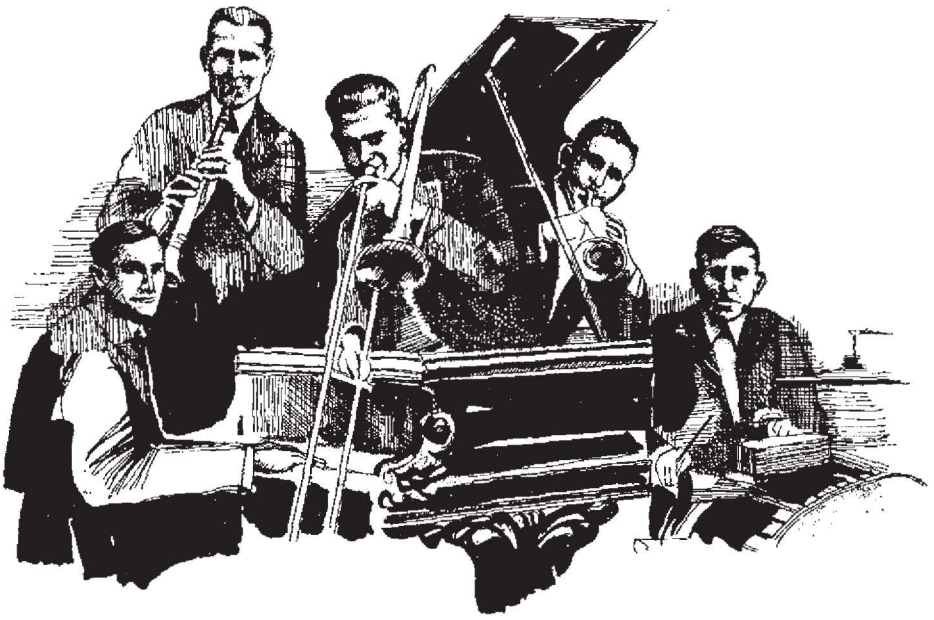
Cumulative Impacts

Currently, the understanding and appreciation of jazz and the jazz heritage is being promoted by the National Park Service, schools, the private sector, nonprofit organizations, and other governmental entities. This is resulting in an enhanced awareness of this musical art form. Alternative A would continue this process.

The efforts of the Park Service and other preservation partners to help preserve neighborhoods and sites associated with early jazz might be enough to outweigh the outside forces of change, decay, and decisions by individual owners that threaten these fragile areas, although the overall negative impacts from growth, development, and the effects of aging might still result in a loss of tangible resources related to early jazz history.

Unavoidable Adverse Effects

The level of funding and staffing would prevent aggressive historical research and preservation of historic structures. Significant historic structures would not be identified and many would deteriorate, possibly vanishing from the historic scene. Informants with firsthand knowledge of jazz and its evolution would be lost through attrition.



Original Dixieland Jazz Band

IMPACTS OF ALTERNATIVE B: NPS PERSONAL SERVICES EMPHASIS

CULTURAL RESOURCES

Analysis

Archeological Resources. Landscaping and other ground disturbance associated with the renovation of the Old U.S. Mint could adversely impact unknown archeological resources by disturbing the integrity of archeological deposits. However, by identifying and evaluating archeological resources and implementing measures that would avoid or mitigate their disturbance, the adverse effects of ground disturbance would be eliminated or minimized (see NPS 1990d for guidance).

Cultural Landscapes. The Old U.S. Mint is a prominent feature in the Vieux Carré. Renovating the Mint would be a positive impact in that it would help perpetuate the function of the structure as a public building as well as maintain its physical appearance. Adding more parking spaces on the Vieux Carré side of the building could create a minor adverse visual impact.

Parades. Developing cooperative agreements to streamline the parade permit process and obtaining financial support to defray parade costs would remove or reduce some of the growing barriers to parading. This would make it easier for participating groups to organize and conduct parades, helping continue this important cultural tradition.

park service-sponsored music instruction and interpretive programs would also benefit the parade tradition by fostering an understanding and appreciation of this tradition among future participants and audiences.

Increased staffing and funding would also benefit parading by allowing more resources to be directed at preserving this tradition. NPS facilitation of parading events would benefit the tradition by providing centralized coordination, which currently is sometimes lacking.

Continuing the New Orleans parade tradition would benefit jazz musicians by providing a venue for them to gain experience and exposure. It would positively benefit local communities and groups by providing a forum to express group identity and maintain the connections these groups and individuals have to the New Orleans jazz tradition.

Communities, Historic Structures, and Landmarks. The emphasis on preserving structures and sites associated with early jazz would benefit these resources by maintaining and preserving the physical integrity, appearance, and "feel" of structures, landmarks, and landscapes that comprise historical jazz communities and settings. The adaptive use of the Old U.S. Mint by the National Park Service would benefit it by helping ensure its continued use as a public building as well as its preservation. Renovating and adaptively using other structures could provide more locations for jazz performances or education, which would help ensure the continued maintenance and use of these structures.

The renovation of historic structures could result in adverse impacts such as the loss of historic fabric. However, the use of replica or historically compatible replacement fabric, construction methods, and other preservation techniques would minimize or mitigate these impacts (see NPS 1990d for guidance).

The proposed curatorial storage facilities at the Mint would have a positive impact by providing a safe and secure storage area for jazz-related artifacts, documents, and memorabilia and by making these objects more available for exhibit and research.

The emphasis on continuing research and collecting oral history interviews would fill information gaps and preserve firsthand knowledge relating to the evolution and development of jazz. These efforts could yield important information such as the past appearance and configuration of structures, the previous uses of structures and settings, or a structure's or site's association with prominent jazz personages. This information would allow for more accurate renovation and would more clearly define the roles and contexts of structures, landmarks, and communities linked to the jazz tradition. However, even with the emphasis on research and interviews, the funding and staffing levels of this alternative might not be sufficient to prevent the loss of information due to deterioration and attrition, which would be a irreversible adverse effect.

Conclusions

Cultural resources would benefit in the short and long term. Many tangible and intangible features that characterize New Orleans jazz (e.g., the parade tradition and historic structures) would be supported or preserved. Continuing research would yield important historical and information that would facilitate the management jazz cultural resources.

Adverse impacts resulting from landscaping and renovation would be avoided or mitigated by carrying out cultural resource compliance. Adding parking spaces to the U.S. Old Mint could be a minor, negative visual impact. Funding and staffing levels might not be sufficient to prevent negative impacts resulting from the loss of oral history informants and some structures.

Natural Resources

Implementing alternative B would cause no adverse impacts to natural resources.

VISITOR EXPERIENCE

Analysis

Access, Circulation, and Parking. Continuing to rely on the existing transportation infrastructure and park facilities would afford visitors cost-effective ways to access and circulate through the park, especially in the Vieux Carré area.

The addition of park service-sponsored tours to sites in outlying historical communities would supplement existing self-guided and commercial bus tours and would enhance opportunities to access these areas. Publicity advertising events would enhance visitor awareness of the locations of events throughout the city, which would enhance access to sites and events.

Locating the visitor center in the Old U.S. Mint would provide easy access to visitors touring the Vieux Carré on foot. Orientation and program/events information distributed at the visitor center would assist visitors in locating and gaining access to jazz activities throughout New Orleans.

Interpreting and providing access to jazz activities and sites outside the Vieux Carré would enhance visitor circulation by providing alternate or new interpretive locations, which could relieve pressure and congestion around well-known sites in the Vieux Carre.

As visitation increased, minor adverse impacts to circulation might occur at the Old U.S. Mint. The increased numbers of visitors arriving at the Mint by bus could cause congestion and safety issues at drop-off locations. Coordinating with city officials to regulate traffic could resolve or reduce many of these problems. The need to park buses could reduce the number of existing vehicle parking spaces, effectively limiting access to the Mint by visitors arriving in motorized vehicles. Redesigning the Mint's grounds and adding parking spaces could mitigate the adverse effect of crowding and congestion stemming from bus arrivals.

Interpretation. A visitor center with centralized interpretive functions would enhance the visitor experience in numerous ways. Presenting a wide range of personal interpretive programs and "informances" would allow the park to interpret the basic history of jazz at a wide range of levels and in ways that would appeal to the park's eclectic audiences. Structuring personal programs so that they matched park interpretive themes would reduce competition with non-Park Service events and would help achieve park interpretive goals.

Holding onsite and offsite programs and events throughout the city and at varied times would give visitors the flexibility to match their interests and the time they have scheduled for their visits with presentations and events. Publicizing events through various media and interpretive handouts would heighten public awareness of events and would enhance visitor opportunities to appreciate and learn more about jazz.

Employing well-trained musicians and interpreters would ensure that visitors received high-quality programming that balanced entertainment and interpretation. However, engaging well-trained musicians/staff and developing high-quality programs could be costly and time-consuming and would require considerable coordination and teamwork between NPS staff, performers, and partners. Presenting high-quality programming could be limited by available funding and staffing priorities, or it could require that funding and staff be diverted from other important program areas to maintain high programming standards.

Interpretive performances would also provide opportunities for young musicians to find encouragement and employment playing traditional and less commercial forms of jazz, which could enhance support for lesser-known

forms of jazz. The magnitude of these impacts would depend largely on staff and partnership support of these activities.

Onsite and offsite personal programs would also allow informal contacts between NPS staff/volunteers and visitors. For many visitors this form of contact would be a key element in a high-quality visitor experience.

Modestly upgrading interpretive media and exhibits in cost-effective ways would moderately enhance the park's ability to communicate the park's purpose, significance, and interpretive themes, which in turn would underscore the park's identity and mission.

Providing upgraded exhibits, opportunities for informal contact with NPS staff and volunteers, and interpretive media and brochures would allow visitors with limited time to become more informed about the origins and history of jazz. The opportunity for visitors to purchase literature or interpretive memorabilia at a modest sales area would be meaningful to many visitors. Purchased items could provide additional information or remind visitors of their park experiences well after their visit, and thus could positively reinforce their overall visitor experience. Developing an internet web site for the park would provide basic park information that could be obtained globally.

Education. The increased number of onsite and offsite educational programs would enhance opportunities for reaching a wide range of students and perpetuating the New Orleans jazz tradition. Coordinating NPS programs with ongoing curricula in local schools and institutions would make programs relevant to students. Targeting disadvantaged groups would provide important educational opportunities for groups with limited resources.

Working closely with the New Orleans Jazz Commission and employing professional musicians to assist in educational programs would provide a high-quality, fostering atmosphere for students and potential musicians. Music appreciation classes would produce larger audiences for traditional and less commercial forms of jazz. Targeted partnerships would improve access to jazz education for those with little previous experience. The positive impacts of educational programs would be limited, however, by available NPS funding and staffing.

Visitor Services. Providing orientation and events information in an accessible and central location would help visitors plan their visits and activities. A comprehensive orientation to the park and the surrounding environs could reduce visitor confusion and frustration. Providing a prominent meeting area would help groups to coordinate their activities, while the presence of restrooms, a modest sales area, exhibit rooms, and theaters would represent features much of the public has come to expect at national parks.

Carrying Capacity. Carrying capacity data for this new park is incomplete. Implementing the actions under alternative B, however, would be expected to increase visitation in areas such as the Old U.S. Mint, at some sites in historic jazz communities, and at certain jazz programs/ events. Overcrowding, traffic congestion, public safety, vehicle emissions, noise, and unwanted intrusions into local communities could result. These adverse impacts would probably be limited in duration and minor to moderate in intensity. The development of resource condition / visitor experience indicators and standards and a monitoring program (to be developed after the implementation of this plan) would mitigate or eliminate most of these adverse impacts. Working with local authorities to resolve traffic congestion and visitor circulation problems could also mitigate these adverse impacts.

Conclusions

The visitor experience would benefit in a number of ways. Conducting a wide variety of programs throughout the city would create greater access to jazz events. Presenting a range of high-quality personal programs would allow audiences to attend events that matched or challenged their interest levels. Innovative educational programs would provide high-quality opportunities for young musicians and students.

Increases in visitation could create minor to moderate adverse effects on the park carrying capacity, many of which could be mitigated.

Positive impacts would be limited by the availability of NPS funding and staff.

SOCIOECONOMIC ENVIRONMENT

Analysis

Spending approximately $3.3 million on construction and other development-related activities would have short-term, positive benefits in the form of increased jobs and construction. These benefits would not occur all at once but would be spread over the life of the development project. Relatively few individuals and firms would share in these benefits.

Increasing the park's staffing levels to 12 full-time equivalent positions would benefit the local economy by creating a need for housing, goods, and services, although the impact would be minimal. Park expenditures for goods and services, stemming from its annual budget of $960,200, would also moderately benefit the local economy.

Since New Orleans, with its many attractions (including the Vieux Carré), is already a destination for a large number of tourists, and there is already a thriving tourism industry in the city, the park alone would not be expected to draw large numbers of additional visitors to the New Orleans region. Many visitors to the region might not even know the park existed prior to their visit to New Orleans. Drawing upon the numerous visitors that come to the Vieux Carré, however, it would be expected that large numbers of visitors would visit the park and many regional residents would be exposed to park-supported programs related to jazz. Because of the extent of programs and exhibits, some visitors might make the park the focus of their visit or choose to extend their visit to take advantage of what the park has to offer. The park would definitely enhance business opportunities in the immediate vicinity of the Mint by attracting more tourists to this portion of the Vieux Carré and the nearby neighborhood.

Developing and operating the park would have a positive social benefit on the local community. The NPS presence would be an attractive addition for the neighborhood around the Mint because of the interpretive, educational, and recreational opportunities it would offer. The park would be an open, accessible, and attractive place for the people of the local area. Increased cultural/historical awareness and improved visitor experiences would result. It is expected that the park might attract a large amount of use from neighborhoods and other New Orleans residents, as well as from the many tourists who visited the Vieux Carré.

Conclusions

A relatively few individuals and firms would benefit economically from the $3.3 million development budget and the $960,000 annual operating budget for the park, and these benefits might be significant for those affected. However, the overall dollar impact would be minor due to the large size of the New Orleans regional economy.

While fulfilling its NPS mission, the park would be expected to become a valued neighbor in the local community. The park's facilities and programs would provide positive

social benefits for both visitors to the park and residents of the local community.

Administration and Operations

Analysis

Renovating the Mint would result in up to 3,000 square-feet being designated for offices and support areas such a storage, a library, and research activities. Implementing alternative B would cost approximately $3.3 million for development and $960,000 for annual operations. These funding and staffing levels would permit the park to address the management goals presented in this plan, which could allow the park to achieve its mission.

Conclusions

Administration and operations would benefit from expanding the total funding base to approximately $4.2 million and increasing staffing levels to 12 full-time equivalent positions, which would potentially permit the park to achieve its mission.

Partnerships

Analysis

Developing partnerships would not be a priority. Seeking and maintaining limited partnerships relating to jazz performances, events, and educational programs would continue to moderately benefit the park's visitor experience, but the bulk of the programming would be executed by the Park Service.

Conclusion

Partnership would have minimal to moderate beneficial effects on park activities.

Other Impacts

Cumulative Impacts

Currently the understanding and appreciation of jazz and the jazz heritage is being promoted by the National Park Service, schools, the private sector, nonprofit organizations, and other governmental entities. This is resulting in an increased awareness of this musical art form. Implementing alternative B would have a beneficial effect by helping this process to accelerate.

Under alternative B the efforts of the Park Service and other preservation partners to help preserve neighborhoods and sites associated with early jazz might be enough to outweigh the forces of change, decay, and decisions by individual owners that threaten these fragile areas, although the overall impact might still be a loss of tangible resources related to early jazz history.

Unavoidable Adverse Effects

Some historic structures and other cultural resources would be lost due to deterioration and attrition. Any archeological sites encountered during ground-disturbing activities and requiring mitigation through excavation would constitute an irreversible loss since excavation destroys the resource as a database (unless mitigated).

The Relationship Between Short-Term Uses and Maintenance and the Enhancement of Long-Term Productivity

Developing a visitor center and other park facilities for public education and enjoyment could result in the removal of 1 acre or less of vegetation and soil from natural productivity.

Constructing park facilities and wayside exhibits could create increased noise, dust, and the disruption of visitor access and circulation, which would adversely effect the visitor experience. These would be temporary impacts.

Irreversible and Irretrievable Commitments of Resources

Under alternative B approximately $1.5 million dollars would be spent in renovating the Mint and $1.85 million would be used to develop and install interpretive materials and displays. These costs would be irreversible.

IMPACTS OF ALTERNATIVE C: PARTNERSHIP EMPHASIS (PROPOSED ACTION)

CULTURAL RESOURCES

Analysis

Archeological Resources. Rehabilitating Perseverance Hall No. 4 and the Caretaker's House could adversely impact unknown archeological resources. Expanding Perseverance Hall No. 4 into a visitor center complex could also impact archeological resources, as could landscaping and other ground-disturbing activities associated with these actions. Any renovation, landscaping, or ground disturbance resulting from the expansion of the visitor center complex and surrounding area could also adversely impact unknown archeological resources. However, by identifying and evaluating archeological resources and implementing measures that would avoid or mitigate their disturbance, the adverse effects of ground disturbance would be eliminated or minimized (see NPS 1990d for guidance).

Cultural Landscape. Rehabilitating and expanding Perseverance Hall No. 4 and other proposed renovations would have positive impacts to the Louis Armstrong Park. Upgrading these structures and landscaping the grounds would enhance the attractiveness of the park as a setting for public gathering and enjoyment. Perseverance Hall No. 4 and the Rabassa House are national register properties. Rehabilitating these structures could affect qualities that make them significant. Carrying out National Historic Preservation Act (NHPA) section 106 compliance would result in the avoidance or mitigation of any adverse effects that the proposed renovations might have on these properties.

Parades. Developing cooperative agreements to streamline the parade permit process and obtaining financial support to defray parade costs would remove or reduce some of the growing barriers to parading. This would make it easier for participating groups to organize and conduct parades, helping continue this important cultural tradition.

Music instruction and interpretive programs would also benefit the parade tradition by fostering an understanding and appreciation of this tradition among future participants and audiences.

The funding and staffing levels of this alternative would also benefit parading by allowing more resources to be directed at preserving this tradition. The centralized coordination of parading events would benefit the tradition by providing a level of organization that currently is sometimes lacking. Using open areas on the grounds of the visitor center complex as staging areas for parades would provide an additional focal point for these activities.

Continuing the New Orleans parade tradition would benefit jazz musicians by providing a venue for them to gain experience and exposure. It would positively benefit local communities and groups by providing a forum to express group identity and maintain the connections these groups and individuals have to the New Orleans jazz tradition.

Communities, Historic Structures, and Landmarks. The emphasis on preserving structures and sites associated with early jazz would benefit these resources by maintaining and preserving the physical integrity, appearance, and "feel" of structures, landmarks, and landscapes that comprise historical jazz communities and settings. Preserving and adaptively using historic buildings could provide more sites for jazz performances and instruction, which would help ensure the continued

maintenance and use of the structures. The oversight and guidance provided by the New Orleans Jazz Commission would facilitate these efforts.

The adaptive use and renovation of historic structures would ensure the continued existence of these buildings, however, renovation could result in adverse impacts such as the loss of historic fabric. The use of replica or historically compatible replacement fabric, construction methods, and other preservation techniques would minimize or mitigate these impacts (see NPS 1990d for guidance).

The proposed curatorial storage facilities would have a positive impact by providing a safe and secure storage area for jazz-related artifacts, documents, and memorabilia and by making these objects more available for exhibit and research.

The emphasis on continuing research and collecting oral history interviews would fill information gaps and preserve firsthand knowledge relating to the evolution and development of jazz. These efforts could yield important information such as the past appearance and configuration of structures, the previous uses of structures and settings, or a structure's or site's association with prominent jazz personages. This information would allow for more accurate renovations and would more clearly define the roles and contexts of structures, landmarks, and communities linked to the jazz tradition. However, even with the emphasis on research and interviews and the funding and staffing levels of alternative C, informants and structures still could be lost due to attrition, especially if viable, long-term partnerships were not maintained.

Conclusions

Benefits to cultural resources would be similar to those under alternative B.

Adverse impacts resulting from landscaping and renovation would be avoided or mitigated by carrying out cultural resource compliance.

Funding and staffing levels would permit these actions to proceed at a moderate to progressive pace, but still might not be sufficient to prevent negative impacts resulting from the loss of oral history informants and some structures.

NATURAL RESOURCES

Implementing alternative C would cause no adverse impacts to natural resources.

VISITOR EXPERIENCE

Analysis

Access, Circulation, and Parking. Continuing to rely on the existing transportation infrastructure and park facilities would afford visitors cost-effective ways to access and circulate through the park, especially in the Vieux Carré area. Tours to sites in outlying historical communities would enhance opportunities to access these areas. Multifaceted publicity advertising events would enhance visitor awareness of the locations of events throughout the city, which would enhance access to sites and events.

Locating the visitor center at Perseverance Hall No. 4 would provide easy access to visitor touring the Vieux Carré on foot. Orientation and program/events information distributed at the visitor center would assist visitors in locating and gaining access to jazz activities throughout New Orleans.

Providing access to jazz activities and sites outside the Vieux Carré would enhance visitor circulation by providing alternate or new interpretive locations, which could relieve pressure and congestion around well-known sites in the Vieux Carré. Employing high-quality multimedia interpretive exhibits that highlight jazz

sites and locations throughout New Orleans would urge some individuals to visits these locations, which could enhance visitor circulation.

As visitation increased, minor adverse impacts to circulation might occur in the vicinity of Louis Armstrong Park. The increased numbers of visitors arriving at the visitor center complex by bus could cause congestion and safety issues at drop-off locations. Coordinating with city officials to regulate traffic could resolve or reduce many of these problems. Using the parking lot adjacent to Louis Armstrong Park for public parking would also relive some traffic congestion.

Interpretation. The Perseverance Hall visitor center complex, with its centralized interpretive functions, would enhance the visitor experience in numerous ways. Presenting a wide range of personal interpretive programs, "informances," and experiential, interactive media exhibits would allow the park to interpret jazz at a wide range of levels and in ways that would appeal to the park's eclectic audiences. Using the open areas in the visitor center complex as sites for "informances" and parades would provide a centralized location for visitors to participate in programs. This would benefit visitors who are not inclined to visit outlying areas, or who have limited time to spend in the park.

Holding onsite and offsite programs and events throughout the city and at varied times would give visitors the flexibility to match their interests and the time they have scheduled for their visits with presentations and events. Publicizing events through various media and interpretive handouts would heighten public awareness of events and would enhance visitor opportunities to appreciate and learn more about jazz. Developing partnerships among public and private entities and combining funding sources would allow a substantial number of jazz-related events and programs to be presented, creating even more opportunities for visitor participation. Failure to develop partnerships and share funds would limit these opportunities.

Employing well-trained musicians and interpreters would ensure that visitors received high-quality programming that balanced entertainment and interpretation. The potential for forming partnerships, combined with leveraging public and private funds, would facilitate engaging well-trained musicians and interpreters and would provide the resources needed to develop high-quality and well-coordinated interpretive programs.

Using partnerships and leveraged funds to sponsor interpretive performances would expand opportunities for young musicians to find employment in atmospheres that fostered growth and development. Encouraging young musicians to explore and expand upon their jazz roots in turn could enhance support for both traditional and lesser-known forms of jazz.

Onsite and offsite personal programs would also allow informal contacts between interpreters and volunteers and the public. For many visitors this form of contact would be a key element in a high-quality visitor experience. The potential funding levels under alternative C would encourage that personal programs would be adequately staffed.

Providing interpretive media and exhibits that employed state-of-the-art, interactive multimedia equipment (as called for under phase 2) would greatly enhance the ability to communicate the park's purpose, significance, and interpretive themes. This, in turn, would underscore the park's identity and mission. Such interactive exhibits could also be used to recreate jazz settings (e.g., participating in a jazz parade) that would allow visitors to participate in jazz events in a virtual reality-like environment. This would greatly enhance the visitor experience for individuals not having the time or inclination to seek these experiences in person and for individuals

having disabilities that would otherwise prevent their participation.

Offering the opportunity to purchase literature, videos, compact discs, and interpretive memorabilia from a well-stocked sales area would be meaningful to many visitors. Purchased items could provide additional information on jazz or remind visitors of their park experiences well after their visit, and thus could positively reinforce their overall visitor experience. Similarly, being able to access a wide range of interpretive information, sheet music, archives, and information about jazz over the internet, as called for in alternative C, would have strong appeal for many and would greatly enhance the park's ability to interpret New Orleans jazz globally.

Education. The potential increase in the number of onsite and offsite educational programs under alternative C would greatly enhance opportunities for educating a wide range of students and perpetuating the New Orleans jazz tradition. Coordinating NPS programs with ongoing curricula in local schools and institutions would make programs relevant to students. Targeting disadvantaged groups would provide important educational opportunities for groups with limited resources.

Developing a formal partnership with FM radio station WWOZ and relocating its broadcasting facilities to a larger facility would enhance the station's ability to broadcast educational jazz programs. This, in turn, would offer the public greater exposure to jazz.

Employing professional musicians to assist in educational programs would provide a high-quality, fostering atmosphere for students and potential musicians. Music appreciation classes would eventually yield larger audiences for traditional and less commercial forms of jazz. Targeted partnerships would improve access to jazz education for those with little previous experience. Developing partnerships and leveraging funds could allow existing educational programs to expand considerably and new ones to develop; the absence of partnerships and shared funds would limit the positive impacts of jazz educational programs.

Visitor Services. Providing orientation and events information in an accessible and central location would help visitors plan their visits and activities. A comprehensive orientation to the park and the surrounding environs could reduce visitor confusion and frustration. Providing a prominent meeting area would help groups to coordinate their activities, while the presence of restrooms, a well-stocked sales area, exhibit rooms, and theaters would present features that much of the public has come to expect at national parks.

Carrying Capacity. Carrying capacity data for this new park is incomplete. Implementing the actions under alternative C, however, would be expected to increase visitation in areas such as the Louis Armstrong Park, at some sites in historic jazz communities, and at certain jazz programs/events. Overcrowding, traffic congestion, public safety, emissions, noise, and unwanted intrusions into local communities could result. These adverse impacts would probably be limited in duration and minor to moderate in intensity. The development of resource condition / visitor experience indicators and standards and a monitoring program (to be developed after the implementation of this plan) would mitigate or eliminate most of these adverse impacts. Working with local authorities to resolve traffic congestion and visitor circulation problems could also mitigate these adverse impacts.

Conclusions

The benefits to the visitor experience would be similar to those under alternative B

Increases in visitation could create minor to moderate adverse effects on the park carrying capacity, many of which could be mitigated.

Positive impacts would depend on whether and to what degree cooperative partnerships were developed, and the extent public and private funds were shared and leveraged.

Socioeconomic Environment

Analysis

Expending $5.3–$6.3 million in construction and development in phase 1 and $4.8 million on phase 2 would have positive economic benefits on the local economy in the forms of increased jobs and development. These benefits would not occur immediately but would extend over the life of the development project. Relatively few individuals and firms would share in these benefits.

Increasing the park's staffing levels to 14 full-time equivalent positions would benefit the local economy by creating a need for housing, goods, and services, although the impact would be minimal. Park expenditures for goods and services, stemming from its annual budget of $1.1, would also moderately benefit the local economy. Outside funding, in addition to federal funds allocated to the park, would be required to accomplish some aspects of alternative C.

Because New Orleans, with its many attractions (including the Vieux Carré), is already a destination for a large number of tourists, and there is already a thriving tourism industry in the city, the park would not be expected to draw large numbers of additional visitors to the region. Many visitors might not even know the park exists prior to their visit to New Orleans. Drawing upon the numerous visitors that come to the Vieux Carré, however, it would be expected that large numbers of people would visit the park. Many area residents would likewise be exposed to park-supported programs related to jazz.

Because of the extent of programs and exhibits at the park, some visitors might make it the focus of their visit or choose to extend their visit to take advantage of what the park has to offer. The park would definitely enhance business opportunities in the immediate vicinity of North Rampart Street by attracting more tourists to this portion of the Vieux Carré and the adjacent neighborhoods.

The development and operation of this park would have a positive social benefit on the local community. An underutilized portion of Armstrong Park would be committed to the use and purposes of New Orleans Jazz National Historical Park. The Park Service presence would be an attractive addition for the neighborhood because of the interpretive, educational, and recreational opportunities it would offer. The park would be open, accessible, and an attractive place for the people of the local area. Increased cultural/historical awareness and improved visitor experiences would result. It is expected that the park might attract a large amount of use from the neighborhood and other New Orleans residents, as well as from the many tourists who visited the Vieux Carré.

Conclusions

A relatively few individuals and firms would benefit economically from the $10.1–$11.1 million development budget and the $1.1 million annual operations budget for New Orleans Jazz National Historical Park. These benefits would be significant for those affected. However, the overall dollar impact would be minimal due to the large size of the New Orleans regional economy.

While fulfilling its NPS mission, the park is expected to become a valued neighbor in the local community. The park's facilities and programs would provide positive social benefits for both visitors to the park and local residents.

ADMINISTRATION AND OPERATIONS

Analysis

Rehabilitating and expanding Perseverance Hall No. 4 would provide a consolidated visitor center/administrative headquarters for the park, which would supply the needed office, maintenance, and storage space for park operations. Relocating radio station WWOZ could provide additional office space. Renovating other structures in the complex such as the Rabassa, Reimann, and fires houses could provide additional administrative space. However, these structures might not be renovated or might not be acquired.

Carrying out development in two phases would have several benefits. Phase 1 funding (ca. $5.3 –$6.3 million) would be provided largely through appropriations administered by the National Park Service and would furnish basic interpretive and administrative facilities for the park. Phase 2 funding (ca. $4.8 million) would come from private and partnership sources and would be used to develop the visitor center's multimedia, interactive exhibits and to support onsite and offsite interpretive and educational programs. Phase 2 fundraising, conducted by the Park Service, New Orleans Jazz Commission, and other partners, would enhance prospects for securing funds to be leveraged.

Developing partnerships and alternative funding sources under phase 2 could take time. Phasing development would allow basic services to be put in place immediately, while partnerships and outside funds were sought out and identified.

Employing 14 full-time equivalent positions would benefit operations by supplying the expertise and staffing levels needed to carry out the park mission.

Conclusions

Administration and operations would benefit from expanding the funding base to approximately $10.1–$11.1 million and increasing staffing levels to 14 full-time equivalent positions and by providing adequate visitor use and administrative facilities.

Phased development would permit the prompt implementation of basic interpretive services, providing time for partnerships to be developed and alternative funding sources to be secured.

Funding and staffing levels would be sufficient for the park to achieve its mission, but they would depend on partnerships and leveraged funds.

PARTNERSHIPS

Analysis

Developing successful and long-term, multifaceted partnerships and securing alternative funding through shared and leveraged funds would greatly benefit the park and its resources. Creating partnerships and sharing funds would allow resources to be combined, which in turn would permit more expanded development, interpretation, educational, and visitor services. Partners and shared funds would permit the park to achieve its mission. Failing to develop long-term, stable partnerships and funding sources would limit operations and could preclude the park attaining its mission in the foreseeable future.

Conclusion

Long-term, reliable partnerships would allow the park to provide a wide range of high-quality services and to achieve its mission. Failing to develop long-term partnerships would have the opposite effect.

OTHER IMPACTS

Cumulative Impacts

Currently, the understanding and appreciation of jazz and the jazz heritage is being promoted by the National Park Service, schools, the private sector, nonprofit organizations, and other governmental entities. This is resulting in an increased awareness of this musical art form. Implementing alternative C would have a beneficial effect by helping this process to accelerate.

Under alternative C the efforts of the Park Service and other preservation partners to help preserve neighborhoods and sites associated with early jazz might be enough to outweigh the forces of change, decay, and decisions by individual owners that threaten these fragile areas, although the overall impact might still be a loss of tangible resources related to early jazz history.

Unavoidable Adverse Effects

Some historic structures and other cultural resources would be lost due to deterioration and attrition. Any archeological sites encountered during ground-disturbing activities and requiring mitigation through excavation would constitute an irreversible loss since excavation destroys the resource as a data base (unless mitigated).

Some historic structures and other cultural resources, such as archeological sites and oral history informants, could be lost due to deterioration and attrition.

The Relationship Between Short-Term Uses and Maintenance and the Enhancement of Long-Term Productivity

Development of a visitor center and other park facilities for public education and enjoyment could result in the removal of 1 acre or less of vegetation and soil from natural productivity.

During the construction phase for park facilities and wayside exhibits, the visitor experience could be adversely affected. In the long term, however, the visitor experience would be enhanced.

Irreversible and Irretrievable Commitments of Resources

Under alternative C approximately $10.1–$11.1 million dollars would be spent in renovation and in providing interpretive exhibits and educational and visitor services facilities. These costs would be irreversible.



CONSULTATION AND COORDINATION

PUBLIC INVOLVEMENT

NEWSLETTERS

Newsletter 1 was mailed in July 1996 to over 700 individuals on the mailing list. It announced the establishment of the national historical park, introduced members of the New Orleans Jazz Commission and explained the planning process. A comment form requesting public input accompanied the newsletter.

Newsletter 2 was mailed to the public in December 1996. The newsletter included a request for comments on the *Draft General Management Plan* purpose, significance, and interpretive themes, as well as ideas and suggestions regarding the new park. The public was also notified of the next quarterly public meeting of the New Orleans Jazz Commission. Twenty-four comment forms were received in response to this newsletter. Most individuals agreed with the draft purpose, significance, and interpretive themes. Several additional statements were suggested for purpose and significance, and four interpretive theme ideas were offered. Some ideas for the new park included providing a comfortable performance space with good seating and acoustics, playing jazz at the park everyday, providing opportunities for young members of clubs to be involved, interpreting contemporary as well as traditional forms of jazz, involving musicians in interpretation, providing a major performance center and an annual jazz festival, developing the park as an international meeting place for the study and preservation of the entire history of jazz, identifying jazz sites and providing technical assistance to preserve them, researching the history of Mardi Gras Indians, and involving locals in interpretation at the park.

Newsletter 3, distributed in June 1997, was an informational newsletter. It contained a summary of public comments received to date. The newsletter also informed the public of the many jazz-related activities being conducted by the park and contained a schedule of the summer concert series scheduled for each Saturday, June through August. These concerts, designed as park kick-off events, allowed the public to begin to know about the park and its activities. They were a huge success. No response from the public was requested.

Newsletter 4 was published in December 1997. It was an informational newsletter updating the public on the status of the *General Management Plan* and jazz-related activities being conducted by the park, such as a clarinet workshop, a music educational workshop, and sponsorship of a Thelonius Monk interpretive program. No response from the public was requested.

A fifth newsletter will be distributed following the release of the *Draft General Management Plan*. It will present the draft alternative concepts for public review and will include a postpaid response form. The newsletter will also indicate where draft copies of the *General Management Plan* can be obtained for review and will inform the public of the date, time, and location of the next public meetings. Public response to this newsletter will be addressed in the final *General Management Plan*.

PRESS RELEASES

Press releases for all public meetings were sent to the local media and selected regional media contacts. The releases provided the meeting times, dates, and locations. The same information was published in the newsletters.

PUBLIC MEETINGS

National Park Service-Sponsored Meetings

Public meetings were held at the following locations. The public was notified through local newspapers, radio stations, and hand-distributed flyers.

Vieux Carré Commission
Dec. 7, 1996
Police Substation
Vieux Carré

Gerttown Community
Dec. 11, 1996
Audubon Senior Center
3425 Audubon Court

Social Aid and Pleasure Clubs
Dec. 12, 1996
Elks Hall
1913 Harmony Street

Jazz Organizations
Feb. 26, 1997
Louisiana State Museum–The Old U.S. Mint
400 Esplanade

Treme Citizens
Feb. 27, 1997
Treme Community Center
Corner of Villere and St. Phillip Sts.

Students and Musicians
Mar. 5, 1997
Delgado Community College
501 City Park Avenue

Algiers Community
Mar. 7, 1997
Algiers Regional Library
3014 Holiday Drive

Brass Bands
Mar. 20, 1997
Louisiana State Museum–The Old U.S. Mint
400 Esplanade

Three public meetings were held in December 1996 to request input regarding the new park and what attendees would like to see happen. The planning team met with the Vieux Carré Commission, which suggested that

- several sites around the city be considered as possible locations for the new park
- the park provide authentic music
- the park emphasize New Orleans as the birthplace of jazz and employ local bands
- the park provide a holistic approach to interpretation
- an annual jazz conference be organized with help from area universities

The team also met with the community of Gerttown with approximately 20 residents in attendance. Public response included suggestions that the new park should

- contact current jazz families for their input
- focus on the music rather than its technical aspects
- support jazz education starting at the elementary level
- provide interpretive performances
- display artifacts in a museum, promote the culture of jazz
- provide visitors with an opportunity to see and hear jazz
- use computer software to provide a hands-on experience
- endeavor to reach all ages, and be nontraditional and family oriented

A third meeting was held with members of social and pleasure clubs and mutual aid and benevolent societies to provide the planning team with their ideas and concerns regarding the new park and it's relationship to their organizations. This meeting was held at the Elks Club with approximately 56 individuals representing a variety of clubs. The members suggested that the park

- inform tourists about when and where parades are being held
- assist the clubs with publicity, city fees and restrictions, and safety monitoring for parades
- provide authentic Indian cultural activities
- allow various cultures within the city to interpret their stories
- teach the heritage to youth
- provide a place for bands to play
- not become commercialized

An additional public meeting will be held after the *Draft General Management Plan* is released. During this meeting, the draft alternatives will be presented to the public. Representatives of the New Orleans Jazz Commission will attend, and the planning team will record and respond to questions regarding the *Draft General Management Plan*. Copies of the draft plan will be made available. The public's ideas and concerns about the draft document will be taken into consideration while revising the final *General Management Plan*.

New Orleans Jazz Commission Meetings

The New Orleans Jazz Commission conducted monthly business meetings that were open to the public. The commission also held quarterly public meetings and notified the public through press releases of the times and locations of these meetings.

The park superintendent (an ex officio member of the commission), project job captain, and at least one member of the Denver Service Center team attended meetings of the New Orleans Jazz Commission. The jazz commission was kept informed at all times of the status of the *General Management Plan* and was able to pass this information on to the public.

The commission appointed a three-person subcommittee to work closely with the planning team throughout production of the *General Management Plan*.

Public Access to Additional Information

Park Headquarters

Throughout the study process copies of newsletters, commission meeting minutes, and summaries of public comments were made available at park headquarters.

Internet Web Page

An internet web site was created for the Jazz park at http://www.nps.gov/neor/. This web site contained all of the newsletters and notices of upcoming public meetings.

Jean Lafitte National Historical Park and Preserve French Quarter Unit

The French Quarter unit routinely receives requests from visitors for information about jazz-related activities. Visitors are referred to the jazz exhibit at the Old U.S. Mint and given the names of local newspapers for information on entertainment or referred to the tourist office for city tours. The French Quarter unit has a computer program that provides information on early jazz history; it also distributes a brochure about the new jazz park.

Interview on WWOZ

The superintendent and job captain conducted an interview with jazz station WWOZ. They answered questions about the *General Management Plan* and issues surrounding the establishment of the park.

CONSULTING PARTIES

Copies of the *Draft General Management Plan / Environmental Impact Statement* will be sent to the following agencies for their review and comment.

Federal Agencies

- Advisory Council on Historic Preservation
- Louisiana Congressional Delegation
- U.S. Environmental Protection Agency
- U.S. Fish and Wildlife Service
- Smithsonian Institution

State Agencies

- Louisiana State Historic Preservation Office

Local Agencies

- City of New Orleans

COMPLIANCE

CULTURAL RESOURCES

The National Park Service is mandated to preserve and protect its cultural resources through it Organic Act of 1916 and through specific legislation such as the Antiquities Act of 1906, the National Environmental Policy Act of 1969, and the National Historic Preservation Act of 1966 as amended in 1992. Cultural resources in New Orleans Jazz National Historical Park will be managed in accordance with these acts and with chapter 5 of the NPS *Management Policies*, the *Cultural Resources Management Guidelines* (NPS-28), and other relevant policy directives, such as the NPS *Museum Handbook, Parts I and II*, the NPS *Manual for Museums*, and *Interpretation and Visitor Services Guidelines* (NPS-6).

As part of its cultural resource management responsibilities, the National Park Service surveys and evaluates all cultural resources under its jurisdiction. Cultural resources are evaluated by applying the criteria of the National Register of Historic Places. In addition, the National Park Service maintains the *List of Classified Structures*, which is an inventory of all above-ground historic and prehistoric structures in the National Park system. All cultural resources eligible for the national register are recorded and measured according to high professional standards.

Section 106 of the National Historic Preservation Act of 1966 as amended (16 USC 470, et seq.) requires that federal agencies that have direct or indirect jurisdiction take into account the effect of undertakings on national register properties and allow the Advisory Council on Historic Preservation an opportunity to comment. Toward that end, the National Park Service will work with the Louisiana state historic preservation office and the advisory council to meet requirements of 36 CFR 800 and the September 1995 programmatic agreement among the National Conference of State Historic Preservation Officers, the Advisory Council on Historic Preservation, and the National Park Service. This agreement requires the Park Service to work closely with the state historic preservation office and the advisory council in planning for new and existing NPS areas.

The agreement also provides for a number of programmatic exclusions for specific actions that are not likely to have an adverse effect on cultural resources. These actions can be implemented without further review by the Louisiana State Historic Preservation Office or the Advisory Council on Historic Preservation (reducing required consultation with the state historic preservation office) provided that NPS internal review finds that the actions meet certain conditions. Undertakings, as defined in 36 CFR 800, not specifically excluded in the programmatic agreement will be reviewed by the state historic preservation office and the advisory council before implementation. Throughout the process there will be early consultation on all potential actions.



The National Park Service has developed a list of actions associated with the proposed *General Management Plan* that could have an effect on cultural resources. Some of these actions are covered by programmatic exclusions and require no further state historic preservation office / advisory council review. Other actions will need further state historic preservation / advisory council review. This information is presented in table 23. The final *General Management Plan / Environmental Impact Statement* will include a listing of those actions with which the state historic preservation office concurs along with any additional requests or comments made by that that office.

Internally the National Park Service will complete an "Assessment of Actions Having an Effect on Cultural Resources" form before implementing any proposed actions. This is necessary to document any project effects, outline actions proposed to mitigate any effects, and document that the proposed actions flow from the *General Management Plan*. All implementing actions for cultural resources will be reviewed and certified by cultural resource specialists following the September 1995 programmatic agreement.

Prior to any ground-disturbing action by the National Park Service, a professional archeologist will determine the need for archeological inventory or testing evaluation. Any such studies will be carried out in conjunction with construction and will meet the needs of the state historic preservation offices and the National Park Service. Any large-scale archeological investigations will be undertaken in consultation with the Louisiana historic preservation officer. Decisions on the identification and appropriate treatment of historic properties will follow NPS management policies for cultural resources. The planning and implementation of preservation treatments, such as rehabilitation for adaptive use, will be undertaken in accordance with section 106 of the National Historic Preservation Act of 1966, as amended, and as set forth in the Advisory Council on Historic Preservation guidelines in 39 CFR 800 and the servicewide programmatic agreement among the National Park Service, advisory council, and National Conference of State Historic Preservation Officers. All preservation treatment to historic properties will follow the *Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation*.

TABLE 23: IMPLEMENTATION ACTIONS FOR GENERAL MANAGEMENT PLAN THAT MAY AFFECT CULTURAL RESOURCES, AND THEIR ASSOCIATED STATE HISTORIC PRESERVATION OFFICE / ADVISORY COUNCIL ON HISTORIC PRESERVATION COMPLIANCE REQUIREMENTS

ACTIONS	COMPLIANCE REQUIREMENTS
Development of park facilities at Louis Armstrong Park	Requires further SHPO/ACHP review to determine effect on cultural resources including archeological features, historic structures, and landscapes
Produce new interpretive and educational media	No further SHPO/ACHP review; action will have no effect on cultural resources
Preservation efforts on South Rampart Street and other sites	Further consultation with SHPO/ACHP review to determine effect on cultural resources

Section 110 of the National Historic Preservation Act requires the National Park Service to identify and nominate to the National Register of Historic Places all resources under its jurisdiction that appear to be eligible. Historic areas of the national park system are automatically listed on the national register upon their establishment by law or executive order.

Cultural landscape management focuses on preserving the landscape's physical attributes, biotic systems, and use when that use contributes to its historical significance. Research, planning, and stewardship provide the framework for the program. Research defines the significance, and planning outlines the issues and alternatives for long-term preservation. Stewardship includes maintenance and condition assessment and defines the appropriate preservation technology to be used. In this regard, the park needs a cultural landscape or at minimum a cultural landscape inventory.

In addition the park needs a comprehensive historic resource study that will provide a comprehensive context on the evolution of New Orleans Jazz as well as requisite site identification and assessment. The historic resource study, prepared in accordance with provisions contained in NPS-28: *Cultural Resource Management Guidelines,* will not only provide important data to define and identify jazz-related resources and guide interpretation and resource protection but will also afford management more complete knowledge and direction in its decision-making responsibility. During the implementation phase of the proposed action, archeological surveys may be required as well as historic structures reports and ethnographic use studies. This will be determined on a case-by-case basis when advance planning for construction is funded and undertaken.

NATURAL RESOURCES

Below is a list of many of the environmental laws and regulations that must be considered during implementation of the *General Management Plan.*

National Environmental Policy Act of 1969

The National Environmental Policy Act is the national charter for environmental protection. Title I of the law requires federal agencies plan and carry out their activities "so as to protect and enhance the quality of the environment. Such activities will include those directed to controlling pollution and enhancing the environment."

The requirements of the act will be fulfilled when a record of decision is signed by the regional director and distributed to the public following final publication of this *General Management Plan / Environmental Impact Statement* and a public review period.

Endangered Species Act of 1973

Section 7 of the Endangered Species Act requires all federal agencies to consult with the U.S. Fish and Wildlife Service to ensure that any action authorized, funded, or carried out by the agency does not jeopardize the continued existence of listed species or critical habitat.

Informal consultation with the U.S. Fish and Wildlife Service was conducted through a letter dated February 6, 1998, to determine if any endangered or threatened species existed in or near New Orleans Jazz National Historical Park. A response letter, dated March 22, 1998, stated that no federally threatened, endangered, or candidate species presently occur in the project area. The letter is included in appendix I.

In January 1998 the National Park Service contacted the Louisiana Department of Wildlife and Fisheries to ascertain the presence of any

state-listed or candidate endangered, threatened, or rare plant species that could be affected by this project. The National Park Service was not apprised of the presence of any endangered, threatened, or candidate species directly within the project area (USFWS 1998).

Clean Air Act

Section 118 of the Clean Air Act, as amended (42 USC 701 et seq.) requires all federal facilities to comply with existing federal, state, and city air pollution control laws and regulations.

Executive Order 11988 and Executive Order 11990

Executive orders 11988 ("Floodplain Management") and 11990 ("Protection of Wetlands") direct federal agencies to enhance floodplain and wetland values, to avoid development in the floodplains and wetlands whenever there is a practicable alternative and to avoid to the extent possible adverse impacts associated with the occupancy or modification of floodplains or wetlands.

The areas encompassing the potential sites for New Orleans Jazz National Historical Park are located within the 100- and 500-year floodplains. There are no natural water courses remaining in these areas.

Executive Order 12088 (Federal Compliance with Pollution Control Standards)

Executive Order 12088, "Federal Compliance with Pollution Control Standards," established procedures and responsibilities to ensure that all necessary actions are taken to prevent, control, and abate environmental pollution with respect to federal facilities and activities.

OTHER FEDERAL AND STATE LAWS, EXECUTIVE ORDERS, AND REGULATIONS

In implementing the *General Management Plan* for New Orleans Jazz National Historical Park, the National Park Service will comply with all applicable laws and executive orders, including those listed below. Informal consultation with appropriate federal, state, and local agencies has been conducted in the preparation of this document.

The *Draft General Management Plan / Environmental Impact Statement* will be on public review for 60 days. A final environmental impact statement (or a summarized one if comments do not require substantial changes) will be prepared that will respond to or incorporate the public comments on the draft document. After a 30-day review period, a record of decision will be prepared to document the selected alternative and set forth any stipulations for implementation of the *General Management Plan*, thus completing the NEPA process.

The environmental impact statement is essentially a programmatic statement presenting an overview of potential impacts relating to the proposed program for each alternative. More detailed comprehensive design plans may be prepared for individual developments. Any such document would be tiered to this programmatic statement.

Executive Order 12898 (Environmental Justice)

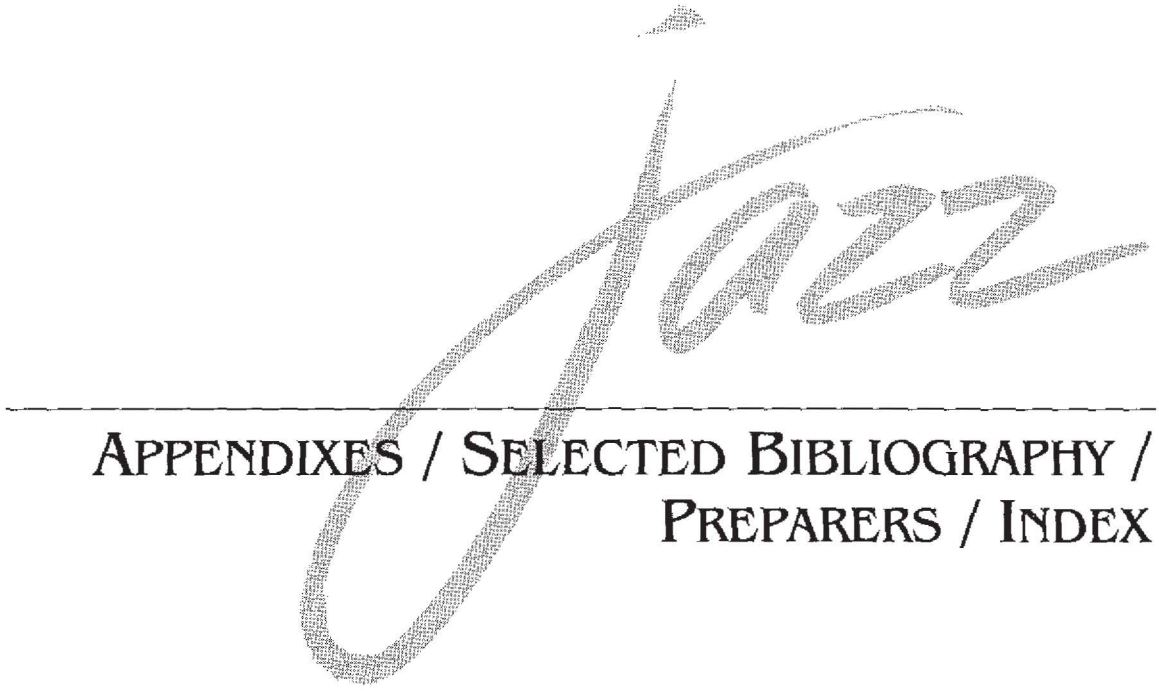
Executive Order 12898, "Federal Actions to Address Environmental Justice in Minority Populations and Low-Income Populations," requires all federal agencies to incorporate environmental justice into their missions by identifying and addressing disproportionately high and adverse human health or environmental effects of their programs and policies on minorities and low income populations and communities.

Architectural Barrier Act of 1969; the Rehabilitation Act of 1973; and the Americans with Disabilities Act of 1990

Any new facilities will be designed for accessibility by visitors and staff with disabilities. Historic structures require special treatment, and any modifications must be done with the participation of a historical architect and with appropriate clearances. Alternative methods of accessibility will be preferred. Inaccessible areas will be made available through other means.

Interpretive media will be accessible. All video and films will be closed-captioned. Basic information brochures will be taped for the visually impaired. Major exhibit areas may include touchable items and taped descriptions of exhibits. Wayside exhibits will be designed with special populations in mind, regarding type, size, angle, contrast, etc. Aspects of the visitor experience may be affected by compliance with the Americans with Disabilities Act.

U.S. Environmental Protection Agency, state, and local government statutes and regulations will be followed regarding ground disturbing activities. Areas will be inspected prior to development for evidence of soil and groundwater contamination by any pollutants, contaminants, or hazardous substances. If such contamination is found, notification and remedial action will be taken.



Appendixes / Selected Bibliography / Preparers / Index

APPENDIX A: LEGISLATION

TITLE XII — NEW ORLEANS JAZZ NATIONAL HISTORICAL PARK

SEC. 1201. SHORT TITLE.

This title may be cited as the "New Orleans Jazz National Historical Park Act of 1994".

SEC. 1202. FINDINGS AND PURPOSE.

(a) FINDINGS. — The Congress finds that:

(1) Jazz is the United States' most widely recognized indigenous music and art form. Congress previously recognized jazz in 1987 through Senate Concurrent Resolution 57 as a rare and valuable national treasure of international importance.

(2) The city of New Orleans is widely recognized as the birthplace of jazz. In and around this city, cultural and musical elements blended to form the unique American music that is known as New Orleans jazz, which is an expression of the cultural diversity of the lower Mississippi Delta Region.

(3) Jean Lafitte National Historical Park and Preserve was established to commemorate the cultural diversity of the lower Mississippi Delta Region including a range of cultural expressions like jazz.

(b) PURPOSE. — In furtherance of the need to recognize the value and importance of jazz, it is the purpose of this title to establish a New Orleans Jazz National Historical Park to preserve the origins, early history, development and progression of jazz; provide visitors with opportunities to experience the sights, sounds, and places where jazz evolved; and implement innovative ways of establishing jazz educational partnerships that will help to ensure that jazz continues as a vital element of the culture of New Orleans and our Nation.

SEC. 1203. ESTABLISHMENT.

(a) IN GENERAL. — In order to assist in the preservation, education, and interpretation of jazz as it has evolved in New Orleans, and to provide technical assistance to a broad range of organizations involved with jazz music and its history, there is hereby established the New Orleans Jazz National Historical Park (hereinafter referred to as the "historical park"). The historical park shall be administered in conjunction with the Jean Lafitte National Historical Park and Preserve, which was established to preserve and interpret the cultural and natural resources of the lower Mississippi Delta Region.

(b) AREA INCLUDED. — The historical park shall consist of lands and interests therein as follows:

(1) Lands which the Secretary of the Interior (hereinafter referred to as "the Secretary") may designate 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 associated with the purposes of this title.

(3)(A) Sites designated by the Secretary as provided in subparagraph (B).

(B)(i) No later than 18 months after the date of enactment of this title, the Secretary is directed to complete a national historic landmark evaluation of sites associated with jazz in and around New Orleans as identified in the document entitled "New Orleans Jazz Special Resource Study", prepared by the National Park Service pursuant to Public Law 101-499. In undertaking the evaluation, the Secretary shall, to the extent practicable, utilize existing information relating to such sites.

(ii) If any of the sites evaluated are found to meet the standards of the national historic landmark program and National Park Service tests of suitability and feasibility, and offer outstanding opportunities to further the purposes of this title, the Secretary may designate such sites as part of the historical park, following consultation with the owners of such sites, the city of New Orleans, the Smithsonian Institution, and the New Orleans Jazz Commission, and notification to the Committee on Energy and Natural Resources of the United States Senate and the Committee on Natural Resources of the United States House of Representatives.

SEC. 1204. ADMINISTRATION.

(a)(1) IN GENERAL. — The Secretary shall administer the historical park in accordance with this title and with provisions of law generally applicable to units of the national park system, including the Act entitled "An Act to establish a National Park Service, and for other purposes", approved August 25, 1916 (39 Stat. 535; 16 USC 1, 2–4); and the Act of August 21, 1935 (39 Stat. 535; 16 USC 461–467). The Secretary shall manage the historical park in such a manner as will preserve and perpetuate knowledge and understanding of the history of jazz and its continued evolution as a true American art form.

(2) To minimize operational costs associated with the management and administration of the historical park and to avoid duplication of effort, the Secretary shall, to the maximum extent practicable, utilize the facilities, administrative staff and other services of the Jean Lafitte National Historical Park and Preserve.

(b) DONATIONS. — The Secretary may accept and retain donations of funds, property, or services from individuals, foundations, corporations, or other public entities for the purposes of providing services, programs, and facilities that further the purposes of this title.

(c) INTERPRETIVE CENTER. — The Secretary if authorized to construct, operate, and maintain an interpretive center in the historical park on lands identified by the Secretary pursuant to section 1203(b)(1). Programs at the center shall include, but need not be limited to, live jazz interpretive and educational programs, and shall provide visitors with information about jazz-related programs, performances, and opportunities.

(d) JAZZ HERITAGE DISTRICTS. — The Secretary may provide technical assistance to the city of New Orleans and other appropriate entities for the designation of certain areas in and around New Orleans as jazz heritage districts. Such districts shall include those areas with an exceptional concentration of jazz historical sites and established community traditions of jazz street parades.

(e) COOPERATIVE AGREEMENTS, GRANTS AND TECHNICAL ASSISTANCE. — In furtherance of the purposes of this title —

(1) the Secretary, after consultation with the New Orleans Jazz Commission established pursuant to section 1207, is authorized to enter into cooperative agreements with owners of properties that are designated pursuant to section 1203(b)(3) which provide outstanding educational interpretive opportunities relating to the evolution of jazz in New Orleans. The Secretary may assist in rehabilitating, restoring, marking, and interpreting and may provide technical assistance for the preservation and interpretation of such properties. Such agreements shall contain, but need not be limited to, provisions that the National Park Service will have reasonable rights of access for operational and visitor use needs, that rehabilitation and restoration will meet the Secretary's standards for rehabilitation of historic buildings, and that specify the roles and responsibilities of the Secretary for each site or structure;

(2) the Secretary is authorized to enter into cooperative agreements with the city of New Orleans, the State of Louisiana, and other appropriate public and private organizations under which the other parties to the agreement may 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 this title; and

(3) the Secretary, in consultation with the New Orleans Jazz Commission, is authorized to provide grants or technical assistance to public and private organizations.

(f) JAZZ EDUCATIONAL PROGRAMS. — The Secretary shall, in the administration of the historical park, promote a broad range of educational activities relating to jazz and its history. The Secretary shall 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 Secretary may assist appropriate entities in the development of an information base, including archival material, audiovisual records, and objects that relate to the history of jazz.

SEC. 1205. ACQUISITION OF PROPERTY.

(a) GENERAL AUTHORITY. — The Secretary may acquire lands and interests therein within the sites designated pursuant to section 1203(b)(1) and (3) by donation or purchase with donated or appropriated funds or long term lease: *Provided,* That sites designated pursuant to section 1203(b)(3) shall only be acquired with the consent of the owner thereof.

(b) STATE AND LOCAL PROPERTIES. — Lands and interests in lands which are owned by the State of Louisiana, or any political subdivision thereof, may be acquired only by donation.

SEC. 1206. GENERAL MANAGEMENT PLAN.

Within three years after the date funds are made available therefor and concurrent with the national landmark study referenced in section 1203(b)(3), the Secretary, in consultation with the New Orleans Jazz Commission, shall prepare a general management plan for the historical park. The plan shall include, but need not be limited to —

(1) a visitor use plan indicating programs and facilities associated with park programs that will be made available to the public;

(2) preservation and use plans for any structures and sites that are identified through the historic landmark study for inclusion within the historical park;

(3) the location and associated cost of public facilities that are proposed for inclusion with the historical park, including a visitor center;

(4) identification of programs that the Secretary will implement or be associated with through cooperative agreements with other groups and organizations;

(5) a transportation plan that addresses visitor use access needs to sites, facilities, and programs central to the purpose of the historical park;

(6) plans for the implementation of an archival system for materials, objects, and items of importance relating to the history of jazz; and

(7) guidelines for the application of cooperative agreements that will be used to assist in the management of historical park facilities and programs.

SEC. 1207. ESTABLISHMENT OF THE NEW ORLEANS JAZZ COMMISSION.

(a) ESTABLISHMENT. — To assist in implementing the purposes of this title and the document entitled "New Orleans Jazz Special Resource Study", there is established the New Orleans Jazz Commission (hereinafter referred to as the "Commission").

(b) MEMBERSHIP. — The Commission shall consist of 17 members to be appointed no later than six months after the date of enactment of this title. The Commission shall be appointed by the Secretary as follows:

(1) One member from recommendations submitted by the Mayor of New Orleans.

(2) Two members who have recognized expertise in music education programs that emphasize jazz.

(3) One member, with experience in and knowledge of tourism in the greater New Orleans area, from recommendations submitted by local businesses.

(4) One member from recommendations submitted by the Board of the New Orleans Jazz and Heritage Foundation.

(5) One member, with experience in and knowledge of historic preservation within the New Orleans area.

(6) Two members, one from recommendations submitted by the Secretary of the Smithsonian Institution and one member 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.

(7) Two members, one from recommendations submitted by the Secretary of the Smithsonian Institution and one member 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.

(8) Two members who represent local neighborhood groups or other local associations; from recommendations submitted by the Mayor of New Orleans.

(9) 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.

(10) One member from recommendations submitted by the Governor of the State of Louisiana, who shall be a member of the Louisiana State Music Commission.

(11) One member representing the New Orleans Jazz Club from recommendations submitted by the club.

(12) 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.

(13) The Director of the National Park Service, or the Director's designee, ex officio.

(c) DUTIES OF THE COMMISSION. — The Commission shall —

(1) advise the Secretary in the preparation of the general management plan for the historical park; 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 programs in which the Secretary should participate through cooperative agreement;

(2) in consultation and cooperation with the Secretary, develop partnerships with educational groups, schools, universities, and other groups to furtherance of the purposes of this title;

(3) in consultation and cooperation with the Secretary, 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 in encouraging the continuation of and enhancement of jazz cultural traditions;

(4) acquire or lease property for jazz education and advise on hiring brass bands and musical groups to participate in education programs and help train young musicians;

(5) in consultation and cooperation with the Secretary, provide recommendations for the location of the visitor center and other interpretive sites;

(6) assist the Secretary in providing funds to support research on the origins and early history of jazz in New Orleans; and

(7) notwithstanding any other provision of law, seek and accept donations of funds, property, or services from individuals, foundations, corporations, or other public or private entities and expend and use the same for the purposes of providing services, programs, and facilities for jazz education, or assisting in the rehabilitation and restoration of structures identified in the national historic landmark study referenced in section 1203(b)(3) as having outstanding significance to the history of jazz in New Orleans.

(d) APPOINTMENT. — Members of the Commission shall be appointed for staggered terms of 3 years, as designated by the Secretary at the time of the initial appointment.

(e) CHAIRMAN. — The Commission shall elect a chairman from among its members. The term of the chairman shall be for 3 years.

(f) TERMS. — Any member of the Commission appointed by the Secretary for a 3-year term may serve after the expiration of his or her term until a successor is appointed. Any vacancy shall be filled in the same manner in which the original appointment was made. Any member appointed to fill a vacancy shall serve for the remainder of the term for which the predecessor was appointed.

(g) PER DIEM EXPENSES. — Members of the Commission shall serve without compensation. Members shall be entitled to travel expenses under section 5703, title 5, United States Code, when engaged in Commission business, including per diem in lieu of subsistence in the same manner as persons employed intermittently.

(h) ADMINISTRATIVE SUPPORT. — The Secretary shall provide the Commission with assistance in obtaining such personnel, equipment, and facilities as may be needed by the Commission to carry out its duties.

(i) ANNUAL REPORT. — The Commission shall submit an annual report to the Secretary identifying its expenses and income and the entities to which any grants or technical assistance were made during the year for which the report is made.

SEC. 1208. AUTHORIZATION OF APPROPRIATIONS.

There is authorized to be appropriated such sums as may be necessary to carry out this title.

Approved October 31, 1994.

APPENDIX B: FISCAL YEAR 1997 APPROPRIATION FOR NEW ORLEANS JAZZ NATIONAL HISTORICAL PARK

(Source: *Congressional Record*, September 28, 1996)

The conference agreement provides $3,000,000 for the New Orleans Jazz Park, as authorized in Public Law 103-433. The funding for the park is provided to the National Park Service to be expended in a manner consistent with a budget plan to be developed by the partners, including the National Park Service, the New Orleans Jazz Commission, and the City of New Orleans. The funds provided should be used in relation to the authorized purposes of the park, with an emphasis on sites that are associated with the history of jazz. The National Park Service will oversee this process to ensure compliance with all applicable laws. However, to the extent the partners are capable of accomplishing some of the elements of the budget plan once it is developed, the National Park Service should participate with the partners, and use cooperative agreements, where appropriate, in particular at Perseverance Hall No. 4.

The National Park Service is in the process of developing a general management plan at the New Orleans Jazz National Historical Park, but there may be activities that could be undertaken prior to completion of this effort, including cooperative agreements that will accommodate the visiting public. Thus, there is a need to develop a plan for the expenditure of the funds recommended in this bill on a concurrent path with the general management plan. The funds may be used, in whole or in part, prior to the completion of the *General Management Plan.*

AGREEMENT NO. 1443CA509097015

COOPERATIVE AGREEMENT
between
NATIONAL PARK SERVICE
and
THE CITY OF NEW ORLEANS

ARTICLE I - BACKGROUND AND OBJECTIVES

This agreement is entered into by and between the United States Department of the Interior, acting by and through the National Park Service (hereinafter the **SERVICE**), and the City of New Orleans (hereinafter the **CITY**).

WHEREAS, the Act of October 31, 1994, 16 U.S.C. § 410bbb et seq. established the New Orleans Jazz National Historic Park. The expressed purposes of the park are to preserve the origins of jazz, provide visitors with an opportunity to experience jazz, and to establish educational partnerships that will ensure the continuation of jazz. To accomplish these purposes, Congress appropriated funds and expressed its desire that the **SERVICE** accommodate the visiting public prior to the completion of the park's General Management Plan.

WHEREAS, the parties derive significant benefits from this agreement. It establishes a framework for the **SERVICE** to expend appropriated funds for the preservation and adaptation of historic buildings owned by the **CITY**. These actions shall provide the visiting public with an educational visitor's center in which it can learn about jazz and a performance venue where it can hear and experience the continuing legacy of jazz in New Orleans.

WHEREAS, the **SERVICE** has authority to enter into cooperative agreements which provide for the expenditure of appropriated funds on non-federally owned properties to "assist in rehabilitating, restoring, marking, and interpreting and . . . provid[ing] technical assistance for the preservation and interpretation of such properties." 16 U.S.C. § 410bbb-2(e)(1). In addition, the **SERVICE** has specific authority to enter into an agreement with the **CITY** under which the **CITY** may contribute to the acquisition, construction, operation, and maintenance of a park interpretive center. 16 U.S.C. § 410bbb-2(e)(2).

WHEREAS, Public Law 104-208, 110 Stat. 3009, appropriated $3,000,000.00 to be expended for the New Orleans Jazz National Historic Park for the purposes set forth above. Conference Report No. 104-863 expressed Congress' desire that the **SERVICE** expend the appropriated funds in whole or in part prior to completion of the park's General Management Plan in order to accommodate the visiting public.

WHEREAS, by virtue of the provisions of the Home Rule Charter of the City of New Orleans (Sec. 9-314), the **CITY** has authority to enter into this agreement and to convey a long term leasehold interest in the property in consideration for the rehabilitation and improvements which shall be made to the property by the **SERVICE**.

ARTICLE II - STATEMENT OF WORK

NOW THEREFORE, in consideration of the above and in the interest of both parties, they hereby enter into the following Agreement:

A. The **CITY** Agrees to:

1. Cooperate with the **SERVICE** in obtaining title evidence demonstrating that the **CITY** is the unencumbered owner of the Jazz Complex, consisting of the following:

   a. Perseverance Hall
   b. Caretaker's Residence
   c. Reimann House
   d. Rebassa House
   e. Elevator Tower and Breezeway
   f. Appurtenant fencing, landscaping, parking lots, and other fixtures

2. Grant immediate possession of the Jazz Complex to the **SERVICE**, together with the right to fence and secure the Jazz Complex and undertake the Restoration Plan, previously approved by the **CITY**. The term of possession shall coincide with the term of this agreement.

3. Lease, upon completion of the Restoration Plan and the General Management Plan, to the **SERVICE** for administration as a part of the New Orleans Jazz National Historical Park all lands and appurtenances within the Jazz Complex. Consideration for the lease shall consist of the rehabilitation and improvements to the property accomplished by the Restoration Plan. The lease shall be granted for an initial term of 50 years with an extended term of renewal at the option of the **SERVICE** for an additional 49 years. The lease shall be non-revocable, except in the case of abandonment of park purposes.

4. Permit the **SERVICE** to use adjacent areas of the Louis Armstrong Park; firehouse, Congo Square, Mahalia Jackson Theater and associated parking facilities in order to accomplish its Congressionally-mandated mission of interpreting and fostering the preservation of jazz in New Orleans. The particular manner of use, times of use, and

contribution of funding and/or personnel for the care and maintenance of these areas shall be developed in a separate agreement between these same parties.

5. Permit the **SERVICE**, in accordance with its usual and customary practices and in a manner consistent with applicable zoning laws and regulations, to erect a sign for the New Orleans Jazz National Historical Park on **CITY**-owned property at the corner of Ramparts and St. Philip Streets.

B. **The SERVICE Agrees to:**

1. Prepare a boundary map and plat of the Jazz Complex, depicting all of the appurtenant structures, fixtures, and improvements thereto. Upon completion, the **CITY** shall be afforded an opportunity to review and approve the final map.

2. Prepare a Restoration Plan for the repair, improvement, adaptation, and rehabilitation of the appurtenant structures and other features within the Jazz Complex. The Restoration Plan will be provided to the CITY for its review and approval prior to undertaking any of the actions described therein.

3. Be responsible for the maintenance and general upkeep of the Jazz Complex, during the term of possession referenced in Paragraph II(A)(2), and to make utility payments associated with its operation and maintenance of the Jazz Complex.

4. Expend such sums as are appropriated and, within its discretion, are administratively allocated to carry out the Restoration Plan.

5. Work diligently to complete a General Management Plan for the operation of the New Orleans Jazz National Historic Park.

6. Administer the lands and appurtenant structures of the Jazz Complex as a part of the New Orleans Jazz National Historic Park.

7. Oversee the process to ensure compliance with all applicable laws.

C. **Both Parties Further Agree:**

1. Nothing in this agreement shall obligate the **SERVICE** to expend any sums of money that have not been appropriated and administratively allocated for the uses described herein. The total cost appropriated for this project is $3,000,000.00.

2. The liability of the United States for the negligent acts and omissions of its employees, arising from the execution of

this agreement, shall be governed by the terms of the Federal Tort Claims Act, 28 U.S.C. § 2671 et seq. Likewise, the liability of the **CITY** shall be governed by the laws of the State of Louisiana.

3. The **SERVICE** takes possession of the property with full knowledge that the buildings are infested with termites. The lease of the Jazz Complex to the United States shall waive any warranty against redhibitory defects, but only with respect to the termite infestation.

ARTICLE III - TERM OF AGREEMENT

This agreement shall commence on the last date that it is executed by the signatory parties below, and it shall remain in effect for five years, or until the General Management Plan is completed, which ever occurs sooner.

ARTICLE IV - KEY OFFICIALS

NATIONAL PARK SERVICE:

Jerry Belson
Regional Director
Southeast Region
National Park Service
100 Alabama Street, SW
1924 Building
Atlanta, GA 30303
(404) 562-3100

Dianne Mitchell
Contracting Officer
Southeast Region
National Park Service
100 Alabama Street, SW
1924 Building
Atlanta, GA 30303
(404) 562-3163

THE CITY OF NEW ORLEANS:

Marc Morial
Mayor, New Orleans
1300 Perdido Street
New Orleans, LA 70122

ARTICLE V - AWARD

The **SERVICE** will obligate the amount of $3,000,000.00 in accordance with **ARTICLE** I above.

ARTICLE XIII - Authorizing Signatures

IN WITNESS WHEREOF, the parties hereto have signed their names and executed this Agreement on the date hereinbelow last written.

The United States of America
U.S. Department of the Interior
National Park Service

Jerry Belson
Regional Director
Southeast Region

April 7, 1998
Date

Dianne Mitchell
Dianne Mitchell
Contracting Officer
Southeast Region

4-8-98
Date

The City of New Orleans

Marc Morial
Mayor

March 6 1998
Date

APPROVED:
LAW DEPARTMENT
CITY OF NEW ORLEANS

APPENDIX D: POTENTIAL NATIONAL HISTORIC LANDMARK PROPERTIES

Following is the list of sites considered as potential national historic landmarks in relationship to early jazz in New Orleans. This list is drawn from the 1993 *New Orleans Jazz Special Resource* Study. This list of 48 sites and structures was developed in consultation with the Preservation of Jazz Advisory Commission and the Smithsonian Institution with input from jazz experts and the public at the time of that study. The list was used as a starting point for the national historic landmark study with the provision that additional sites and structures would be considered if new research indicated that they are of national significance in relationship to early New Orleans jazz. See the 1993 study for additional information concerning these properties.

HISTORIC NAME OF SITE / STRUCTURE (CURRENT NAME IN PARENTHESIS)	LOCATION
Congo Square (Beauregard Square)	Louis Armstrong Park
Perseverance Hall (Holy Aid Comfort Spiritual Church)	1644 N. Villere
Francs Amis Hall (Genesis Missionary Baptist Church)	1820 N. Robertson
Odd Fellows Hall / Masonic Dance Hall	1100 Perdido (403 Rampart)
Red Onion (Berry Company)	762 S. Rampart
Temple Theater, Pythian Room, Parisian Garden Room	131 Gravier 234 Saratoga (Loyola)
Iroquois Theater	413 S. Rampart
Hackenjos Music	930 Canal
Alamo Theater (Payless Shoe Source)	1027 Canal
No Name Theater (NY Bargain Store Discount)	1025 Canal
Junius Hart Piano / Alamo Dance Hall (McCrory's)	1001 Canal (133 Burgundy)
Frank Early's Saloon (Joudeh's Supermarket)	1216 Bienville Ave between Crozat and Basin Street
Tango Belt	Area bounded by N. Rampart, and both sides of Iberville, Dauphine, and St. Louis (both sides) Streets.
Halfway House (Orkin Pest Control Company)	102 City Park Avenue
Society of Inseparable Friends Hall (Les Amis En Separable Lodge)	1607 St. Philip
Perseverance Lodge 4, F and AM	901 St. Claude Avenue
Equity Hall / La Societe Bienfaisance Mutuelle / Jueune Amis Hall (Christian Mission Baptist Church)	1477 N. Robertson
Etoile Polaire, Polar Star, Lodge 1	1433 N. Rampart
Unione Italiana, Italian Hall	1020 Esplanade
W.O.W. Hall	Franklin and Urquhart
L. Grunewald & Co. (Camera-Video, Inc. / Mr. Fantasia)	735 Canal
Werlein Music House (St. Bernard Bank and Trust Co.)	335 Baronne
Plaza Theater (Butlers)	839 Canal

HISTORIC NAME OF SITE / STRUCTURE (CURRENT NAME IN PARENTHESIS)	LOCATION
Turner's Hall	938 Lafayette
Medine Music House, Cable Co., Dugan Piano Co., (JoJo's Jewelry Co.)	914 Canal
Blackmar Music	(old) 221 Canal
Grunewald (Roosevet) Hotel (Fairmont Hotel)	123 Baronne
Trianon Theatre	814 Canal
Lulu White's Saloon (Basin Supermarket)	239 Basin
Pete Herman's (Ringside Cafe / Black Orchid)	942 Conti
Tulane University Gym (Tulane University ROTC Building)	Freret St. on Tulane University campus
Happy Hour Theater (J. S. Furniture Co.)	2015-17-19 Magazine
Municipal Auditorium	Louis Armstrong Park
Vienna Gardens (Monster)	1101 N. Rampart
Elk's Club	127 Elk's Place
Lafayette Theater (Civic Theater)	533 Baronne
Loew's State Theater	1108 Canal
Pickwick Club (Accent Jewelers)	1030 Canal
Chinatown	1100 Tulane (both sides of street)
Jung Hotel Roof (Clarion Hotel)	1500 Canal
DeSoto Hotel (La Pavilion Hotel)	Poydras and Baronne Streets
Orpheum Theater	125 University Place
Saenger Theater	1111 Canal
Y.M.G.C. (New Orleans Athletic Club)	222 N. Rampart
Venice Inn (Bucktown Tavern)	1701 Lake Avenue
Bulls Club (Elks Lodge #595)	1913 Harmony

APPENDIX E: CITY HISTORIC DISTRICTS/COMMISSIONS

Algiers Point Historic District, administered by the New Orleans Historic District Landmarks Commission

Bywater Historic District, administered by the New Orleans Historic District Landmarks Commission

Canal Street Historic District, administered by the Central Business Historic District Landmarks Commission

Central Business Historic District Landmarks Commission, administered by the New Orleans Historic District Landmarks Commission

City Planning Commission of New Orleans

Downtown Development District

Esplanade Ridge Historic District, administered by the New Orleans Historic District Landmarks Commission

Faubourg Marigny Historic District, administered by the New Orleans Historic District Landmarks Commission

Holy Cross Historic District, administered by the New Orleans Historic District Landmarks Commission

Lafayette Square Historic District, administered by the Central Business District Historic District Landmarks Commission

Lower Garden District Historic District, administered by the New Orleans Historic District Landmarks Commission

New Orleans Historic District Landmarks Commission

Picayune Place Historic District, administered by the Central Business District Historic District Landmarks Commission

St. Charles Avenue Historic District, administered by the New Orleans Historic District Landmarks Commission

Vieux Carré Commission

Warehouse District Historic District, administered by the Central Business District Historic District Landmarks Commission

APPENDIX F: COSTS FOR ALTERNATIVE A

TABLE F-1: PLANNING, DESIGN, AND CONSTRUCTION COSTS FOR INTERPRETIVE MATERIALS AND DISPLAYS

ELEMENT	ITEM	ITEM COST	TOTAL COST
PLANNING AND DESIGN	Exhibit Planning and Design	$20,000	
PRODUCTION	Exhibit Production	80,000	
TOTAL COST			$100,000

TABLE F-2: INTERPRETATION: PERSONAL SERVICES CONTRACTING (MUSICIANS) — ANNUAL COSTS

PUBLIC PROGRAMS	ITEM	ANNUAL COST
	Hire musicians; $500/hr./group; 2 days/wk.; 3 groups/day; 6 groups/wk = $3000/wk for eight weeks	$24,000
	Eight weeks of outdoor concerts, maintenance, protection, and misc. costs	$3,000
	Publicity, Miscellaneous program costs =	$3,000
EDUCATION PROGRAMS	ITEM	ANNUAL COST
	Hire musicians: $700/program (2–3 classes + public; 2 hr./program); 2 programs/wk; 24 wk./yr. =	$33,600
TOTAL COST		**$63,600**

TABLE F-3: PARK STAFF* — ANNUAL COSTS

FULL-TIME EQUIVALENT POSITIONS	TITLE	GRADE	SALARY	BENEFITS AND OVERHEAD*	TOTAL COST
1	Superintendent	GS-12	$48,000	$48,000	$96,000
1	Chief of Interpretation	GS-12	$48,000	$48,000	$96,000
1	Interpretation	GS-9	$33,000	$33,000	$66,000
1	Interpretation	GS-5	$22,000	$22,000	$44,000
1	Administration/ Interpretation	GS-7	$27,000	$27,000	$54,000
5	TOTAL STAFF AND COSTS				**$356, 000**

*Benefits include: Annual leave, sick leave, other types of leave, NPS contributions for retirement benefits, health benefits, etc. Overhead includes expenses such as the costs of tools, supplies, materials, office space, travel, and training that are necessary for employees to do their jobs.

Note: An additional $156,000 is spent on annual operations.

APPENDIX G: COSTS FOR ALTERNATIVE B

TABLE G-1: DEVELOPMENT COST ESTIMATE FOR THE OLD U.S. MINT LOCATION (CLASS "C" COST ESTIMATE*)

ITEM	COST
Renovate interior of the Mint for use as a visitor center, archives, research library, theater, and administrative offices	$1,156,730
Renovate landscape to provide outside performances	$278,375
TOTAL COSTS	**1,435,105**

*These costs do not include furnishings or interpretative exhibits.

TABLE G-2: PLANNING, DESIGN, AND CONSTRUCTION COSTS FOR INTERPRETIVE MATERIALS AND DISPLAYS

ELEMENT	ITEM	ITEM COST	TOTAL COSTS
Design	Comp Design	$56,500	
Design subtotal			$56,500
Planning	Exhibit Planning, includes $130,000 for Artwork, graphics, and models	374,000	
	Wayside Planning	59,000	
	Audio/Visual Planning	38,000	
Planning Subtotal			471,000
Construction	Exhibit Production	750,000	
	Conservation Labs	75,000	
	Wayside Production	75,000	
	Audio/Visual Production	319,000	
	Audio/Visual Equipment	107,000	
Construction Subtotal			1,326,000
TOTAL COST			**$1,853,500**

TABLE G-3: INTERPRETATION: PERSONAL SERVICES CONTRACTING (MUSICIANS) — ANNUAL COSTS

PUBLIC PROGRAMS	ITEM	ANNUAL COST
	Hire musicians; $500/hr./group; 2 days/wk.; 3 groups/day; 6 groups/wk = $3000/wk =	$156,000
	Rent theater; 300 seats; $2500/day; 2 days/wk.; 4 wk./yr. =	$20,000
	Rent theater; 800 seats; $5000/day; 2 days/wk. 2 wk./yr. =	$20,000
	Rest of year (6 1/2 months); outdoor concerts; maintenance, protection, and misc. site costs =	$1,000
	Publicity, Miscellaneous program costs =	$10,000
EDUCATION PROGRAMS	**ITEM**	**ANNUAL COST**
	Hire musicians: $700/program (2--3 classes + public; 2 hr./program); 2 programs/wk; 48 wk./yr. =	$67,200
TOTAL COST		**$274,200**

TABLE G-4: PARK STAFF AND OPERATIONS — ANNUAL COSTS

FULL-TIME EQUIVALENT POSITIONS	TITLE	GRADE	SALARY	BENEFITS AND OVERHEAD	TOTAL COST
1	Superintendent	GS-12	$48,000	$48,000	$96,000
1	Chief of Interpretation	GS-12	$48,000	$48,000	$96,000
1	Music Historian	GS-9	$33,000	$33,000	$66,000
1	Interpretation	GS-9	$33,000	$33,000	$66,000
1	Interpretation	GS-7	$27,000	$27,000	$54,000
1	Interpretation	GS-5	$22,000	$22,000	$44,000
1	Interpretation	GS-4	$19,500	$19,500	$39,000
1	Interpretation	GS-4	$19,500	$19,500	$39,000
1	Administration/ Interpretation	GS-7	$27,000	$27,000	$54,000
1	Maintenance	GS-5	$22,000	$22,000	$44,000
1	Maintenance	GS-5	$22,000	$22,000	$44,000
1	Maintenance	GS-5	$22,000	$22,000	$44,000
TOTAL STAFF AND COSTS					**$686,000**

*Benefits include: Annual leave, sick leave, other types of leave, NPS contributions for retirement benefits, health benefits, etc. Overhead includes expenses such as the costs of tools, supplies, materials, office space, travel, and training that are necessary for employees to do their jobs.

APPENDIX H: COSTS FOR ALTERNATIVE C

TABLE H-1A: DEVELOPMENT COST ESTIMATE FOR THE LOUIS ARMSTRONG PARK LOCATION — REMOVAL OF THE RABASSA AND REIMANN HOUSES (CLASS "C" COST ESTIMATE*)

ITEM	COST
Demolition of breezeway and elevator tower	$25,000
Relocation of Rabassa and Reimann Houses	75,000
Unit cost for Restoration of Perseverance Hall No. 4 and Caretaker's House ($250/sf x 6,000 sf)	1,500,000
Unit cost for new construction of Restrooms, Elevator, Educational Classrooms ($150/sf x 4,700 sf)	705,000
Landscape, Hardscape, and Lagoon Bridge	275,000
Development of contract documents	300,000
Project Inspection	75,000
Contingencies	250,000
TOTAL COST	**$3,205,000**

*These costs do not include furnishings or interpretive exhibits.

TABLE H-1B: DEVELOPMENT COST ESTIMATE FOR THE LOUIS ARMSTRONG PARK LOCATION — REHABILITATION OF THE RABASSA AND REIMANN HOUSES (CLASS "C" COST ESTIMATE*)

ITEM	COST
Demolition of breezeway and elevator tower	$25,000
Unit Cost for Rehabilitation of Rabassa and Reimann Houses ($250/sf x 6350 sf)	1,587,500
Unit cost, Restoration of Perseverance Hall No. 4 and Caretaker's House ($250/sf x 6,000 sf)	1,500,000
Unit cost for new construction of elevator and stair ($150/sf x 4,700 sf)	150,000
Landscape, Hardscape, and Lagoon Bridge	275,000
Development of contract documents	350,000
Project Inspection	75,000
Contingencies	275,000
TOTAL COST	**$4,237,500**

*These costs do not include furnishings or interpretive exhibits.

TABLE H-2: PLANNING, DESIGN, AND CONSTRUCTION COSTS FOR INTERPRETIVE MATERIALS AND DISPLAYS

ALTERNATIVE C — PHASE I (PARK SERVICE-FUNDED):			
ELEMENT	**ITEM**	**ITEM COST**	**TOTAL COSTS**
DESIGN	Comp Design	$56,500	
DESIGN SUBTOTAL			$56,500
PLANNING	Exhibit Planning, includes $170,000 for artwork, graphics, and models	448,000	
	Wayside Planning	59,000	
	Audio/Visual Planning	37,000	
PLANNING SUBTOTAL			544,000
CONSTRUCTION	Exhibit Production	852,000	
	Conservation Labs	81,000	
	Wayside Production	75,000	
	Audio/Visual Production	346,000	
	Audio/Visual Equipment	132,000	
CONSTRUCTION SUBTOTAL			1,486,000
SUBTOTAL			**$2,086,500**
ALTERNATIVE C — PHASE II (PARTNERSHIPS AND PRIVATE SECTOR-FUNDED):			
ELEMENT	**ITEM**	**ITEM COST**	**TOTAL COSTS**
DESIGN	Comp Design	$66,500	
DESIGN SUBTOTAL			$66,500
PLANNING	Exhibit Planning, includes $330,000 for artwork, graphics, and models	1,138,000	
	Wayside Planning	95,000	
	Audio/Visual Planning	18,000	
PLANNING SUBTOTAL			1,251,000
CONSTRUCTION	Exhibit Production	2,688,000	
	Conservation Labs	135,000	
	Wayside Production	118,000	
	Audio/Visual Production	415,000	
	Audio/Visual Equipment	90,000	
CONSTRUCTION SUBTOTAL			3,446,000
SUBTOTAL			$4,763, 500
TOTAL COSTS (BOTH PHASE I AND PHASE II)			**$6,850,000**

TABLE H-3: INTERPRETATION: PERSONAL SERVICES CONTRACTING (MUSICIANS) — ANNUAL COSTS

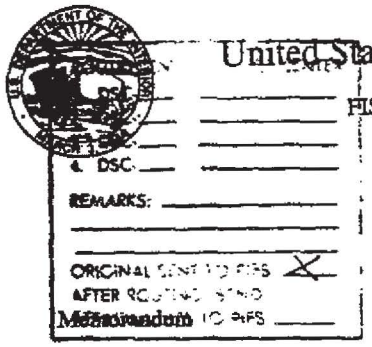
PUBLIC PROGRAMS	ITEM	ANNUAL COST
	Hire musicians; $500/hr./group; 2 days/wk.; 3 groups/day; 6 groups/wk = $3000/wk =	$156,000
	Rent theater; 300 seats; $2500/day; 2 days/wk.; 4 wk./yr. =	$20,000
	Rent theater; 800 seats; $5000/day; 2 days/wk. 2 wk./yr. =	$20,000
	Rest of year (6 1/2 months); outdoor concerts; maintenance, protection, and misc. site costs =	$1,000
	Publicity, Miscellaneous program costs =	$10,000
EDUCATION PROGRAMS		
	Hire musicians: $700/program (2–3 classes + public; 2 hr./program); 2 programs/wk; 48 wk./yr. =	$67,200
TOTAL COST		**$274,200**

TABLE H-4: PARK STAFF AND OPERATIONS — ANNUAL COSTS

FULL-TIME EQUIVALENT POSITIONS	TITLE	GRADE	SALARY	BENEFITS AND OVERHEAD*	TOTAL COST
1	Superintendent	GS-12	$48,000	$48,000	$96,000
1	Chief of Interpretation	GS-12	$48,000	$48,000	$96,000
1	Staff Assistant (Partnership Coordinator)	GS-11	$40,000	$40,000	$80,000
1	Music Historian	GS-9	$33,000	$33,000	$66,000
1	Interpretation	GS-9	$33,000	$33,000	$66,000
1	Interpretation	GS-9	$33,000	$33,000	$66,000
1	Interpretation	GS-7	$27,000	$27,000	$54,000
1	Interpretation	GS-5	$22,000	$22,000	$44,000
1	Interpretation	GS-4	$19,500	$19,500	$39,000
1	Interpretation	GS-4	$19,500	$19,500	$39,000
1	Administration/ Interpretation	GS-7	$27,000	$27,000	$54,000
1	Maintenance	GS-5	$22,000	$22,000	$44,000
1	Maintenance	GS-5	$22,000	$22,000	$44,000
1	Maintenance	GS-5	$22,000	$22,000	$44,000
TOTAL STAFF AND COSTS					**$832,000**

*Benefits include: Annual leave, sick leave, other types of leave, NPS contributions for retirement benefits, health benefits, etc. Overhead includes expenses such as the costs of tools, supplies, materials, office space, travel, and training that are necessary for employees to do their jobs.

APPENDIX I: U.S. FISH AND WILDLIFE SERVICE CONSULTATION LETTER



United States Department of the Interior

FISH AND WILDLIFE SERVICE
825 Kaliste Saloom Road
Brandywine Bldg. II, Suite 102
Lafayette, Louisiana 70508

February 25, 1998

MAR 02 1998

To: Amy Schneckenburger, Project Manager, National Park Service, Denver Service Center, Denver, CO

From: Acting Field Supervisor, Ecological Services, U.S. Fish and Wildlife Service, Lafayette, LA

Subject: Informal Consultation for an Environmental Assessment on the New Orleans Jazz National Historical Park, PKG. 264, General Management Plan/Environmental Impact Statement, PT 02A

Please refer to your February 06, 1998, memorandum requesting informal consultation and a list of species that could potentially be affected by the subject project in Orleans Parish, LA. That information will be used to evaluate the potential impacts of the various alternatives addressed in the proposed environmental impact statement in accordance with the Endangered Species Act of 1973 (87 Stat. 884, as amended; 16 U.S.C. 1531 et seq.), and the Fish and Wildlife Coordination Act (48 Stat. 401, as amended; 16 U.S.C. 661 et seq.).

We are pleased to advise that no Federally listed threatened, endangered, or candidate species, presently occur within the proposed project area. Therefore, no further consultation will be required unless there are changes in the scope or location of the project, or project construction has not been initiated within one year. If the project has not been initiated within one year, follow-up consultation should be accomplished via a telephone call to this office prior to making expenditures for construction. If the scope or location of the proposed work is changed, consultation should occur as soon as such changes are made.

We appreciate the opportunity to provide comments in the early planning stages of this proposed project. If you need further assistance, please contact George Hart (318-262-6662, extension 223) of this office.

Russell C. Watson

cc: Bayou Savage NWR, Slidell, LA
USFWS, Atlanta, GA (Attn: Regional NEPA Coordinator)
DOI, OEPR, Albuquerque, NM

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As the nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering sound use of our land and water resources; protecting our fish, wildlife, and biological diversity; preserving the environmental and cultural values of our national parks and historical places; and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

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