

840474

The Governor's Commission
on
Economic Vitality in the Arts
PRELIMINARY REPORT

Presented to:

The Hon. Rudy Perpich
Governor
State of Minnesota

February 9, 1984

Mrs. Lola Perpich
David J. Speer
Co-Chairpersons

TABLE OF CONTENTS

Introduction.....	1
Commission Roster.....	4
Economic Impact of the Arts.....	7
Needs in the Arts Community.....	10
Recommended Procedures.....	11
Suggested Programs.....	12

Governor's Commission on Economic Vitality in the Arts

INTRODUCTION

On January 23 and 24, 1984 the Governor's Commission on Economic Vitality in the Arts met in St. Paul, Minnesota, to discuss arts initiatives which could be supported by a portion of dedicated proceeds of a state lottery. The initiatives proposed were recommended in the context of the impact these initiatives would have on the state's economy.

The Commission's charge from Minnesota Governor Rudy Perpich was to, "survey current information concerning the condition of the arts in the economy and identify projects which would direct increased arts funds toward economic development goals, reinforce the dynamic thrust of the arts and provide a stability which enables the arts in Minnesota to maintain their national supremacy." In addition to this charge, several principles, many of which were suggested by Ralph Burgard in "What Makes Cultural Policy", guided the Commission in its work. These include:

- Recognizing the essential role played by Minnesota's cultural institutions that involve people primarily as spectators in offering an opportunity to see and hear the best of our Western cultural heritage.
- Recognizing the need to involve people as participants in the creative process for enjoyment, education or celebration of shared ethnic, racial, social or historic traditions.
- Acknowledging the critical role played by the individual artist in all arts activities.
- Acknowledging the role played by schools, colleges and universities in training Minnesota citizens to be artists and audiences thus passing on our cultural heritage.
- Reflecting the pluralistic traditions of our state by encouraging partnerships between the public and private sectors to create more vital communities by using the arts to revitalize specific areas and provide programs that attract visitors and local residents.
- Acknowledging the vitality of existing arts organizations, individual artists and funding sources and the need to strengthen this network using economic development tools.

This commission integrated the arts industry into the broad context of economic development. Economic development plans for the state, regions and cities have and should continue to include arts organizations and individual artists as an economically important element requiring assistance just as any other industry of the state. The initiatives proposed by this Commission

suggest ways that the arts can assist the state in reaching general economic goals. It is again time for the state to reaffirm the importance of quality of life through the arts in its efforts to attract new businesses and expand existing ones.

In addition to contributions from members of the Commission, contacts were made with Regional Arts Commission members and with administrators of leading arts organizations and educational institutions and with individual artists to elicit suggestions for programs which would fit within the Commission's objectives.

During the short period between the time the Commission was being organized in mid-January and the date of this report, Governor Perpich organized a Task Force on February 3, 1984, to explore one of the key proposals suggested to the Commission -- establishment of a School for the Arts in Minnesota. His comments on that occasion were noteworthy:

"As I have said before in my State of the State message, we live in a world with a multiplicity of languages, many religions and different forms of government.

"Art is the common denominator...the universal language.

"While we strive in Minnesota to ready our young people to live in a world of high technology, we must make certain that they know this language which links our cultures together.

"We must soften the hard edges of technology with the songs, poetry and literature of the ages.

"And we must find ways to better nurture the arts in Minnesota."

In his opening remarks to the Commission, Co-Chairperson Speer declared that numerous studies conducted in recent years underscored the fact that the arts industry is an integral element in the economic vitality of Minnesota; that the state has an international reputation as a cultural center; that 71 percent of 1,660 respondents in a nationwide survey conducted in the fall of 1983 by National Car Rental Systems indicated that they considered Minnesota's cultural activities to be one of our major assets.

He continued, "Art is our created sunshine, a prime resource in helping offset our remote location on the north coast of the United States, in a prairie region of the snowbelt, removed from the nation's main centers of population. It is one of our prime brainpower industries. As a cultural center, the Twin Cities metropolitan area is among a select few cities in the United

States. Preeminence in the arts is as important to the economic health of Minnesota as it is to New York City, Paris, Vienna, London or any of the major cultural centers of the world."

Governor Perpich reminded Commission members that the central and overriding goal of his Administration is to put Minnesotans back to work. As he has stated forcefully on numerous occasions since taking office in January, 1983: "We want to promote the creation of new jobs and the expansion of Minnesota businesses by creating an environment conducive to long-term economic growth. A vibrant arts industry is central to this task."

The Governor's Commission on Economic Vitality in the Arts

MEMBERSHIP

Mrs. Lola Perpich, Co-Chairperson
Governor's Residence
St. Paul, Minnesota

David J. Speer, Co-Chairperson
President
Padilla and Speer, Inc.
224 Franklin Avenue West
Minneapolis, Minnesota 55404

Albert Andrews, Jr.
600 Midwest Plaza West
Fredrikson & Byron
801 Nicollet Mall
Minneapolis, MN 55402

Arthur Ballet
1235 Yale Place
Apartment 701
Minneapolis, MN 55403

Ann Barkelew
Dayton Hudson Corporation
777 Nicollet Mall
Minneapolis, MN 55402

Lou Bellamy
P.O. Box 365
Excelsior, MN 55331

Odell Bjerkness
International Language Village
Concordia College
Moorhead, MN 56560

Patricia Bratnober
2420 Stevens Avenue South
Minneapolis, MN 55404

Philip Brunelle
4211 Glencrest Road
Golden Valley, MN 55416

Philip Coffman, Dean
School of Fine Arts
Univ. of MN - Duluth
Duluth, MN 55812

Roberta Davis
951 Aurora
St. Paul, MN 55104

Cheryl Dickson
Minnesota Humanities Comm.
LL85 Metro Square
7th and Robert Steets
St. Paul, MN 55101

Lois Gibson
Midwest Arts Management Association
1235 Yale Place
Minneapolis, MN 55403

Donald Gillies
Campbell-Mithun Advertising
110 South 7th Street
1000 Northstar Center
Minneapolis, MN 55403

Karen Gray
222 Highway 44 East
Spring Grove, MN 55974

Patricia Hampl
286 Laurel
St. Paul, MN 55102

Gail Hanson
Hallock, MN 56728

Marjorie Hayden
409 N.E. First
Little Falls, MN 56345

Arlene Helgeson
Rural Route 2
St. Cloud, MN 56301

Eleanor Hovda
Arrowhead Reg. Arts Council
217 Old Main Building
2215 East 5th Street
Duluth, MN 55812

Thelma Hunter
1175 Orchard Place
St. Paul, MN 55118

Kathryn Jensen
Blandin Foundation
P.O. Box 630
Grand Rapids, MN 55744

William Jones
Greater Twin Cities' Youth Symphonies
430 Oak Grove, Suite 5-B
Minneapolis, MN 55403

Elizabeth Masiee
4852 14th Avenue South
Minneapolis, MN 55417

Mary MacKee
240 Central Ave. N #310
Wayzata, MN 55391

John Meyers
445 Otis Avenue
St. Paul, MN 55104

Franklin Michaels
Michaels, Seeger, Rosenblad and Arnold
Suite 550, Norwest Bank Building
21 First Street S.W.
Rochester, MN 55902

George Morrison
635 Grand Avenue
St. Paul, MN 55105

Larry Redmond
1920 South 1st St. #2203
Minneapolis, MN 55454

James Sitter
1631 Selby Avenue
St. Paul, MN 55104

John Taylor
Northwest Area Foundation
First National Bank Bldg.
St. Paul, MN 55101

John Wallace
105 Walter Library
University of MN
117 Pleasant St. SE
Minneapolis, MN 55455

The Governor's Commission on Economic Vitality in the Arts

ECONOMIC IMPACT OF THE ARTS

In 1967, the State of Minnesota made a \$10,000 investment in an industry which in the ensuing 17 years, became over a \$175 million dollar growth industry. This arts industry comprises over 600 non-profit small businesses in Minnesota, employs 8,383 artists annually and is part of a new wave of growth in sectors of the economy which are not industrial in nature. Today, the State of Minnesota invests approximately \$2 million annually in this industry. However, this amount is no greater than the investment the state made in 1978. Moreover, Minnesota which was once among the top ten states in the U.S. in per capita support of the arts is now 23rd in the country in per capita support of the arts.

Historically, the arts have been supported for their own sake with little consideration of the economic development consequences of alternative public investments and no examination of the development practices of arts organizations in order to determine their economic development significance.

The arts help achieve the following in any given society: 1) enable individuals to integrate the larger society; 2) provide a running critique of social policy; 3) act on value systems that accelerate or retard changes; and 4) educate individuals to new role possibilities and styles of life. The arts are an important tool which allow people to maintain faith in their options.

This segment of our report briefly examines three possible ways in which an increased investment in the arts by the State of Minnesota could affect the arts industry and many other factors of the state's economy. The report is divided into three sections: 1) the economic impact of the arts on local economies; 2) economic development opportunities within the arts; and 3) the immediate needs in the arts which will sustain it as a healthy business.

In addition to the other sources cited in this report, The Role of the Arts in Urban Economic Development, Urban Consortium Information Bulletin, U.S. Department of Commerce, 1980 was a source of much general information.

The Economic Impact of the Arts in Minnesota

A key question of economic impact studies is what new dollars do the arts bring in besides what is being spent locally. Economic impact studies of Duluth, Minneapolis and St. Paul, South Dakota and New England repeatedly point to the substantial effect the arts have on attracting tourists and other businesses. In 1979, a congressional committee studied this issue, surveying 10 cities; 76% of firms surveyed cited "cultural attractions" as

among the factors that either encouraged (44%) or strongly encouraged (32%) them to stay and expand at their present location.

In summary, some of the major findings of local economic impact studies include:

Source: The Impact of the Fine and Performing Arts on the Duluth-Superior Growth Center Region - A selected Study by Phillip H. Coffman, Wayne A. Jesswein, Richard W. Lichty, School of Business and Economics, Bureau of Business and Economic Research, University of Minnesota, Duluth, 1979

1. The arts are a similar industry to schools and hospitals in that they are largely non-profit, relatively labor intensive and limited in one way or another in the mass distribution of products.
2. The majority of expenditures is related to wages and salaries. The arts industry employs workers, purchases supplies, constructs and maintains buildings, prints and publishes, advertises and promotes, requires outside professional services such as attorneys, accountants, architects, insurance firms and realty brokers. The arts have a hidden impact on real estate values, tax values and insurance premiums.
3. Arts/education organizations had a combined annual revenue of \$4,120,446, of which \$3,669,805 was allocated to salaries and fringe benefits and 171 people were employed full-time.
4. Art/non-education organizations had a combined annual revenue of \$738,839, of which \$401,581 was allocated to salaries and fringe benefits and 46 people were employed full-time.
5. Direct impact of the arts/education sector in Duluth-Superior was \$2,270,112 annually. (1977 figures)
6. Direct and indirect impact of the arts/education sector in Duluth-Superior was \$6,757,670 annually. (1977 figures)
7. Direct impact of the art/non-education sector was \$311,018. (1977 figures)
8. Direct and indirect impact of the arts/non-education sector was \$1,098,011. (1977 figures)
9. In addition to the employees of the arts and arts education sectors, 83.23 additional employees in other industries had jobs because of the economic impact of the arts.
10. The arts in these two communities served 778,680 people in 1977 of which 456,627 were from the Duluth-Superior Area and 322,053 outside of it.

Source: The Economic Impact of Ten Cultural Institutions on the Economy of the Minneapolis-St Paul Area, The Johns Hopkins University Center for Metropolitan Planning and Research, 1978

1. Direct impact of 10 Twin Cities cultural institutions was \$28,599,891.
2. Of this dollar expenditure, 38% (the highest percentage) was spent on employee salaries and wages.
3. During fiscal 1978, local audiences were estimated to have spent \$7,339,916 over and above admission fees.
4. On the average 13.6% of the audience for these 10 institutions came from outside of the Twin Cities area/region.
5. Out-of-region visitors who came to the Twin Cities solely to visit an arts organization spent \$26.45 per person beyond the price of admission.
6. These 10 organizations employed 777 people and generated enough secondary business volume to support another 3,053 jobs in other areas.
7. The arts in general attract 20% of their audiences from outside of the region of location. Museums attract a greater portion of outside visitors than performing arts.

Other State Statistics:

South Dakota:

An economic survey done in 1981 by the South Dakota Arts Council and the South Dakota Business research Bureau identified a \$1.7 million dollar industry with 1,264 employees. By comparison, the business of the arts in South Dakota in terms of dollars is less than most major institutions in the Twin Cities.

New England: (1978 figures)

1. A total of 2,830 New England arts organizations, historical societies, libraries, local arts agencies, media and community service organizations were surveyed.
2. In the region, the total industry impact (direct and indirect) was \$1.5 billion.
3. The organizations spent \$213 million, which led to an economic impact of \$560 million in New England, and \$75 million in the rest of the U.S.

4. The industry provided 42,849 jobs.
5. Audiences attending arts events spent \$142,3 million over and above admission costs.

Economic Development Opportunities Within the Arts

In discussing the value of the arts as an economic development tool we need to examine the "quality of life" as distinct from the "standard of living." Cultural projects are directly linked to self-respect, identification with community, sense of place and purpose and human relationships, all of which are included in the definition of "quality of life." While one can apply significant, quantifiable, industrially-based indicators to evaluate the arts industry, its real developmental relationship is to the service sector of the economy. The arts have not just become a growth industry because of public and private investment, but because the arts provide an opportunity for public and private funders to directly and measurably invest in human capital and human potential. If the state invests money dedicated to economic development in the arts, there are two distinct issues which must be addressed: 1) the economic development and health of the arts industry; and 2) the economic development which occurs because there is arts activity in a community.

The arts, like all leisure activities, compete in a relatively free market for the limited leisure time and dollars of the citizens of the state and the U.S. The arts have a demonstrated positive economic impact and are a positive economic development tool. Philosophically, the artists and cultural institutions of the state are a special resource in the same way Minnesota's geography, people and industries are. The arts seek an important partnership, not a subsidy.

NEEDS IN THE ARTS COMMUNITY

While it is apparent that the arts are a growth industry, nearly one half million new jobs were created nationally for artists during the 1970's, it is an industry which is very vulnerable to a recessed economy. One example of this was during the 1973-1975 recession, when the unemployment rate for artists nearly doubled.

Changing federal priorities and a very bad state economy dealt a severe blow to Minnesota's arts community. Artists experienced two fiscal years in which no state money was available for grant awards. This when the number of artists living in Minnesota from 1970 to 1980 grew from 10,440 to 19,512, an increase of 86.9%.

Arts organizations also experienced drastic reductions in F.Y. 81-82 in available state grants-in-aid. Of the 12 largest arts

institutions in Minnesota, only two received approximately 5% of their total revenue from the state, while the remainder received 3% or less. This also occurs at a time when these same organizations are required by federal rules to provide barrier-free programming to new audiences, are required to demonstrate a substantial commitment to outreach in the form of touring, without state support, and must provide artistic excellence and leadership and a sound balance sheet in the face of rising costs which have exceeded the cost of living indices over the past eight years.

Through its state arts agency, the Minnesota State Arts Board, Minnesota has maintained a strong operating philosophy: the state should be a limited partner in support of any component arts community. This limited partnership in actual dollars has been eroded to such an extent that the state no longer supports its major cultural institutions as well as Missouri, which has a comparable budget.

Thus, in 1984, the needs of the arts virtually mirror those described in the Governor's Commission on the Arts Report issued in 1977. The primary arts need is:

- a substantial guaranteed funding base of approximately 2-3% of major institutions, actual annual revenues coupled with additional funding for outstanding artistic and/or managerial achievements, new initiatives of special projects.

RECOMMENDED PROCEDURES

In this preliminary report, we do not feel we have had sufficient time to evaluate the proposals in order to set them down in an order of priority. Rather, we have arranged them in random sequence. This summary is intended to stimulate further discussion, to set an agenda for future meetings of the Commission, and to evoke suggestions from interested people throughout the state.

It is our intention to be inclusive, rather than exclusive. We believe this report "sets the table" for continuing discussion. As favored projects emerge, we intend to establish subcommittees and task forces to examine them in depth, in the same manner as the recently-established Task Force on the School for the Arts.

The timetable is determined by our state's political process. The Legislature must first consider and act upon proposed legislation to introduce a lottery to Minnesota and to establish Bingo as a regulated enterprise. The Governor's support of this legislation as a means of providing funds for economic development and the Legislature's response are prime concerns of this Commission. Finally, the voters of Minnesota must approve these

proposals to amend the Constitution of Minnesota before the Commission's recommendations can come into being.

Therefore, we anticipate a fine-tuning process which could continue into 1985.

SUGGESTED PROGRAMS

As could be expected from a group of distinguished citizens with diverse backgrounds and a wide range of interests, the proposals which Commission members brought forward in response to the Governor's charge were imaginative as well as pragmatic.

Commission members were encouraged to set aside apprehension concerning costs and address their thoughts to projects which would stimulate Minnesota's economy and enhance its image as a leading cultural center. At various stages of the discussion, they were encouraged to offer ideas for "epic" programs, to let their imaginations run free, to make suggestions which would provide statewide benefits, and to think of Minnesota as a country with a national purpose rather than as one of 50 states in a union.

They were asked to contribute suggestions on ways to enhance existing arts organizations, building upon strengths already in place, and place secondary emphasis upon programs which would require establishment of new organizations or bureaucracies.

To draw an analogy which would stimulate discussion, they were reminded of the effective manner in which the country of Finland utilizes its arts and design industry to attain national objectives. It was pointed out that Finland, like Minnesota, is in a remote section of the snowbelt, has a population of under five million people, a large percentage of whom live in the region surrounding a single metropolitan area (Helsinki), and is a place noted for its lakes and pines and scenic attractions.

The Finns have had to rely upon brainpower to achieve their present status as citizens of a technologically advanced, economically healthy nation. Much of the credit for Finland's economic and cultural advancement since its period of devastation following World War Two can be attributed to its encouragement of artistic expression as an essential ingredient in economic activities.

To carry this parallel further, cultural events have been developed throughout Finland, as well as in Helsinki, which have become the central focus of its tourism promotion. Among the attractions which have gained international prominence as examples of "created sunshine" Finnish-style, are the Kuopio

Dance and Music Festival, Savonlinna Opera Festival, Pori Jazz Festival, the Kaustinen Folk Music Festival, Turku Music Festival, Lahti Poster Biennial, and the renowned cultural celebration which takes place in Helsinki in late summer each year.

It was recommended that Commission members take a leaf from Finland's book as a means of setting their minds on the task.

SUGGESTED PROGRAMS

1. Creation of arts enterprise zones in communities throughout the state. These would be specially zoned areas within city development areas in which profit and nonprofit arts organizations would have clustered office spaces, rehearsal spaces, retail shop spaces and galleries along with studio and living spaces for individual artists. A state investment in such a concept could spur local public and private funds for renovation. Moreover, such a cluster of arts spaces could encourage a more efficient marketplace for buyers and tourists. Among examples of this type of space rehabilitation for commercial and noncommercial uses is the recycled torpedo factory in Alexandria, Virginia, which houses artist studios and sale space.

The continuing vitality of neighborhoods such as Greenwich Village, the Lincoln Center area and the Soho District of Manhattan attest to the extraordinary power of the arts industry as a rehabilitative tool to combat urban decay.

2. Creation of a series of coordinated cultural festivals in regions throughout the state. Such festivals would occur throughout the tourist season and each would emphasize a different theme, discipline or cultural heritage. Such festivals would reflect the special character of the region in which they occur and serve as a showcase for the high quality artists and arts organizations in this state.

During a meeting with representatives from several of Minnesota's Regional Arts Councils, it was suggested that the Minnesota Jam for the Arts concept be applied in regions throughout the state. A prototype of this concept is being planned for Rochester and Duluth in 1984. The Jam for the Arts would be indigenous to each region, involving two days of activity by numerous performing arts organizations in a single location within each region.

The Minnesota Jam in the Twin Cities has grown consistently during the three years it has been in operation. Its most recent program raised significant funds for the participating organizations. This is a "made in Minnesota" concept that has attracted numerous inquiries from organizations in states

throughout the U.S.

3. Creation of a "first step" program for emerging popular artists which would be administered by the performing arts unions. On a one-year pilot project basis the performance unions could join with the hospitality industry in exploring possibilities of offering work opportunities in hotels, motels, restaurants for emerging popular artists, giving these artists a chance to work with audiences in existing spaces.

Contact has not been made with union officials concerning this suggestion. It would require endorsement by their membership and development of a system of transferring funds to emerging artists through the American Federation of Musicians, American Federation of Television and Radio Artists (AFTRA), and Actor's Equity for administration of the program. The AF of M's Recording Trust Fund might serve as a model for this experiment. It could provide apprenticeships for promising performers at rates which participating hotels, night clubs and restaurants could afford. One of the objectives would be to provide live entertainment to stimulate the hospitality industry and promote tourism.

4. Creation of a high school for the arts in the Twin Cities to provide a complete arts program to allow students to spend a significant part of their day in arts studies, integrating these studies with academic courses that reinforce the importance of the arts in our society. It would be designed to attract and stimulate talented youngsters from throughout Minnesota. Presently, there are no multi-disciplinary arts schools for high school age students in the Upper Midwest. The school also could include a 13th year to provide intensive training for high school graduates who wish to explore the range of their talents before making decisions concerning additional education or vocations.

The school's purposes would include development of pilot curricula which could be integrated into high schools throughout the state, visiting student programs and seminars, and outreach to other schools through teacher exchanges and artist-in-residence programs.

A task force to look into this concept already has been appointed and an application for funds to finance the inquiry will be made to the 1984 Legislature, with the objective of producing a plan by fall of 1984.

5. Create an Artist Laureate program through which distinguished artists in a variety of disciplines would be recognized and rewarded by the State. These artists would be selected by qualified committees and awarded a stipend for one year, during which time the Laureates would be free to pursue any endeavor which enhances the artist's work. These artists would hold the distinction of Laureate for the remainder of their lives.

6. Commission a panel of architects through the Minnesota Society American Institute of Architects to survey and examine the state's older theatres to determine which of them offer the best potential for restoration and reuse as performance facilities, with special emphasis on their potential as spaces for dance.
7. Underwrite training programs for potential managers of artistic organizations. The programs would be conducted by larger arts organizations to supply the need for improved management of smaller and emerging arts companies. The focus would be upon training managers to provide effective administration without impairing the artistic "cutting edge" of these organizations.
8. Experiment with a program which would place "arts ombudsmen" in school districts throughout the state whose job would be to make students, teachers and administrators aware of available arts resources and enable gifted students to find programs which provide the training they need.
9. Establish a Center for Popular Arts in which students of non-classical music -- jazz, country, rock, folk, gospel music -- could sharpen their skills for entry into the popular music field. This Center also could provide training in the American musical theater genre.

In the same vein, suggestions were made for establishment of a Minnesota Recording Arts Council which would be modeled after -- the recently-organized Minnesota Motion Picture and Television Board. Its concentration would be upon development of recording facilities which would be made available to budding artists: a first step toward establishing the Twin Cities as a recording center for popular music.

It was pointed out that the Motion Picture and Television Board received \$60,000 in funding from the State for its first year and that it already had been the instrumental force for the filming of Purple Rain, starring Minneapolis native Prince. This film project brought \$4.5 million into the Minnesota economy in December of 1983.

10. Publish a compelling arts magazine in Minnesota which would be utilized in tourism promotion as well as for distribution within the state. One suggestion would be to subsidize Architecture Minnesota (AM), an exceptional monthly publication of the Minnesota Society AIA, so it could include a comprehensive arts edition quarterly by expanding upon its present format. Each quarterly issue would contain a thorough arts calendar and would portray the full range of artistic activity in Minnesota through photos and stories. It could be an "Arts Digest," publishing pieces previously printed in such publications as the Minneapolis Society of Fine Arts magazine,

Arts, and the outstanding design quarterly produced by the Walker Art Center.

11. Establish a creative artists residency modeled after the McDowell Colony in Petersborough, New Hampshire. The McDowell Colony offers one to two-month residencies for all creative artists except performing artists, with modest daily fees and fellowships covering room and board. There are numerous potential sites for a colony of this type, particularly in northern Minnesota.

Similar proposals were offered for the performing arts. Enhancement of the arts colony for visual artists at Grand Marais also was suggested.

12. There was considerable discussion concerning the desirability of providing college-level training leading to Bachelors of Fine Arts (BFA) and Masters of Fine Arts (MFA) degrees, particularly in writing and performance areas.

13. Create an ongoing special initiatives fund for arts organizations which would permit these organizations to undertake their own new projects or programs. Ideas offered by the arts organizations for such projects include developing a children's art museum, a weekly arts radio program for children and hosting international festivals.

The public sector is uniquely suited to be an enabler and catalyst for economic development in the arts. However, in part that catalytic function can only be fulfilled by a stable general fund arts appropriation distributed by the Arts Board. The special initiatives described by this Commission must be seen as a separate, but complementary, endeavor.

14. The Guthrie Theater management provided three suggestions for funding special programs deemed important to the artistic growth of the theater which could not be realized without extraordinary funding:

Resident Acting Company: a permanent company of 25-30 actors on annual contracts is of vital importance to the Guthrie. It would allow the Theater to return to a rotating repertory schedule, enhance the quality of the work through more consistent performances and provide actors for state-wide outreach performances and services which could benefit every Minnesota citizen.

Second Theater: The Guthrie has had two second theaters during its history. Both were abandoned for economic reasons. It is imperative that we gain the means to re-establish this program and especially necessary to realize a quality resident acting company. Plays would be produced at this Theater which could not be performed at the large Guthrie mainstage. In addition to

developing playwrights, actors and other artists, a second theater would produce smaller touring programs which could travel to smaller schools and communities in the State that don't have access to professional theater.

A Broad-Based Education Program: In 1967-1969 through the Federal Title III Program 50,000 students attended the Guthrie. Their teachers attended in-service training sessions and the Theater prepared study guides on the plays the students attended. Funds for all of this program, including the cost of transportation for the students and tickets, were provided by the government. A state-wide program like this could be of enormous help to both students and the Guthrie.

Between May 7, 1963 and this date, The Guthrie on its mainstage only (not including second theaters, tours or other programs) has produced 132 plays which 5,485,000 people have attended and spent \$31,600,000 for tickets. Total expenditures exceeded \$45,000,000.

15. In rural areas, the economic impact of the arts is limited because of inability to market properly. Special funding could be made available to help arts festivals throughout the state take advantage of artistic resources. Sponsoring funds to enable recognized artists to visit outlying areas as the premiere attraction of a local festival, tied with funds to help market the festival properly and to assist in packaging deals among local resorts, hotels, restaurants and the arts event to make it attractive to visitors, would be of great help.

16. Develop a master plan to enable arts organizations to participate actively in the Minnesota Tourism Commission's Explore Minnesota discount program for tourists. The suggestion being made is to encourage performing arts organizations to honor the discount card by providing the same percentage discount for single event purchases that are offered to season ticket buyers. This would have to be joined to an up-to-the-minute system of providing accurate information concerning play dates, performance times and ticket prices.

17. A specific project in Stearns County could involve collaboration between the Cold Spring Granite Company and sponsors of a national sculpture symposium. Cold Spring would provide large masses of its renowned granite to be carved by qualified sculptors on a site near the new Stearns County Historical Society building. The works of art would be on display for a year or two on the site and then sold to communities for display in public places on a matching grant basis. The State would provide half the purchase price and the community the other half. The community's share of the purchase price would go into a fund to continue the program. Because of the contribution of material by the granite company, the participating artist's usual selling price could be halved, enabling the program to continue

from year to year.

18. One of the most popular proposals was commissioning a major music theater work to be premiered by a collaboration of several Minnesota performing arts institutions. This form of collaboration also could permit presentation of a grand opera each season, involving such organizations as Minnesota Opera Company, the Saint Paul Chamber Orchestra or Minnesota Orchestra, a leading professional choral group, the Minnesota Dance Theatre and visual artists to create settings and costumes.

19. Chicago's outstanding success in commissioning large-scale works of art by world-renowned artists for display in plaza settings could be emulated. Each of Minnesota's large population centers could participate, with the unveiling of a new work by an important regional artist each year for an extended period of time.

20. Develop a traveling performing and visual arts celebration, like the Art Train organized by the Michigan Arts Council, to tour the state. Singers, actors, poets, dancers, mimes, clowns, instrumentalists and painters would perform or exhibit their work.

21. A suggestion for a major performing arts festival at the University of Minnesota was joined by a plea for funds to complete the University's Music Building, now under construction on the West Bank Campus, Minneapolis. The performing facility would face outward near the Mississippi River and could be the centerpiece for festival activities. It was suggested that work proceed on this element of the School of Music because the bids for the entire project came in at some \$5 million below budget. The School of Music's role in training musical educators and performers is an important one for the state.

22. Management of the world-famed Children's Theatre Company and School offered a set of proposals which would assist them in attaining their longer-range goals. These are programs which would require special funding to achieve.

- Bring guest artists of national stature, such as Maurice Sendak, to work with CTC's family of artists.

- Develop a season in Saint Paul. We now play to 98% capacity (247 performances per year) in Minneapolis and are unable to schedule more performances. We need a second company so that we can expand our audience base and become accessible to the many people who are now prohibited from getting a ticket to any show.

- Tour a mainstage production throughout the state of Minnesota. This we would choose to do every other year. We would also like to mount a national and international tour. We have a consistent demand for performing, yet the costs have become prohibitive

without ample underwriting. Federal and state dollars are nearly non-existent.

- Subsidize school performances. Since federal and state dollars have shriveled for arts funding to schools, we must insure that we continue to have the opportunity to expose the possibility of arts enjoyment to the young. We currently play 80-120 student performances per year, but we are missing many children in the urban and outstate districts.
- Put continuing efforts into new and experimental work. This latter is always a risk, and we must have support to endure possible failure at the box office.
- The Studio Theatre, a black box space seating 50 people, is under-utilized because we are under-staffed. Develop a cooperative program with other smaller arts programs to have free access to the space to experiment with new works, works in progress. Stretch our own actors, playwrights, composers and choreographers to develop new work, new collaborations of artistry, and new methods of developing a performing piece.
- Host an international children's theatre festival. Children's theatre is more widely accepted by European and Asian cultures than our own. Envision, if you will, the Moscow Art Theatre and the Chinese young people's Opera from Shanghai, plus theatre presentations from Brazil, France, Austria, Canada, Japan.
- We have a National Summer School: a five-week, intensive immersion in the arts for secondary students from around the country. We propose a Minnesota Interlochen. A performing arts camp somewhere in Northern Minnesota for a two-week session accommodating 1,000 students. Scholarship monies are needed for this program, plus dollars to hire new and emerging talent to work with the young people in developing plays pertinent to their peer group.
- CTC has state-of-the art television equipment from Taft Broadcasting. Money is needed to institute a television training program; a program to learn various skills for television writing, directing, lighting, camera work, production values. Include the arts public in this process and host seminars with experts guiding all arts organizations to better knowledge of the television medium, and how the arts can be successfully transferred to the medium.
- Develop a weekly radio program for children. For this, expertise is needed in writing radio scripts, special effect possibilities, the best form of recording, as an added component to our school.

- CTC has a broad community program of classes in dance, acting for non-actors, acting, make-up, serving approximately 450 people per year. There is a demand for much more, but dollars are needed to serve at least 1,000 residents per year.

- CTC has school residencies, small tours, and satellite arts programs in the Twin Cities and metropolitan area. To dramatically increase these services to schools, the company needs more "arts teams" to be able to commit time and energy to making these meaningful introductions to arts education.

23. The dance community expressed strong need for a "home," a theater with from 600 to 800 seats and a special stage for dance productions. The facility would also house rehearsal space and studios. It was suggested that it could be shared by the several companies which now are struggling for financial support and for a permanent place in which to perform in the Twin Cities. A number of potential sites have been suggested, including the Academy and World Theaters in downtown Minneapolis, an amphitheatre with both thrust and proscenium stage which might be part of the proposed Centrum project on the Hennepin Avenue site adjacent to the Hennepin Center for the Arts, and O'Shaughnessy Auditorium on the College of St. Catherine's campus.

There are others. This is one of the reasons why a survey of empty theaters should be conducted to determine which are suitable for performing arts activities.

Development of trained management for the dance companies also was cited as an important need.

24. One of the more pragmatic suggestions came from St. John's University in Collegeville, where an artist in residence, Richard Bresnahan, has developed a pottery which utilizes indigenous clays. Its kiln is fired by waste materials. In the past few years, two major clay deposits -- one for stoneware and one for porcelain -- have been discovered and some 1,800 tons of clay has been excavated and moved to St. John's. If this clay had been imported, it would have cost an estimated \$500,000 to \$750,000. It is enough clay to serve a high production pottery for three generations. He suggests that tax credits and incentives be offered to existing clay companies in Minnesota for research, development and production of indigenous materials in order to keep revenues within the state and reduce costs. This would assist in development of the clay products industry, producing tiles, ceramic art goods, bricks, housewares.

25. A culture park on the Minnesota Iron Range, with Eastern European culture as its theme, could offer a working example for other sections of the state. The park would offer the traditional vacation opportunities -- accommodations, meals, outdoor recreation and entertainment -- all with an Eastern

European theme. Families vacationing here would live in cabins similar to those of immigrants who came here a hundred years ago. A small, authentic village would be developed in the tradition of Colonial Williamsburg. Performing and visual arts would be part of the experience. A likely site might be near the Iron Range Interpretive Center.

26. Tours of corporate art exhibitions could be arranged for visiting business people. Extensive collections are on display in the headquarters building of General Mills in Golden Valley, Prudential's Plymouth facility, First Bank of Minneapolis, Gelco Corporation in Eden Prairie, the new Minnesota Mutual Life building in downtown St. Paul, to name a few.

27. Commission the North American History Theater in St. Paul to write and assist in production of epic dramas and pageants for annual performances in each of the arts regions of Minnesota. Each production would be developed out of the history, ethnic background and culture of the region in which it is presented. The Pipestone Pageant and the Black Hills Passion Play are examples of this type of attraction. It would be designed to foster appreciation for traditions for the region among its residents and to entertain visitors.

28. Another interesting suggestion came from Duluth. A collection of 349 paintings of Royal Canadian Mounted Police was donated three years ago to the University of Minnesota/Duluth by the Potlatch Corporation. The proposal is to host an international celebration at UMD's Tweed Museum of Art. Several paintings would be put on long-term loan to be displayed in each of the Provincial capitals of Canada. The presentation would be made to the Prime Minister of Canada and as many of the 10 Governors of the Provinces, who could attend, as well as to an official of the Northwest Territories.

There are possibilities for inviting federal officials and Governors of adjoining states to participate.

29. To round out this list, here are some additional suggestions which came forward during the Commission's meetings:

- creation of a small business development grants program in the arts which enable for-profit, as well as non-profit, arts small businesses to be established (i.e. galleries, design and architecture firms and small presses).
- creation of master artist-in-residence programs in industries, corporations and post-secondary education institutions. This could include a critic-in-residence program in which a national arts critic would reside in Minnesota for a year, teaching in the University of Minnesota School of Journalism and writing for daily newspapers.

- provision of research funds to computer industries in the state to create computer programs for special arts needs, including mailing lists, recording dance notation, design programs for architects.
- development of videotapes of performances by Minnesota artists and arts organizations which would be marketed to other cable systems and hotels/motels in a manner similar to HBO.
- creation of international fellowship programs for artists.
- creation of a public/private endowment fund for small arts organizations and arts service organizations. Such a fund would help sustain arts organizations in a bad economy, stabilize cash flow and offer opportunities to these groups to undertake risky artistic ventures.

###