

Arts, History and Cultural Heritage Planning Group

Key Findings from 6 Listening Sessions

Oct. 21, 27 & 29, 2009

&

www.ACHFminnesota.org

(Draft #3, 11/5/09)

2035 Vision

1. There is more arts and culture programming in many communities across the state
 - There are more and stronger arts centers in our communities that intersect with K- senior learning
 - Stronger programming, offerings, networking between organizations
 - There is public (outdoor) art in many outstate communities
 - There is a music program in every out state community
 - Focus on both education and performance
 - Every Child Every Year!
 - Interacting with professional artists (persons trained in the arts)
 - There is a full time professional orchestra in the northland
 - Full time paid musicians
 - MN is an artistically rich state with each community having some or variety of opportunities
 - Rich and vibrant arts, history and cultural heritage, which continues to be a jewel in Minnesota's landscape
 - Have grown and nurtured community based arts and arts organizations
 - A permanent outdoor historical or cultural interpretive art work at every MN state park, all regional parks, all city parks and all county parks
 - A stronger network of support agencies, and a greater amount of funding, for arts events in rural Minnesota

2. Arts are an integral part of every child's education
 - Arts education is an integral part of every child's school experience. It is part of the curriculum.
 - Art history is fully integrated into education and the study of American and world history
 - Arts is present at all levels of education – Pre-K through Senior learning
 - Arts education has become so important it supplements arts ed. in schools vs. replacing it

 - There is an alternative school for the arts in the northland
 - There is an arts conservatory college

3. There is increased collaboration across arts and culture disciplines and geography

- All parts of the MN arts culture are fully connected and accessible
- There is a much increased partnership between different arts and cultural heritage organizations
- There is greater collaboration between the parts of arts and culture

- We are sharing arts and culture across the many parts of the state – the boundaries or walls have been broken down
- A lot of sharing of talent from various art forms within a community, e.g. art is not just in the schools
- Local government, school board, planning commissions, etc. will have representation from the arts and culture community

4. Significantly more diversity of arts, culture and history available to all citizens

- MN people know what it is to be part of a state civic society
- All ethnic groups are better represented, e.g. involved in producing arts, consuming, making policy, etc.
- There is a greater understanding of other cultures and what they have to offer in terms of arts
- Geographic diversity, focus on smaller and rural arts organizations
- Funding for diverse cultural institutions (from art centers to zoos) to build capacity to reach and serve diverse Minnesota audiences. Provide resources to stretch the depth and breadth of programs
- Education programs to pass the knowledge on to more people and generations
- One goal should be not to leave anyone out
- More women and people of color getting grant funding for their projects. Many mediums (such as theater) remain far too dominated by white men with projects by/about women or people of color struggling for funding
- Smaller organizations should be funded, with an eye to under-served groups: women, people of color, youth

5. The stature/regard for individual artists has grown and more are making a living by practicing their art

- MN artists are receiving respect, recognition and adequate pay with benefits for their work
- Artists statewide have the opportunity to become successful entrepreneurs/business folks – they can make a living as an artist
- In greater MN being an artist is a viable occupation
- An artist can make a living at being an artist or see it as an avocation
- MN has really demonstrated support for arts creators and arts presenters – livable wages for artists

6. Accessibility to the arts, culture and history has grown significantly
 - The arts and culture are accessible and affordable to all
 - There is an opportunity for all citizens to have access to participate and/or observe arts and culture
 - Able to offer programming that is accessible and not spending most of the money we have on infrastructure – not having to constantly fundraise
 - Collections are more accessible, through digitization, etc.

7. There has been an increase and stabilization of financial support for the arts
 - Really stable funding for arts organizations
 - The arts and artists have not been the first thing cut in the curriculum
 - One million dollar endowment for all arts organizations
 - Operations endowment of \$10 million or more from which smaller institutions can cover gaps in their budgets

8. There are good facilities for the arts and culture around the state
 - There are adequate facilities that are open to the public for the creation and doing the work
 - World class sustainable venues outside metro area that can be sustained financially over time
 - There is more support for people running the various arts venues – not just supporting the artist – really good training for these people
 - A strong statewide presence is needed with Northern Minnesota catching up to the Twin Cities in arts, history and cultural heritage events and places to see

9. MN history and culture have been preserved
 - History and culture are better preserved, more accessible and still a good level of authentic experiences (not everything is on the web)
 - We have preserved the skills that were required to build our region and state
 - Historic buildings have been restored and are being maintained
 - The unique cultural heritage of people in all regions is recognized and celebrated
 - Art is an element of everyday life
 - People know the cultural heritage of everyone
 - Rediscovering old art forms, reviving them and explaining their connection to MN history

10. There is an increased awareness and understanding of arts and culture among the general population in MN

- Awareness that art is a huge component of all of our lives, even essential
- The general population understands what folk and traditional arts mean
- Every citizen has the arts and the appreciation of the arts as an integral part of themselves. The arts are one of their core values.
- There is a greater awareness and appreciation for the arts
Leading to sustainability of them
- There is increased literacy level (awareness and understanding) in the arts, history and culture heritage

11. Minnesotans see the relationship between arts and culture and economic development

- We have publicized a good inventory of what we've been doing for 25 years
- Arts are recognized for their significant economic contribution to the state
- Individual artists are seen as business owners and at the table with other organizations/businesses
- Arts are valued and supported as highly as sports

12. Minnesota has a strong program in civic education

- MN is seen as a model for civic education at all levels of education – Pre-K to Senior education
- MN is nationally recognized for the quality and variety of cultural life and is a model for other states

13. Other

- Minnesota has positioned itself as the premier destination for arts, history and cultural travelers worldwide. Minnesota is a retreat to thousands of travelers looking for the meaning of life.
- Minnesota has preserved the voices that made and continue to make our state such a special place in which to live
- My vision is inclusive of art, history and very importantly, civic culture.
- Small and mid-sized organizations are regarded as equal in importance to the larger organizations
- There is a healthy arts media presence in the state
- MN is known as a cultural tourism state

- There has been a dramatic increase in the contributions being made by citizens to culture and arts organizations with public TV playing a key role in bringing more to MN citizens
- There is greater awareness that all creative processes help us in our lives
- Have created “things” that are sustainable overtime – not one-shot deals
- The legacy amendment has been extended by the voters
- Have completed a collection/history of people key to MN history
- It would be wonderful if the St. Paul Chamber Orchestra, the Minnesota Opera, the Guthrie, regularly toured the state with their programs so that people in Greater Minnesota can experience this fine programming without having to travel to the Twin Cities (at costs which are often prohibitive). Ditto, shows from the Walker or the MIA.
- When will we ever pay homage to this creative, spirited poet [Bob Dylan]. Maybe never, but by 2035 Hibbing needs to be the final destination, the cool place for Bob

Criteria Guiding Funding Decisions

1. Supports the growth and reach of existing programs before the creation of new programs
 - The project proposed for funding will have resources from other sources, have a positive impact and there is wide support in the community for the project
 - The project is sound, successful and needs financial support to sustain itself
 - Helps existing arts roots in the community to grow deeper
 - Helps retain consistent and reliable funding for existing institutions

 - Builds on existing organizations and programs to strengthen them and grow their audience
 - The proposed project will help us solve existing problems in our communities, e.g. youth issues
 - Funding must be allocated for expanding and improving some viable existing programs as well as funding entirely new programs and projects. Without this understanding, the push toward only new ventures doesn't preserve or protect that which already exists

2. Helps to create parity between individual artists, arts organization and between regions/parts of the states
 - There is parity in funding of individual artists and arts organizations, e.g. 50/50
 - Parity of funding between greater-state and metro
 - Greater-state/outstate must be in better balance with metro for support
 - That every community is somehow involved. Do not leave anyone out. Seek out the small places. Seek out the quiet people.

3. High quality proposal
 - Artistic quality is high
 - Agency (recipient) has the capacity to execute
 - Established organization with track record and staff resources
 - Size of the annual budget

 - All organizations receiving funding need to identify how they will reach Minnesotans to increase awareness and appreciation of the arts, history and cultural heritage, what they will offer, and who this will be offered to

 - There has to be a plan with a solid progression and outcome. It should have enough good bones to be replicated elsewhere if it proves its worth. There should be reasonable documentation so another group could use the pattern and adapt the outcome.

4. Promotes broader access

- Project provides greater access to arts where access is limited
- Accessibility to all, e.g. cost of admission, geography, person with disability, heritage, etc.
- Funded programs should be accessible to all Minnesotans in the communities where they live
- Since it is public money, a good deal of it should be spent to give the public greater access to art.
- It should reach out to those who might not know they have access to art/history/culture, or who might not seek it out

5. There is broad-based support for the project/program

- There is clear evidence of community support and other funds being invested in the proposed project
- The project will have resources from other sources, positive impact and wide support within the community
- Letters of support or commitment

4. Other Criteria

- Art needs to be the primary focus of the project being funded
- The organization receiving the funds must be a non-profit – If for-profit, must partner with a non-profit
- Is a Minnesota artist; program is connected to Minnesota
- Something that will get people talking. Generate excitement. Wow factor
- Will help preserve historic structures
- Education of children outside the classroom
- Helps city keep downtown viable
- Funding for artists and not just for administrative staff
- Models with potential to be replicated
- Support the planning phase of a new initiative
- Must demonstrate it will educate, enlighten and enrich MN lives
- Groups that have high family values

One key guiding principle to be used in allocating resources

1. Access that is open and balanced between size and types of groups/projects
 - The process is widely seen as open, accessible
 - We have trust in the process
 - Use and build off of existing systems
 - Full accessibility to all Minnesotans
 - Easy access for small groups
 - Equity of access
 - Funding is a level playing field, e.g. galleries, individual artists, non-profits, for-profits
 - Money allocated fairly among artistic organizations, cultural institutions, large-medium-small organizations, and individuals; don't make unlike things compete with each other

2. Support programs that can reach many vs. few citizens
 - Will reach the largest number of people
 - The project is cost-effective and affects the maximum number of people
 - Will reach the largest number of people
 - Demonstrates that more people are coming to events
 - Arts that represent the diversity of our state - diversity of people and diversity of art - music, painting, poetry, acting. Public art that reaches the most people

3. A balance in type of work, organization and location supported
 - There is an established percent for each of the 5 areas (arts, arts access, arts education, preservation of MN history, preservation of MN cultural heritage)
 - Balance of support for innovation and traditional work
 - Greater-state/outstate must be in better balance with metro for support
 - The goal should be to provide many small grants to many organizations rather than concentrating on only a few large organizations.
 - There is a good balance between classical, traditional and new work – We are looking ahead and back at the same time
 - Support the smaller communities, smaller companies or individuals. The large groups have money to play with

4. A high level of local control
 - Keep politics out of it – let the people who do the work make the decisions vs. outsiders
 - Have a high level of local or community control
 - Part of the funding decisions should be made at the local vs. central level

- Assume that local entities know best how to utilize the funding
 - Support for local groups that deal with history and the arts. Significant grants to make the options exciting and appealing to a wide variety of interests.
5. Supports collaborations between various arts and culture organizations
- Support non-traditional collaborations to achieve traditional goals
 - Encourage/support smaller organizations taking the lead to collaborate with others in getting things done
 - Ongoing collaborations between all organizations, small with large. International collaboration projects--could be in music, performing arts, dance, film, poetry and many other art forms
 - Help to communities to build museums and cultural centers with sufficient staff to maintain programs. Help to communities to encourage cooperation rather than competition between such groups.
6. Represents high quality
- Base decision on quality of the organization vs. the connections they have
 - Quality as evidenced by peer review
 - Support people/organizations striving for excellence
7. Fosters an environment of creativity and experimentation
- Arts are a source, not a resource. We must fund art as a source of creation, being comfortable not knowing the outcome
 - Allow for some failure
 - While I'm for experimentation in the arts, I think it's reasonable to look at some new forms with a skeptical eye (examples: "performance" art, graffiti art). Some common sense can prevail
 - ACHF is a facilitator and funder of the arts, but not an editor or driver
8. First, support what is working
- Fund what we currently have – not just for new programs
 - We look first at what we have and is already working before we go out to find the new – start with what exists and build off of that
9. Fund both individual artists and arts organizations
- Individuals are able to apply and get funds
 - Fund the artists and arts organizations

- Individuals should be able to apply for some funds outside the context of an organization
- Individual artists are of equal value to large arts organizations
- Help stabilize existing small and medium arts organizations. Provide a diversity of individual artists' grants.

10. Fund organizations, not individual artists

- Individual artists or individuals working in cultural heritage, the arts, or history, should not be eligible.
- Individuals should NOT be eligible except through the re-granting process.

11. Other principles

- Promote arts education as a key to increasing arts literacy skills and future audiences
- Money needs to go to the projects, not the administration of these funds
- The overall process will be transparent
- Arts and Cultural heritage are given equal weight to other things in the budget
- Funding is a level playing field, e.g. galleries, individual artists, non-profits, for-profits
- There is accountability and integrity built into it – goals, finances, audience
- There is a real respect for the range of arts and culture disciplines – really supporting them
- Flexibility – must be able to adapt to the changes in the culture that will occur – no formulas
- What we are doing is sustainable – we are in it for the long run
- Mindful of long term investment
- Not so many organizations funded that it is impossible to validate results. Better to carefully consider a smaller number of organizations and require them to provide detailed evaluation of success for continued funding

12. Philosophical/value points

- We see arts as having inherent value! Not required to make the economic case.
- Arts and culture are essential parts of the society – Just as necessary as other things
- We see the arts as a portal/a way to learn many, many things vs. a tack on at the end

- All sectors of the society have a responsibility to sustain the arts and culture
- Keep the dollars in MN – no funding of out-of-state groups
- Minnesota's civic culture is critical to all future politics and quality of life in MN
 - Civic knowledge is something we all have
 - Civic education is a key component of cultural heritage
- The definition of “cultural heritage” is decided individually
- Abide totally by the First Amendment and not by community values
- I am particularly supportive of cultural amenities/facilities that ‘bridge the gap’ between the arts and the natural environment: museums, nature centers and zoos being the most prominent relevant examples
- Preservation of the rich historical, cultural and artistic accomplishments of the past, protection of these treasures, and public accessibility to the arts and culture in our state that will help to perpetuate public appreciation and support as a legacy for future generations of Minnesotans

Ten Year Goals

1. Citizen (children & adults) attending or participating in arts, culture and history has increased significantly
 - There is an opportunity in or close to every community for attending or participating in the arts
 - Every MN citizen has an arts pass that allows them to attend one activity per month at no cost
 - Everyone should have the opportunity to hear a professional orchestra/ opera at a free concert

 - In-depth adult and senior programs are linked with kids' programs and show by example that arts are a lifetime pursuit
 - K-12 have increased access to historic sites, museums and educational resources connected to American and world history, through visits and digitally
 - Students are receiving funding for travel for arts and cultural opportunities
 - Every school age child has a library card and attends library programs that prepare them for school

 - Everyone can participate in activities at a cost that does not keep them away from arts, culture and history activities
 - Families are able to attend a wide range of arts experiences
 - The state's major arts organizations perform and exhibit in rural communities

2. Greater financial viability for artists and small organizations
 - A 15% increase in the number of career artists making a living wage
 - A perceivable improvement in the arts and cultural heritage ecology of Minnesota: artists making a living; organizations not struggling; people participating
 - Producing artists living and making a living in rural Minnesota
 - Youth see arts and cultural heritage as a viable career path

 - Our rural communities have stable funding for arts institutions and continue to develop creative ways to bring the arts to new audiences
 - There's a strong infrastructure for small heritage and historical organizations so they can do more than survive
 - The funds haven't been sucked up by our hungry public schools
 - All regional arts councils are funding 75% of worthy applicants
 - Half the money is going to MSAB and RAC system

3. Arts education is an integral part of the school curriculum and community education programs
 - Every child in the state has arts and culture experience/exposure every year

- Every child every year
- From pre-schoolers to seniors have access to life-long learning in the arts
- Education focusing on the three Rs has changed to focus on RRR + ACH

- Every elementary student has quality art experience at least once per week
- MN schools have arts education for K-12
- From pre-school to senior citizen have access to life-long learning in the arts
- There's outreach into schools by arts, history and cultural heritage organizations

- Arts are fully integrated into education – not just an added on
- Every student graduates knowing the rights and responsibilities of being a citizen.
- Every grade-schooler visits a cultural or historic site before end of 6th grade
- That each and every one of Minnesota's students has achieved a high level of artistic, cultural and historical literacy.

- Equal access to arts education/institution for both individuals and groups – this is focused on outside of school
- MN schools have arts education for K-12
- Out-of-school arts and culture taking place and filling the need left by the schools' cutting programs

- That we build arts education for youth through their lifespan to seniors, recognizing that the arts add to community-cohesion, understanding across "differences," and encourage civic engagement
- Every elementary school provides field trips to arts, history and cultural experiences

4. We have extended the reach and effectiveness our artists and organizations

- Enhanced the quality of the infrastructure of our organizations
- There is a stronger arts network / communication system where groups are in better communication, contact and collaboration
- Increased the collaboration between arts, history and cultural heritage
- Stronger infrastructure for small organizations
- We have a network or structure to support artists to produce works that are consumed statewide

- Clearinghouse for all Minnesota artists to be promoted and for regions to share resources
- We have a network or structure to support artists to produce works that are consumed statewide
- Communication network for regions to share what they're doing
- Cultural institutions are so networked that there are opportunities to cross-promote and build strong local support

- A statewide network for artists to market their work nationally and internationally
 - Minnesota arts are branded and promoted
 - Every household in Minnesota is served by a variety of Minnesota public broadcasting channels or signals (radio, TV, internet, etc.) with more Minnesota content
 - We have identified areas that offer vibrant marketplaces to artists, and we understand why they are successful
5. The web is a portal/source for a wide range of arts, culture and history along with connecting the various parts of the arts and cultural world together in productive ways
- There is a robust statewide arts calendar on the web
 - There is a collective web site so “we can see it all” – for the artist and general public
 - MN has a well developed network/infrastructure
 - There has been a significant increase in the ACH visibility through multiple methods of distribution, e.g. web site
 - Have had 10,000 hours of arts and culture programming on the web – readily accessible
 - Programming via H.323 video conferencing, looking into getting connected with Internet2
6. There is a meaningful increase in the number of citizens participating in arts and culture across the state
- A 25% increase in citizen participation in the arts, cultural and historical activities in the state of MN
 - There has been a measurable increase in citizen demand for participating in the arts from the general population
 - The arts have become part of the general conversation in the general public – a cultural shift has taken place
 - People consider the Fergus Falls Center for the Arts, and similar centers, as destinations
 - Residents are aware of their community’s cultural/historical roots through the art in their community; they feel pride, interest, curiosity about “place.”

7. Minnesotans think that ACHF has been worthwhile

- The public and the legislators say, “This was a great investment.”
- What we created using these dollars was well documented and communicated—there’s a central clearinghouse
- People will have the good feeling of having given, and of having received
- The outcomes have made a lasting benefit

- We can see how Minnesota’s multicultural heritage has helped address the challenges facing us today
- We demonstrate concrete results in term of creative activity, audience engagement and venues for art and cultural activities
- Our communities recognize and value our efforts
- Small towns feel included and visible, valuable, in the larger artistic representation of Minnesota

8. We’re hearing new voices

- We have a healthier understanding of Minnesota’s culture because new voices have found expression through this money
- You can hear these new voices locally
- Arts that represent the diversity of our state - diversity of people and diversity of art
- Diverse communities exposing their arts and culture to the majority
- Significant inclusion of new Minnesotans, such as Hmong, and minority social groups including Native Americans, disabled, gays, migrant workers

9. We have inventoried our arts and cultural assets and taken significant steps to preserve them

- An “Atlas of the Arts in Minnesota”
- We have documented all of Minnesota’s archeologically significant sites
- Buildings and sites of cultural significance have been preserved and maintained
- All of our visual and written artifacts have been digitized

- We have captured oral histories from our old-timers
- The material culture (like artifacts and diaries) held by organizations is in a significantly higher state of preservation
- The cultural heritage of Mn is captured and recorded: crafts, beliefs, story-telling, etc.

- We have preserved native languages, like Dakota and Ojibwe
- A greater percentage of what’s collected is on display

10. Collaborations have increased and resulted in increased arts, culture and history opportunities for MN citizens

- More and more smaller towns are joining together to bring outside arts group to their community
- More international collaborations
- MN has a well developed network/infrastructure

11. Arts and culture “business” is seen as important to a community’s economic development

- More MN artists making a living from making art
- Arts are recognized as part of economic development in the state
- Artists are better able to make a living because more jobs are available with more opportunities in job training and grants
- Economic development staff see the arts as a viable way to grow the economy

12. Many communities have increased arts and culture activities going on annually

- There is a tapestry of arts fairs and festivals in every county across the state
- There is a lively arts and culture scene in communities that want one

13. Other 10-year goals

- There is a state wide heritage collection and lending library available to organizations and the general public
- MN cultural heritage includes deaf community and deaf culture
- Preservation of American Sign Language – the MN dialect
- MN deaf history

- A series of film documentaries that focus on groups that have been neglected in MN history over the years
- There is a MN statewide arts TV channel
 - Live concerts, interviews, etc.

- Quality arts programming targeted on communities with 25,000 or fewer people
- There is a major film arts center in the state that supports festivals, etc.

- Youth are hooked on history
 - A source for personal MN pride
 - Have had a celebration of Bob Dylan – a cultural icon
 - We have both supported the existing and created the new
 - String instruction and playing has been reestablished in the schools

- Arts and culture get just as much coverage in the media as sports
- We can see where all the money has been spent – transparent process
- MN foundations are matching our spending in the arts and culture and not just focused on children
- Rural areas have more opportunity for artists, e.g. exhibit and performance space
- The arts are seen as so vital to who we are as a state that education funding has been increased

- Large arts, culture and history organizations in Minnesota are endowed well enough to be free to the public

Arts, Arts Access and Arts Education IN the box

Kinds of activities “in”

Artistic creation, performance, presenting and touring
Community arts initiatives
Nonprofit broadcasting of arts performances
Arts internships and arts mentorships, apprenticeships
Community festivals
Music festivals

Making/showing
Marketing and promotion
Minnesota public broadcasters delivering arts and cultural programming to communities
Leveraging public events with the arts, for example making the arts part of grand opening celebrations
Artists in residence (arts in education vs. “arts education”)

Arts orgs in partnership with schools
Bringing artists from MN or elsewhere
Inclusive of all ages and working with all disabilities, including mental health and the deaf and hard of hearing communities
Activities that promote the arts, culture and history of Minnesota for the largest number of Minnesotans possible. Organizations that can do this, either with on site exhibits or through electronic broadcast, should be eligible for funding.

Reading activities such as Community Reads and The Big Read type of events
Services of individual artists done for a fee
Art exhibits
Field trips
Writing projects (a business, neighborhood, community, an organization, a play)

Web/online presence
Minnesota authors appearing live in public libraries around the state.
Reading programs
Programs that encourage dialogue among community members
Audience development
Music scholarships

Capital improvement to existing organizations
Workshops
Interactive infrastructure
Professional development
Arts journalism initiatives

Equipment and travel
General operating support for arts organizations
Capacity building
New media

Media productions that develop deep contexts for the arts
Museum collections both of art and of historical artifacts
Library collections that support art and history and literature
Summer schools set in museums
Cultural rebuilding programs

Journalism concerning arts, history & culture
Public building “pretty-fication”
Library access to arts enhancements
Planning processes for projects
Partnerships with like-minded organizations

Only programs dedicated to the growth and development of kids
First option to permanent features, second to traveling features, third to temporary. For-profit ventures should not get full funding.
The Arts using the MSAB/RAC system. Grants to schools through the MSAB - Organizational grants through the MSAB and RAC

Facilities and capital costs have to come first in order to have other programs. If you want to create a new face for arts, history and heritage, you need facilities.

Public schools funding for presenting and/or teaching arts, history and Minnesota cultural heritage should be one of the top priorities, especially in the elementary and secondary schools.

Kinds of art “in”

Classic proven art; withstood test of time
Original works of art, architecture and literature
School art
Textile
Wood carving
Theater

Film-making
Music
Performing arts
Dance
Storytelling
Literary arts

Traditional art, as well as crafts

Crop art

Traveling exhibits

Publishing

Opera

Public art in city parks, streetscapes, and in private plaza areas that are visible

Emerging interpretations of arts, history and culture

Sculpture

Mosaic

Spiritual art

Art for social change

Kinds of recipients “in”

All arts organizations

Non-profits

Grants to individual artists

Direct grants to artists to enable them to reach schools

Media arts organizations Museums

Emerging artists without portfolio

Museums

Performing arts organizations

Regional art councils

Historical societies and humanities programs

Public radio and television

Small publishers

Opera

Orchestras

Theaters

Dance troupes

Children's museums

Re-granting agencies

Cultural districts

Street corner poets

Arts boards

Public TV

Public radio

Community radio and TV

Educational institutions – non-profit & for-profit

Conference scholars on ethnic groups

MHS

State heroes with shady pasts

First priority to areas in the state that don't have access to funding due to smaller revenue streams
Established entities that already have firm revenue should be secondary, as this fund is used to help arts areas that may be affected by cuts in funding in the state budget, and new arts areas designed for outreach across the state.

Community centers working to bring arts and history to communities should be priority.

Museums, historical centers and sites, zoos and aquariums (living museums), performing arts centers and groups, visual arts centers and groups. State entities should receive priority over local entities

All museum and library collections should be considered, as these are part of the heritage of a community.

Schools
Community centers
Park and rec centers
Juvenile corrections

Attributes “in”

Public comes free
Not for profit
Art made/exhibited/performed in Minnesota
Providing access
Must have equivalent of full time staff

Minnesota focus
High quality
Diversity of art forms
Access to larger community – large audience

Arts, Arts Access and Arts Education OUT of the box

Kinds of activities “out”

Religious activities
Arts education that’s traditionally funded in K-12 budget as part of the regular curriculum (e.g. high school theater productions)
Grants to artist to sell to private collections, history professor salary, funding performances I have to pay to go to

Genealogical research
Exhibit maintenance

Corporate art purchases
Private museum donations
Transportation

Legislature using money to balance budget
Civic education
Hunting
Journalism concerning natural resources, nature or wildlife conservation,
politics or science
Most mechanical arts, unless they relate to something that was uniquely
connected to MN

Community festivals
Art not related directly to the culture and heritage of Minnesota people
Movies
Pornography
Buildings – for new construction
For-profit media

Using the funds to balance the state budget
Replace existing funding
Transit
Trade shows

Kinds of art “out”

Modern or contemporary
Culinary arts
‘New’ art should not be included. There is far too much past work to be
preserved and promoted.
Nothing should ever be out, it should just be rethought and reorganized

Kinds of recipients “out”

Religious and political organizations
For profit
Any organization in which the executive director’s salary is equal to or
more than the Governor of Minnesota.
Individual artists

Corporations
Long-time established arts orgs (the Symphony, “big theater” like the
Guthrie). We should be investing in smaller, more “grassroots” arts
organizations to build a far more “representative” arts that reflects the
cultural heritage/history and PRESENT of Minnesota fairly.
Sports event/team/outing
Sports stadiums

Commercial theatre
Individual artists and historians, colleges and school districts
Schools (they should benefit from programs offered by funded nonprofits,
but not directly receive funds)
Colleges, political or scientific organizations
University of Minnesota

Anyone or organization who establishes a new venue just to gain monies
from this entity

Churches
Science Museum of Minnesota
Zoos, unless partnering with arts
Libraries

Out-of-state producers
Limit cities and gov. organizations
Casinos
Dance troupes
All organizations unless they partner with the arts

Attributes “out”

For-profit
Not a public benefit
Just benefits one person
Tied to just one community

Open less than 90 days a year
Replacing cuts in education
Less support if corporate help is there
Not able to meet “professional standards”
Programs that few take part in

Programs that cannot be self sustaining
Programs that do not involve all age groups
Any project that does not have a positive cost-benefit ratio
Very expensive and not accessible

Arts, Arts Access and Arts Education “on the line”

Arts research and scholarships
Capital improvements
Libraries
Commercial arts forums
Public radio with all of its success
Individual artists
Social services
Abstract art

History and Cultural Heritage IN the box

Kinds of activities “in”

Recording the stories
Research and scholarship
Interactive media presentations
Public history vs. narrative

Culturally-related theater or dance
Non-commercial public broadcasting (TV and radio)
Documentation or collection of cultural traditions
Historical site preservation/improvement
Museum assistance

Downtown preservation

Projects that preserve history, and not just those on the ‘historical register.’ For example, St. Louis Park restored and moved the Bee hive and picnic area to another location within the city to make it more public.

Cultural programs that teach

Programs to train museum and cultural workers
Ethnic festivals
Collections care
Writing corporate histories
Writing stories of Minnesota and Minnesotans
Digitizing records

Ethnology, paleontology, archeology:

Activities in these sciences as they relate to our history, cultural heritage, and arts. (But *teaching* of these sciences is out.)

Preservation of languages like Dakota and Ojibwe
Celebrating importance of MN iron mining

Preserving vintage equipment from Minnesota’s development

Archiving fiber art that will deteriorate
People and places of history
Living history
Video programs around history

Professional interpreters of history

Unique aspects of MN rural lifestyles
Preservation & presentation of historical sites
Restoration of performing and arts space
Recording & publishing hist/cult information

Purchase of historic artifacts/documents

Doing research
Native American history
If it has been vetted by MHS
Promoting of history
Language education

Projects rooted in Minnesota's history and heritage that project beyond today and beyond Minnesota
When we say history, are we meaning just *human* history (vs. natural history)?
Native American heritage and history
Re-enactments

Civic education is a key component of cultural heritage.
Programming in small historical societies: would there be state-wide appeal for a small town (under 1,000 people) historical society's program?
Natural preservation areas
Wayfinding signage
Wildlife centers, wildlife rehab, zoos, nature centers

Kinds of recipients "in"

History centers and historical organizations
Cultural centers like museums
State-based arts centers
Minnesota Historical Society

Minnesota Humanities council
Museums, heritage sites, downtown preservation
Museums, libraries, archives—and collaborations of these

History and Cultural Heritage OUT of the box

Kinds of activities "out"

Community cultural festivals without a cultural heritage emphasis
Additions to a county historical society
Purchase of software that enable genealogical searches
Adding feathers to birds in dioramas
Replacing lighting in a museum

Auto shows
For-profit activities
Major construction
Hunting, wildlife, and taxidermy
Subsidizing K-12 staff

Subsidizing student artwork
Lobbying

Some arts research and scholarships
Sports/athletic facilities/activities
Endowments
Proselytizing / religious activities
For-profit activities
Keeping animals alive

Activities outside Minnesota
Civics education
Teaching science
Food festivals that are not organized to celebrate cultural heritage
Matching grants
Literacy activities, e.g. how to read

Political discourse and civics organizations, but *programs* of these
organizations may be funded: historical, cultural heritage, arts, arts
access
Things not historically verifiable
Operating support for fraternal orgs
Not part of main event/program
Activities or organizations not approved by MHS

Kinds of recipients “out”

Support of school/university history depart
Direct grants to public schools
Casinos
Indian casinos

For-profit organizations
Natural history museums, Bakken Museum of Electricity, etc.
Religious organizations
Zoos generally, but maybe programs that fit ACHF

Attributes “out”

Anything privately owned-ind/corp
Not giving broad state perspective
All the same – support variety

Comments on the Process for Awarding Grants

- Simple, transparent, and user-friendly process
- Not another level of governance between the producers and the funds; flattest and simplest possible structure for disbursement
- Decisions are made with a panel that represents various view points, e.g. academic and artists making a living as artists
- Those making the decisions reflect Minnesota's differences regionally, culturally and professionally (to say "reflects Minnesota's diversity" would be to overweight the Twin Cities region)
- Individual artists need to be at the planning table. They should be paid for their time at the table
- Clear and transparent process consistent with stated purpose of the amendment and appropriation
- Use existing mechanisms that are accountable, don't build a new infrastructure
- That access to the money is fair and transparent. That artists and organizations can apply for funding on equal footing
- Application process is not onerous; easy enough for individual artists to apply