

## Arts, History and Cultural Heritage Planning Group

Key Findings from 6 Listening Sessions

Oct. 21, 27 & 29, 2009

+

Nov. 16, 17, 18, 2009

and from

[www.achfminnesota.org](http://www.achfminnesota.org) [to be added]

**NOTE: Additions from the summary of the first 3 listening sessions appear in bold italics**

**DRAFT #2, 12/04/09**

### 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 outstate community
    - Focus on both education and performance
  - Every Child Every Year!
    - Interacting with professional artists (persons trained in the arts)
  - There is a professional orchestra in the northland with full-time paid musicians
  - MN is an artistically rich state with each community having a 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 artwork 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
  
  - *Urban areas with low and moderate income people are served and supported on a par with other communities*
  - *A seed fund to assist entrepreneurs in the arts and cultural heritage arena to get their thing going*

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
  - There is an alternative school for the arts in the northland
  - There is an arts conservatory college
  - *Arts education is not an add on – we have the 4 Rs vs. 3 Rs (add arts)*
  
3. There is increased collaboration across arts and cultural heritage 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
  - *The areas of arts, history, cultural heritage, libraries and civics education have developed more as a community*
  - *Arts, history, cultural heritage funding is connected to natural resources funding – need to work across all sectors*
  - *Legacy fund has fed the soul of Minnesota: arts, culture, history and wilderness, our greatest values*
  - *The libraries of the state are active partners in providing arts activities*
  - *Collaboration includes the private sector and the role they can play in funding the arts*
  
4. Significantly more diversity of arts, culture and history available to all citizens
  - 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 to leave no one 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
  - *Minnesota values her artists and her arts, history and cultural heritage as highly as her athletes and sports*
  - *Creativity is respected and valued for its own sake because it can provoke awe and a sense of the sublime*
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.
  - *Every person in the state, regardless of disability, is able to understand museum signage and participate in all artistic and cultural venues*
  - *Art everywhere for everyone: learn, look, listen, create, engage*
  - *Stable, lifelong investment in the creative capacity of every Minnesotan*
  - *Statewide network for performing and visual arts so that no Minnesotan is more than one hour away from a quality arts experience*

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
  - *Organizations are much more sustainable*
  - *We have created “things” that are sustainable overtime – not one-shot deals*
  - *Minnesota has built a long-term funding model / sources for arts, history, cultural heritage*
  - *Achieved a one billion dollar endowment for the arts, history and cultural heritage*
  - *The current non-profit model has become more sustainable or entirely new models for arts organizations have emerged and are supported*
  
8. There are good facilities for the arts, **history** and cultural heritage around the state
  - There are adequate facilities that are open to the public for the creation and doing the work
  - World-class 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
  - Minnesota has preserved the voices that made and continue to make our state such a special place in which to live
  - Have completed a collection/history of people key to MN history
  - Historic buildings have been restored and are being maintained, *including all WPA and CCC properties in state parks*
  - 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

- *Historic buildings and landscapes have become symbols of a community's heritage rather than a blight*
  - *Art has been integrated into most new construction, and local artisans contribute to the preservation and re-use of all historic structures and landscapes*
  - *More emphasis on aviation and military history preserved at the local and regional levels*
10. There is an increased awareness and understanding of arts and culture among the general population in MN and *that it is an integral part of our lives*
- 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
- *In a world dominated by things, Minnesotans treasure ideas*
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 civics education
- MN is seen as a model for civics education at all levels of education – Pre-K to Senior education
  - MN people know what it is to be part of a state civic society
  - My vision is inclusive of art, history and very importantly, civic culture
- *Minnesotans understand what it means to be a citizen of the state*
  - *Civics education fundamentals of our legacy have been protected*
  - *Increased use of the arts to build bridges, cultural understanding and civic engagement in all communities of Minnesota*
  - *Ensure Minnesota remains a magnet and model of civic engagement. This is part of our cultural heritage*
  - *We have an educated citizenry through resources to civics educators*

**13. Minnesota is nationally recognized and a model**

- MN is nationally recognized for the quality and variety of cultural life and is a model for other states
- 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's arts and cultural heritage experiences have become the number one draw for tourists into Minnesota*
- *A national model for inclusion of arts, history, cultural heritage into one's daily life*
- *MN is known as a cultural tourism state*
- *Recognized as an international and national leader*
- *There has been significant increase in outstate heritage tourism*

**14. Minnesotans have an increased awareness and understanding of their state's Native American history and culture**

- *Increased awareness of Native American history by all Minnesotans*
- *Native Americans are involved in all partnerships in the arts, history, cultural heritage and part of history being taught K-12*

**15. Technology is playing a key role in achieving the 25 year vision and 10 year goals**

- *Technology has been maximized to meet all long-term goals in arts, history and cultural heritage*

**16. Other**

- There is a healthy arts media presence in the 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
- The legacy amendment has been extended by the voters
- 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
- *We have not gotten away from experiences in the ACHF that need the 5  
senses – have not gone totally to web based*

## Criteria Guiding Funding Decisions

### 1. Building on what we have:

Supports the growth and reach of existing programs before the creation of new programs

- 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. Parity:

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
- Small and mid-sized organizations are regarded as equal in importance to the larger organizations
- 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. Quality:

Proposed project / recipient demonstrate high quality

- 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. Access: Promotes broader access and participation
  - 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
  
  - *Many people participate hands-on (not just as audience)*
  
5. Community support: 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
  
  - *The grant will have some match from other sources*
  
6. Collaboration: Promotes meaningful collaboration between organizations
  - *Demonstrates how it will promote collaboration between arts, history and cultural heritage in achieving a goal*
  
7. Sustainability: Supports long-term sustainability of organizations
  - *Supports small organizations and what it will take to make them more effective*
  
8. Economic impact: Benefits the community
  - Helps city keep downtown viable
  
  - *Contributes to the economic wellbeing of the community*

**9. Inclusiveness:**                    *Supports the inclusiveness of other cultures*

- *All proposals evaluated considering the degree to which they have represented diverse populations in the last decade*

**10. Soundness:**                    *Organizations demonstrate sound business practices*

- The project is sound, successful and needs financial support to sustain itself
- *Project should have clear outcomes and clarity on how it plans to achieve the outcomes*
- *Professional standards are not prerequisites for funding but could be an outcome of funding*

**11. Reach:**                         *Serves an underserved population*

- *Demonstrates how it is going to serve an underserved population*
- *Shows how it will improve the quality of life for the least advantaged*
- *Money goes to areas that don't have as much*

**12. 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
- 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
- *Is a seed for future development in the arts and may cause other things to happen*

## **One key Guiding Principle to be used in allocating resources**

1. **Promote equal access by organizations to funds, and by citizens to programs and events**
  - 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. **Strive for balance in types of work, organizations and locations 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. **Provide for a high level of local control**
  - Keep politics out of it – let the people who do the work make the decisions vs. outsiders
  - 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. Support collaborations between various arts, *history and cultural heritage 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. Support 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
    - *Long-term focus for excellence and distinction*
  7. Foster *innovation and creativity and* an environment of 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. Create a legacy

- *There is long-term return on the investment*
- *Pay heed to the legacy: should build a lasting legacy to the state*
- *We will have seen a strengthening of communities; living communities are enhanced by this amendment*
- *By strengthening access to the arts and arts education, we will have strengthened business and economic development through arts activities and community programs*
- *Minnesotans will feel the money has been wisely spent*

13. Increase public participation

- *Impact: size of audience, measurable outcomes*
- *Inspire and transform the people of Minnesota through greater access to, participation in, and awareness of the arts, history and cultural heritage*
- *Serves underserved areas and audiences*

14. Support long-term growth and stabilization of organizations

- What we are doing is sustainable – we are in it for the long run
- *Sustainability: enough money to build organizations strong enough to keep going*
- *Many more people are able to make a living in the arts and culture fields*

15. Support development of future leaders in arts, history and cultural heritage

- *Stable, lifelong investment in the creative capacity of every Minnesotan*
- *There's market-focused, statewide support and encouragement for artists and arts services entrepreneurs, much as we do now for manufacturing and industry*

### Other principles

16. Promote arts education as a key to increasing arts literacy skills and future audiences
17. Money needs to go to the projects, not the administration of these funds
18. The overall process will be transparent
19. Arts and Cultural heritage are given equal weight to other things in the budget
20. 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
21. Flexibility – must be able to adapt to the changes in the culture that will occur – no formulas
22. 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

### Philosophical/value points

1. We see arts as having inherent value! Not required to make the economic case.
2. Arts and culture are essential parts of the society – Just as necessary as other things
3. We see the arts as a portal/a way to learn many, many things vs. a tack-on at the end
4. All sectors of the society have a responsibility to sustain the arts and culture
5. Keep the dollars in MN – no funding of out-of-state groups
6. Minnesota's civic culture is critical to all future politics and quality of life in MN
  - Civics knowledge is something we all have
  - Civics education is a key component of cultural heritage
7. The definition of “cultural heritage” is decided individually
8. Abide totally by the First Amendment and not by community values
9. 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

10. 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

**11. *The all-volunteer organization is just as deserving of funding (as the professional one)***

## Ten Year Goals

1. The number of children and 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
  
  - 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"
  
  - *There are significantly more senior connected to arts, history and cultural heritage as a way to stay connected to their communities*
  - *There is more focus on the graying/senior population in arts, history and cultural heritage*
  
2. Financial viability for artists and small organizations has improved measurably
  - 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
  
- *Are making significant progress in building the endowment for ACHF*

3. Arts education is an integral part of the school experience and community education programs

- Every child in the state has arts and culture experience/exposure 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 6<sup>th</sup> 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
  - *Local history is integrated into all humanities curriculum standards*
  - *We understand the relationship between arts and culture and excellence in other academic areas*
4. We have extended the reach and effectiveness of 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
  - Rural areas have more opportunity for artists, e.g. exhibit and performance space
  
  - *Every community/town has the "town" arts and culture director*
  - *Public libraries are the acknowledged center for cultural heritage in the community*
  - *There is an infrastructure and funding mechanism for public art*
  - *Every home in Minnesota is served by a variety of public broadcast signals*

5. The web is a portal/source for a wide range of arts, culture and history, and connects the various parts of the arts and cultural world 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
  - *There’s a technological network to support funding, access, information*
  - *Technology now is delivery; in ten years we want it to be two-way so you can contribute from your living room*
6. 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
12. We’re hearing new voices *from the increasing range of cultures in MN*
- 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
  - *All Minnesotans can tell each other all of our stories.*

13. We have inventoried our arts, history and cultural heritage 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
  
  - *Threatened or neglected historical and cultural resources have been supported with funds for renovation and program development*
  - *Have invested in preserving primary sources in arts, history and cultural heritage*
  - *MHS press has identified the 100 most important books on MN history and made them available to all schools*
14. 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
  
  - *There has been a significant increase in the number of partnerships between organizations*
  - *Education, history, arts, culture, libraries are not so siloed – working together across area*
  - *Bring arts, history and cultural heritage + natural resources together to find solutions*
  - *There is an increased collaboration between arts, history, cultural heritage and business*
  - *There is an increased number of buildings on the local and national historic registry*

- *These conversations happen annually, around the state, led by artists. ABCD: Arts-Based Civic Dialogue.*

**15. Sustainability for arts, history and cultural heritage organizations has shown a measurable increase**

- *Both small and large organizations are increasingly sustainable*
- *Incentives are in place that support the long term sustainability of programs/projects in arts, history, and cultural heritage*
- *There is sustained financial support for arts, history and cultural heritage organizations for program and operating expenses – not total support, but some regular percent each year*
- *Pathways, networks, and collaborations have emerged to make this sustainable*

**16. A significant amount of the allocation has gone to existing organizations**

- *A majority of money has gone to existing organizations that already demonstrate quality and have systems in place*
- *The existing history organizations have been strengthened*
- *All local organizations can achieve a solid level of operation and excellence in what they do*

**17. ACHF funding process is transparent and results are evaluated**

- Simple, transparent, and user-friendly process
- We can see where all the money has been spent
- 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 viewpoints, e.g. academic and artists making a living as artists
- Those making the decisions reflect Minnesota's differences regionally, culturally and professionally
- 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
- *We have a clear, simple way to measure if we are achieving the 25 year vision and 10 year goals*

18. Arts, history and cultural heritage “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
19. Many communities have increased the number of 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
  - *Robust arts programs exist in all of Minnesota’s communities*
20. Civics education is an integral part of a child’s education
- *Having knowledge about MN civic culture and democratic institutions is required to graduate from high school*
  - *Citizens understand what MN cultural heritage is and what we can expect from our government*
  - *There is a standardized civics curriculum in all levels of school*
  - *Civics education classes in Minnesota are full and have waiting lists because students and parents see them as an important part of their cultural heritage*
21. There is a state arts loan fund for organizations where the state bonding program won’t apply
- *We have an Arts ATM*
  - *You can make a deposit to the Arts ATM by education of children in PreK and their early school years, provided by local artists, local teachers; collaboration is funded and managed through local organizations*
22. 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
- 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 re-established in the schools
- Arts and culture get just as much coverage in the media as sports
- 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
- ***The majority of the population understands our government and how to access it.***
- ***Every Minnesotan has a better understanding of our shared cultural heritage.***

## 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”)

***Services to K-12 to enhance and support public education but not supplant school budgets***

***Creative artists doing residencies in the schools***

***Art used as a means to teach geography, etc.***

***Enhancing and infusing the arts throughout the educational system, but not paying to teach***

Arts orgs in partnership with schools  
Bringing artists from MN or elsewhere  
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-fiction”  
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.

*Professional development for arts administrators, teachers and artists*  
*Collaborations between arts and history*  
*Support for teachers*  
*Bringing art to the marketplace*  
*Musical performances of sacred works*

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, *book 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

*Illustration*  
*Folk arts*  
*Media arts*  
*Arts not yet invented*  
*Ceramics*  
*Aerosol art (graffiti)*  
*Comic art*

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

*Individual artists*  
*Perpich Center*

Attributes “in”

Public comes free

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

Inclusive of all ages and working with all disabilities, including mental health and the deaf and hard of hearing communities  
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 *supporting particular religious beliefs*  
Arts education that’s traditionally funded in K-12 budget as part of the regular curriculum (e.g. high school theater productions)

#### ***Funding of K-12 curriculum***

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  
Civics 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  
***Anything considered immoral***  
***No morality judgment should be applied***  
Buildings – for new construction  
For-profit media

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

*Professional sports*  
*Funding different cultures*  
*Very large building projects (6 figures and up)*  
*Healing arts without an arts project as part of it*  
*Writing as therapy*  
*Architecture and city design*

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

*Tattoo artists*  
*When craft becomes so-called “art”*  
*Commercial art: e.g. a rock band in a large arena*

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

***The State Fair***

***Big box retail***

***Currently viable organizations that don't really need the money***

***Commercial arts enterprises***

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

***Has a political purpose***

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

*Something that is happening just outside the state – just across the  
border*

*The large arts, history, cultural heritage organizations that have an  
existing large donor base*

*Technology*

*Individual artists*

*For profit organizations*

*Painting outsides of buildings that is not related to art*

*Canned traveling performances*

*New art with religious themes*

*Art that some consider immoral*

## History and Cultural Heritage IN the box

### Kinds of activities “in”

Recording the stories  
Research and scholarship  
***Publishing of Minnesota’s history and heritage***  
Interactive media presentations  
Public history vs. narrative  
***Oral histories***

Culturally-related theater or dance  
Non-commercial public broadcasting (TV and radio)  
Documentation or collection of cultural traditions  
Historical site preservation/improvement/***maintenance***  
***Building adaptation and re-use***  
***Building accessibility***  
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 historical/cultural information

Purchase of historic artifacts/documents  
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

Civics 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

*Streamlining documentation of historic structures before we lose them*  
*Bringing local history into the schools*  
*Support for passing the preservation tax credit*  
*Translator services to capture the current immigrant history*

*Providing supplies and tools to bring history organizations up to  
professional standards*  
*Training*  
*Education of local citizenry in helping with preservation*  
*Collaborations between history organizations, libraries and arts  
organizations to creatively inform*

*Presentation of art by libraries*  
*Collecting of historical information by libraries*  
*Software and systems infrastructure*  
*A truck with production capabilities that can travel to serve smaller  
communities in doing arts, history and cultural heritage work*

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

*Lower Sioux Agency*

## **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

#### ***Acquisition of books by libraries***

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; ***massive infrastructure investments in preserving buildings***

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  
Digitizing records

***Very large building projects (6 figures and up)***  
***Projects that emphasize the differences between cultural groups***  
***Historic preservation that's otherwise commercially viable***  
***Purchase of infrastructure hardware***

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

***Private schools***  
***Supplanting funds to MHS or any current recipient of funding***

Attributes "out"

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

History and Cultural Heritage "on the line"

***Main street programs***  
***Historic cemeteries***  
***Restoring private property***  
***Digitizing records of local history organizations***