



**A Cultural Plan**  
**for the**  
**City of St. Cloud**

**Technical Appendices**

October 2007



# Appendix A

## List of Participants

This Appendix lists the members of the plan's Steering Committee, individuals who participated through interviews and meetings, as well as the members of the St. Cloud Arts Commission.

The following individuals are members of the **Cultural Plan Steering Committee**, appointed by the Mayor to assist with this project. Affiliations are listed for information only and were accurate at the time of engagement.

<i>Carolyn Garven</i>	<i>Co-Chairperson.</i> City Council Representative, St. Cloud Arts Commission liaison, Paramount Arts Resource Trust board member, retired educator
<i>Jim Davis</i>	<i>Co-Chairperson.</i> Vice President of Operations, CentralCare Health Systems United Arts of Central Minnesota Board President
<i>Dan Anderson</i>	Principal Madison Elementary, St. Cloud Symphony Orchestra board member
<i>Jeanette Bineham</i>	Housing Development Manager, St. Cloud Housing and Redevelopment Authority; Lake George Neighborhood Association – Core Communities member
<i>Mimi Bitzan</i>	Free-Lance Writer, Arts Philanthropist and Advocate, United Arts of Central Minnesota board member and past President, Central Minnesota Community Foundation Board Member
<i>Mark Bragelman</i>	President, Liberty Bank; City Council member
<i>Aaron Brossoit</i>	Co-Founder, Brain Magnet; Graphic Designer and Website Development
<i>Sharon Cogdill</i>	Interim Dean, College of Social Sciences, St. Cloud State University; St. Cloud Symphony Orchestra Board member



<i>Joanne Dorsber</i>	Independent School District 742 School Board member, Great River Educational Arts Theatre board member
<i>Karel Helgeson</i>	Artist, Arts Philanthropist and Patron, St. Cloud Friends of the Minneapolis Institute of Arts board member
<i>Bob Johnson</i>	Executive Director, Central Minnesota Heart, City Council member, Paramount Arts Resource Trust board member, past St. Cloud Arts Commission liaison
<i>Steve Joul</i>	Executive Director, Central Minnesota Community Foundation
<i>Steven Kalkman</i>	Architect, Stanius Johnson; past St. Cloud Arts Commission board member
<i>Julie Leapaldt</i>	Independent Sales Representative, past St. Cloud Arts Commission board member
<i>Greg Murray</i>	Mahowald Insurance Agency
<i>Eddah Mutua-Kombo</i>	Professor, Department of Communication Studies, St. Cloud State, City of St. Cloud Human Rights Commission board member
<i>Jane Oxton</i>	Paramount Arts Resource Trust board member and past President, arts educator – retired
<i>Margaret Patridge</i>	Instructor, St. Cloud State University; former Walker Art Center Director of Public Relations Audience Development, St. Cloud Arts Commission board member and past Chairperson
<i>Betty Schnettler</i>	Director of Partnerships & Services United Way of Central Minnesota United Way
<i>John D. Taylor</i>	Associate Vice President St. John's University Development Office
<i>Hedy Tripp</i>	Coordinator, Create CommUNITY; former St. Cloud Arts Commission member, founding member of Multicultural Children's Art Connection, Lake George Neighborhood Association – Core Communities member
<i>Tammy Campion</i>	City of St. Cloud Planning Department Liaison



The following individuals have **participated in the cultural planning process** for the City of St. Cloud. Affiliations are listed for information only and were accurate at the time of engagement.

<i>Dan Anderson</i>	Principal, Madison Elementary; Member of the Steering Committee; board member, St. Cloud Symphony Orchestra
<i>Rick Bauerly</i>	Partner, Granite Equity Partners
<i>Barbara Carlson</i>	Development Officer, Central Minnesota Community Foundation
<i>Joanne Dorsber</i>	District 742 School Board member; Steering Committee member; GREAT Theatre board member.
<i>Susan Dubin</i>	Executive Director, The Chamber Music Society of St. Cloud
<i>David Ebnet</i>	Executive Director, Stearns History Museum
<i>Julia Espe</i>	Executive Director of Curriculum, Instruction & Assessment, ISD 742
<i>Silvia Ferraretto</i>	Director, City of St. Cloud Community Services
<i>Kenton Frobrip</i>	Retired Music Professor, St. Cloud State University
<i>Kathleen Gerdts-Senger</i>	Art Educator, Clearview Elementary, Visual Art Instruction Coordinator
<i>Matt Glaesman</i>	Director, City of St. Cloud Planning Department
<i>Tony Goddard</i>	Executive Director, Paramount Arts Resource Trust
<i>Cindy Hawker</i>	Executive Director, United Arts of Central MN
<i>Steven Kalkman</i>	Architect, Stanius Johnson Associates
<i>Dave Kleis</i>	Mayor, City of St. Cloud
<i>Mike Landy</i>	President, St. Cloud City Council
<i>Connie Lewandowski</i>	Former Educator, Jefferson Elementary, ISD 742
<i>Lyle Mathiason</i>	City of St. Cloud Community Services and Civic Facilities Department Director



<i>Sandy Nadeau</i>	Executive Director, St. Cloud Symphony Orchestra; Arts Academy of Central MN
<i>Ellen Nelson</i>	Assistant Director, Paramount Arts Resource Trust
<i>Tom Moore</i>	President, St. Cloud Economic Development Partnership
<i>Jane Oxton</i>	Former Educator, Jefferson Elementary, ISD 742
<i>Earl Potter</i>	President, St Cloud State University
<i>Mark Sakry</i>	Create CommUNITY Board President; Executive Director, Central MN Boys and Girls Clubs; Stearns County Commissioner
<i>Brian Schoenborn</i>	Attorney, Leonard, Street, Dienard, Board Member, St. Cloud Area Economic Development Partnership
<i>Leslie Schumacher</i>	Executive Director, Central Minnesota Arts Board
<i>Tim Ternes</i>	Former Educator, Jefferson Elementary, ISD 742
<i>Hedy Tripp</i>	Coordinator, Create CommUNITY
<i>Andy Vinson</i>	Director, Health Partners, St. Cloud (Central MN)
<i>Dennis Whipple</i>	Creative Director GREAT Theatre, Co-Founder Central MN Arts Academy; Artistic Director, Great River Educational Arts Theatre
<i>Mike Williams</i>	Administrator, City of St. Cloud
<i>Jess Wittrock</i>	Artist

The **St. Cloud Arts Commission** has been responsible for initiating this planning process and will play a central role in its implementation. Affiliations are listed for information only and were accurate at the time of engagement.

<i>Dan Barth</i>	DMR, Inc.; Creative Director, Pioneer Place on Fifth
<i>David DeBlicke</i>	Vice-Chairperson; Instructor, Dance Department Augsburg University; Founder, Wicked Sister Dance Theatre
<i>James Hofmann</i>	Free-lance videographer and filmmaker
<i>Marla Kanengieter</i>	Chairperson; Professor, Communication Studies Department St. Cloud State University



<i>Margaret Patridge</i>	Past Chairperson; Instructor, St. Cloud State University; former Director of Audience Development, Walker Art Center
<i>Jeffrey Ringer</i>	Professor, Communications Studies Department, St. Cloud State University
<i>Mark Troendle</i>	Branch Manager, St. Cloud Library, Great River Regional Library System
<i>Carolyn Garven</i>	City Council Liaison
<i>Jennifer Penzkover</i>	Coordinator, St. Cloud Arts Commission
<i>Gayle Minor</i>	Recreation Director, City of St. Cloud
<i>Lyle Mathiason</i>	Civic Facilities Director, City of St. Cloud
<i>Mike Williams</i>	City Administrator, City of St. Cloud
<i>Dave Kleis</i>	City of St. Cloud Mayor



# **Appendix B**

## **Details of the Cultural Census**

This Appendix includes details of the methodology and findings of the St. Cloud Cultural Census as well as a copy of the protocol that was used. An abbreviated version of this report is included as an Appendix to the consultant's report.



# St. Cloud Cultural Census

Presentation and Discussion

May, 2007



# Presentation Outline

1. Survey Methodology
2. Respondents Characteristics
3. Participation Profile
4. Barriers and Attitudes
5. Discussion





# Survey Methodology



# Survey Methodology & Response

- Purpose: to gain a clearer sense of how St. Cloud residents participate in, and feel about, the arts
- Primary means of data collection was through an online survey
  - Paper copies were also available, for those without Internet access
- Response window lasted from April 11 - 30, 2007
- City was responsible for promoting participation in the survey
- Recruitment methods included broadcast e-mails
- 978 valid responses were received
  - 576 residents of the City of St. Cloud (59%)
  - 402 residents of the surrounding area (41%)



# Limitations of the Data

- Not a random sample survey
  - Results are not representative of the general population
- Bias from self-selection is reflected in higher education levels among survey respondents
  - The data set was weighted to actual education levels in the base population
- Bias from under-representation of those without Internet access
  - The data set under-represents the highest age cohort (65+), also the lowest income cohort
- The data should be used to characterize differences between cohorts



# Definition of Analysis Groups

Throughout the report, results are analyzed by these three cohorts:

	<u>Unweighted</u>	<u>Weighted</u>
1) Higher-Frequency Attendees	31%	24%
2) Moderate Frequency	40%	40%
3) Lower-Frequency Attendees	29%	36%





# Respondent Characteristics



# Education levels vary significantly across the three groups

<b>RESPONDENT DEMOGRAPHICS BY ATTENDANCE COHORT (UNWEIGHTED DATA)</b>	<b>Higher Freq. Attendees (n=307)</b>	<b>Moderate Freq. Attendees (n=389)</b>	<b>Lower Freq. Attendees (n=279)</b>
<b>Educational Attainment</b>			
High School	2%	3%	5%
Some College	17%	25%	26%
Earned a College Degree	29%	29%	35%
Graduate Study	52%	43%	33%



# Higher frequency attendees tend to be older

<b>RESPONDENT DEMOGRAPHICS BY ATTENDANCE COHORT (UNWEIGHTED DATA)</b>	<b>Higher Freq. Attendees (n=307)</b>	<b>Moderate Freq. Attendees (n=389)</b>	<b>Lower Freq. Attendees (n=279)</b>
<b>Age</b>			
18-34	10%	12%	29%
35-44	19%	19%	16%
45-54	30%	28%	34%
55-64	21%	37%	15%
65+	21%	4%	6%



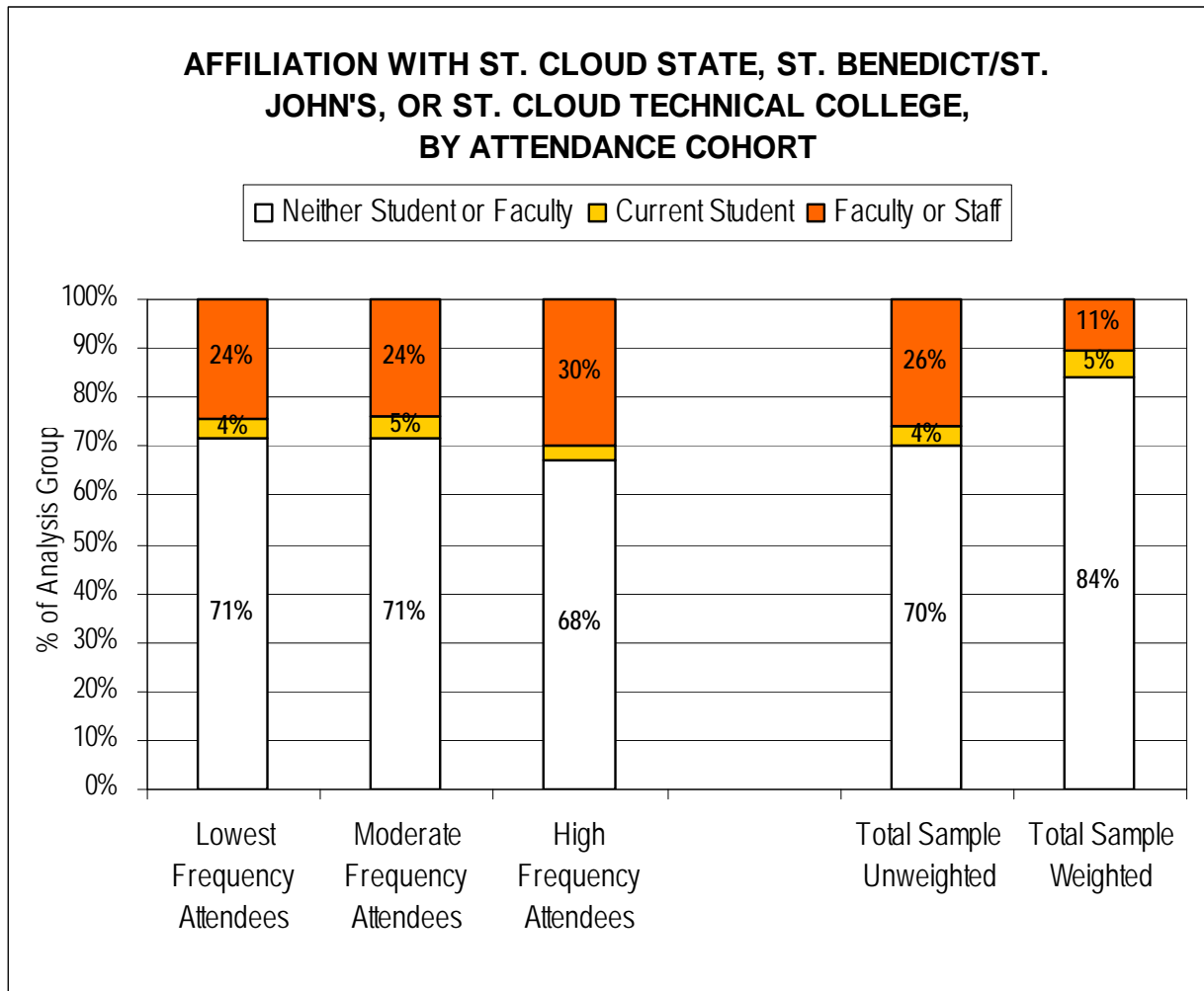


# Higher frequency attendees are less likely to have children at home

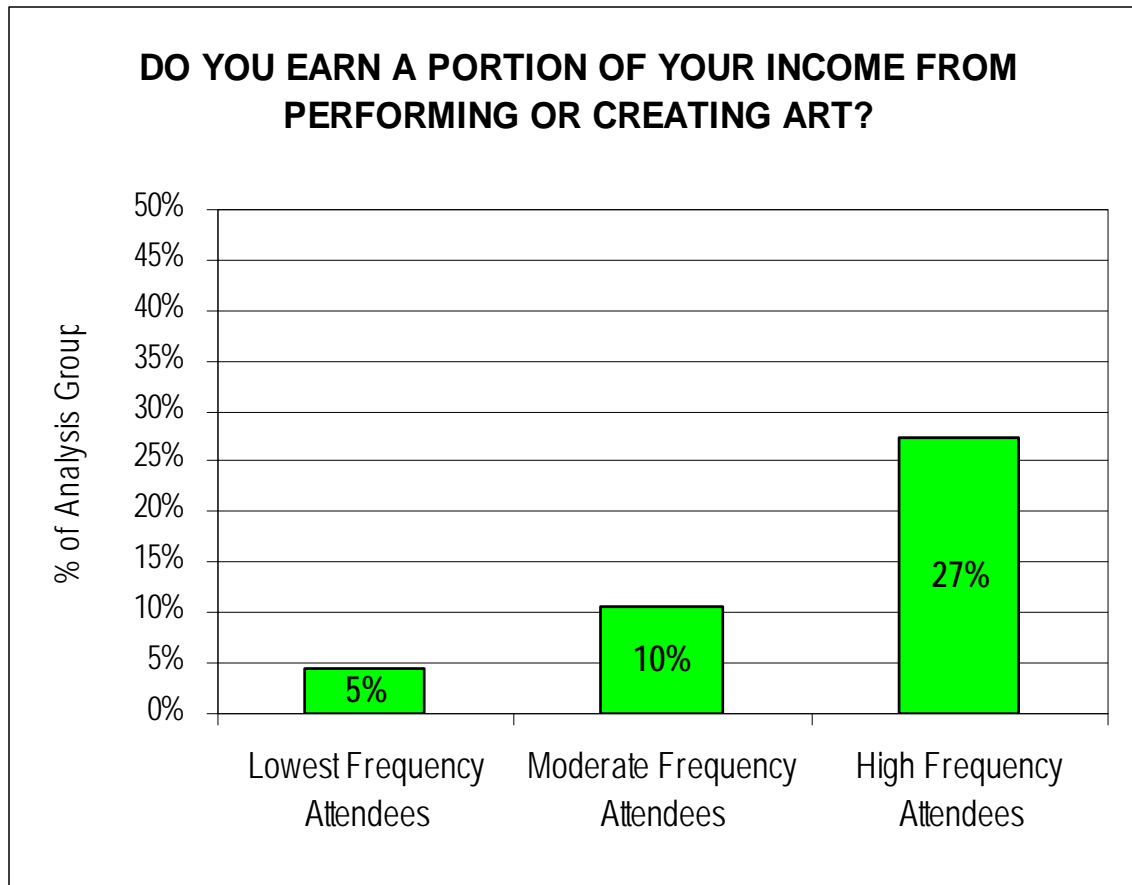
<b>RESPONDENT DEMOGRAPHICS BY ATTENDANCE COHORT (UNWEIGHTED DATA)</b>	<b>Higher Freq. Attendees (n=307)</b>	<b>Moderate Freq. Attendees (n=389)</b>	<b>Lower Freq. Attendees (n=279)</b>
<b>Marital Status</b>			
Married	72%	79%	72%
Single/never married	12%	10%	19%
Divorced or separated	12%	8%	8%
Widowed	5%	3%	1%
<b>Presence of Children in the HH</b>			
Yes	25%	42%	49%
No	75%	58%	51%



# About 16% of respondents are students or faculty



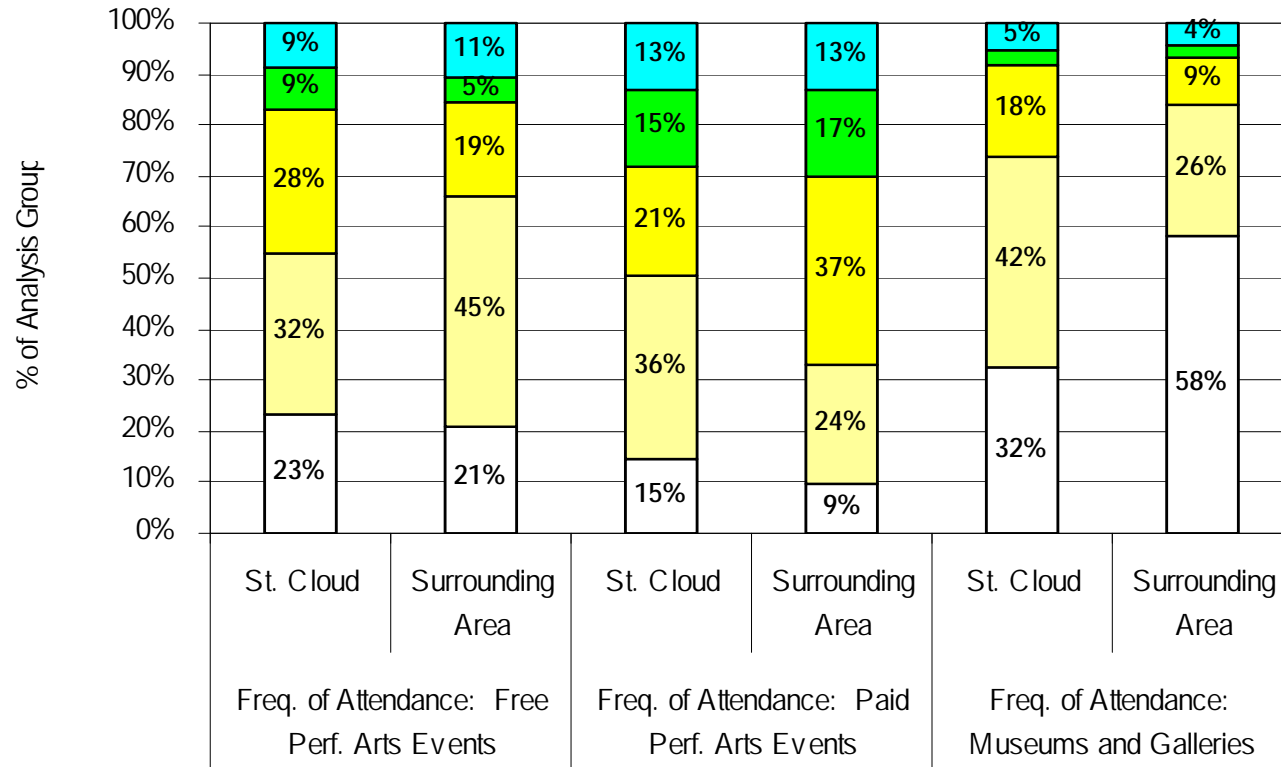
# Observe the close correlation between attendance and art-making



# A small percentage of culturally-active adults attend arts events at high frequency

**FREQUENCY OF ATTENDANCE AT FREE AND PAID PERFORMING ARTS EVENTS and MUSEUMS, ST. CLOUD VS. NON-ST. CLOUD RESIDENTS (WEIGHTED)**

Never
  1 or 2 times a year
  3 to 5 times a year
  6 to 10 times a year
  More than 10 times a year



# Lower-frequency attendees more likely to use informal & non-traditional settings

<b>% CITING "REGULARLY USE" OF DIFFERENT VENUES AND SETTING FOR ARTS ACTIVITIES, BY ATTENDANCE COHORT (WEIGHTED)</b>	<b>Higher Freq. of Attendance</b>	<b>Moderate Freq. of Attendance</b>	<b>Lower Freq. of Attendance</b>
Your home	32%	14%	22%
Places of worship	22%	13%	6%
Community centers	27%	18%	7%
Public and private schools	27%	17%	4%
Bars and clubs	17%	12%	13%
Libraries and book stores	30%	14%	9%
Theaters and concert halls	<b>83%</b>	<b>60%</b>	<b>19%</b>
Art museums	42%	10%	3%
Natural history and historic museums	23%	5%	4%
Art galleries	<b>45%</b>	13%	2%
Outdoor facilities and parks	46%	41%	<b>23%</b>
College and university facilities	<b>51%</b>	28%	7%



While high frequency attendees go to the Twin Cities most often, two-thirds do not

<b>FREQUENCY OF TRAVEL TO TWIN CITIES FOR ARTS EVENTS, BY FREQUENCY GROUP (WEIGHTED)</b>	Lowest Frequency Attendees	Moderate Frequency Attendees	High Frequency Attendees
Never	35%	18%	1%
1 or 2 times a year	47%	40%	25%
3 to 5 times a year	13%	28%	<b>37%</b>
6 to 10 times a year	3%	11%	<b>27%</b>
More than 10 times a year	2%	3%	<b>10%</b>

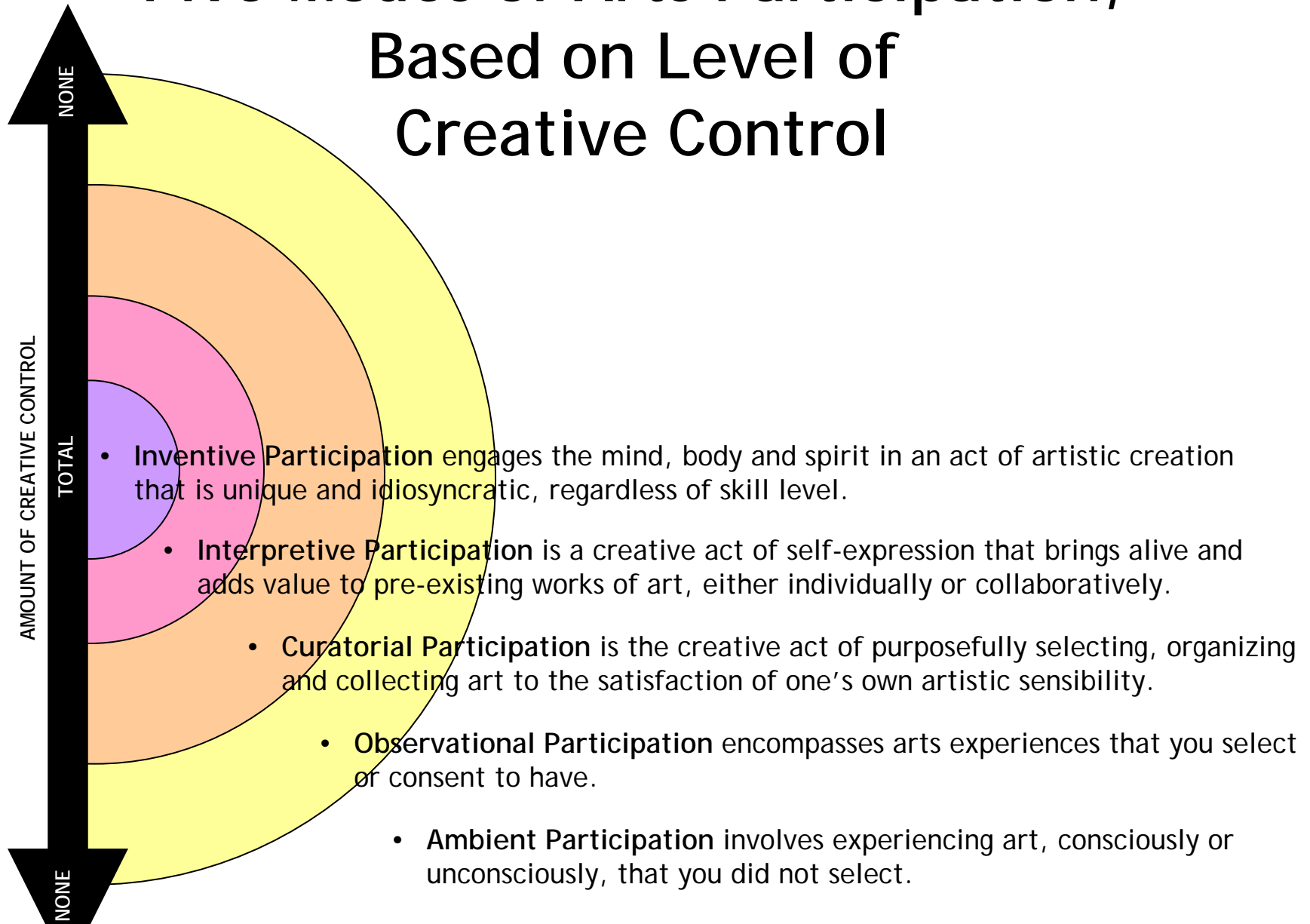




# Arts Participation Profile



# Five Modes of Arts Participation, Based on Level of Creative Control

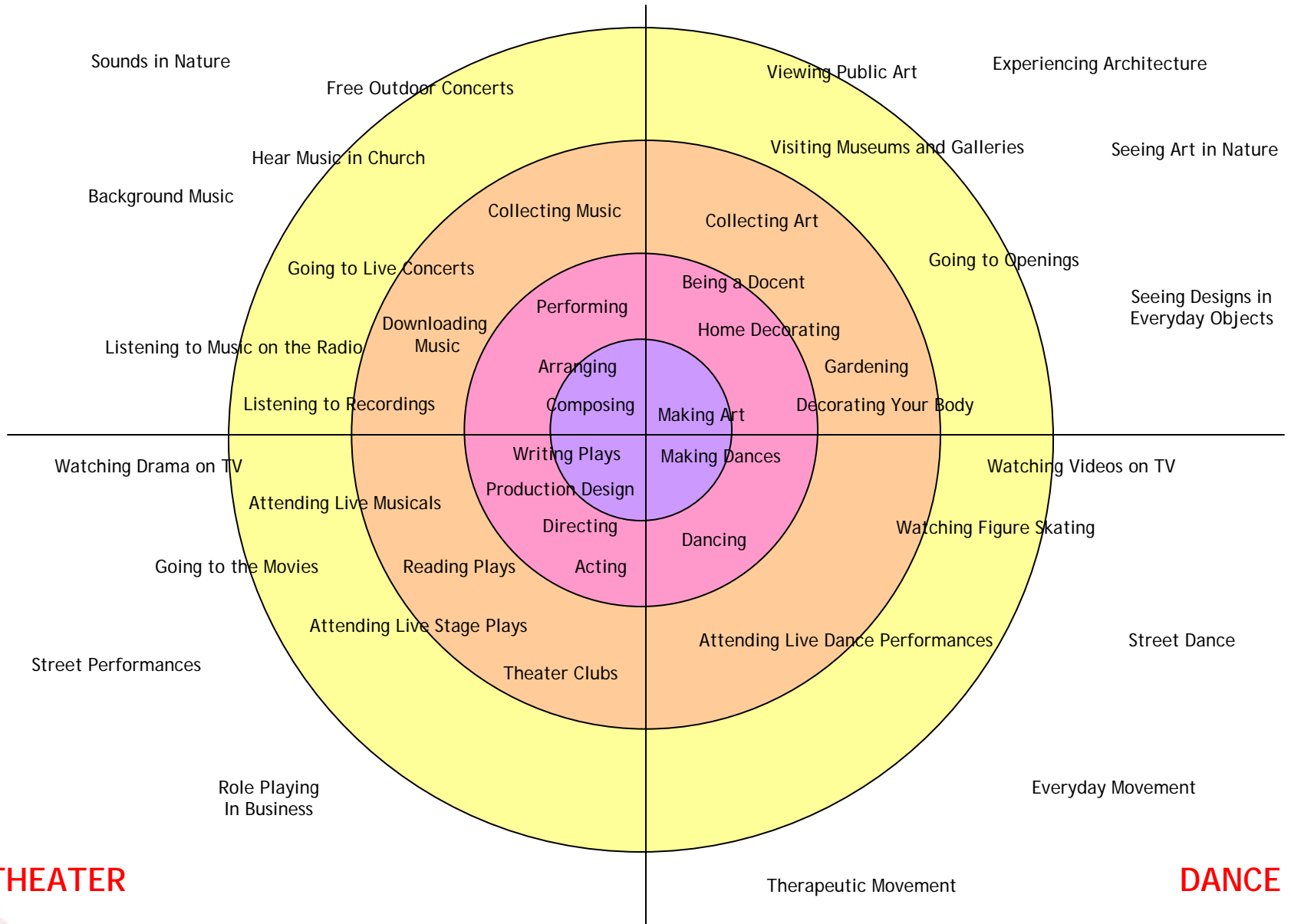




**MUSIC**

**Map of Involvement Opportunities**

**VISUAL ARTS**



**THEATER**

**DANCE**



# Centrality of Arts Activities

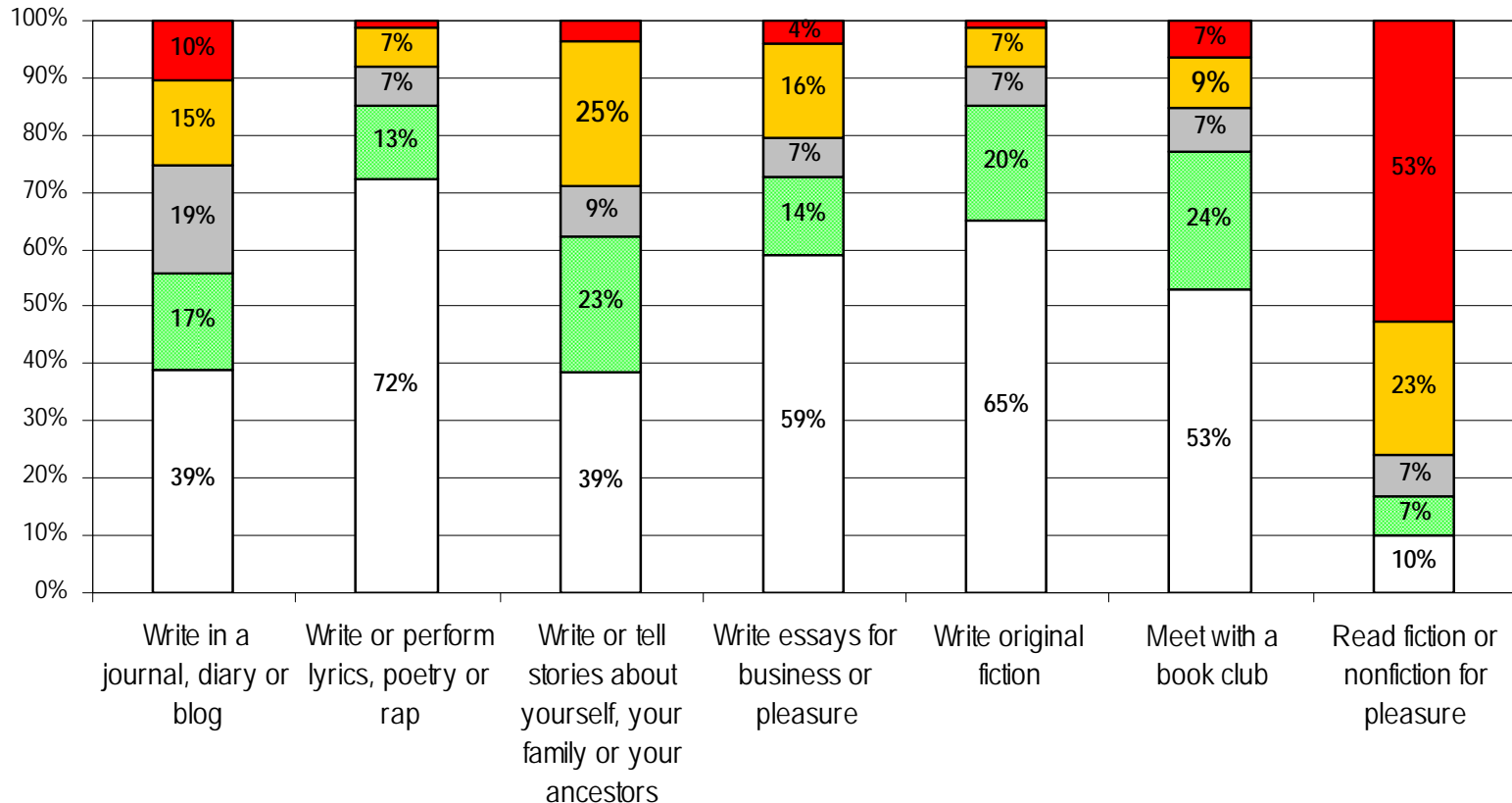
- For each activity, respondents were asked to select one of five response items:
  - Not interested
  - Haven't, but would like to try
  - Used to, but don't any more
  - Enjoy it occasionally
  - A vital activity for me



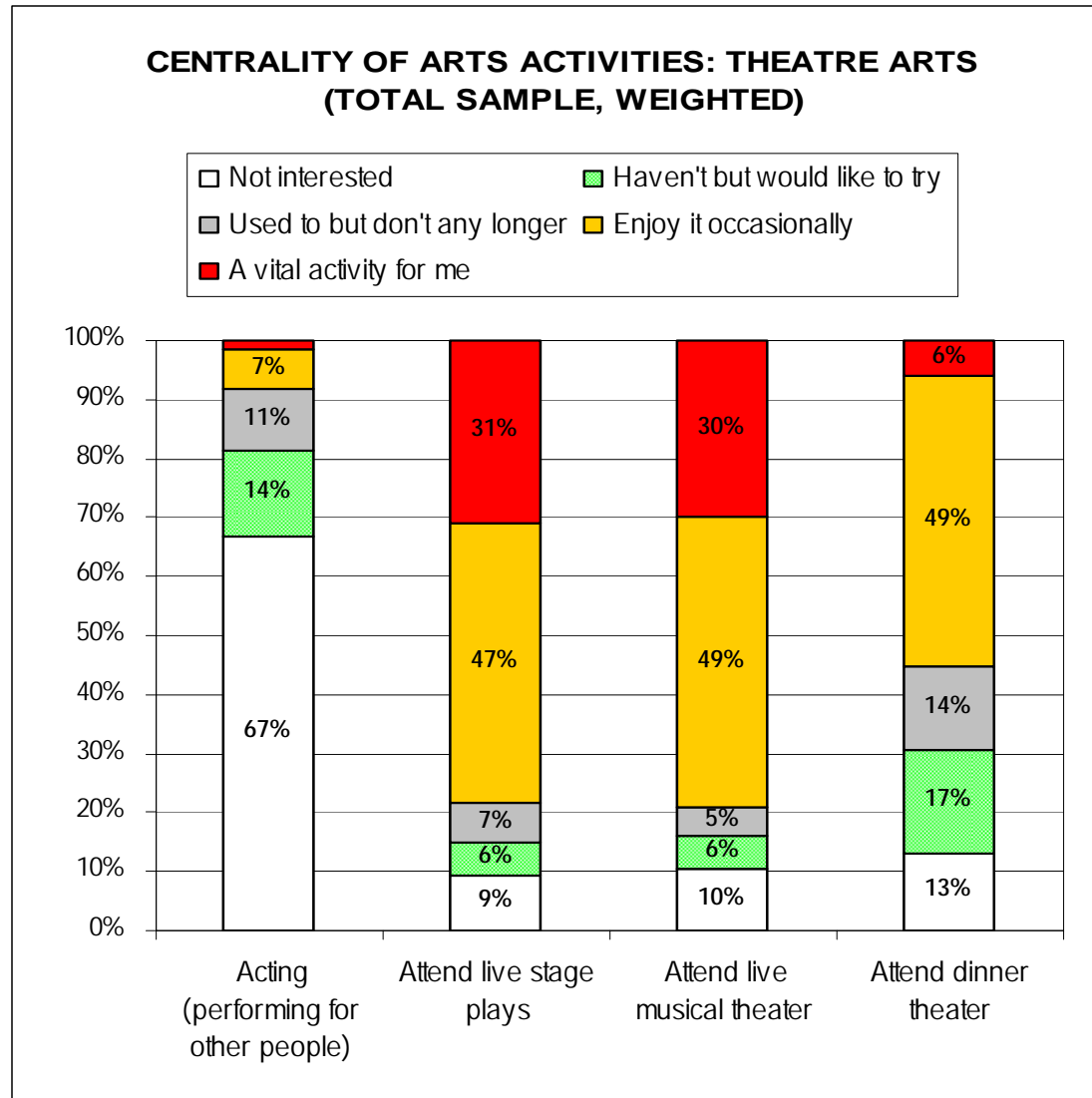
# Literary - reading, writing in a journal, and book clubs are important activities

**CENTRALITY OF ARTS ACTIVITIES: LITERARY ARTS  
(TOTAL SAMPLE, WEIGHTED)**

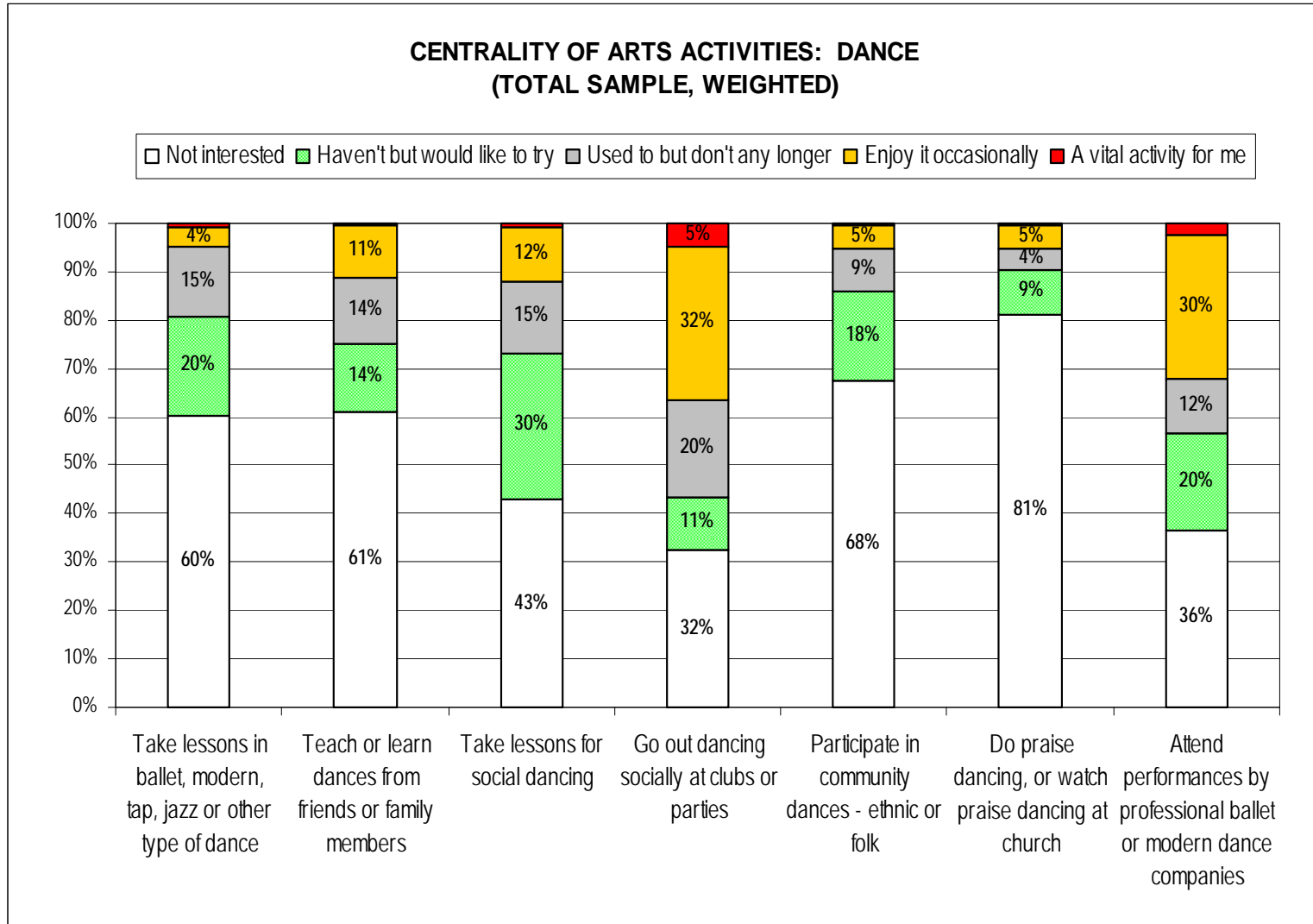
Not interested 
  Haven't but would like to try 
  Used to but don't any longer 
  Enjoy it occasionally 
  A vital activity for me



# Theatre - attending plays or musical theatre is a dominant form of participation



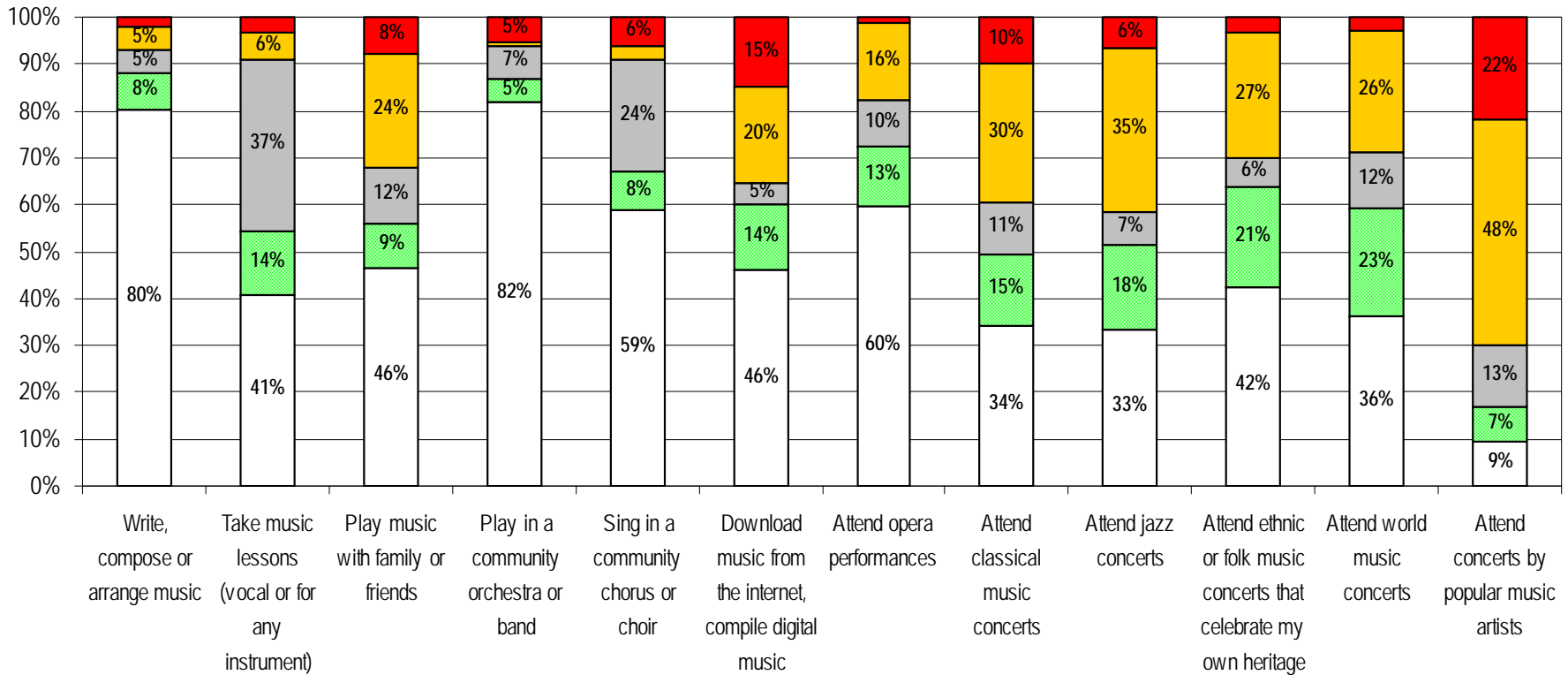
# Again, see high levels of unfulfilled interest in the social aspect of dance participation.



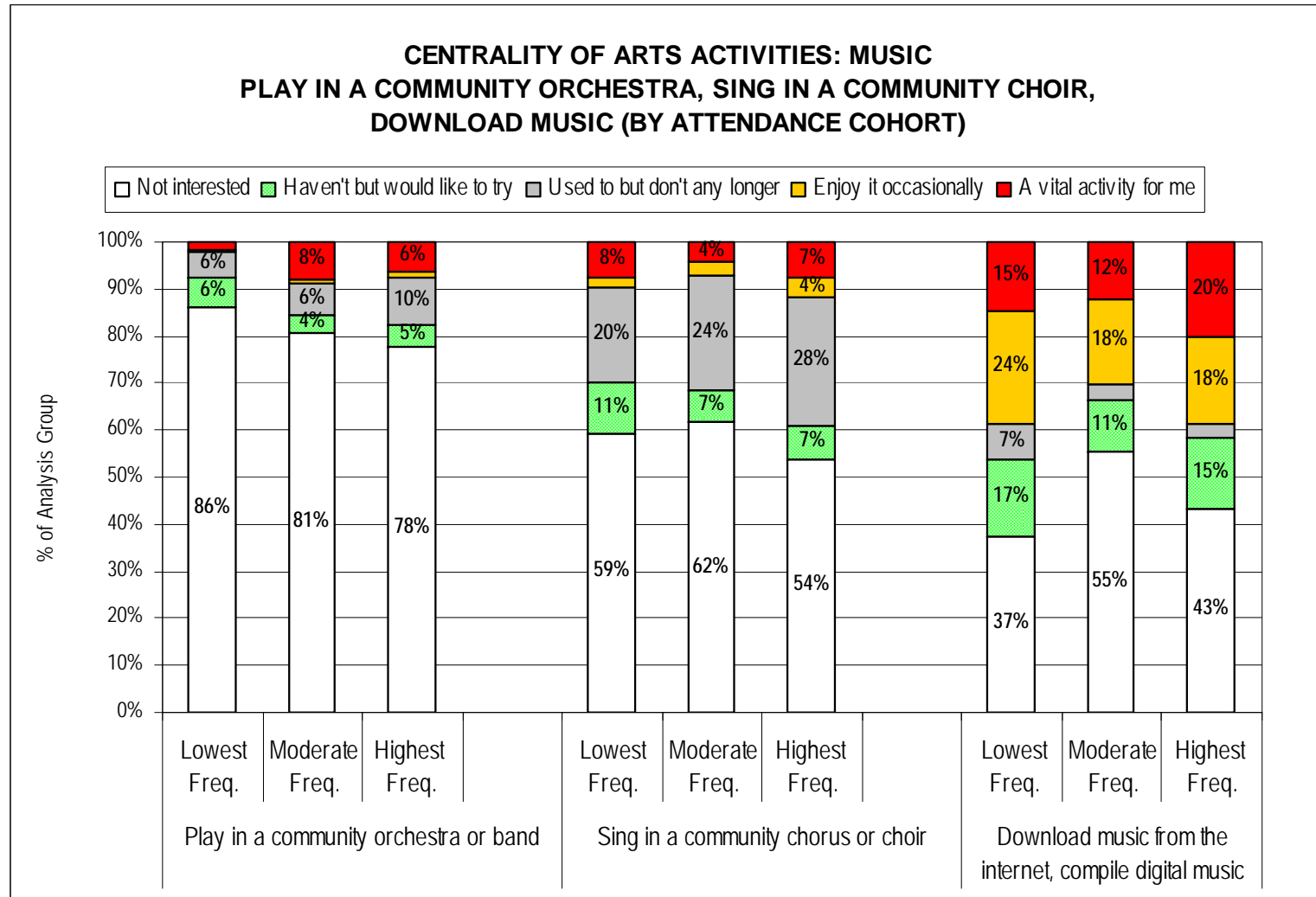
# Music - observational participation is strong & many respondents "used to" participate

**CENTRALITY OF ARTS ACTIVITIES: MUSIC  
(TOTAL SAMPLE, WEIGHTED)**

Not interested
  Haven't but would like to try
  Used to but don't any longer
  Enjoy it occasionally
  A vital activity for me



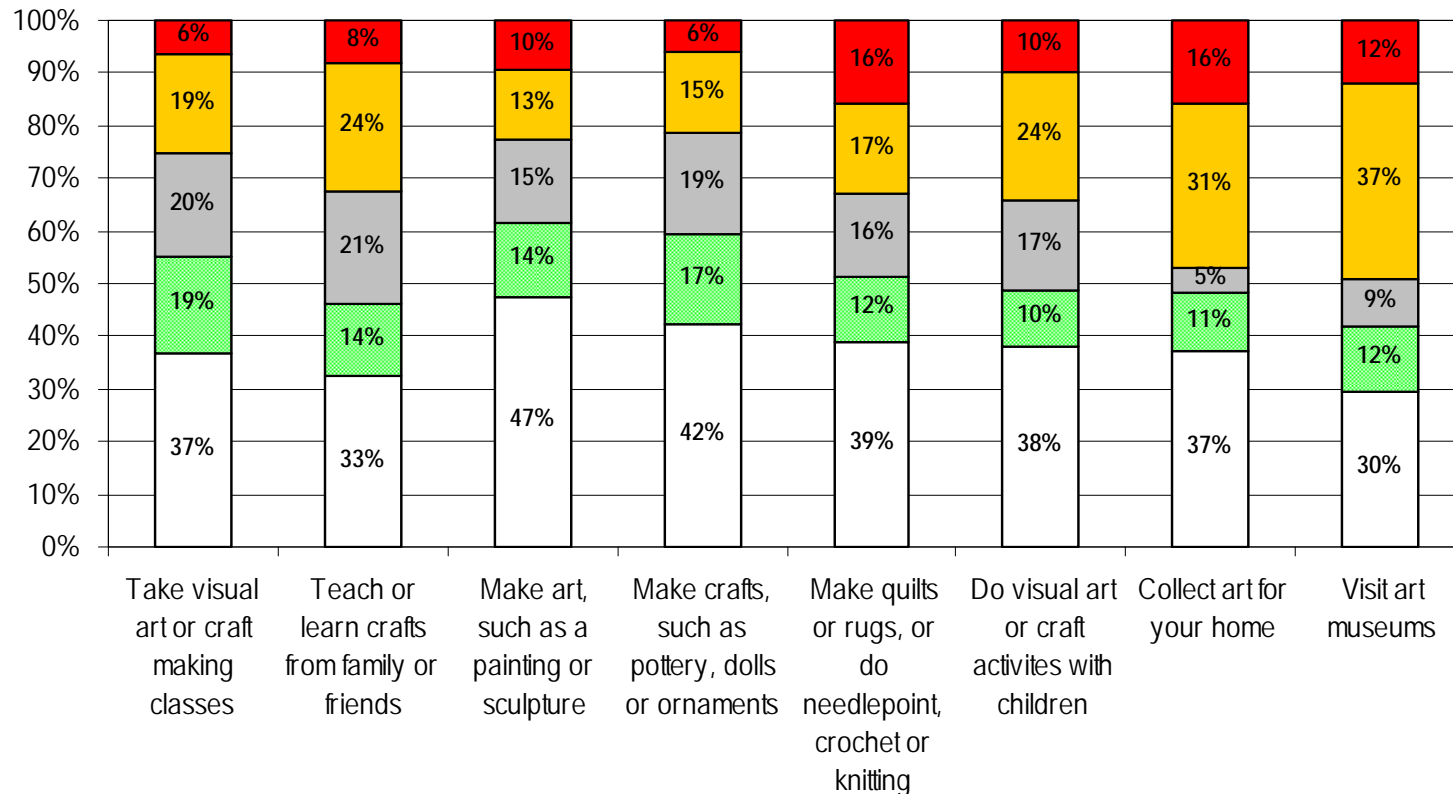
# Some activities are more accessible & show little variation among cohorts



# Participatory engagement (e.g., collecting art) is strong, as is “latent interest”

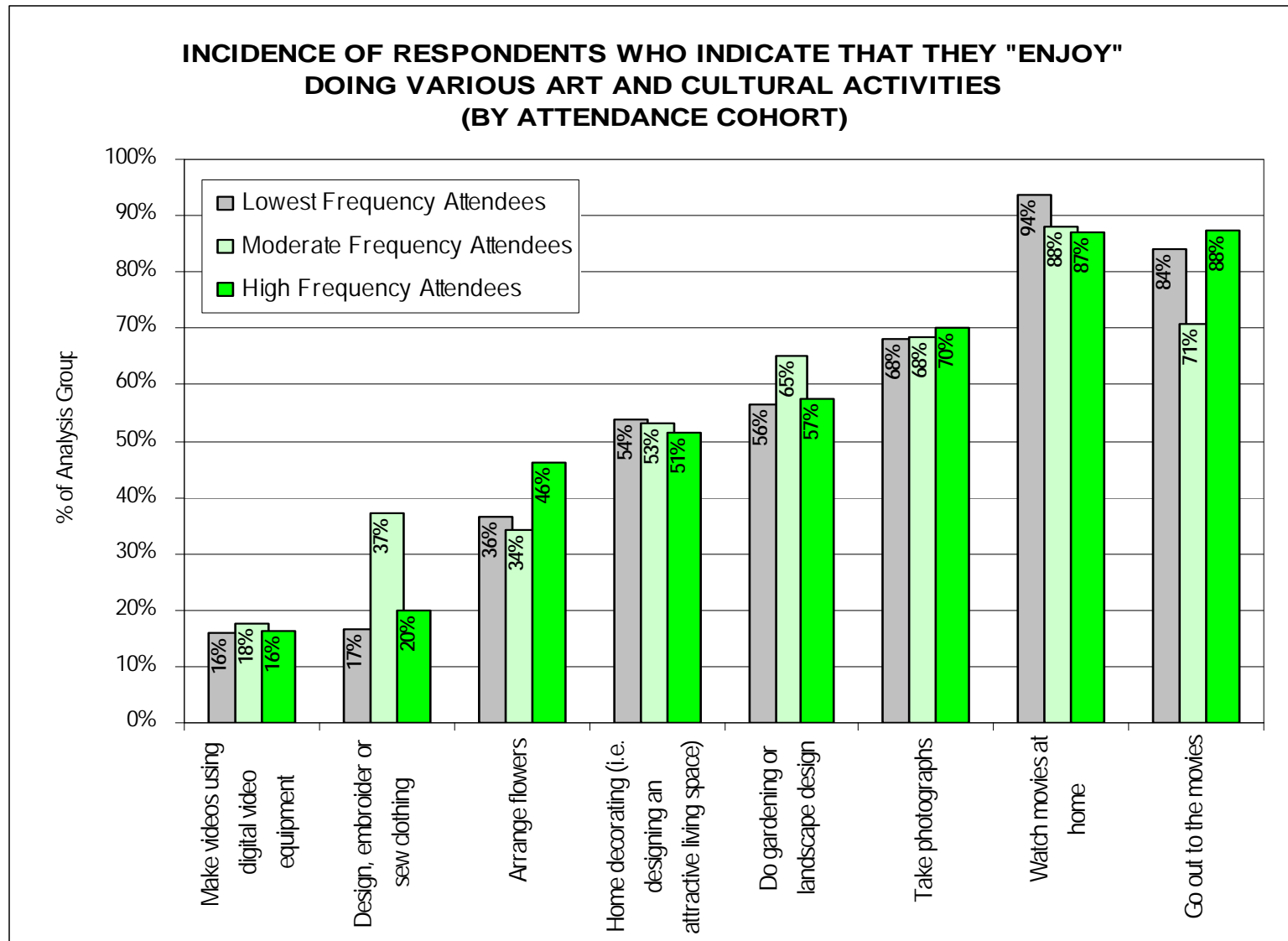
**CENTRALITY OF ARTS ACTIVITIES: VISUAL ARTS  
(TOTAL SAMPLE, WEIGHTED)**

Not interested
  Haven't but would like to try
  Used to but don't any longer
  Enjoy it occasionally
  A vital activity for me





# Across cohorts, area adults value home-based creative activities (i.e., 'the living arts')



% of Analysis Group

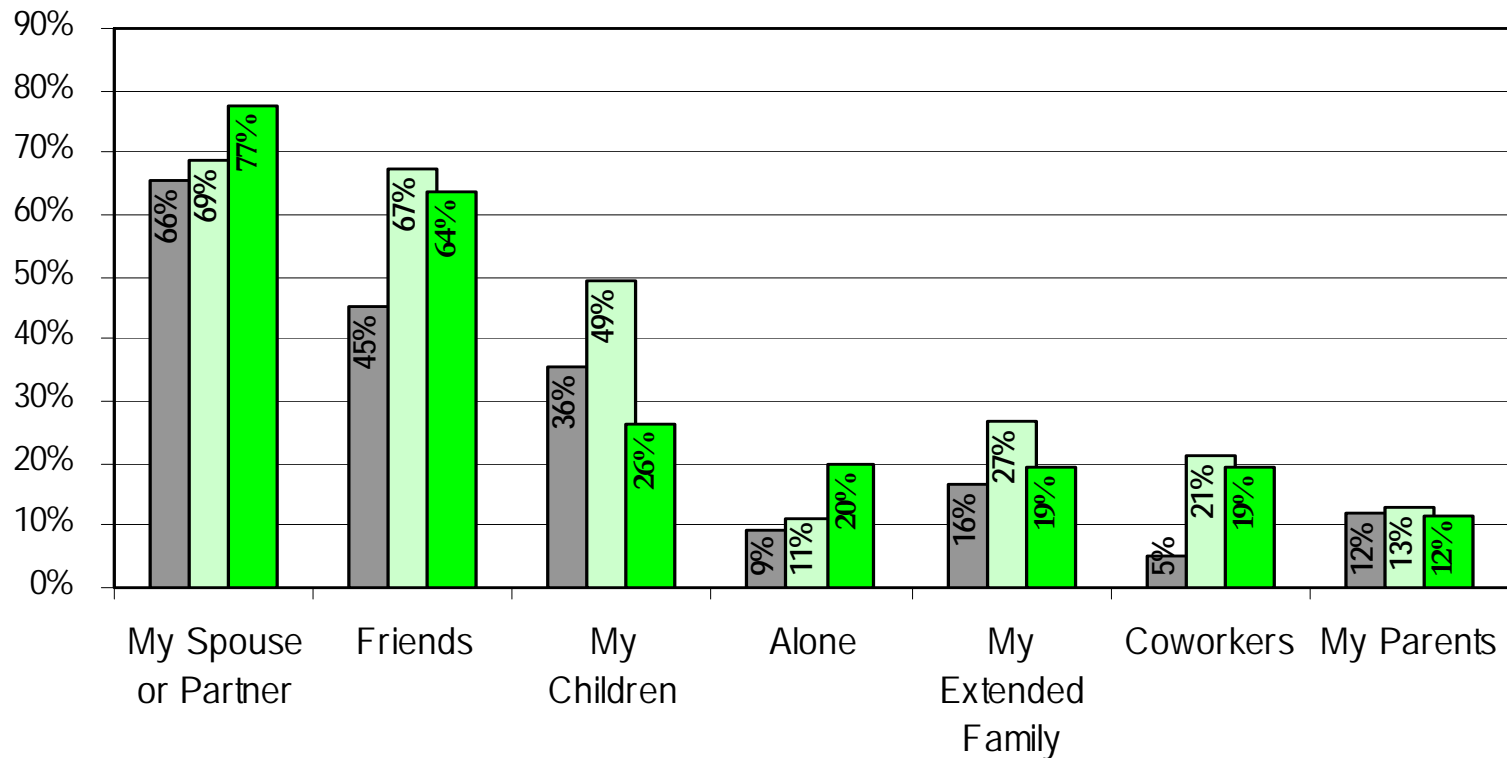
Legend:  
■ Lowest Frequency Attendees  
■ Moderate Frequency Attendees  
■ High Frequency Attendees



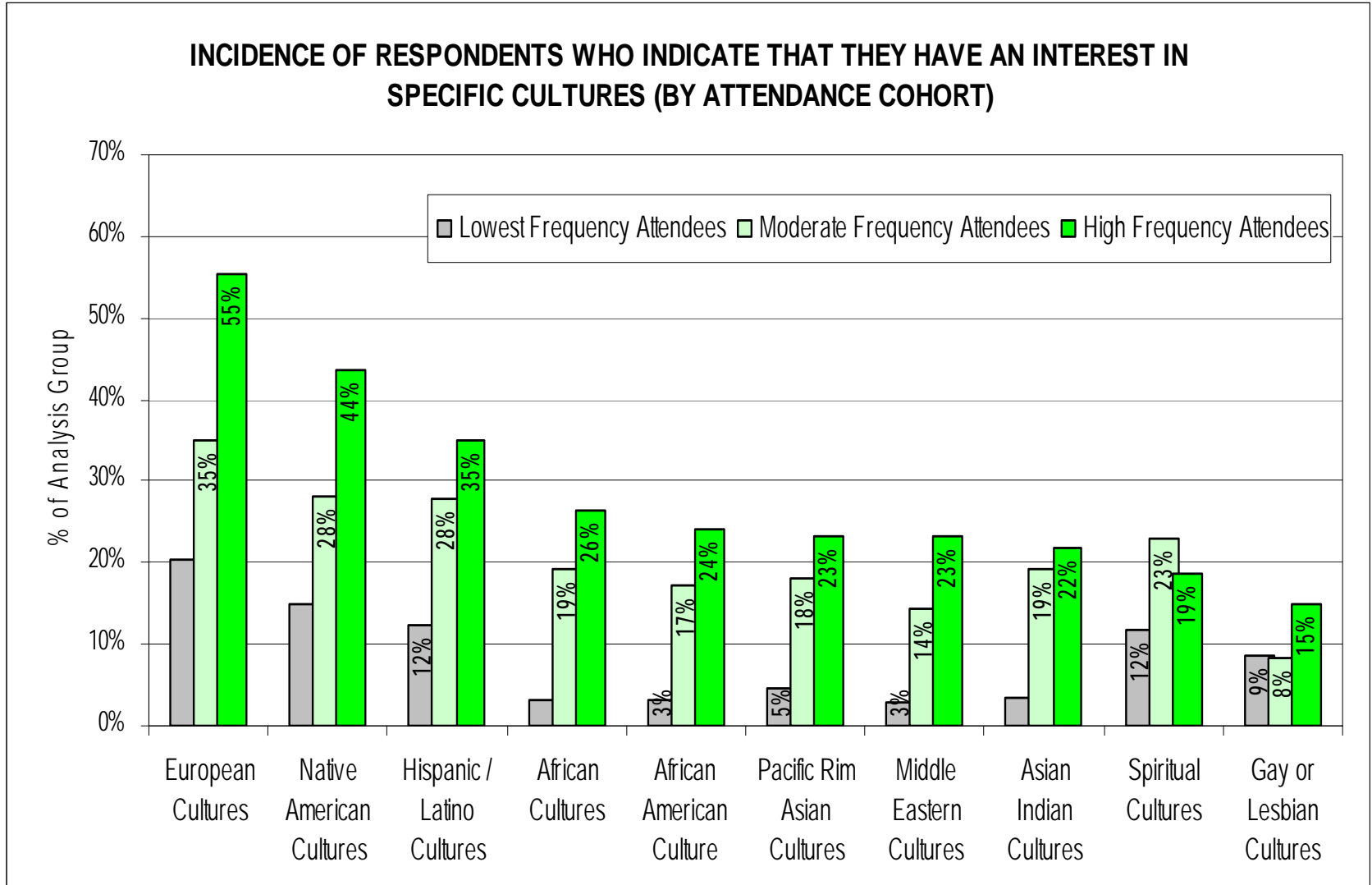
# Family life cycle and marital status drive attendance - emphasizes the social context

**TYPICAL SOCIAL CONTEXT OF ARTS ATTENDANCE,  
BY FREQUENCY GROUP**

■ Lowest Frequency Attendees ■ Moderate Frequency Attendees ■ High Frequency Attendees



# Interest in European culture is high but also Native American, Latin and African cultures

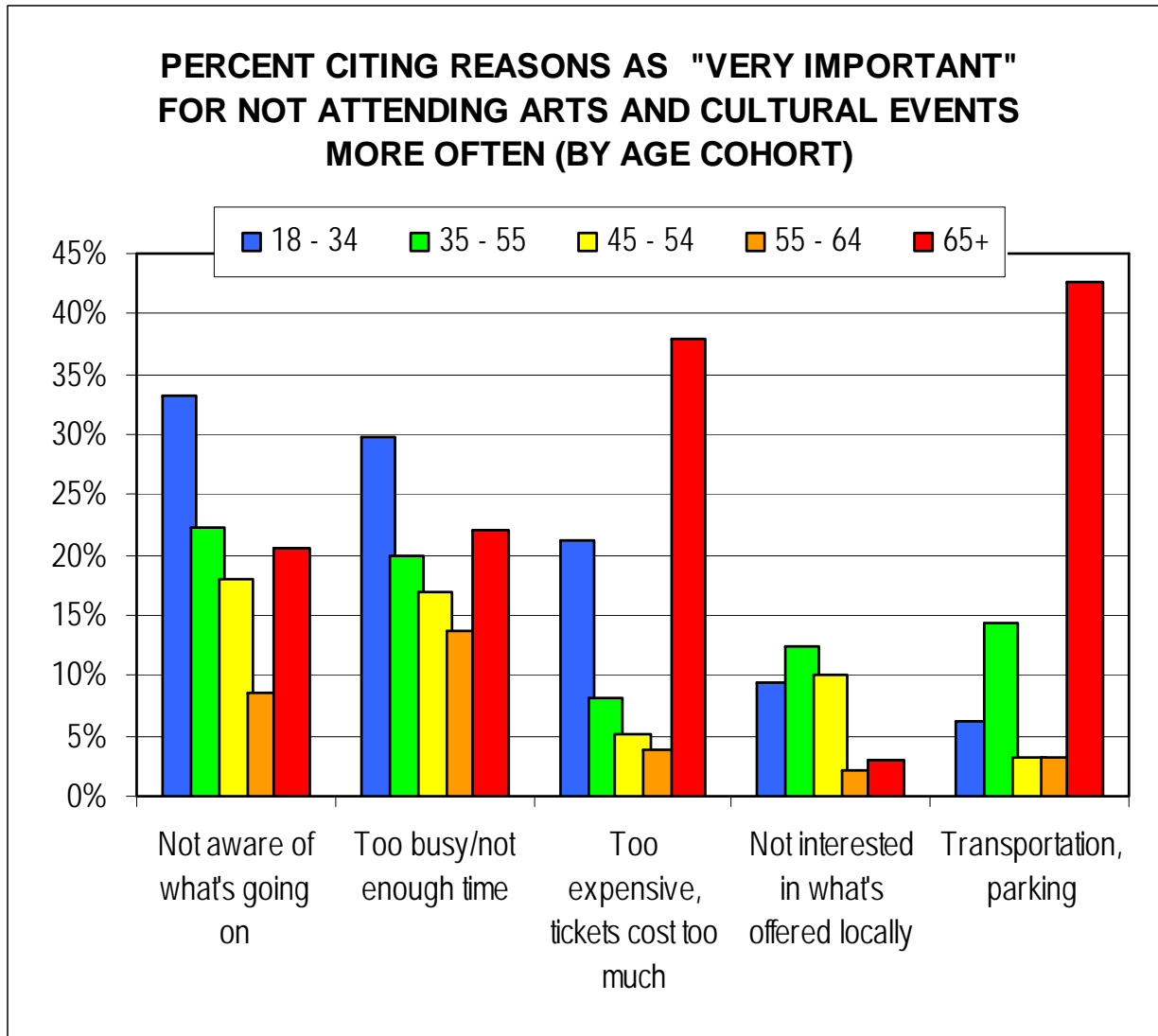




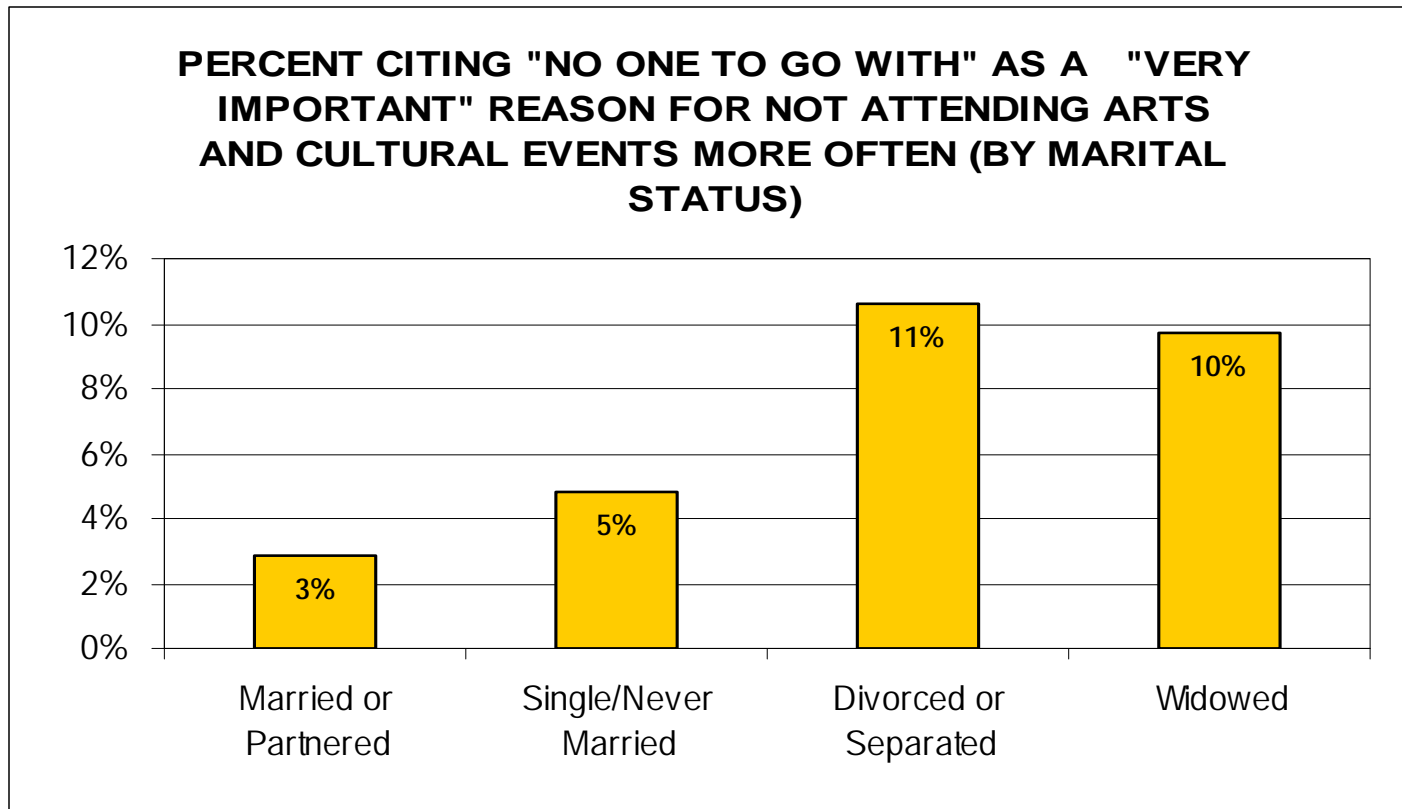
# Barriers, Attitudes



# Barriers vary dramatically by age group

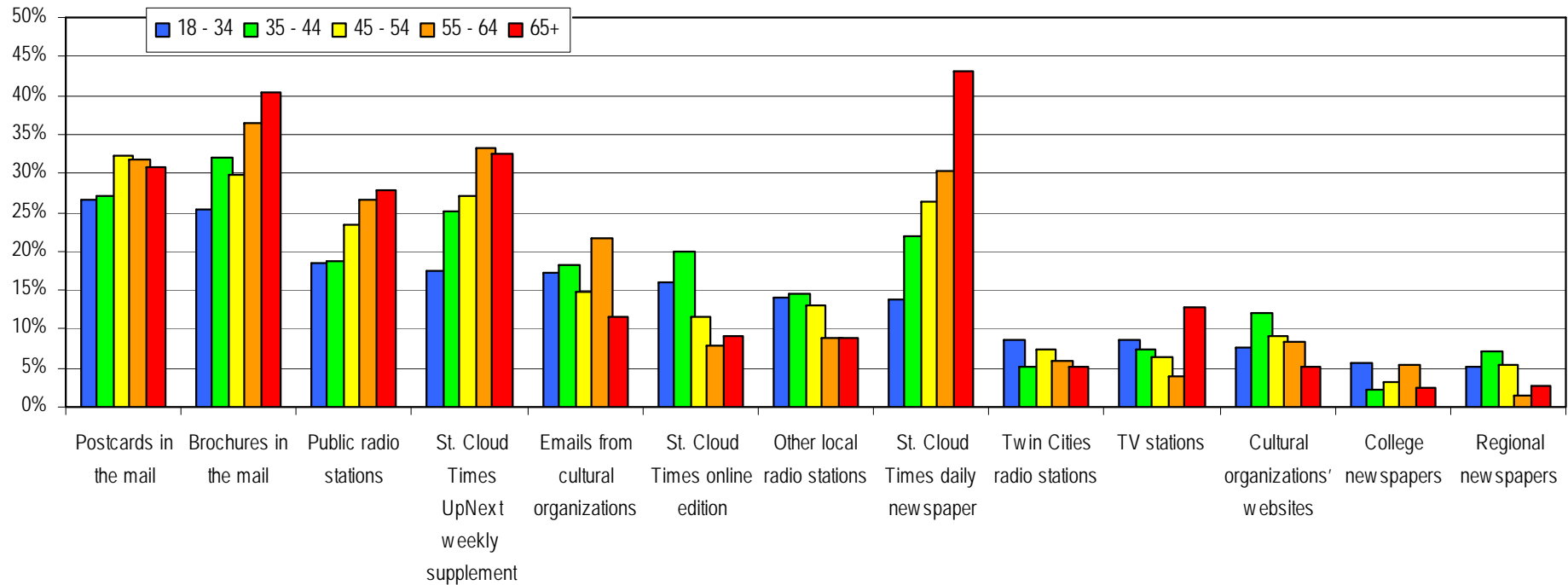


# Lack of a social context was a “very important” barrier for some

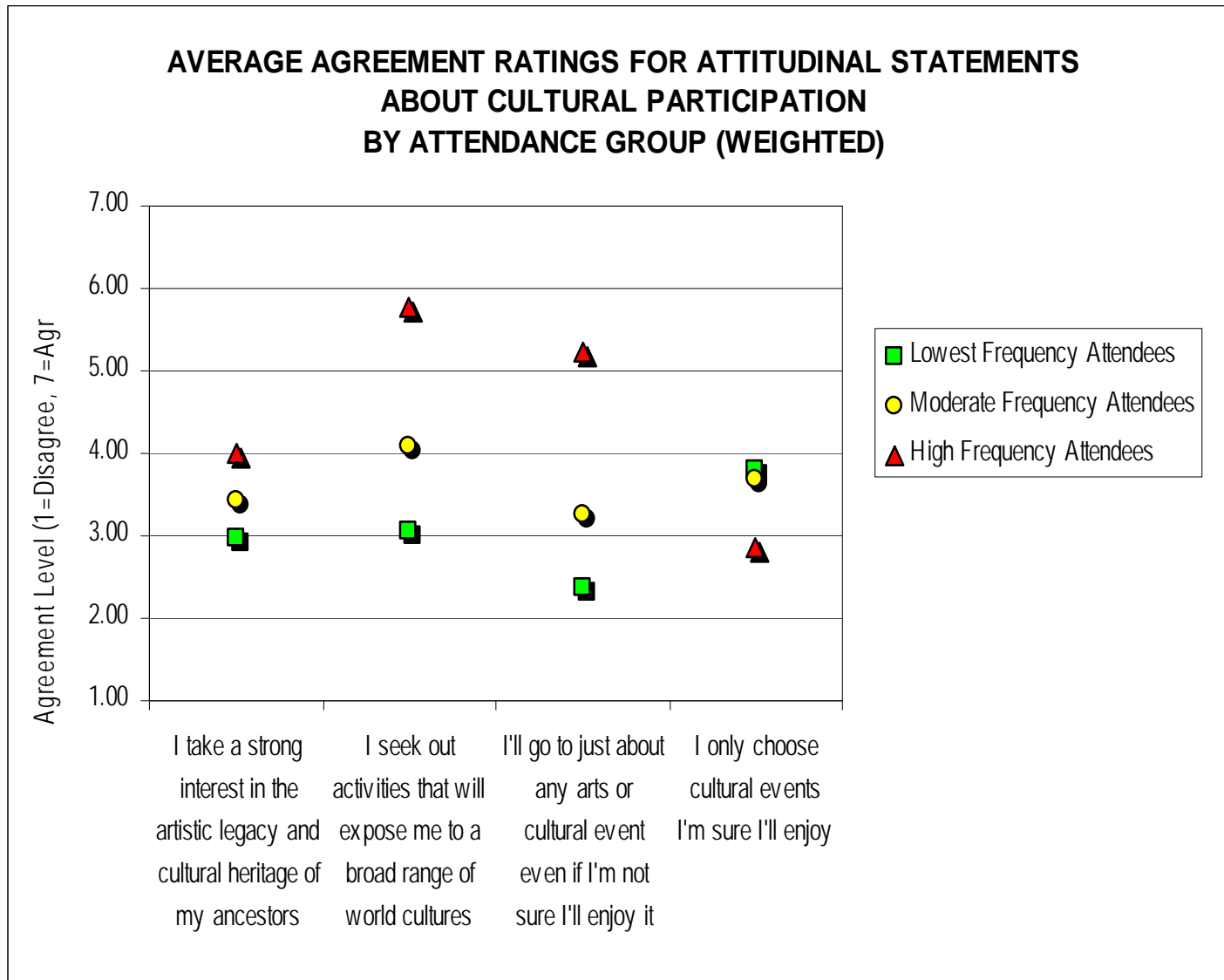


# How people get information varies by age as well - younger cohorts are harder to reach

PERCENT CITING INFORMATION SOURCES AS "VERY USEFUL" FOR MAKING DECISIONS ABOUT CULTURAL ATTENDANCE (BY AGE COHORT)



# More frequent attendees are more willing to take risks





# Summary of Key Ideas & Trends

- Revolution in personal creativity
  - Consumer as curator
  - More active engagement (learn, participate)
  - Emphasis on the “living arts” (gardening, home decorating)
- Use of informal and non-traditional venues and settings
- Importance of social context
  - Social networks are driving arts attendance among younger cohorts
- Diversification of cultural tastes
- Slow transition to electronic media





## Discussion



## City of St. Cloud Cultural Plan

### **Cultural Census – Online Survey Protocol, v2**

#### Research Goals

The online survey is a vehicle for community input on issues relating to arts and culture in Saint Cloud. Eligibility is limited to residents of Saint Cloud and the surrounding area. The survey effort is a “census” to indicate a broadly distributed opportunity to communicate with the City. Efforts will be made to gain cooperation from a large cross-section of residents, including those who are not current arts and cultural event attendees. Results will be used to better understand patterns of artistic preferences, patterns of participation and attitudes about the arts in general. This information will inform the planning process, along with other information gathered by the consultants.

#### Email Invitation Language

Subject Line: Special Request from St. Cloud Mayor Dave Kleis

Dear Friends,

On behalf of the City of St. Cloud, I’m writing to ask if you would take a few minutes to complete the 2007 St. Cloud Area Cultural Census, a survey about your cultural interests and activities. Your answers will help to ensure a vibrant creative life for all in our community.

At the end of the survey, you may enter a drawing to win a gift certificate from a variety of local businesses and arts organizations.

To participate in the survey, [click here](#).

Dave Kleis  
Mayor, City of St. Cloud

If the hyperlink above is not active, paste this URL in your browser address line:

#### Survey Greeting Page

[City logo]

Thanks for participating in the Saint Cloud Cultural Census! We appreciate your involvement in this research, which is part of the Cultural Policy Review the City is undertaking. For details on this effort, please follow the link at the end of the survey.

Saint Cloud area residents age 18 and over are eligible to take the survey. Multiple responses from the same individual are not allowed.

Your answers are anonymous and confidential, so please be as candid as possible.

Let’s get started...

Online Survey Page 1: Respondent Screening

**1. Are you at least 18 years of age?** (mandatory)

Yes – Click Submit to continue

No – *You are not eligible to take the survey. Please close your browser window to exit the survey.*

**2. Have you taken this survey before?** (mandatory)

Yes - *We ask that you do not take the survey multiple times. Please close your browser window to exit the survey.*

No

**3. Do you currently live in Saint Cloud, or outside of Saint Cloud in the surrounding area?**

*(select one)*(mandatory)

Saint Cloud

Area surrounding Saint Cloud

Other (*Only residents of the Saint Cloud area are eligible to take the survey. Please close your browser window to exit the survey.*)

If you have difficulty advancing past this question, you may need to set your web browser to enable cookies. [Click Here](#) for more information.

Online Survey Page 2: Respondent Background

**4. What is your home ZIP code?**

55308	55309	55313	55319	55320	55353
55358	55362	55371	55377	55380	55382
55389	55398	56301	56302	56303	56304
56307	56310	56314	56317	56320	56321
56329	56330	56331	56333	56340	56345
56352	56353	56357	56362	56363	56367
56368	56369	56371	56373	56374	56375
56376	56377	56379	56384	56387	

**5. How long have you lived in the Saint Cloud area?**

A year or less

1 to 2 years

3 to 5 years

6 to 10 years

11 to 20 years

More than 20 years

**6. Indicate if you are a student or faculty/staff member at Saint Cloud State University, the College of St. Benedict/St. John's University, or the St. Cloud Technical College. <i>(select all that apply)</i>**

Current student  
Faculty or staff (current or retired)  
Neither

**7. Do you earn a portion of your income from performing or creating art?**

Yes/No

**You have completed Part 1 of 7. Click Submit to continue.**

Online Survey Page 3: Patterns of Cultural Attendance

**Please tell us a little about your creative and cultural activities.**

**8. In your own words, please tell us what are your most important creative or cultural activities. [Comments Box]**

**9. Some people prefer to participate personally in creative and cultural activities (i.e., doing activities like painting, singing or writing), while other people prefer to attend events and participate as a visitor or audience member. Of course, many people do both. On the scale below, circle a number that corresponds to your own preference.**

Scale:

1 = Prefer Doing  
2  
3  
4 = Prefer Both Equally  
5  
6  
7 = Prefer Observing

**10. How much do you agree with each of the following statements? <i>(select a number for each item)</i>**

Scale (1-7)

1 = DISAGREE  
7 = AGREE

My creative and cultural activities often are an expression of my ethnic or cultural heritage.  
My creative and cultural activities often relate to my religious beliefs or place of worship.  
My creative and cultural activities are usually personal in nature – something I do for myself.  
My creative and cultural activities are usually social in nature and involve other people.

**11. Approximately how often do you attend <u>free</u> live performing arts programs in Saint Cloud, on an annual basis?**

- Never
- 1 or 2 times a year
- 3 to 5 times a year
- 6 to 10 times a year
- More than 10 times a year

**12. Approximately how often do you attend <u>ticketed</u> live performing arts programs in Saint Cloud, on an annual basis?**

- Never
- 1 or 2 times a year
- 3 to 5 times a year
- 6 to 10 times a year
- More than 10 times a year

**13. Approximately how often do you attend art museums or galleries in Saint Cloud, on an annual basis?**

- Never
- 1 or 2 times a year
- 3 to 5 times a year
- 6 to 10 times a year
- More than 10 times a year

**14. Approximately how often do you travel to the Minneapolis area for any performing or visual arts or cultural activities, on an annual basis?**

- Never
- 1 or 2 times a year
- 3 to 5 times a year
- 6 to 10 times a year
- More than 10 times a year

**15. Typically, who is with you when you go out to cultural programs? <i>(select all that apply)</i>**

- My spouse or partner
- My children
- My parents
- Extended family
- Friends
- Co-workers

**16. How frequently do you use the following places or venues for participating in or attending arts and cultural activities? <i>(select one for each item)</i>**

Response Choices

- Never use

Occasionally use  
Regularly use

Response Items

Your home  
Places of worship  
Community centers and recreation centers  
College or university cultural facilities  
Public and private schools  
Bars and clubs  
Libraries and book stores  
Theaters and concert halls  
Art museums  
Natural history and historic museums  
Art galleries  
Outdoor facilities and parks

**17. Do you use any other places or venues for participating in and attending arts and cultural activities?**

**You have completed Part 2 of 7. Click Submit to continue.**

Online Survey Page 4: Arts Interests

**Please tell us about your interests in different artistic activities. Your answers will help us understand how area residents express themselves creatively.**

Response Choices for the Following Set of Questions:

Not interested  
Haven't, but would like to try  
Used to, but don't any longer  
Enjoy it occasionally  
A vital activity for me

**18. How active are you in the following reading, writing and spoken word activities? <i>(select one answer for each line)</i>**

Write in a journal, diary or blog  
Write or perform lyrics, poetry or rap  
Write or tell stories about yourself, your family or your ancestors  
Write essays for business or pleasure  
Write original fiction  
Meet with a book club or similar group  
Read fiction or nonfiction for pleasure

**19. How active are you in the following theatre activities? <i>(select one answer for each line)</i>**

Acting (performing for other people)  
Attend live stage plays  
Attend live musical theatre

Attend dinner theatre

**20. How active are you in the following dance activities?** <i>(select one answer for each line)</i>

Take lessons in ballet, modern, jazz, tap or other forms of dance  
Teach or learn dances from friends or family members  
Take lessons for social dancing  
Social dancing at clubs or parties  
Participate in community dances - ethnic or folk dance  
Do praise dancing, or watch praise dance in a church  
Attend performances by professional ballet or modern dance companies

**You have completed Part 3 of 7. Click Submit to continue.**

Online Survey Page 4: Arts Interests, Continued

**21. How active are you in the following music activities?** <i>(select one answer for each line)</i>

Write, composing or arranging music  
Take music lessons (vocal or for any instrument)  
Play music with family or friends  
Play in a community orchestra or band  
Sing in a community chorus or church choir  
Download music from the Internet, compiling digital music  
Attend opera performances  
Attend classical music concerts  
Attend jazz concerts  
Attend ethnic or folk music concerts that celebrate your own heritage  
Attend world music concerts  
Attend concerts by popular music artists (rock, pop, country, etc.)

**22. What musical instruments do you have in your home, if any?** [COMMENTS BOX]

**23. How active are you in the following visual arts and crafts activities?** <i>(select one answer for each line)</i>

Take visual art or craft-making classes  
Teach or learn crafts from friends or family members  
Make art like painting, drawing, or sculpture  
Make crafts like pottery, dolls or ornaments  
Make quilts or rugs, or do needlepoint, crochet, knitting  
Do visual art or craft activities with children  
Collect art for your home  
Visit art museums

**24. How active are you in these other creative or cultural activities?** <i>(select one answer for each line)</i>

Go out to the movies  
Watch movies at home



Take photographs  
Make videos using digital video equipment  
Do gardening or landscape design  
Arrange flowers  
Home decorating (i.e., designing an attractive living space)  
Design, embroider or sew clothing

**You have completed Part 4 of 7. Click Submit to continue.**

Online Survey Page 5: Cultural Frame

**Now, please tell us about your cultural interests.**

**25. How much do you agree with each of the following statements?** <i>(select a number for each item)</i>

Scale (1-7)

1 = DISAGREE

7 = AGREE

I take a strong interest in the artistic legacy and cultural heritage of my ancestors.

I seek out activities that will expose me to a broad range of world cultures.

I'll go to just about any arts or cultural event, even if I'm not sure I'll enjoy it.

I only choose cultural events that I'm sure I'll enjoy.

**26. Do you take a special interest in the art and culture of one or more <u>specific countries or parts of the world</u>, other than the United States?**

Yes/No

**27. If Yes, which countries or parts of the world?** <i>(list up to three)</i>

[three one-line comments boxes]

[this data will need to be cleaned and post-coded]

**28. Do you take a special interest in one or more <u>specific cultures that are not limited by political boundaries</u>?** <i>(select all that apply)</i>

African-American Culture

African Cultures

Native American Cultures

Asian Indian Cultures

Middle Eastern Cultures

Hispanic/Latino Cultures

Gay or Lesbian Culture

Pacific Rim Asian Cultures

European Cultures

Faith Cultures (cultures primarily defined by religious faith)

**29. In what other cultures do you take a special interest?**

[comments box]

**You have completed Part 5 of 7. Click Submit to continue.**

Online Survey Page 6: Barriers and Information

**30. How important to you are each of the following reasons why you don't attend arts and cultural programs more often than you do now? <i>(select one for each item)</i>**

Scale (1-5)

1 = Not Important

5 = Very Important

Response Items

Not interested

Too busy/not enough time

Too expensive, tickets cost too much

Not aware of what's going on

No one to go with

Transportation, parking

Disability or lack of mobility

Distance is too far, drive time too long

Safety concerns

Weather issues

Prefer to attend other events

**31. Are there other reasons why you don't attend arts and cultural programs more often than you do now?**

**32. How useful do you find each of the following sources of information about upcoming cultural events? <i>(select one for each item)</i>**

Scale (1-5)

1= NOT USEFUL

5 = VERY USEFUL

Brochures in the mail (received months in advance)

Postcards in the mail (closer to the performance date)

Public radio stations (e.g. Minnesota Public Radio Classical KSJR 90.1, Minnesota Public Radio News & Information 88.9 KNSR, KVSC 88.1 college radio)

Other local radio stations

Twin Cities Radio Stations

St. Cloud Times daily newspaper

St. Cloud Times Online Edition [www.sctimes.com](http://www.sctimes.com)

St. Cloud Times UpNext weekly entertainment supplement

Regional Newspapers (e.g. <i>Sauk Rapids Herald, St. Joseph Newsleader</i>)

College Newspapers (e.g. <i>SCSU University Chronicle, CSBSJU The Record</i>)

Television stations

Emails from cultural organizations  
Cultural organizations' web sites

**You have completed Part 6 of 7. Click Submit to continue.**

Survey Protocol – Online Page 7: Demographics

**To finish, please tell us a little about yourself. This information is confidential.**

**33. Your gender?**

Female / Male

**34. Your age?**

Under 18  
18-24  
25-34  
35-44  
45-54  
55-64  
65-74  
75+

**35. Are there any children under age 18 living in your home?**

Yes/No

**36. Your marital status?**

Married  
Single/never married  
Divorced or separated  
Widowed

**37. Which of the following best describes your race/ethnicity? <i>(select one)</i>**

African American  
Asian American  
Hispanic/Latino  
White, not Hispanic  
Native American  
Mixed Race or Other

**38. What is the last level of school you completed?**

Some High School  
Completed High School  
Some College or Associates Degree  
Bachelors Degree

Graduate Study

**39. Your annual household income? <i>(select one)</i>**

- Under \$25,000
- \$25,000 to \$34,999
- \$35,000 to \$49,999
- \$50,000 to \$74,999
- \$75,000 to \$99,999
- \$100,000 to \$149,999
- \$150,000 or more

**You have completed Part 7 of 7. Click Submit to finish the survey.**

Survey Protocol – Online Page 8: Drawing Entry

**Thanks so much for your assistance with the Saint Cloud Cultural Census. Would you like to be entered in a drawing to win a gift certificate to a local business or arts organization?**

Yes/No

**If “Yes,” enter your name and email address (or telephone) in the spaces provided. <b>This information will only be used to select and notify a winner.</b>**

Name: [One line comments box]

Email address (or telephone): [One line comments box]

Closing Page

Thank you so much for answering our questions!

For more information about the cultural census or the Community Cultural Planning effort, please e-mail Jennifer Penzkover, coordinator for the St. Cloud Arts Commission at [arts@ci.stcloud.mn.us](mailto:arts@ci.stcloud.mn.us) or visit the City of St. Cloud website at [www.ci.stcloud.mn.us](http://www.ci.stcloud.mn.us)

# Appendix C

## Details of the Model

### Program/Community Research

#### Initial Review of Comparative Options

The initial step of conducting this research involved a review of communities that had specific characteristics in common with St. Cloud, in particular population and median income. In addition, consideration was given to a number of communities that were typically used by the City of St. Cloud for comparison purposes. Those communities and the relevant data is presented in two charts, the first sorted by median income and the second sorted by population. In both charts, St. Cloud's data is shown in blue.

<b>SORTED BY MEDIAN INCOME</b>							
		<b>Est 2004 Population</b>	<b>Est Pop Growth 2004-09</b>	<b>Est. 2004 Households</b>	<b>Est. 2004 % Adults w/ College Degree</b>	<b>Est. 2004 Median Income</b>	<b>Percent of St. Cloud</b>
	Duluth et al, MN-WI	241,968	-1.20%	100,177	21.36%	\$39,457	84.0%
	Fargo et al, ND-MN	179,489	3.69%	72,974	29.68%	\$42,123	89.6%
	Bellingham, WA	178,551	7.99%	69,217	27.23%	\$43,156	91.8%
	Eau Claire, WI	152,787	3.58%	59,522	22.16%	\$43,274	92.1%
	Topeka, KS	170,858	0.64%	69,588	26.07%	\$44,461	94.6%
	Elkhart et al, IN	188,770	3.93%	68,266	15.43%	\$46,769	99.5%
	<b>St. Cloud, MN</b>	<b>175,809</b>	<b>5.65%</b>	<b>64,612</b>	<b>21.12%</b>	<b>\$46,992</b>	
	Sioux Falls, SD	185,623	8.86%	72,004	26.55%	\$47,879	101.9%
	Cedar Rapids, IA	197,294	3.54%	79,434	28.13%	\$50,193	106.8%
	Kenosha, WI	156,331	5.34%	58,773	19.42%	\$51,128	108.8%
	Rochester, MN	133,032	7.88%	51,413	35.03%	\$57,919	123.3%
<b>SORTED BY POPULATION</b>							
		<b>Est 2004 Population</b>	<b>Est Pop Growth 2004-09</b>	<b>Est. 2004 Households</b>	<b>Est. 2004 % Adults w/ College Degree</b>	<b>Est. 2004 Median Income</b>	<b>Percent of St. Cloud</b>
	Rochester, MN	133,032	7.88%	51,413	35.03%	\$57,919	75.7%
	Eau Claire, WI	152,787	3.58%	59,522	22.16%	\$43,274	86.9%
	Kenosha, WI	156,331	5.34%	58,773	19.42%	\$51,128	88.9%
	Topeka, KS	170,858	0.64%	69,588	26.07%	\$44,461	97.2%



	Est 2004 Population	Est Pop Growth 2004-09	Est. 2004 Households	Est. 2004 % Adults w/ College Degree	Est. 2004 Median Income	Percent of St. Cloud
<b>St. Cloud, MN</b>	<b>175,809</b>	<b>5.65%</b>	<b>64,612</b>	<b>21.12%</b>	<b>\$46,992</b>	
Bellingham, WA	178,551	7.99%	69,217	27.23%	\$43,156	101.6%
Fargo et al, ND-MN	179,489	3.69%	72,974	29.68%	\$42,123	102.1%
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Elkhart et al, IN	188,770	3.93%	68,266	15.43%	\$46,769	107.4%
Cedar Rapids, IA	197,294	3.54%	79,434	28.13%	\$50,193	112.2%
Duluth et al, MN-WI	241,968	-1.20%	100,177	21.36%	\$39,457	137.6%

The research was focused on the development and use of downtown cultural assets and pointed to some interesting comparisons. Because of the constraints of this project’s budget and the recognition that significant additional research would be required to ferret out the necessary data points, a decision was made to shift the focus to provide examples of successful programs in other communities. Since the programs were selected for their exemplary characteristics, the community’s similarity to St. Cloud was less relevant.

A brief description of key cultural characteristics of the communities in this analysis is provided on the following pages. It is preliminary, based on a review of community web sites, and can serve as the basis for additional research as the budget becomes available.

### Brief Summary of Community Cultural Characteristics

- **Elkhart et al, IN** – Elco Performing Arts Center, with 2,000 seats is a renovated space that was completed with City support. The Midwest Museum of American Art has 9 galleries in a renovated bank building. The City is undertaking a major renovation of the Elco as the centerpiece of a downtown revitalization effort. The expanded facility will accommodate events like proms, weddings and business parties. It has an Office of Parks and Cultural Affairs that oversees the Elco, a railroad museum, and other components.

**Assessment:** This community has invested heavily in the cultural components of its downtown, a characteristic it shares with St. Cloud. Further exploration might prove useful, especially considering the strong involvement of the City.

- **Duluth et al, MN-WI** – There are a number of museums in the downtown, including the St. Louis County Heritage and Arts Center, The Art Institute, and the Children’s Museum, among others. The Duluth Playhouse has about 300-400 seats and presents a 6-play season. There is a UMN campus with about 12K students.



Also, the College of St. Scholastica's Mitchell Auditorium, seating 580, has a fine arts series. City has a public art commission; the Entertainment and Convention Center has a 2,000-seat auditorium and an Omnimax Theatre.

**Assessment:** Demographics are reasonably comparable although population is dramatically larger. There seems to be a strong City component although further research is needed to determine whether it is directly comparable to St. Cloud.

- **Fargo/Moorhead, ND-MN** – The historic Fargo Theatre is a renovated 1925 theatre that seats almost 900. There are a range of active cultural organizations, including the Fargo Symphony, a Community Theatre, and the Fargo Opera. NDSU has a Fine Arts Division with a 1,000-seat performance space and galleries. There does not appear to be a city arts commission but there is a historic preservation commission.

**Assessment:** The demographics of this MSA are generally comparable. There appear to be similarities with St. Cloud relative to a downtown cultural facility and a state university campus. Either city's contribution to the Fargo Theatre is unclear.

- **Topeka, KS** – The Topeka Performing Arts Center is a renovated 2,500-seat space and there is another facility, a 300-seat dinner theatre. The City sponsors classes through Parks and Recreation and also operates a zoo. Various museums, including state-wide history museum, and cultural organizations.

**Assessment:** Because Topeka is a state capitol and thus has resources and facilities not available in other communities, it is not comparable to St. Cloud. The demographics of the community are similar to St. Cloud but this other issue outweighs that.

- **Sioux Falls, SD** – The Washington Pavilion of Arts and Science includes a performing arts center with 1,800 and 291-seat spaces, as well as a science center and visual arts program. The private-sector Sioux Empire Arts Council serves the city and region. There are a number of cultural organizations and facilities throughout the city. The City has a visual arts commission that addresses public art. No sure of City funding to Washington Pavilion. Several small colleges, no major university campuses.

**Assessment:** Demographics are reasonably close and there are some interesting things to look at, especially the public art. However, the cultural sector of this community appears to be considerably more well established than St. Cloud's and the lessons that it embodies may not be relevant.

- **Eau Claire, WI** – The Regional Arts Center includes 1, 117-seat auditorium, visual arts gallery, dance studio, conference rooms and office space. There are other arts



facilities in nearby communities. The campus of the University of Wisconsin offers arts-related degrees and community programming. There is no easily discernable City support, beyond assistance with Open Air Festival of the Arts.

**Assessment:** Demographics are closer to St. Cloud although the lack of City engagement is a distinct difference from St. Cloud.

- **Kenosha, WI** – The Rhode Opera House has several spaces but is relatively small (250-300-seats) with a small gallery space. The Anderson Art Center has 9,000 sq ft of gallery space. Minimal City engagement beyond logistical support for the annual, one-day Festival of Arts & Flowers.

**Assessment:** Demographics are reasonably close to St. Cloud. But there is little apparent City engagement and the level of cultural activity is generally quite low.

- **Rochester, MN** – There appears to be an extensive range of small cultural groups. There is a new visual arts center of 36,000 square feet, and a 300-seat performance spaces, both of which are operated as nonprofits. The City sponsors concerts (called “Civic Music”).

**Assessment:** Given that Rochester has a considerably higher median income and greater percentage of college graduates, comparisons are problematic.

- **Cedar Rapids, IA** - They have a Paramount Theatre, too, although it is 1,900 seats. The U.S. Cellular Center and Paramount Theatre are owned by the City of Cedar Rapids and managed by Compass Facility Management. There is also a museum of art. City has a visual arts commission but no public art ordinance.

**Assessment:** While the scale of the theatre would make comparisons misleading, there are other similarities to St. Cloud that suggest some interesting possibilities for further research.

- **Bellingham, WA** – This is an active cultural community with a museum of art and history. The College has a 4-venue performing arts complex ranging from 1,100 seats to a black box space. The City has an Arts Commission that is involved in a range of activities.

**Assessment:** Interesting community with lots going on and probably as far from Seattle as St. Cloud is from the Twin Cities. There is no comparable facility but still might be worth looking at in more depth.





## Exemplary Programs of Cultural Economic Development/Cultural Districts

The research documented in the following two sections of this Appendix covers two areas – exemplary programs of cultural economic development/cultural districts and exemplary programs that address cultural diversity or using the arts in social service settings. Much of the information provided here is available through the Americans for the Arts' national arts policy research database.<sup>1</sup>

### 1. Project Picture Window

Picture this! Art was installed on more than 100 boarded windows of abandoned homes. Project Picture Window was a site art exhibition of works installed on unoccupied Baltimore City row houses. More than 100 artists created a single square panel on the windows that can be seen as markers bringing a human voice back to a structure that was once and will again be a part of people's lives. The panels were installed and left on the buildings until weather permitted. The houses in the exhibition had the largest concentration in the Station North Arts & Entertainment District with pieces radiating to far reaches of Baltimore City. The opening took place Saturday, February 12, 2003 from 3 p.m. to 10 p.m. at Area 405 located at 405 E. Oliver Street where there was a slide show of the entire exhibition. The exhibition opened Saturday, February 12 as part of the Station North Arts & Entertainment District's annual Gotta Have Art celebration. Picture Window was presented by Mayor Martin O'Malley and was a project of the Baltimore Office of Promotion & the Arts in collaboration with the Department of Housing and Community Development and Station North.

### 2. Main Street Cultural District - Ames, IA

Established on January 1, 2004, the Main Street Cultural District (MSCD) serves as a means for residents of this rural town to bolster a local identity, rich in turn-of-the-century history. The goals of the district are to:

- Sustain a focus on arts and cultural activities, unique businesses and the heritage of Ames as expressed in railroad-theme public art, historic architecture and the 1900 Depot.
- Enhance partnerships between for-profit entities & non-profit arts, cultural, and historical organizations, private sector and government entities, and retail and hospitality venues.
- Coordinate marketing and events.

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<sup>1</sup> For more information on this database, go to <http://artsusa.org/NAPD/modules/resourceManager/publicsearch.aspx>.



Unlike some cultural districts that suffer from infrastructure problems, Ames boasts a pedestrian-friendly, accessible district with plenty of parking and public transportation. The district is home to both a performing arts center and local auditorium, permanent and rotating public art works, numerous arts-centric festivals and a small local, creative economy. The Ames MSCD was officially designated as a State of Iowa Certified Cultural and Entertainment District which will provide for increased state funding for signage.

Main Street Cultural District

526 Main Street, Suite 103

Ames, IA, 50010

<http://www.mainstreetculturaldistrict.com>

Angela Moore , Director [amoore@ameschamber.com](mailto:amoore@ameschamber.com) (515) 233-3472

### **3. Rochester ARTwalk**

Conceived by local Rochester, New York, residents, ARTWalk is a permanent urban art trail, connecting the arts centers and public spaces within the Neighborhood of the Arts (NOTA). ARTWalk is an interactive outdoor museum, located on University Avenue between the Memorial Art Gallery and the George Eastman House. Along ARTWalk you can find various pieces of art, be it visual works, or practical things such as park benches or bus stops which are artfully designed. Throughout the year ARTWalk holds many events, from an art walk with bands along a scenic path, to "Music on the Block" which is a large music festival put on every year.

<http://www.rochesterartwalk.org/>

(585) 234-6670

### **4. Yardley Paints the Town**

More than 20 artists will be stationed along a local boulevard painting, drawing and more. Participants can walk by and observe art in progress--a "living museum" of sorts. The event is designed not only to showcase artists' talent, but also to entice people to come to Yardley to relax after having done the day's chores. Live music performances and the first of the season's "Movies in the Park" will conclude the day-long event.

### **5. ArtCetera, Akron, OH**

ArtCetera is a membership organization that offers Akron area young professionals a great way to network, socialize and expand your horizons! The group was founded in August of 2002 with two distinct goals:

1. Provide new networking and social opportunities for young professionals.
2. Support the arts and culture organizations in the greater Akron area.



We offer a diverse mix of about 6-10 events each year, all with a social and networking component. Each event usually takes place at a different arts and culture venue and drinks and great food are always included. In the past, we've had exclusive events at Stan Hywet, Akron Art Museum, Akron Civic Theatre and EJ Thomas Hall to name a few. Whether you are new to the Akron area or have lived here your whole life and looking to try something different, ArtCetera is a great way to get involved, meet people and learn more about the many excellent arts and culture venues we have in our community. ArtCetera is a project of the Akron Area Arts Alliance.

<http://www.art-cetera.org/about.aspx>

## **6. Avalon Theater, Easton Maryland**

The Theatre did not immediately thrive following the renovations, however. Following the 1.36 million dollar makeover, the Theatre was sold to the Mid-Shore Center for the Performing Arts, which was unsuccessful in managing it profitably. In order to save the Theatre, it was repurchased at auction in 1992 by its sole bidder - the Town of Easton. After intensive discussion and analysis by a planning group, the town decided to turn the operation over to a non-profit corporation, its Board of Trustees and professional management. In 1994, the town entered a lease agreement with the Avalon Foundation, Inc., founded by John and Ellen General.

Soon there after, the historic Avalon Theatre began its rapid growth under their leadership as a center for the performing arts and community events. Since the Avalon foundation took over, the Theatre has been provided with state of the art sound and lighting, video projectors, television production facilities, and a friendly but elegant atmosphere. The Historic Avalon Theatre has become a cornerstone of Mid Shore community life, balancing its role as a presenter and provider for local community talent.

Capable of numerous transformations, the Avalon presents musical and dramatic theater, symphony orchestras, a wide variety of national musical acts, and classic film screenings. In addition, the Avalon allows for a showplace for local talent. The Avalon Foundation, Inc. is a 501(c)3 charitable organization and operates three facilities along with a broad range of educational and arts programs, in the heart of historic downtown Easton, on the Eastern Shore of Maryland. Easton has continually been a community recognized as one of the ten best small arts town in the United States.

The first of the Avalon Foundation's three facilities is the historic Avalon Theatre, an 82 year old art deco theatre that serves as a community performing arts center and meeting venue; the second facility is the Easton Welcome & Resource Center, which operates as a meeting venue and community facilitator for over 100 different community organizations; and finally Mid-Shore Community Television (MCTV), the area's public community access cable station located in the Avalon Theatre.



<http://www.avalontheatre.com>

## **Exemplary Programs that Address Cultural Diversity or Arts in Social Service Settings**

### **1. Expanding Horizons through Art**

In partnership with The Krause Children's Treatment Center, Katy ARTreach is bringing the therapeutic arts and art-related activities to boys and girls who are suffering from behavioral and emotional problems, often as the result of abuse and neglect. Katy ARTreach is supporting the Center's Expanding Horizons Program by bringing in visual art, drama, music, and dance and providing a range of creative activities the children would not otherwise experience. The Krause Center is a residential treatment facility that is home to 60 children, ages 11 to 17. Placed at Krause by the Childrens Protective Service or the juvenile justice system, the residents receive treatment for a range behavioral or emotional issues stemming from the effects of physical and sexual abuse, abandonment, and neglect. Katy ARTreach designed the Center's Expanding Horizons through Art program to teach the children to use art as a vehicle for expression, a coping mechanism, and a valuable communication outlet. The program incorporates weekly art classes, theater programs, artist and composer in residence programs, field trips to museums and local artist studios, along with jazz and classical music concerts. Katy ARTreach is a nonprofit organization providing art educational support to under-served school communities within the Texas counties of Katy and Fort Bend. Katy ARTreach seeks to bring the arts to the underprivileged and is dedicated to serving at-risk children, troubled youth, families in crisis, and the elderly.

<http://www.katyartreach.org/kar-trouble-012004.html>

### **2. In a New Land: Photography by Russian Immigrant Youth**

This photo documentary project taught Russian immigrant and refugee teens to tell their stories through the lens of a camera, exploring their own, developing cross-cultural identity and their experience as immigrants to California. They also investigated the similarities and differences between their immigration and that of earlier immigrants and refugees. More than 40 of their images will be exhibited this Spring (see below) and their work has also been compiled in a beautiful book, available at the Venice Arts Store. Their photographs are personal, including home life, celebrations, and family portraits, and public, including environmental portraits of the people and places on Santa Monica Boulevard, the main thoroughfare in the Russian-speaking community in West Hollywood.

West Hollywood is home to a Russian-speaking population of nearly 30%, including families that fled persecution, economic hardship, and/or anti-Semitism in the former



Soviet Union. April 15, 2005 will mark the opening exhibition at West Hollywood's Plummer Park and will move to the Venice Arts Gallery in June 2005. In a New Land is a project of Venice Arts conducted in collaboration with the City of West Hollywood, who is providing funding and in-kind support through its Russian Advisory Board and its Arts and Cultural Affairs Commission. Partial support has also been provided by the Jewish Community Foundation. In a New Land is a project of the California Council for the Humanities' California Stories Uncovered campaign, the second statewide campaign of California Stories, the Council's multiyear initiative designed to strengthen communities through the sharing of stories.

The new campaign, led by California youth, will ask people across the state to tell and listen to stories that uncover the reality beneath the headlines, statistics, and stereotypes about California and its people. With youth leading the way, California schools, community centers and libraries will host hundreds of events in April 2005. Creating occasions for Californians to share stories about the dreams that brought our families here, the realities we encounter and the ways living in California continues to change us.

<http://www.venice-arts.org/studentWork/socialart/russianrefuge/inanewland.html>

### **3. Children of the Future**

In 2004 Greater Columbus Arts Council's (GCAC) Children of the Future program joined with the Columbus Public Schools to offer after school programming at 21st Century Community Learning Centers throughout Columbus. A total of five artists from the Children of the Future program have divided their time between nine Columbus Public elementary and middle schools to plan and conduct activities in creative writing, music, theatre and visual arts. Along with the enhancement of math, science, social science, and literary skills that arts based programming offers, Children of the Future emphasizes the daily development of constructive communication and conflict resolution skills as tools for coping with social pressures and temptations. From 20-50 children attend after school programming at each site daily, Monday through Friday.

The program began in 1993 with a single artist at a single site - GCAC Associate Artist Jim Arter at Sullivant Gardens - funded through a HUD Drug Elimination grant in partnership with the City of Columbus Recreation and Parks Department. With the addition of AmeriCorps funding in 1995, Children of the Future was expanded to include eleven sites and over twenty-five central Ohio artists. In 2003 Congress reduced the funds available for Americorps grants and capped enrollment across all Americorps programs. Hundreds of programs nationwide, including Children of the Future, lost their federal funding entirely. Because of the unexpected budget cuts, Children of the Future was forced to reduce services, and seek out new partners.



Today, Children of the Future has joined with Columbus Public Schools to offer after school programming at 21st Century Community Learning Centers throughout Columbus. The Children of the Future program has collaborated with the following program partners, among many others, since its inception:

- Americorps
- BalletMet
- Boys and Girls Club of Columbus
- Cap City Kids
- City of Columbus Department of Public Safety
- City of Columbus Recreation and Parks Department
- Columbus Children's Hospital
- Columbus Metropolitan Housing Authority
- Columbus Metropolitan Libraries
- Columbus Public Schools
- Homeless Families Foundation
- Somali Women's Association

#### **4 Faith Quilt Project**

The Faith Quilts Project gathers together people of faith to visually express deeply held beliefs through the creation of collaborative quilts. Each Faith Quilt is an invitation to explore spiritual journeys and to celebrate differences as well as commonalities. The project offers an opportunity for the larger community to learn about the richness of Boston's faith traditions and to engage in dialogue across lines of religious and cultural identity. (From The Faith Quilts Project brochure) The Faith Quilts Project website offers:

- Details about the five components of the project: 1. Collaborative quiltmaking. 2. Documentation of the process. 3. A series of small exhibitions of the quilts. 4. A month-long grand exhibition of the quilts around the Boston, Massachusetts area. 5. Creation of resource materials.
- Photographs of the Faith Quilts.
- Information on how to get involved with the project.
- A downloadable brochure about the project.

The Faith Quilts Project operates under the fiscal aegis of the Public Conversations Project, a nonprofit organization which promotes constructive conversations and relationships among people who have differing values, world views, and perspectives about divisive public issues.

<http://www.faithquilts.org/show.php?page=home>

#### **5. Barrier paintings**

A dozen local artists and a group of children with a 4-H program painted construction barriers along an intersection near the Cheatham County courthouse. The artists and styles varied from a tattoo artist to painter handicapped by multiple sclerosis. Some painted the 4 by 6 foot panels with portraits of local country music legends. All the



materials were donated by local businesses. The panels will be auctioned to raise money for the arts council when the construction site is finished.

River Arts Council of Cheatham County, TN

<http://riverartscouncil.org/index.htm>

## 6. Forever Told, Forever Kept

*Forever Told, Forever Kept* is a storytelling mural that depicts memories of local elders in McHenry County, IL, by exploring life before World War II. The goal of the mural, painted by teenage artists, was to begin a dialogue between the two participating generations. *Forever Told, Forever Kept* aimed to encourage dialogue between long-time Illinois residents and more recent immigrants.

Beginning in June 2001, *Forever Told, Forever Kept* brought together two groups: the senior citizens group Memory Makers, who are trained by the Illinois Storytelling Festival to volunteer in school literacy programs; and teenaged artists, connected to the project through McHenry County high schools, the Hispanic Concerns Office of McHenry County College, and various local arts organizations. In the first week of the program, the teenage artists learned how to use video equipment and devised a list of questions for their senior storytellers. After the teens conducted the interviews, they reviewed raw footage and selected the strongest images to put on the mural. Artistic Director Dee Abbate encouraged the young painters to focus on their personal responses as artists and not to focus on the stories they might have felt they were expected to select.

Once the stories were selected, they conducted research about popular clothing and modes of transportation before World War II at the McHenry County Historical Museum. The teenagers completed their sketches and then transferred their drawings to the mural, comprised of five large canvas panels, making it possible to tour the mural at different venues around McHenry County. Each teenager painted an image from their senior storytellers childhood on one of the panels, along with a portrait of how each storyteller looks today.

The mural was named *Forever Told, Forever Kept* by the teenagers, who had come to believe that once people tell about their life experiences, their memories are forever kept in the hearts and minds of those who hear and see their stories. The artists also created poetry honoring each of their storytellers, which was presented with the mural. To accompany the murals while on tour throughout the state of Illinois, a package of educational materials was created that included a book, audio recording, and video tape of the actual interviews, as well as worksheets for schools, families, and senior centers.

Each venue involved members of the community through planned performances, reflecting readings, facilitated audience participation, and personal or family writing projects. For example, the Old Court House Art Center hosted a follow-up activity to



the murals exhibition: a poetry reading and open mic. Events at the other venues included playing of the audio tapes, family and children's programs, Memory Makers trainings, displays of intergenerational albums, and facilitated dialogues.

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## 7. Inside Out Community Arts

Through the arts, Inside Out Community Arts promotes healthy interaction among diverse at-risk and underserved Los Angeles middle-school youth. Led by specially trained teams of professional artists and high school age mentors, Inside Out bridges cultural, geographic, socioeconomic and differently-abled boundaries to support youth in creating and presenting topical theater and art, empowering them to make positive choices as individuals and members of the greater community.

The program annually serves 100 middle-school youth and 20 high-school-age Alumni Mentors at three Los Angeles public middle schools. The Project's weekly curriculum uses a wide range of theater and arts-based exercises as building blocks for youth to write original plays inspired by important issues in their lives. The Project culminates with a performance, art show and reception at a professional theater. Neighborhood Arts Project is our community-based initiative. Based at our Community Arts Center in Venice, California this 50-week program annually serves 50 middle school youth and four high-school-age students who serve as Youth Artist Mentors. Allen Young School at Metropolitan State Hospital is our arts-based program that annually serves up to 36 L.A. County special education students hospitalized with severe mental and emotional disabilities.

<http://www.insideoutca.org>

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## 8. Teen Media Program

Since its creation in 1970, the Community Art Center's Teen Media Program (TMP) has provided media arts training to youth from Cambridge public housing. This innovative program, which allows underserved youths ages 13 to 19 to express themselves through video, music and photography, was recently honored at the 2005 Coming Up Taller Awards in Washington, DC. The TMP has offered more than 1,000 students technical training in a variety of media arts, affording them a vehicle to voice their viewpoints, a





feeling of responsibility and empowerment over their education, and, for many, a career in the arts.

Students attend workshops on the art medium of interest to them. The classes cater to the individuals' skill levels, and many students attend advanced training sessions, in addition to the supplementary workshops on an array of disciplines, including script-writing and painting, that will expand their production abilities. Their signature project is the "Do It Your Damn Self!" National Youth Film Festival, the longest-running youth produced festival of youth filmmaking in the country. Every fall, TMP teens curate a festival of short films from submissions from around the country. With DIYDS, TMP teens gain valuable experience in critical thinking, media literacy, team building and public speaking.

This year's 10th annual festival will be touring this spring to area colleges, universities, schools and community agencies. In addition to their involvement in the DIYDS festival, TMP members also work on their own productions. Participants attend the program at least one afternoon per week, with many attending every day after school; they drive the decision-making and work in a collaborative manner with each other as well as with the TMP Teacher. If they are making a narrative film, they decide together what story they want to tell. They write the dialog, act, shoot, and edit. If they are making a documentary, they choose the subject, do the necessary research, conduct interviews and then follow a similar production process. They critique each other's work, sharpening both their critical and interpersonal skills. In the summer the core groups phase into an 8-week intensive video and photography workshop, working 25-30 hours a week.

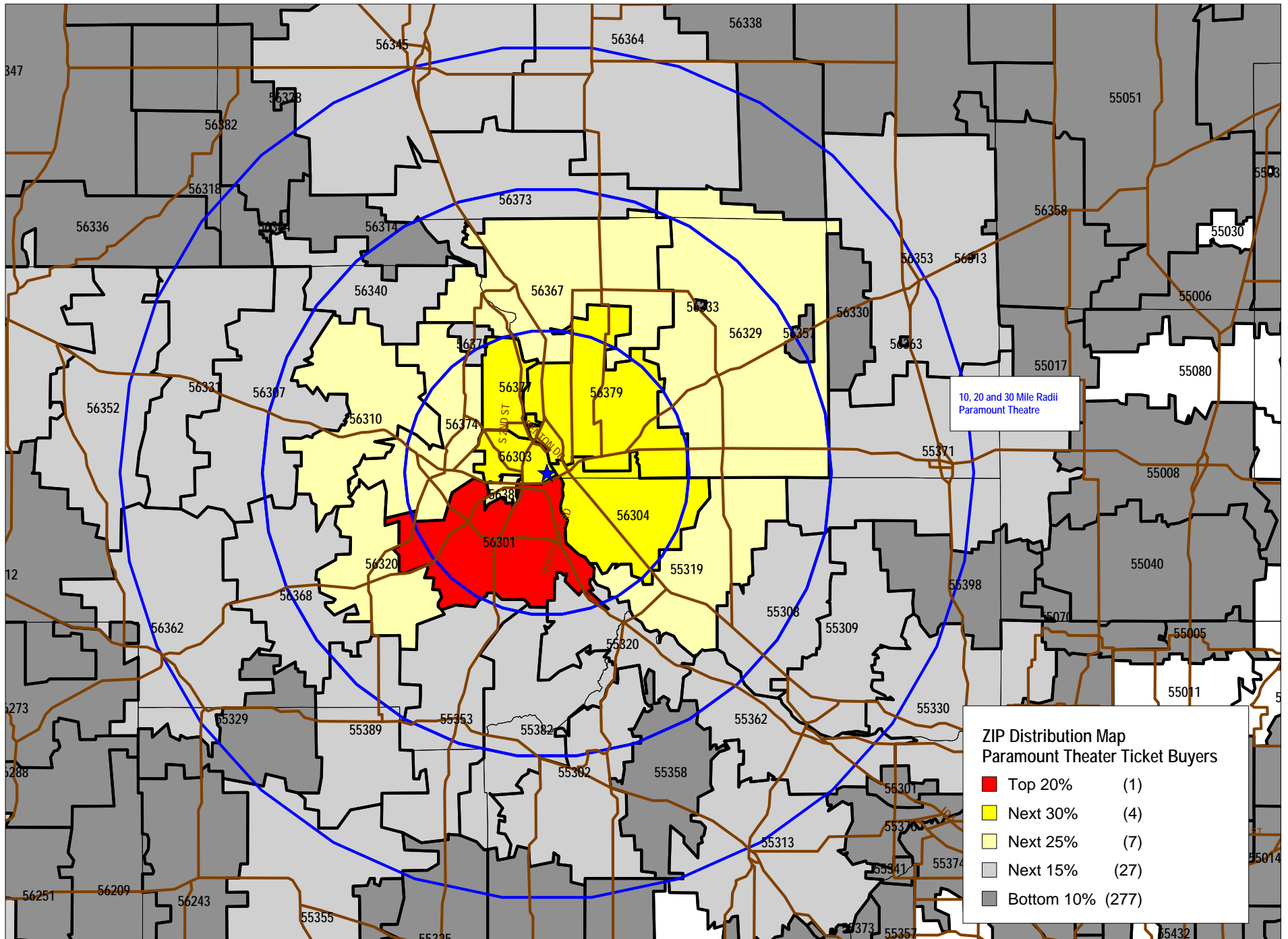
Over the past ten years TMP has produced close to 100 videos, ranging from personal and community themes to music videos and documentaries. The young people have won over a dozen local and national awards from organizations such as the National Federation of Local Cable Programmers, the National Black Programming Consortium, the Mass. Cultural Council and the Cambridge Peace Commission.

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# Appendix D

## Audience Distribution Maps

The maps on the following pages document the geographic distribution of ticket buyers of the groups that use the Paramount venue. A total of 12,000 households are included in this analysis. The maps differ only in the radius they portray – the first map shows a 15 mile radius around the Paramount and the second shows a 30 mile radius.



# Appendix E

## Key Points to Consider in Developing a Percent for Art Ordinance

The following issues were raised during the cultural planning process. They address specific matters relating to a Percent for Art Ordinance for St. Cloud.

### **Mandate**

- What is the ordinance being designed to accomplish (i.e. mission of public art program)
- Will the requirement cover both public and private sector projects?
- What percentage will be allocated?
- What is included in calculating the percentage, construction, design, land acquisition, etc.?

### **Exceptions**

- Is there a dollar threshold for eligibility?
- Will certain types of projects be exempt from this ordinance? Some common exclusions include low income housing units, disaster repair, historic preservation, and underground utilities.

### **Tracking the Funds**

- Specify the establishment of a special interest bearing fund for monies generated under this ordinance, with appropriate sub-accounts as necessary for the tracking of all funds associated with the public and private sector (if applicable) portions of the public art program.
- Specify that the program/fund is eligible to receive gifts from other sources.
- Specify the mechanism that will be used to trigger the transfer of funds into the special public art fund.

### **Use of Funds**

- Specify exactly what the monies in the special fund can be used for in as broad terms as possible. Example: "Monies in the Public Art Fund may be used for the



- acquisition, installation, improvement, maintenance and insurance of publicly accessible works of art, the acquisition or construction of artistic or cultural facilities, the provision of artistic and cultural services, including the sponsorship of performing arts, the restoration or preservation of existing works of art, or the county's costs of administering the program.”
- If allowable under local bond law, consider the pros and cons of allocating specific percentages of the overall percent for art to such items as administration, education, and conservation.

### **Implementation**

- Define roles in regard to the implementation of the public art program. Much of this can be addressed in greater detail in the policies and procedures documents, however, key aspects of the decision making process (such as the role of elected officials) should be included in the ordinance.

### **Policies and Procedures**

- Reference a 'policies and procedures' document in the ordinance.
- Consider the pros and cons of getting it adopted at the same time as the ordinance.

### **Maintenance**

- Address the issue of ongoing funding for conservation in the ordinance. Maintenance costs should be absorbed by the department.