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**Arts-Giving in Minnesota –
Past, Present, and Future**

Moderator: Neal Cuthbert
The McKnight Foundation

Panelists: Jay Cowles
The Saint Paul Foundation and Open Book chair
Tom Crosby
Faegre & Benson and Minnesota Orchestra chair
Noa Staryk
The McKnight Foundation board chair

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Cuthbert: We're beginning this session, it's called "Arts-Giving in Minnesota – Past, Present, and Future." We'll try to take a look at some of the interesting institution and family giving history in the state. My name's Neal Cuthbert; I'm on the board of The McKnight Foundation of New York and I happen to be the chair of the conference as well.

We're starting a lot of our sessions with artist presentations. During the opening Plenary we had Eddie Robinson and the Twin Cities Community Gospel Choir. In the lobby there was a local puppeteer who did a piece. This is going to be a short, ten-minute excerpt from a work in progress by Bernard Golds and Tony Brown and Margot's Dance Theater Company.

Male: Thank you all for coming. This is a session we designed around arts-giving in Minnesota. Particularly, looking at some of the history as it relates to family giving and some institutional giving. That has been a distinguishing characteristic about Minnesota philanthropy and we thought we'd assemble a panel that looks back a little bit at the history of it.

The panel consists of Tom Crosby, all the way to my right. Tom works as a lawyer with Faegre & Benson, and has also been active in a variety of community activities from the United Way to Abbott Northwestern Hospital. He also is a figure on the boards of the Walker Arts Center and the Minnesota Orchestral Society. Tom and his family have been active in the community for quite a long time. He can tell you a little bit about that. Tom got his schooling at Yale and he was also in the U.S. Naval Reserve.

Cuthbert: Next on the list is John, Jay, Cowles III. Jay grew up in Minneapolis, graduated from Blake, which Tom has served on the board of. I don't know if Tom went to Blake. Did you go to Blake?

Crosby: I did. I did not graduate, but I went to Blake.

Cuthbert: Okay. Jay went to Harvard, rather than Yale. He lives in St. Paul. Jay has been involved in a lot of the Cowles' media company enterprises in the Twin Cities. He's one of the children of John and Sage Cowles, who are very

well known in this community for a lot of the philanthropy, the personal giving that they've been doing as well as the community leadership. That's something that they will both talk about a little bit. Jay has also stepped up to the plate in his own interests and activities and he's currently the chair of the Open Book, which is a large, multi-organizational literary center that opened up earlier this year. It is home to three really dynamite organizations: the Loft, the Minnesota Center for Book Arts, and Milkweed Editions, a nonprofit publisher. Jay has also been on various boards: Minnesota Center for Book Arts and Guthrie Theatre among them. So, that's Jay.

And then to my right, is Noa Staryk, who is currently the board chair of the McKnight Foundation. Noa has been on that board since 1991, when she graduated from Brown University. She also did graduate work at the University of Chicago, receiving the Chapin Hall Center for Children Fellowship in family and child policy. Noa has grown up in a family that has its own philanthropy, including the McKnight Foundation, which has played a major role in Minnesota philanthropy and currently has assets of about \$2 billion or so. It extends its grantmaking from a focus on children and families, to the arts, to the Mississippi River to basic research programs in neuroscience and plant biology and other areas.

We are going to start with Tom, who is going to give us a sense of the history and tell the story about Minnesota philanthropy. Then we'll have Jay and Noa talk about their experiences and views on that as well. Tom?

Crosby: Good, thank you very much. I'm going to run through approximately one-hundred years of arts history in Minnesota in probably less than ten minutes. I'll be glad to answer questions on any particular details. I'm going to go so fast, I'm sure I'm going to forget, or not mention, significant individuals, organizations, and the like. So, I hope I have that license.

What I'm going to do, is talk, really, of four categories. First is what I call "the historic and initial institutions." Second would be the subsequent additions. Third will be what I refer to as the consolidation phase. And then, last,

I'm going to talk about the current status. I think it will be a good background for what Jay and Noa are going to do because it'll tell you how we've gotten to where we are today. And I, for one, will be interested in hearing what they have to say about where we're going to be tomorrow.

Minnesota became a state in 1858. Its initial major industry was lumber. Many of the organizations, the major or cultural organizations, started out in Minnesota founded by the initial lumber families. Around the turn of the century, three organizations, which are still here today, came with those roots. The Minnesota Orchestra, which celebrates its 100th anniversary in 2003; the founding member there was Elbert Carpenter, who was a lumber person. Minneapolis Institute of Arts was formed about the same time. The original families there were the Morrison family and the Van der Lipp family. Again, both lumber oriented. Although, in that case, many of the early, major collections are from some of the milling families: the Pillsburys, the Gails, the Bell family. So that has, probably more than any other institution in town, benefited from the milling interests which were active from about 1880 to 1915.

The third, the Walker Arts Center, curiously, while it is a modern museum, has roots quite far back. There is a story, which I thought for many years wasn't true, but in fact was: that when the Art Institute was going to build its current building, Mr. T. B. Walker went to them and said, "I understand you're building a building. I would like to be a major contributor to your building and add my collection to your collection." The governing members of that board ultimately came back and told Mr. Walker, "Well, we'd prefer not to do that, mainly because we don't think that the quality of your collection meets the standards of the Art Institute." That is the reason that the Walker Art Center is a separate organization. Now, curiously, in many ways they were both right. The Walker Collection's quality was, as was often the case in those days when somebody set out to build a collection very fast, not uniform. He had a lot of very good Hudson River School and he had a lot of other things that were near but just weren't there. But the Walkers' roots go

very far back and T. B. Walker was a lumber person as well.

For many years those organizations were dominant in Minneapolis. I'll talk about St. Paul in a minute. They were run, as was the custom, through the Second World War, by a small group of people that had the interests of the organization at heart and actually passed the hat to the extent that they needed money. In fact, the Minnesota Orchestra has a so-called "guarantee fund" and that takes its name from a group of people that literally guaranteed the deficits at the end of the year. So that if they were down they would simply pass the hat among those that had guaranteed. When I first came back here in 1965, the Metropolitan Opera performed in Minneapolis at the university and they had a similar guarantee fund, but I can find nobody who remembers, fortunately, ever having paid into that. So, at least in Minneapolis, those were the kind of defining elements.

Things started to change in the 1960s. The first was the Guthrie Theatre. It happened that Jay Cowles' father, John, was the driving force. Many of the ones that I'm going to talk about at this phase, which I call the "Subsequent Addition" phase, were done to fill specific needs in the community. The Guthrie was the first; at that point we had no live theatre in the Twin Cities. We would have occasional touring shows, but no live theatre. John Cowles and others set up a repertory theatre which was famous when it was started in the mid-sixties and it is equally famous today.

The second one is what is now known as the Minnesota Opera. Initially, it was an organization called the Center Opera, which was an operating division of the Walker Arts Center. It split off and it really came to its status in the community when the Metropolitan Opera stopped its domestic touring. When the Metropolitan was in town the Minnesota Opera would generally do smaller operas or unique operas and did not do grand opera. Without the Metropolitan, they now do grand opera.

The next would be the Ordway Music Theatre in St. Paul. In the 1970s, St. Paul was in dire need to have a performing center. For those of you who have been there, I think the Ordway is

probably the most exquisite performing center in the Twin Cities. It was formed to be the St. Paul presence of the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Minnesota Opera, and the Schubert Club. It currently does all of that plus have its own Broadway performing show.

The next one I'll mention briefly is the Children's Theatre. Now an independent organization, it existed for many years as a club. When the Art Institute did its major renovations in the 1970s, the theatre was built and it is now a free-standing, self-supporting organization. It initially served as an operating division of the Art Institute.

The other one that is marginally cultural is the Science Museum. I would mention it but only because it is the only other museum in the Twin Cities area. That organization is different from many of the others because it had obtained a much higher degree of municipal, state, and county support. They have a county levy, but they have a building that dates from the 1970s, or they had a building that dates from the 1970s, and they recently moved into a new facility last year in St. Paul.

The last one I'll mention in this category is the St. Paul Chamber Orchestra. The Twin Cities is unique to have the Minnesota Orchestra and the St. Paul Chamber Orchestra. I'm presently chairman of the Minnesota Orchestra. We have a very good relationship with the St. Paul Chamber. But we do have more symphonic offerings in this community than virtually any community in the country.

The next phase that I'm going to talk about is the "Consolidation Phase." This will get us a little nearer to the specifics of what you're here for: the giving and the contributions and how it happened. In 1970, none of the organizations that I've just talked about had very substantial endowments. They were being operated in the old idiom. The orchestra did have a guarantee fund, but virtually all of its revenues were box-office or current giving. So each of the organizations in the early 1970s started on endowment campaigns. Today, three of the ones that I've mentioned – the Orchestra, the Institute, and the Walker – all have endowments of over \$150

million. The Guthrie has a very substantial endowment. So, one might say: How did they do it? How did they get to those lofty amounts? In each case, there were one or more proponents for the organization.

Again, I would like to refrain from naming names but there are two names that one cannot do this justice to without naming them and those would be: Kenneth Dayton's influence at the Minnesota Orchestra. In the 1960s they had something called the "New Dimensions" drive and he was very much the driving force in the symphony hall, orchestra hall, in downtown Minneapolis. Bruce Dayton, his brother, played a very similar role at the Art Institute. Recently, there was an exhibition at the Art Institute of "Fifty Years of Collecting of Bruce Dayton." He had been on the board for fifty years. Now, for those from Minnesota, their involvement is probably known. But, if you're not from Minnesota, it is hard to understate the influence on those organizations that those two individuals have had. It's not only monetary, because they have an enthusiasm and a knowledge for what's going on in the organizations and it is extremely infectious. So that, in those two organizations, they have had very strong leadership and very strong, major contributions.

The Walker Arts Center was a little different. The Walker Arts Center had, until 1976, no assets. The Walker family had a California foundation that was supporting it but there were no Walker members that were active in the foundation that lived in Minnesota. So, I was on the board at the time and it was determined that we should go to the foundation and say, "If you give us your collection, your building – which also included the Guthrie land – and two-thirds of your money, we will go in this community and we will raise an amount equal to one-third. So that we would in effect have the same amount of endowment supporting us." We did that, and that started with \$12 million in 1975. In that case, an equity investment program implemented with rather strict disciplines over the last 25 years has had a very large piece in growing that.

There are other factors as well. We were fortunate in this community to have a very strong economy, so that we have some very large

foundations. Not the least of which is McKnight, which was just mentioned. We also have the Bush Foundation, which has been very active in cultural arts. Again, the Bush Foundation is the result of an early investment in Minnesota mining. We have the Northwest Area Foundation which is from the Hill Family, and it would be the Great Northern Railroad. Now those are all very large foundations; we have a number of other foundations that run from \$20 to \$70 million which are extremely important. But the large foundations have often, through matching gifts, through lead gifts, been very important.

The other one that in the Twin Cities is extremely important, and I think that is a reason that the Twin Cities stands out from other communities, is the corporate leadership. Minneapolis has today, and has had for probably twenty years, something that is called the Five-Percent Club and this is a group of corporations that have given five percent of their pre-tax net income to charity; not necessarily to the arts, but to charitable purposes. It reflected a policy that the Dayton Company, an early predecessor of what's now Target Corporation, had. I can be corrected on this, but I think in the 1970s or early 1980s, a group of businessmen got together, committed their companies to this, and then have been kind of a "truth squad" going through the Twin Cities getting people to make a like commitment for their corporation. Right now, this is a very, very long list of companies that have done it.

Now, one of the other things that defines the Twin Cities is in most philanthropic affairs, not only do the two of them work together but it is a very small town. It's not quite as "small town" as it was twenty years ago in terms of leadership, when many of the founding families still ran the companies. But, even today, if one company gets behind something or one chief executive officer does, it makes a huge difference. In a community where you have as many corporations as we do giving five-percent away, it means that a lot of money is going into the projects. So, corporate leadership is one.

Individual leadership: this community has very, very heavy, what I'll call, peer pressure. I'll give you an example, a non-arts example, and that is

the United Way. They have various levels of giving: the Cornerstone, which is \$10,000 and above; the Keystone, which is \$5,000 and above. It's very difficult to be a successful person in this community and escape the United Way. Now, all of the cultural institutions have followed suit and they all have a Maestro's Circle at the orchestra, a Director's Circle at the Walker. Each of them has their group and it's all stratified so that what goes on is that the community individuals that are involved on the board run around and put their arms on their friends to get them into these groups. So that there is an unusually large participation in this community that supports these organizations. I say that because my wife was from Philadelphia and her family's been very active there and the two attributes that I've just talked about, the corporate leadership and the peer pressure, just don't exist there.

Following up on the United Way, if you were to put the amount of money raised by the Minneapolis and St. Paul United Ways together, which would be about \$80 million a year, it would rank as the third largest United Way fund in the United States. I cite that simply as an example of the generosity of Minneapolis and St. Paul.

I'm about to end. Let me talk a little about the current status and then I'm going to talk a little about what I call defining characteristics – why did all of this happen? The current status is if you live in this community and if you are somewhat visible, you really have to keep your hand on your wallet. Because the Guthrie has announced a new building, which is very exciting for the community, but it's going to be an \$80 to \$100 million project. The Walker Arts Center has announced a new addition, which is going to be a very exciting project, but it's about a \$60 million project. The Orchestra will be celebrating its 103rd year in 2003 and will have major capital drive. The Ordway, the Institute, and the St. Paul Chamber, have all just complete endowment drives. So, there is no end either to the optimism or to the intentions and generosity of this community.

There are some factors, however, that are going to make a difference. The first is that the corporations that I've talked about, while they continue in their commitment to give money,

are now less likely to give large gifts to any organization and, in many cases, specifically to arts organizations. Many of them are dealing with social needs and, particularly, in a community like the Twin Cities, where the arts organizations have large endowments and a pretty good base of support, many of them are saying, We should do it elsewhere. Individuals are still strong. Government in Minnesota – and I should have mentioned this earlier – the State Arts Board has been a very solid contributor. Just to give you an example, the Orchestra, with a \$26 million budget, gets \$1 million a year in operating subsidy from the state. So, the state is a very important element. They've stepped up to help the science museum, I mentioned before, and they're also helping the Guthrie in some of its planning money.

Why has all of this happened? The first, I would say, is that the Twin Cities area, and Minnesota generally, is an independent region that is not overshadowed by other regions. It is not a Milwaukee, that is a little nervous about Chicago. It is not a Philadelphia with New York. It's here by itself and it always has been. That's the first reason. The second is, it has always had what I'll call "homegrown, independent industries" that have been very important. Starting with lumber, going to milling, and then we've gotten into computers with Honeywell, Rochester has a big IBM plant, technology, Minnesota mining. So that we have always been very fortunate to have homegrown businesses. Two major bank-holding companies, one of which Wells Fargo, while technically Norwest was the takeover survivor – as a surviving corporation its headquarters' office and its name changed. But the point is, throughout most of the time period I'm talking about, we've had an extremely good economic base to help all of this. If I were a worrier, I would worry about that point going forward.

Another thing about this area is we have very high standards. Many of the people who have these organizations want to have the best and, in many cases, the community can afford to have the best. The next is, we have a pretty conservative culture here. Just in terms of managing endowments, if one takes more than six-percent or does all sorts of extraordinary things with the endowment, that gets noticed in

this community and questions get asked. So, it really forces all of the organizations to be very prudent stewards of their money. Lastly, it is a community in which it is pretty hard to hide from people who are going to ask you for money, which is good. We are not so large and we don't have a lot of absentee ownership.

So, with that I'll stop: when we come back to the question period, I will be glad to go into detail on any of these elements and I will also stand to be corrected by the other three here if I have made huge omissions. Thank you very much.

Cuthbert: Thanks, Tom. Jay?

Cowles: I think the title of this segment is Arts Support in Minnesota – Past, Present, and Future. Is it something like that?

Male: Yes, that's close enough.

Cowles: I thought Tom just gave a good job, a very good job in my experience, of summarizing some of the good details and themes of our history. I thought I would talk a little bit about my personal experience that has driven some of my participation. Perhaps I will also make some comments about my own thinking for support in the future from individuals such as myself. There is some recurring conversation about the need for even stronger leadership and support from members of my generation, particularly as compared to some of the leadership, that Tom just described, in previous times.

I grew up here in Minneapolis. I went to high school here; I did, in fact, go away to college. I spent a number of years living in other cities, notably Boston, New York City, and Denver, and in Arizona, so I came to know Phoenix quite well. I returned here about fifteen years ago and, finally about nine years ago, after another brief hiatus, to make my home. In part, because I did find there were some extraordinary qualities about this community; one of which is the art scene, which I have enjoyed for a long, long time.

Part of that is because I grew up in a family with a lot of artists in it. As you all know, if you spend time around artists, you tend to get a

direct experience of what is interesting, fun, provocative, and challenging about the mind and the personalities that create art. In my family, it goes as far back in my direct experience as one of my grandmothers. She was really a very, I want to say world class but that is hyperbole but nonetheless, a sculptor of bronzes of wildlife natural forms, primarily. That was the era in which she grew up. It was notable in that her work is in homes through New England and numerous institutions as well. She came to be known as a very skilled sculptor. She married an architect who, in his own way, was an artist. I had a mother who maintained an avocation, and occasionally vocation, as a modern dancer throughout much of her life as I was growing up. One of my siblings, my brother, is an active sculptor. So, part of what has drawn me to my relationship and desire to be involved in the arts is that family history.

In addition, I grew up here in a culture where I think, as Tom described, there is a high level of expectation about participation and ownership of the public process. That extends not only to politics, but it extends to philanthropy and the arts. In my particular case, I grew up in a newspaper family, which owned the local newspaper, for those of you not from here in town. So, this whole notion of being both accountable to the community and always thinking and talking about ways in which one might act for the long term on behalf of the community was a recurring conversation, certainly around my grandparents and my own parents. A sense of good citizenship, of being a part of what one thought about and acted upon as you grew up. That, very directly, led to my sense that this was an area of fun.

I will say that maybe the most important thing is that I saw my own parents and grandparents really getting satisfaction out of their own participation. I would underscore the fact that personal role-models are so valuable. At the end of the day, you can talk about it but what really matters is action and seeing people act on it. In my case, I had my father get deeply involved in the Guthrie and I've watched him sustain that relationship for 35 years. My mother, similarly, in the field of dance, has had a long-standing relationship with the Univer-

sity of Minnesota; the University of Wisconsin, where she went to school; the Merce Cunningham Foundation, where she is now chairman of the board; and Bill T. Jones. I even had a chance to see my father and mother both join the Bill T. Jones Company in recent times to take part in a traveling production that went around not only nationally but also internationally. So, I have had this wonderful role-model, people who have acted and demonstrated the pleasure and personal satisfaction that they were getting out of it themselves.

I cannot say that I am an artist. My training and background has been in business. I think that the older I get, the more I come to appreciate the role of art also. I am more articulate in my own ideas; I am a more articulate advocate on its behalf.

There may be some question about taking an active role in a community where one's parents and grandparents have already carved out large trails for themselves. It was suggested that might be something worth talking about. It actually is an absolutely real issue, I think, for any child growing up with their parents' shadow; one has to find ways to deal with it. Of course, it depends on the individuals involved.

In my case, I have two parents who have always advocated that the children develop their own muse in the strongest possible way. Again, they have been terrific role-models in their own interests and their own ability to adopt new interests, support them fully, and then move on. They have provided a terrific role-model which suggests it is not important what others think; what is important is that you are strong in your own mind and true to your own interests. I am always a little suspicious when people say that their parents never gave them a map or instructions or advocated a certain kind of path. The reality is that parents have enormous influence on children. I think that in this case, at least, it was by no means what they said. It was simply a matter of watching them live their lives and seeing that community involvement, and in particular getting involved in the arts, could be enormously fun. Then I tried it for myself.

The biggest way in which I was able to resolve this issue of being in a community where there is a long family history was that I had, actually, another arena, in which that issue was even more poignant than participating in the arts: that was the family business. It was a point of focus for myself, as well as for my parents, my father's career, and my grandparents, as a place to have an impact but also an issue of how would one help sustain that. I worked for many years in the business and participated in the family process, in fact, really led the family process that ultimately led to the sale of the company. I find that with the passing of that issue, in a sense, there is enormous freedom for me to, again, just be acting in my own right. I find no conflict or inhibition about the fact that my parents are very active in some circles and I am active in others. In fact, they have been wonderful in supporting my projects, and in the best possible way: with no strings attached. They are, I think, very intelligent donors in that way because they allow the people who are most passionate to focus on the job of leading the charge and not be continually burdened by strings and expectations that trail back to others who are not nearly as involved.

The other thing that has saved me in this case is that Minneapolis/St. Paul is a very large metropolitan area, and there are lots of corners to find, there are lots of new people to meet. It is a small town. Part of the way that I may have dealt with that personally, was by moving to St Paul, where I now live and have lived for the past nine years. I did, in fact, know at that time that it was partly in order to explore a part of the metropolitan area I really didn't know. I thought that was fun! In turn, it has been a real pleasure coming to know both that community as well as Minneapolis. This is a dynamic community both economically, in terms of its corporations, and the wealth and implications of that wealth for cultural institutions. It has been very dynamic, I think, in being able to attract people and ideas. I have been able to find a distinct path.

I think what I face, as somebody who has chaired a capital campaign and led at least one arts board and is concerned about arts organizations' futures, is a very real issue that deserves continued attention about how to attract

and what are the reasons for success in attracting continuing leadership and support for individuals in the community. We are all very aware of the distractions and I will not make the case here for why it is that we cannot simply fit in another thing or take on another level of responsibility. I would suggest, though, that particularly in the case of art, there will be continuing pressure. I think that it may also be, to some extent, its salvation in attracting broad, continuing, major support. There will continue to be pressure for the arts organizations to make the case for how the organization provides social or community development as part of its outcomes. In other words, I think that the "Art for Art's Sake" days as the single note – and this is not new news – is not going to recur. I think that there will always be a passionate core of support and a need for integrity on the part of the organization to maintain a passionate core program which addresses the muse of the organization.

However, I think that there are, in fact, powerful assets in art itself which we are only just beginning to articulate: at the level of arguing in front of the NEA; at the level of talking to our foundation supporters and corporate supporters, which can, in fact, carve out a deeper and more exciting appreciation for the role of art in both economic development and community development. I think that in finding ways to more powerfully make this case, you also create a more dynamic landscape of art organizations. That is, there is a rising social status for the role of arts organizations which, in turn, may make them more interesting places for people and foundations and corporate support to be attracted to and to want to participate in. There is always a risk that arts organizations, you would worry, would be viewed as social service agencies. That is not what I am talking about.

I will give an example in the case of economic development. Tom Fisher, Dean of the University of Minnesota Architecture School, makes this point very well. In the burgeoning knowledge economy, the new economy, where labor is mobile and business capital is mobile, far more mobile than it has been in the past, and yet where one of the key criteria for success is ideas and knowledge and information, that, in fact,

the quality of the environment in which one works is going to be increasingly important as a community, as a place. I would argue, and I think he would too, that, in fact, a community that has a lively, stimulating arts scene becomes an appropriate and desirable context for companies who work in the knowledge or information field. That is the kind of world in which people will appreciate the value and the role of art, in pushing them outside the box, making them challenge assumptions, and having them think of new possibilities.

There was a woman in town last week named Carol Brown who was speaking about the development of a cultural district in Pittsburgh. Pittsburgh is not Minneapolis/St. Paul and there are many ways in which they are different. What was powerful about her comment was the way in which the downtown community has identified, in their case, a particular area, cutting across all kinds of foundation, corporate, individual, and governmental lines of support, and has built a very powerful consensus. A lot of activity in developing an area which, I think, not only is supportive of the individual organizations but also allows for the city to attract corporate workers and executives, to attract regional tourism, and in many ways has added a stronger sense of personality and depth to everyone's experience of Pittsburgh, whether you visit that area or not. I think there is a similar opportunity in the Twin Cities. In a way, our superior strength in developing and supporting arts organizations has allowed us not to deal with that issue of rationalizing across organizations as much as some other communities have or are now thinking about doing. I think it is an opportunity for us in order to really build upon the asset of our arts organizations from an economic development standpoint.

From a community development standpoint, this, I think, can be even more visceral and powerful. That, literally, is a world where we all have fewer and fewer shared experiences. If we focus on becoming more and more successful in bringing the art out of its galleries, out of its rooms, out of its boxes, as it were, making it both more visible and celebratory, in the community. There are ways in which people can come to appreciate it as a way to build commu-

nity. That is very important to politicians, it is important to all kinds of social service institutions. It is important to corporations and foundations. I think that is an opportunity which will likely need to be built upon. My sense is that if the nonprofit arts world can engage these other constituencies like governments and social agencies as well as corporate partners more strongly, it essentially becomes a more dynamic, interesting opportunity. I think that, in turn, will draw the support and the leadership that is needed from the community, relative to all other things. I worry a little bit that it may help the more established, more resourceful organizations. I think that this is an added cost, an added burden – it is very demanding – on top of an already stretched internal organization.

On the other hand, I would caution the larger organizations, which I think need to take the lead and are the likely leaders in these kinds of efforts. I think their success really will only take deep root if they find a way to be inclusive of the smaller organizations related to their own field. I think that people love diversity. I think that we are an increasingly diverse community here, and we are across the country. I think with appropriate, enlightened leadership from large organizations, this could make a very powerful opportunity for the arts.

Cuthbert: Thank you, Jay. Noa?

Staryk: I would like to just spend a little bit of time talking about The McKnight Foundation, why we are committed to the arts, and a little bit about why we do what we do. The McKnight Foundation is located here in Minneapolis. This year, we will grant about \$96 million. About 85 percent of that will go to Minnesota, ten percent of it will go to funding in the arts; so, close to ten million this year. With Neal's encouragement – he is our program officer in the arts – the board committed to that level of funding, ten percent of our annual giving for ten years. We were really excited about making that commitment because funding the arts and supporting the arts is something that our family has believed in for a long time. It was a very easy commitment for us to make for that reason. I thought it might be

helpful to go into a little bit of the reasoning why that was such an easy commitment for us to make, as it would put things into a little bit of perspective.

I have gained my appreciation of individual artists and the arts community from my family. My mom is an artist, so I have spent a lifetime observing her, her work, and the communities that she engages in. Growing up, I learned a lot about the life of an artist. I learned that art creation seemed to make my mom very vulnerable, yet it was often the only thing that brought her comfort. Her work seemed, to me, very isolating. Yet, to her it was often totally fulfilling, and the only thing that was. Her work brought, I think in some ways, angst to her life but it was also something that brought her a great deal of solace. Through watching the ins and outs of this with her, I really realized that art is often an artist's lifeline. I think that has been a very powerful realization to me. I think that while my family, who are the other members of the board at McKnight, did not have such an intimate perspective of my mom's work and her relationship with her work, I think they have an appreciation for it. That is profound for all of us. I think because we are a family board, it is really wonderful because when a board member is passionate about something, we can all be passionate about it with him. That makes decisions easy in a lot of ways.

Also, growing up I experienced the art world from the perspective of my grandparents who have always been avid arts patrons – quite a different perspective. I have really learned from them how important vital arts organization is to the health of the community. That has, for me, lent to my enthusiasm for our support of the arts and, I think, for the entire board. We are very interested in honoring their commitments and their values in our work.

I do not live in Minnesota, I live in California; but I grew up here a little bit when I was younger. Until I was eight, in that brief time, I absorbed the sense of how vital arts are in this community. I really believe in, through our work at McKnight, helping the community maintain its value of this vital part of the community.

Cuthbert: We can open for questions. I have a couple that I would like to ask the panel. One to Tom.

Crosby: Yes.

Cuthbert: Right now, one of the things that is happening in Minnesota right now, as you alluded to, is that there are several major capital campaigns. By some estimates in the press, the total is something over \$400 million in capital projects that are either in the works or in the wings. One of the interesting qualities that seems to characterize a lot of these current campaigns is that a lot of them are looking to the state for some dollars. At least in my notion of history – you are our history guy, so I am aiming this at you – that has not been the history with a lot of the major cultural institutions. I am wondering if it is a sign of decreasing capacity on the private side, if it is over-reaching on the nonprofit side, or neither. Do you care to observe?

Crosby: The first thing I would say, being a Minnesota resident, is to put the word “history” and “Ventura” in the same sentence is difficult to do.

Minnesota has a two year cycle in its legislature. One year they deal with the appropriations, which is when they do the actual operating monies. The next year they do the capital budget. The year coming up is going to be the appropriations year, so it is unlikely there will be any capital requests. Last year there was some rather hefty ambitions and, at the end of the day, the Guthrie received, I think, \$3 million for planning; Elaine Browman Minnesota Arts Center received some money for a project and that was it.

There are a couple of reasons. Historically, in recent years, the science museum received very substantial state support in St. Paul. While you can argue whether or not the Science Museum is culture, it is clearly nonprofit. The aid was for the building of the structure and it was significant. I think it was in the nature of \$30 million. In that case, there is also a mil levy that the Science Museum enjoys. The Art Institute in Minneapolis also has a mil levy for historic reasons. I think that we are looking to govern-

ment. It is the old Willy Sutton joke: That's where the money is, for openers. I think that there is a history of their having given the money. I think that, lastly, given many of the things that both Noa and Jay have said, I think there is a realization in Minnesota that the arts are very important. Not that arts are business; but that to have a healthy arts community is something that the government needs to be interested in.

Now, my concern is that we have enjoyed, in the last several legislative sessions, a rather substantial surplus in Minnesota – as most states have and, as in fact, the federal government does. My concern is that if budgets get lean, which sooner or later they will, I fear that arts projects may well be the first to be either cut back or cut. So, I am very concerned even if we are looking at a two year cycle; which would mean that the Guthrie would be there in 2002. You have a process where, in this state, the governor has a line item veto that requires an override by the legislature. If you were a booster of the Guthrie, you literally do not know whether or not you are going to get your money until technically, I guess, four days after the legislative session because that is the period during which the governor can veto and an override can occur. The timing is a little more complicated than that.

The other thing I would say is that I think that the drives are now so big. Look at the Guthrie, it could go as high as a \$100 million project. Even if one goes to the larger range of corporate gifts, one still has a terrific amount of money to raise. To get there, you really need a \$20 or \$30 million government input. I think it is both necessity; I think it is history, they have given; I think it is probably optimism.

Crosby: The question is: How has the case been made to the government that arts are important for the community health? There are a couple of ways. Minnesota has a group called Citizens for the Arts. Jay made, I think wisely, the comment that "Art for art's sake" may not survive. What the Citizens for the Arts does is it is a very active lobbying group in the legislature. In fact, that is all it does, it lobbies for arts. So, we have a genuine grass-roots, arts-oriented group in the Minnesota legislature. It is funded by many

citizens. My guess is that the four of us here are all individual members. It is also funded by the major organizations. So, you have a fairly high degree of lobbying, direct lobbying.

Secondly, you have individual involvement by a number of the members of the legislature in various organizations. One of the important members of the house is on the Orchestra board. I think Cohen is on the Guthrie board. We have important members of the legislature that are actually on the boards and involved. They know what is going on; I think they know that there is no funny business going on. We also have a number of well-placed boosters in this community that will speak to having an active, challenging arts scene. Let me move it over to the sports scene as well. We have to have the attributes, whether it is the Twins or whatever, to draw corporations and keep executives here. I think that it is fair to say that there are the approaches to the legislature. The facts and figures – Neal, I think you would be aware – we have all seen the facts and figures of multiplier effects and all of the things that economists use. Those are available and my guess is are used primarily by the Citizens for the Arts.

Male: There is one other system in place that has really affected the political landscape, in particular. Tom has mentioned a lot of the state support and some of the history there. There is a suite of agencies that complement the activities of the State Arts Board called Regional Arts Councils. The State of Minnesota is divided up into eleven regions; I think there are ten councils, something like that. Or are there eleven councils?

The State Arts Board funds organizations of a certain size all over the state but they have to be of a certain level of development and budget size and things like that. The Regional Arts Councils support grass-roots arts organizations all over the state. It literally is all over the state. Because they are publicly funded and privately funded, the McKnight Foundation has been the Regional Arts Councils for about twenty years...mostly because they are publicly funded, all of those folks in small watercolor societies or art centers or community theatres in very small communities all over the state write

letters to their legislators. So, every legislator that goes up to the hill has gotten more than one letter or phone call from constituents in these communities saying: Thank you for that grant, that public money that came through you to us in Ely, Bemidji, Detroit Lakes, Grand Marais or in any number of little communities. That, when people gather together on the hill, has been very, very powerful politically. In a lot of states and a lot of communities you have the metro versus the out-state. There is a deep division; all of the culture is in there and they do not serve us. It has not been the case in Minnesota, in large part because of this decentralized system of public funding. That has really been quite politically profound.

Question: One question that I had as you all were talking, I was hearing big names, and was wondering about things outside, around the state, that are small community based. What about the smaller arts organizations in the Twin City area? What mechanisms or vehicles are there for them to get funding? It sort of sounds like you have got some different levels here. There is that middle level that sometimes gets lost. I am curious about how that can be dealt with. I know a lot of times that falls to the municipal government. I am from New York so, obviously, there is a lot of city funding and some state funding as well. Could you talk about that a little bit?

Crosby: One of the by-products of the success of the major organizations is a proliferation of smaller organizations; particularly, I think, in the case of theatre. Where the Guthrie has been successful, you have Southern Theatre and you probably have five or six other groups. Now, in one of my other lives I am in charge of charitable giving for our law firm, which is a 350 person law firm. Much in self-protection, because we get so many requests, we have determined, in this community, to give to arts organizations that are, what we call, community supported.

What we do is rely largely on the McKnights and some of the other large foundations to do the homework and when an organization gets to a level of community acceptance – it is not budget, it is community acceptance – then, it is

likely to get support from our foundation. I think that some of the things that I said earlier about the major organizations having advocates...the younger and smaller organizations have advocates as well. They run around and collar their friends. I think that is the way a lot of the organizations get going. But, Noa and Neal's comments would be interesting to me.

Cuthbert: There is a real sense and consciousness about equity. The state money has a system of funding that extends all the way down to the grass-roots from the State Arts Board, in their funding, through the Regional Arts Councils. There is funding across the board there. There are a number of private and corporate foundations that just support the majors. You find that in any community and every community, just about. But there are a number of private and corporate programs that really have as part of their mission to go a lot deeper. The McKnight program: we work directly with about 150 organizations around the state. Only about ten of those are what you would call "majors." Everybody else is much smaller than that. Through the Regional Arts Councils, which are all over the state, there are literally hundreds and hundreds of organizations that get supported, as well as individual artists that get supported. So, there is a real ethic of equity here that keeps pushing the money down and out much more than I have seen in some other places. There are other places that do that too, but it has been a notable value here.

There is not a lot of municipal support. In the Twin Cities there is some from each of the cities. There is actually more in some of the smaller communities around the state that have decided that the arts play a significant economic and community development role. In Fergus Falls, which is a community of about eight thousand, the city has funded the renovation of an arts center and provides operating support for it. It is a very unusual thing for a city to do. North of there is a small town called New York Mills which is – one of my favorite stories – a town of about nine hundred, with a volunteer city council. They provided about \$30,000 to renovate an arts center there; a regional cultural center that has been very innovative in its

programming and very interesting in what it has done. If we took that \$30,000 and translated that to Minneapolis, that would have been a gift on the size of about \$12 million. So, there is an ethic to push it out: push it out and down, down and out.

Other questions?

Question: I am thinking about comments that I am hearing from some of our group-sized organizations, theatre groups in Seattle. I do not know the history there as much, but, what they said is that this is an organization that has been around for, maybe, twenty years, a small ensemble. They said it was really easy for them, in the 1980s, to get money for buildings but it was really, really hard to get money for artists. I've heard these sort of grumblings from Seattle artists that it is really not a great place to be if you are an artist. Many people are actually leaving Seattle to come to L.A. for various reasons. But there are a lot of buildings. You talked a lot about the access of resources for buildings and I am wondering: what about the people? The artists? The people who are making the work?

Cuthbert: I think there is a lot of support for individual artists in this state. The art market is not great in this state. You get out of the larger cultural centers – you get out of New York, you get out of San Francisco, Chicago to a certain extent – the market does not exist there for visual artists and other kinds of artists, just to find a living. But, in terms of support going to individual artists, there is probably not another state that is equal. There is a wide variety of fellowship programs here. The Jerome Foundation has a fellowship program for emerging artists. McKnight has a fellowship program for mid-career artists. The Bush Foundation has a fellowship program for mature artists. The State Arts Board has artist fellowships. The Regional Arts Councils, a lot of them, have artists fellowships and grants. The State Arts Board also has a couple of other programs that support individual artists. This has always been a good state in which to work as an artist, or to make work, and to get supported in making work.

The complaint that I always hear is that it is hard to sustain yourself in terms of it being a

marketplace. In some disciplines it is easier than others. There is a fairly big music scene; so, you can find gigs that way. The theater community is quite strong and that is augmented by a fairly active ad community where people can do voice-over work, commercial work, and that kind of thing. Visual artists, writers, and dancers: it is a little bit different story and it is a little bit harder.

Crosby: There was a building in downtown Minneapolis that was devoted almost entirely to galleries; selling art of local artists. That has had...in the past few years, the number of galleries has declined. I think that what Neal says is correct. I think we have a very good community. But, I think that when you have arrived, or think you are about to arrive...there is an exodus to the coasts. Wouldn't you agree with that? But here, I mean, particularly in theatre, there are just huge opportunities because there is so much. I would...are you from Seattle?

Question: No, I'm from Los Angeles.

Crosby: Okay, because in Seattle where you have the interest that has been demonstrated in the new museum...some of the fellowship programs here, I would think, would be of interest to them.

Question: Could you comment on the process that either corporate or family foundations use to determine what geographic area they prefer to fund in? Is there a set decision by the board or is it more flexible?

Male: Everyone up here could answer this, so... I think corporations tend to define their giving by the communities that they live in. They define that often by where their employees are located. I think that we are facing a continuing trend here where, as our own local companies grow, often those employees are being added in other communities – or they may be marketing another community – so that the percentage of giving for locally owned or headquartered companies here is increasingly being dispersed. That does not mean that the dollars are going down; but they are not grow-

ing as fast as the resources of the corporation are developing them.

It depends, in part, on size. Noa could talk about McKnight and how they think about geography. My family has a small family foundation. It depends a great deal on where we are living, where we live, and to some extent where we feel we can do a good job. I think that it is highly personal and whether it stays the same or changes is really kind of an internal dynamic. The bigger, more established foundations, my suspicion is they tend to be relatively stable in geography. In part because they have developed a relationship of support which they understand is terribly necessary and critical to sustain the communities that they have been active in. Their disappearance or sort of casual change would be very painful. I think a lot of it is history, a lot of it is economic dynamics, and then personal preference.

I wanted to add one thing about supporting – I am sorry to go back to this earlier question – about support for the artists. Just hearing the answers, I am struck by the fact that I think that one of the reasons why this may be particularly good as a market, as a community that supports artists and not just institutions, is that we are so isolated. I think that relatively early on we came to realize that we had these wonderful opportunities but if we did not hold on to our stars or our budding stars, if we did not find a way for them to keep wanting to come back, we would lose them. My sense is that the infrastructure might be quite a bit stronger there for really nurturing or acknowledging. I know that McKnight added the Distinguished Artist of the Year, signaling great careers of local artists. That has been missing and it is another kind of a piece that emphasizes that this is a community that values its artists for the long term.

Crosby: I might just comment on how families make geographic decisions. The Crosby family has a foundation that started in 1964 with three million dollars; there were six people involved, my father's generation. There are now 24 in my generation and there are seventy in the next. The good news is that we have fifty million dollars in the foundation. But, that seventy, as we have seen, is now so diverse in places where...we have had an odd pairing for most

of our life: Minneapolis and New Haven, CT, because that is where the elements of my father's family lived. As it now gets bigger, we get much more of a diversity because we do not have the connection to New Haven which is, in our case, a big problem. There is nobody of the next generation living in New Haven. Minneapolis. So we tend to go towards more things like the environment, population control. We tend to "de-community-tize" – that is not a word...

Male: It is now.

Crosby: We tend to go into national issues, which I think is a huge disappointment. I fight within the foundation but, frankly, without much avail because the numbers are just too great as you go into the next generation. I do not know whether you see that in your family.

Staryk: We do not struggle with the numbers problem in our family because we have...seven of our eight board members are family and that is all of the family that we have that can serve on the board. The next potential family member is my daughter who is three. So we really, we have almost, in a way, the opposite of that problem. But, in the family foundation circles you hear of that problem all of the time. I was just at a conference on Friday, a family foundation conference all about generations and geography. The size and dispersion issues are huge. For us, I think our family is very committed to funding in Minnesota out of respect for the relationship that the foundation has built up, over all of these years, with the community and out of respect for where the money – the family money and the foundation's money – was made. I think that as we are geographically dispersed; I think that over time I can see that we would use our growing endowment and any sort of small proportion of that to address board members' passions and concerns in areas that they live in. But that would not diminish our commitment to Minnesota out of a great respect for the past. I think it just depends on the families and what their circumstances are.

Crosby?: There is a question way in the back.

Question: May I ask a question that is somewhat off our topic but leads into what you just said? If this is a bad question, please tell me. The company you just came from that talked about geography and endowment foundations: what is the trend in actually taking foundation funds and splitting it up? Maybe, one or two or more...

Staryk: It is happening. I think that people, consultants and those who work with foundations, really strongly advise against it because it just diminishes the power of the money to have it so dispersed, is the perspective. I think that foundations are hearing that and there are a couple steps or ideas that foundations are trying out now to help with the problem. Director's discretionary funds are a big thing right now, so that board members can do some grantmaking in their communities. It is usually quite small relative. It sort of satiates, placates, for a while. That is something that people are trying. Also, trying to get, to value people's commitments to working in their own communities through family newsletters. It seems like people are trying a lot of band-aid things to prevent that from happening because that is sort of seen as a devastating thing to happen. But it is happening.

Crosby: In our family we are, in fact, faced with that in a December meeting. Some members want to divvy up, arithmetically, the particular causes: so much to Minneapolis, so much to New Haven, and so much to environment. I am not enthusiastic about that because that is very much a precursor to splitting it in three. The Walker family, which I mentioned earlier, when they...fortunately, for the Twin Cities, 70 percent went to Minneapolis. The other 30 percent went to California; it was subsequently split in two in California. So, it really loses its force as an asset, I mean, as an organization that can make change. Unfortunately, in families you get some pretty parochial issues. It is hard to kind of keep people focused on trying to make a difference. I think that communication is extremely important.

In our family, we have a matching program where we match up to 1,500 dollars of any family member to a charity that they support

which – I am a lawyer – it could have some legal problems. The point is that it does take some of the family pressure away. We also very much, in our case, do not want the foundation to be an alter-ego to family giving. The matching program is a way of relieving some of that pressure.

Male: Other questions?

Question: In regards to...this may be for the foundation, in that you serve on the boards of other nonprofit organizations. But in terms of showing the community acceptance, do you encourage nonprofits to hire a consultant to show community support and the ability of the community to make the donations towards these large endowments? How do you deal with that?

Crosby: Well, I can speak to that. The Orchestra recently did, on a particular project. It is generally done in this community and there are some very good people. The skeptics will say: Seldom will you have a consultant that won't say that you can raise the money; all you have to do is hire me, the consultant, and I will go out and raise it. The Orchestra did have a circumstance, however, where the consultant came back in and said: There is a lot of interest in the idea but very little support, financially, in the community. Not only has that been true, but I think it has governed a fair amount of what has been done.

The one thing that the consultants do is that they give an honest, and almost always factually correct, view of the environment. They will know of drives that the organization may not know are there. So, when Neal mentioned 400 million dollars you put into that, on top of that: schools, colleges, medical institutes and you go over one billion dollars in this community fairly fast. What they can do, and they also look at the donor list... They can be, I think, at least in the organizations where I have been involved, they are actually quite helpful. They will do gift pyramids. They will say: Well, so and so, that was your big donor last time, has died and his two children live in Timbuktu; so you can't count on that big gift. What are you going to do to replace it?

I think, in my experience, it has generally been worthwhile. I don't know. Jay, what would you say? You, I am sure, have done it in some of yours...

Cowles: I would say it depends. I do not think there is a rigid formula. What I think that reflects in part, too, is that people tend to know what is going on pretty well in terms of the organization itself. They will probe and want to be comfortable with the fact that the consultant's work is, in fact, addressing the issues and is, in fact, adding the governance process. You cannot... I think there is pretty good experience and instincts for when there is over-reliance on a consultant or an effort to present an issue as being resolved because somebody else has looked at it or thought about it. At the end of the day, it really is a matter of what makes sense for the good governance of that organization. If we are talking about having a high level of confidence that a campaign goal can be accomplished, the use of a third party consultant to do anonymous feasibility interviews and to give their opinion about the larger context is obviously very useful for any donor to know that it has happened and that they can, in fact, give with confidence in that context.

Male: Other questions?

Question: As I said before, I am from New York and have always had this vague idea, this vague understanding, knowledge somehow, that Minnesota is really good with the arts. I do not know why I have had this or where it came from. Part of it, I think, has to do with what you described, some of the kind of equities. I am curious to get your take on: Why do I know? I saw people nod. Why do we know this about your state?

Crosby: We sell it. *[laughter]*

Question: You are also honest. You are kind of within the community and do not shout it from the rooftops. I am curious at how this information got out there and permeated the country.

Crosby: The *New York Times* is a big booster of Minneapolis. In the last several months there have been articles on the Art Institute, a major

article. There was an article on the Web page of the Walker Arts Center; the Guthrie's plans have been there. I think in part, fortunately for us, I think that New York likes to look outside of New York. This is highly parochial of me to say it, but I think that we have...again, one other thing that nobody has touched on here are some of the staff members that our organizations hire. If you look at the Art Institute's Evan Maurer; Kathy Halbricht at the Walker; her predecessor, Martin Friedman; Joe Dowling at the Guthrie. These people have, and could have, almost any job in the country. That is extremely important. We have talked mostly about board but the staff excellence that the larger organizations and, in fact, many of the smaller organizations that you mentioned... because the smaller organizations are often times the excitement a staff person can generate. For whatever reason, I think we are well financed, for many of the reasons that I have talked about, and it is a very demanding community. But we have very good artistic leadership in these organizations. I don't know. Neal, what would you say on that?

Neal: Yes, I think that is part of it. I think that there has also been a history here of not only building an infrastructure, but also bringing people in. So, tomorrow's keynote is Bill T. Johnson. Bill has been coming in and out of Minnesota for twenty years, getting some of these major commissions from the Walker Arts Center, from the Minnesota Dance Alliance. He gets treated well when he is here, as do other artists. There is...I know from years of working here – people, when they first get the phone call from somebody in Minnesota saying: Would you like to do a gig here? They say: Yeah, I've flown over Minnesota; yeah, it's cold up there. When am I coming? Can I come in June? Then when they come here they are typically kind of amazed at the level of the organizations, at the level of the audiences. That these folks are peers and not somebody that they have to be embarrassed to be hanging around. There is a lot of longevity with a lot of these groups, as well. The Walker has been around for a long time. In the last five years, I would say, they have probably produced more shows that have toured nationally and internationally than most of the museums of New York. The Guthrie is on

a resurgence. The St. Paul Chamber Orchestra is another one of these internationally renowned institutions because of its quality. There is a fairly developed scene here. I think there is a pride about it; there is an honesty about it as well. There are a lot of connections that the community has with people all over the country. I think that that is what is added to it.

You had mentioned earlier about small, mid-sized groups. For some reason...well, I know, not for some reason, in the last five or six years there have been several, there has been an out-migration of artists from New York, as you probably are aware. When the municipal funding started to get really challenged and New York was really more and more difficult to live in – and now it is just more and more expensive – and a lot of artists of the general kind of baby boom generation were finding themselves in the mid 40s or 50s and just feeling like it had to get easier somewhere. A lot of them have done artist residencies and gigs around the country and a lot of them have done those here. In the last five years we have had five or six full companies, dance companies, from New York...

Female: They are going to keep moving; let me tell you, the space issue is not going to get any better.

Neal: That is the other thing, that is the other thing. There is still opportunity here, there is still support here. People can move here... The group that you saw that opened here are from New York. They came here on a residency; they came back; they felt loved. They just said: You know, we have to go some place where we can actually do our work. They were spending so much time working to just stay alive that they were not producing as much work as they wanted.

An artist can move here and work more and still tour internationally. One of my favorites in dance is a guy named Danny Gorchevsky? who is the undisputed, kind of master of classical...

[break between tapes]

...and then he comes back here and he's Danny and his company is almost broke all of the time and all of that kind of stuff.

It is really an interesting place that a lot of artists have arrived at in their own personal lives and it has intersected with what this community can offer them. People can buy a house. There are a couple of artists that just moved here from New York, a company called Shapiro and Smith.

Female: They live here now?

Neal: Yes, they live here now. Danny Shapiro... They bought a house, the first house they have ever owned. They are just ecstatic. The big thing that he was excited about: they could own a dog. He was just talking about this dog they were getting for about six months. They got this dog and he is just so thrilled that they actually live in a place that they can own a dog. It is those kind of...quality of life. "Quality of life" is one of those phrases that starts to not mean something, but it starts to mean something. I think that is...

Female: That is great, that is really helpful. Are those trends that you think will continue or are there issues you are facing in terms of gentrification, land-use issues, sprawling? These are all things that I have heard from the West Coast... Yeah, I mean all of those things, I think, are going on. That is why there are a couple of sessions on suburban development; that really is looking at the burgeoning cultural infrastructure that is being built in the suburbs in the Twin Cities. I know that is happening around the country, as well. I think that in terms of the arts that has to be an issue that we are going to be looking at. Is there going to be an urban/suburban thing that continues to be divisive or becomes divisive? Right now, I do not think it is.

Tom, Jay, do you have any reflections on that?

Crosby: Well, my only caution is that I think there will be, as you look at the 400 million dollars of capital campaign request, I think there will be a concern on the part of donors to look for ways to build or make capital gifts that can be as productive and efficient as possible. I

think there is some concern about dispersal of artistic resources in terms of place, location, and infrastructure. I don't think it is...I think there are some benefits that we have seen in the last decade or two in our corporate business lives which have shown us how, in some fashion, consolidation, partnerships, or shared resources can lead to better outcomes. I think those pressures are real and, therefore, may shape some of the ways in which place, even within a region, gets played out.

Staryk: I live in San Francisco and, coming back and forth between the two places, I feel like all of those things are issues here but people are working to think about them and address them in very thoughtful, purposeful ways that I have no clue about in San Francisco. I just feel like that place is crazy and getting crazier every day. I have no sense that anybody is trying to think about it, especially as a region, as an area. That is definitely going on here. I think that some people are nervous that we are behind the curve on this one, in terms of trying to think about things. But it is happening. I think that is more than can be said about a lot of places, so that is encouraging.

Male: Any questions?

Well, with that, thank you all for coming.
[applause]

Crosby: Thank you.

Male: Thank you, Tom. Thank you, Jay. Thank you, Noa.

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