

MINNESOTA COMMUNITY ARTS ORGANIZATIONS:

Report of a Survey of 403
Small, Medium, and Large
Voluntary Organizations in the Arts

[1982]

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Minnesota Community Arts Organizations

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INTRODUCTION

WHO ARE THE RESPONDENTS?

Ninety-nine CAOs in the northern half of the state (24.6% of the respondents), and 304 CAOs from the southern half (75.4% of the respondents) constitute the sample of volunteer CAOs representing Minnesota in this Arts Survey. 71

60.3% of the people completing the survey were either the organizations' president, director, board chairperson or founder. In 13.6% of the cases the business manager of the group served as the respondent. The remaining forms were completed by various people, including vice presidents, volunteers, program coordinators, or curators.

Four hundred and three (403) community arts organizations were surveyed in this study. In 1981 these organizations ranged in size and kind from a small association with some founder member and some few interested friends who shared a craft or an art to a large structurally complex organization with a regional membership. Budgets reflect the difference in size and organization ranging from a token fee or none at all to receiving large federal funding as its main staple.




The function of each CAO differs. Distinguishing organizational types in terms of these functions gives the following array of organizational types in Minnesota: 1) arts center museum or historical society; 2) arts council, community club or arts club; 3) arts service organization, arts support group, outlet for arts and crafts; 4) concert association, performance group; 5) fair or festival association; 6) unit of government, college or university association, religious association.

Budgets of these organizations were stratified into three categories based on income. The three categories are: under \$15,000, over \$15,000 through \$75,000, and greater than \$75,000.

A two-way classification (by organizational type and budget size) shows this breakdown.

Diagram 1. *Organizational Type and Budget Size for Minnesota CAOS. Percentage of respondents in each income group within each organizational type.*

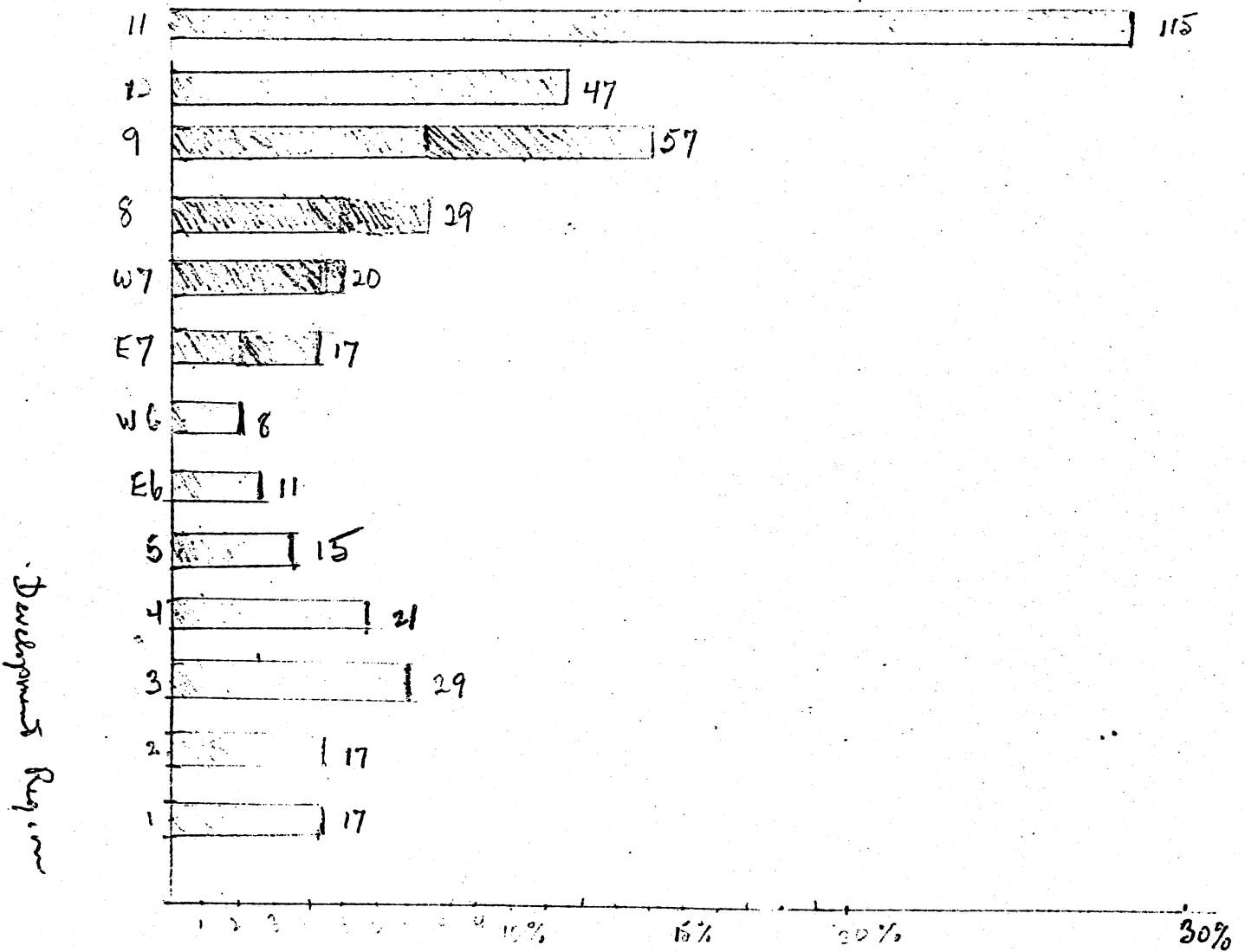
1. Arts Center, Museum	63.6%	21.8	14.5
2. Arts Council Club	82.2	13.7	4.1
3. Arts Service Organization	73.5	15.7	10.8
4. Concert Association	76.9	16.8	6.4
5. Fair, Festival	83.3	16.7	
6. Unit of Government	75.0	25.0	

 Under \$15,000
 Over \$15,000 thru \$75,000
 Over \$75,000

Community Arts Organizations with large budgets (over \$75,000) are specialized in terms of what they do. They constitute a fairly small proportion of CAO's in Minnesota. By far, most organizations of each type are based on small budgets. Middle-sized and large budgets together make-up less than half of the organizations looked at in this study.

Community Arts Organizations are distributed throughout the thirteen regions of Minnesota (see Map 1) as the bar graph below indicates.

Diagram 2 Regional Distribution of Community Arts Organizations



Percentage of all Respondents

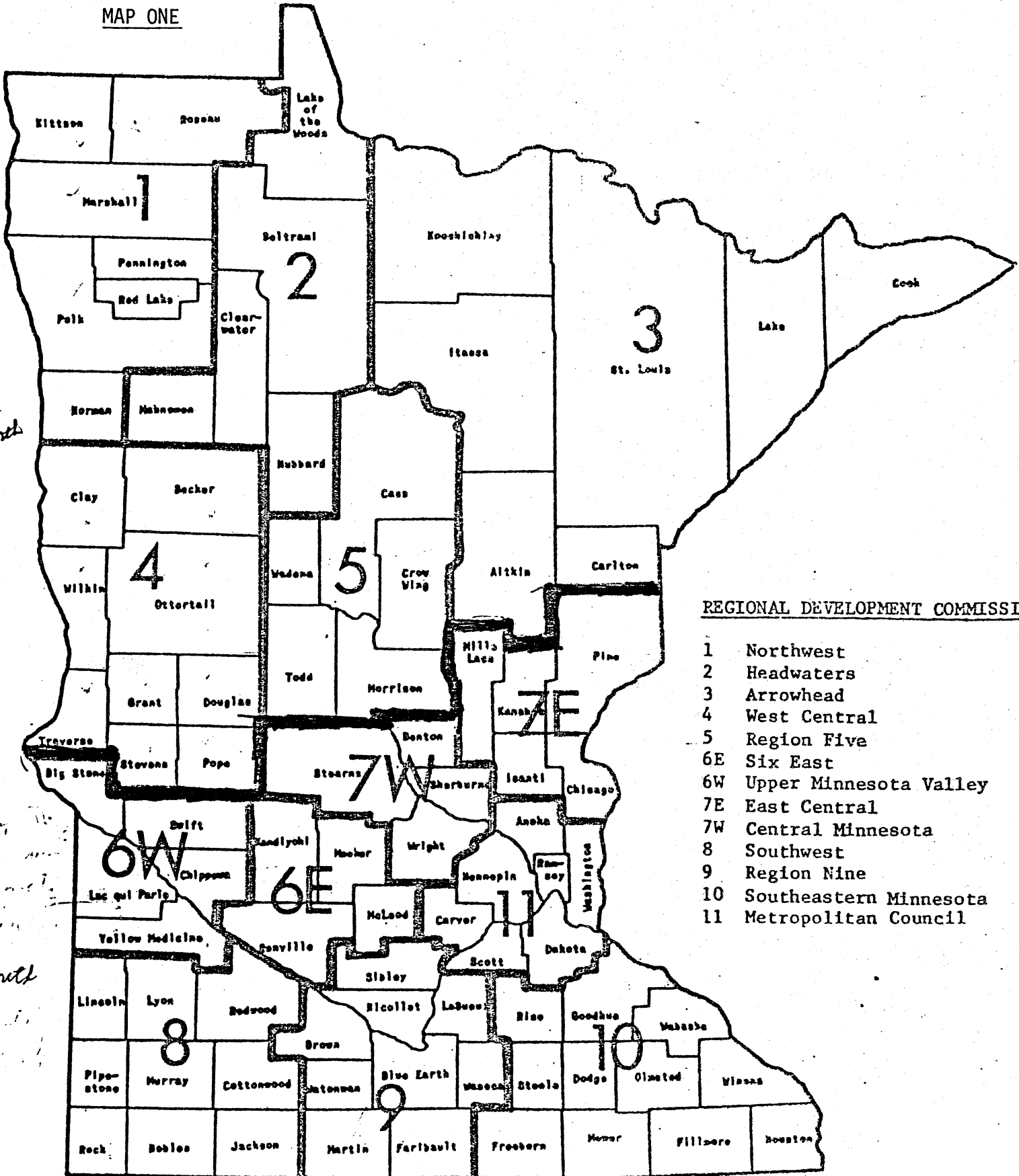
4

The regional distribution in graph indicates that all the regions of Minnesota have representative organizations included in this study. The largest number of organizations represent the more populated regions, especially region II which contains the Twin Cities.

MAP I

Map of Minnesota showing the
Development Regions mentioned in
Diagram 2.

MAP ONE



REGIONAL DEVELOPMENT COMMISSION

- 1 Northwest
- 2 Headwaters
- 3 Arrowhead
- 4 West Central
- 5 Region Five
- 6E Six East
- 6W Upper Minnesota Valley
- 7E East Central
- 7W Central Minnesota
- 8 Southwest
- 9 Region Nine
- 10 Southeastern Minnesota
- 11 Metropolitan Council

Table one. Community Arts Organizations of Minnesota Classified by Organizational Type and Region

Organizational Type	REGION													
	1	2	3	4	5	6E	6W	7E	7W	8	9	10	11	
1. Arts Center, Museum, or historical Society	% 7.3 # 4	3.6 2	9.1 5	7.3 4	3.6 2	3.6 2	0	5.5 3	0	6.9 2	14.5 8	14.5 8	24.3 15	55 13.6%
2. Arts council, community club, or arts club	% 4.1 # 3	6.8 5	4.1 3	5.5 4	8.2 6	1.4 1	5.5 4	4.1 3	4.1 3	13.7 10	6.8 5	16.4 12	19.2 14	73 18.1
3. Arts service organizations, arts support group, outlet for arts & crafts	% 3.6 # 3	2.4 2	9.6 8	3.6 3	3.6 3	2.4 2	1.2 1	6.0 5	7.2 6	7.2 6	14.5 12	15.7 13	22.9 19	83 20.6
4. Concert assn, performance group	% 4.0 # 7	4.0 7	5.2 9	5.2 9	2.3 4	3.5 6	1.7 3	1.7 3	5.8 10	5.2 9	18.5 32	8.1 14	34.7 60	173 42.9
5. Fair; festival association	% 0 # 0	0	50.0 3	0	0	0	0	0	0	16.7 1	0	0	33.3 2	6 0.3
6. Unit of gov't, college or university assn, religious association	% 0 # 0	7.7 1	7.7 1	7.7 1	0	0	0	23.1 3	7.7 1	7.7 1	0	0	38.4 5	13 3.2
All organizations:	# 17 % 4.2	17 4.2	29 7.2	21 5.2	15 3.7	11 2.7	8 2.0	17 4.2	20 5.0	29 7.2	57 14.1	47 11.7	115 28.5	403

Table one elaborates Diagrams one and two showing that each of the organizational types may be found in regions eleven, seven west, and three but the other regions may lack one or two types. This does not mean these regions do not have any of these organizational types represented in them, but suggest the representation may be small or smaller than other types. Fair and festival associations, for instance, probably turn up everywhere at some time, but they have no representative structures outside the three regions which contain all the types, in this sample. Type six (unit of government, college or university associations, and religious associations) on the other hand, may actually not have CAOs in many of the kinds of agencies which represent it in any given region, especially fully rural ones. The representation on type six is also spotty, with regions lacking a metropolitan center in them also generally not having any CAOs of this type in their region.

Table two below combines information on organization and budget size. It looks at this crossbreak in terms of groupings of the regions,

For each budget size, small, medium and large, there are three regional groupings examined: "A", Twin Cities' and its regional area, "B" other areas which have city centers outside the Twin Cities' zone, and, "C", mostly rural regions lacking a city center. All three regional groupings have representative figures in all six types of CAOs, Arts Center (museum and historical society) Arts Council (community clubs and arts clubs), Arts service organizations (arts support groups, and outlets for arts and crafts), concert associations (and performance groups), fair and festival associations, and units of government, college/university associations and religious associations).

Table 2. Community Arts Organizations: a Three-way Classification

CAO Type	Small, Medium, and Large CAO Budget Size									
	A	B	C	A	B	C	A	B	C	
1. Arts Center	8	11	16	3	3	6	4	3	1	55 13.6%
2. Arts Council	12	15	33	2	3	5	0	1	2	73 72 18.1%
3. Arts Service	8	24	29	7	2	4	4	3	2	83 81 20.6%
4. Concert Association	43	32	58	11	6	12	6	4	1	173 166 42.9%
5. Fair or Festival	1	3	1	1	0	0	0	0	0	6 1.5%
6. Unit of Government	5	1	4	0	1	2	0	0	0	13 3.2%
	# 77	86	141	24	15	29	14	11	6	403
	%19.1	21.3	34.9	5.9	3.7	7.2	3.5	2.7	1.5	

In table two above regional grouping "A" includes region eleven, the Twin Cities and surrounds; "B" includes regions ten, four, three, and seven west which have a city center; and "C" which represents the remaining regions (see Map one) which have no large city centers.

Looking down the rows we see (using the marginal percentages) that thirteen percent (13.6%) of the CAOs in the survey are Arts Centers; eighteen percent (18.1%) are Arts Councils; twenty percent (20.6%) are arts service organizations; forty-two percent (42.9%) are Concert Associations; one percent (1.5%) are fair and festival associations; and three percent (3.2%) are Unit of Government, University/college or religious associations (Table one uses the same six types of CAOs and gives the full title for each of the six).

Looking under the first set of three columns (A,B,and C), representing the small CAOs we see that thirty-four percent (34.9%) represent regional grouping "C", that is, the grouping without city centers present; twenty-one percent (21.3%) represent regional grouping "B", non-Twin City regions; and,

In the second regional grouping of medium size CAOs, seven percent (7.2%) represent regional grouping "C", five percent (5.9%) represent the Twin Cities regional grouping; and, three percent (3.7%) represent the remaining regions (which do have some city centers).

In the third set of regional groupings representing large size CAOs, three percent (3.5%) are regional grouping "A" organizations, with the Twin Cities as the city center; two percent (2.7%) represent regional grouping "B", regions with some city centers; and, one percent (1.5%), representing regional grouping "C", regions with no city centers.

Overall we can gather from table two that most CAOs in any regional grouping are small size CAOs. Regional grouping "A" predominates chiefly in terms of having ^a large, size CAOs and medium. Regional grouping "C", with no city center, that is, mostly rural general territory, predominates in the small, size CAO and medium set of regional groupings. And, finally, regional grouping "B" has mainly small size CAOs (so do the other regions when we only look at numbers) with no predomination in any one set of sizes but the least dispersed array of representation across all three size categories. What we say about large sized CAOs then, will most certainly apply heavily to the Twin Cities regional grouping. When we speak of small size CAOs, mostly rural areas in regional grouping "C" will be the target to keep in mind (though all regional groupings, A, B, and C have lots of this size CAO within them, too). When we speak of medium sized CAOs, again rural areas in regional grouping "C" predominate here. Regional grouping "B" is affected by trends relating to all three sizes.

Budget Size and Reliance on Private Funds

Community Arts Organizations perform different functions and are financially supported through different sources. In most cases, budget size is a safe indicator of organizational complexity and functional specificity. We define the large CAO as having a budget in excess of \$75,000, the medium sized CAO as having a budget between \$16,000 and \$75,000, and the small CAO as either not having a specifiabile "budget" or having one under \$15,000. (The breakdown can be altered by five or ten thousand dollars, can be made finer, or left as it is; from scanning our results it appears to be a reasonable categorization). As the table below shows, there are over three hundred "small" CAOs in our survey, sixty-eight "medium" sized CAOs, and about thirty "large" CAOs. The reader may be reminded that this is only a profile or cross-section of statewide CAO resources and in some places there may be a much more even filling out of these size categories, with large and medium sized organizations being almost as prevalent as smaller ones.

Table 3. Community Arts Organizations: Membership Dues by Budget Size.

Size	Membership Dues						
	Under \$5,000		\$5,000 - \$15,000		Over \$15,000		
Small CAOs (0 - \$15,000)	#	294	9	1	304		
	%	96.7	3.0	0.3	75.4	11.1	
Medium CAOs (\$16 - 75,000)	#	58	7	3	68		
	%	85.3	10.3	4.4	16.9	33.3	
Large CAOs (Over \$75,000)	#	24	2	5	31		
	%	77.4	6.5	16.1	7.7	55.6	
	#	376	18	9	403		
	%	93.3	4.5	2.2	100.0		

The table above shows that seventy-five percent (75.4%) of Minnesota CAOs are small and most of these (96.7%) have at least one third of this (16.9%) supplied by membership dues. Medium sized CAOs make up sixteen percent of total and 85.3 percent have some (see "Under \$5,000" column) or 10.3 percent have most of their budgets met by membership dues. Seven percent (7.7%) are large CAOs; and 16.1% ^{of these} are likely to have twenty percent (see "Over \$15,000" column) of their budget met by dues.

Table three indicates that seventy-eight percent (78.2%) of CAOs supplied by member dues under \$5,000 were small in terms of total budget size (or did not have a budget). Looking across the columns, we see that most small sized organizations (96.7%) take in at least one third (\$5,000) of their budgets through membership dues. By contrast, if we look at large CAOs we see that at best, only sixteen percent (16.1%) might find membership dues providing twenty percent (over \$15,000) of their budget. This leads us to conclude that the smaller the CAO in terms of overall budget size, the more likely it is to be greatly or substantially supported by membership dues. Approximately seventy-five percent (75.4%) of the CAOs in our survey had small sized budgets. Seven percent of our CAOs (7.7%) were large CAOs. Volunteerism, then, does underwrite a great deal of Minnesota CAOs, if we look at the membership dues they pay, that is, even without considering the other things volunteers do for their CAOs, with membership dues alone, they are a major cornerstone in the growth and maintainance of CAOs.

Private sources of input to Minnesota CAOs is what we mean when we refer to volunteerism (membership dues, volunteering for administrative tasks, volunteering their artistic capacities, donations, in kind contributions and large financial contributions). Public sources account for Federal grants regional arts council grants, city and county government grants. These are the bodies capable of wielding large chunks of capital, aiming them at critical spots in the overall CAO framework so that the functions arts perform in the community may be optimally maintained. The next table looks at Federal funds alone as an indicator of the effect of public funds on CAO budgets.

Budget Size and Reliance on Public Funds

While all sources of public funding may each be taken as an indicator of public funds The federal is the one we chose to examine first. The next table examines CAOs in terms of budget size, grouping them into "Small," "Medium," and "Large" categories. It looks at Federal funds in terms of \$10,000 and Under (Some) and \$11 - 50,000 (More).

Table 4. Budget Size by Income from Federal Sources

Size	Income from Federal Funds					
	None	\$10,000 and Under		\$11 - \$50,000		
Small (0 - \$15,000)	# 296	7	1	304		
	% 97.4	78.1	2.3	41.2	0.3	14.3
Medium (\$16 - \$75,000)	# 59	7	2	68		
	% 86.8	15.6	10.3	41.2	2.9	28.6
Large (Over \$75,000)	# 24	3	4	31		
	% 77.4	6.3	9.7	17.6	12.9	57.1
	# 379	17	7	403		
	% 94.0	4.2	1.7	100		

Table four shows that seventy-eight percent (78.1%) of CAOs receiving nothing from the Federal Government are small in size. Of all the CAOs with small budgets (see column percentages, listed first) only 2.6 percent have some income from federal sources (2.3%) and a sizeable amount, possibly equal to their entire budgets, in others (0.3%). While some small CAOs are underwritten by federal funds, most are not. Fifteen percent of those receiving nothing from the federal government are medium sized CAOs. Of all medium sized CAOs (see column percentages now) forty-one percent (41.2%), the greatest lot, receive \$10,000 or less from the federal government. This could be as much as sixty percent (62.5%) of their budget or as little as ten percent (13.3%) Some medium sized CAOs (2.9%) obtain more from federal sources, possibly enough to cover their entire budget in some cases, although, as we see in the final section, this is unlikely to be other than a rare exception. Finally, Large CAOs receiving no support at all from the federal government are fewer than for

either medium or small size CAOs. Only six percent (6.3%) receive no support from federal sources. Seventeen percent (17.6%) receive a medium size channel of funds. Large CAOs receiving the largest grants from the federal government account for over half/of the grants made at that level (57.1%)

Looking at column percentages and speaking in terms of percentages of Large CAOs receiving funds, the greatest chunk of large CAOs receive large range contributions, that is grants in excess of \$11,000. But this is disregarding all those not receiving federal support, a big seventy-seven percent (77.4%, a percentage which includes those not reporting on this part of the budget section of the questionnaire). Nine percent (9.7%) receive grants of %10,000 and under. Less than fifteen percent of large size CAOs receive funds in excess of \$11,000, which means that many large CAOs at present may get as little as fifteen percent of their income from this large capital source. This does imply that private sources (volunteer spirit in the community) and perhaps some local public funds have to account for a great deal of what goes into making this size CAO work.

The next table looks at the impact of regional arts council sources on CAO budgets. Again, categories of size for CAOs remain the same as in the other two tables just looked at while the breakdown in range of funds supplied through this public source is a little finer than in Table four. Income from regional arts councils is broken into four categories, \$5,000 and under, over \$5,000 less than \$15,000, between \$15 and 30 thousand and over \$30,000. Again, row percentages occur first in each row, column percentages second.

Table 5. CAOs: Budget Size by Income from Regional Arts Sources

Size	Income from Regional Arts Councils					
	0 - \$5,000	\$5 - 15,000	\$15 - 30,000	Over \$30,000		
Small (0 - \$15,000)	# 303 % 99.7	1 0.3	11.1	0 -	0 -	304 75.4
Medium (\$16 - 75,000)	# 61 % 89.7	5 7.4	55.6	1 1.5	1 1.5	68 33.3
Large (Over \$75,000)	# 26 % 83.9	3 9.7	33.3	0 -	2 6.5	31 7.7
	# 390 % 96.8	9 2.2		1 0.2	3 0.7	403 100.0

Table four shows that the smallest size grant range we look at accrues to seventy seven percent (77.6%) of the small size CAOs. Much less of this small kind of grant goes to medium size budgets(15.5%) and only six percent (6.7%) goes to large size CAOs. Looking at the next size or level of income from regional arts council, we see that medium (55.6%) and large (33.3%) size CAOs are more likely to receive these than small CAOs (11.1%). Above \$15,00 and below \$30,000, only medium size CAOs receive grants. Over \$30,000, large CAOs are ^{twice as} ~~more~~ likely than medium CAOs to receive grants, while no small CAOs receive at this level from this source. Regional Arts Sources are more likely to be uneven (or selective) in their granting practices than federal and private sources based on these three sets of tables (3.4, and 5).

Looking across the rows (first percentage figures in each column), almost all (99.7%) of small CAOs take less than \$5,000 from regional arts council sources. They have to go elsewhere for their support, it appears. The remaining percentage of small CAOs (0.3%), receive between five and fifteen thousand dollars in funds from this source. If we compare this to medium sized CAOs, fewer medium sized CAOs are in the smallest intake column (89.7%); a much higher percentage of medium sized CAOs(7.4%) recieve between

Seventy six percent (76.8%) of the income granted at under \$5,000 by county government goes to small scale CAOs; fifteen percent (15.7%) goes to medium sized CAOs; and seven percent (7.5%) goes to large organizations. What this amount means to a large CAO is much less than it might mean to a small CAO, again, and the impact varies with the actual income size (somewhere between \$16 and 75 thousand) of any given CAO in the medium size range. For grants between \$5 and \$15 thousand, again the greater percentage (50%) is given to smaller sized CAOs (which are most numerous); thirty-seven percent (37.5%) goes to medium sized organizations and twelve (12.5%) goes to large CAOs. The benefit to medium sized CAOs of a grant in this range is more valueable than the one just looked at and a greater percentage of medium sized grants go to medium CAOs than small grants did. Twelve percent (12.5%) of grants at this level go to large CAOs, but it is clear that even a grant of \$15,000 could not mean as much to a budget of over \$75,000 (large CAOs budget base in this analysis) than it could to one of \$30,000 (moderate size Medium CAO) or one of \$15,000 (large size Small CAO). For grants between \$16 and \$30 thousand, small and medium sized CAOs split them evenly. The highest level of grants given give twenty percent (20%) both to large and small CAOs, and most (40%) to medium sized CAOs. (Overall the public sources, the medium sized CAOs tend to fare better than large in terms of getting something at each grant level we examine).

Looking across the rows we see that most small CAOs get small sized grants (98.0%). Most Medium sized CAOs (89.7%) get small grants, but many more than small CAOs get grants in the largest income level (4.4% at over \$30,000). Looking at Large CAOs, here too, most of the grants are small (93.5%), which means this source of income is not very often used by large CAOs for any worthwhile source of income (too small). Three percent (3.2%) however do get grants over \$30,000 and for these few, the county government is a worthwhile source. CAOs probably tend to look at both county and

five and fifteen thousand dollars; some (1.5%) take in grants at the \$15 - \$30,000 level; and a similar percentage (1.5%) take in funds at the highest intake level (over \$30,000). Large size CAOs taking in less than \$5,000 from the regional arts council sources are really taking in a minor amount (no more than 6%) and here is where the greatest percentage of CAOs in this size category (83.9%) fall. Nine (9.7%) of the large CAOs take in slightly larger grants from regional arts councils (\$5,000 - \$15,000), and six percent (6.5%) take in grants of over \$30,000 (this could account for at least forty percent of their income). The larger grant size, given to only six percent of the large CAOs accounts for approximately forty percent at best of total income as all the small size CAOs get from grants under \$15,000 (such a grant size could account for one third to 100 percent of the small CAOs income). Medium sized budgets are more difficult to gauge but a safe guess would put them almost as well endowed by regional arts sources as small CAOs and better than large CAOs.

The next table shows how income from county sources are divided up among the three size categories of CAOs. Keep the last table in mind as you compare; the differences are small but interesting.

Table 6. CAOs: Budget Size by Income from County Government Source

Size	Income from County Government Sources								
		Under \$5000	\$5 - 15,000	\$16 - 30,000	Over \$30,000				
Small (0 - \$15,000)	#	298	4	1	1				304
	%	98.0	76.8	1.3	50.0	0.3	50.0	0.3	20.0
Medium (\$16 - \$75,000)	#	61	3	1				3	68
	%	89.7	15.7	4.4	37.5	1.5	50.0	4.4	40.0
Large (Over \$75,000)	#	29	1	0				1	31
	%	93.5	7.5	3.2	12.5	-		3.2	20.0
	#	388	8	2				5	403
	%	96.3	2.0	0.5				1.2	100.0

regional arts sources as similar in terms of what they can do for them. This source as well as the regional arts councils benefit to a much more significant extent both small and medium sized budgets (in that order).

The next table examines city government funds and where they go in terms of different size CAOs.

Table 7. CAOs: Budget Size by Income from City Government Sources

Size	Income from City Government Sources					
	None	Under \$5,000	\$6,000-15,000	\$16,000-30,000	Over \$30,000	
Small (0-\$15,000)	# 282 %92.8	17 5.6	2 0.7	3 0.9	0 -	304 75.4
Medium (\$16-75,000)	# 52 %76.5	8 14.6	5 11.8	2 7.4	1 2.9	68 25.0
Large (Over \$75,000)	# 23 %74.2	5 6.4	0 16.1	0 -	3 9.7	31 75.0
	# 357 %88.6	30 7.4	7 1.7	5 1.2	4 0.9	403

In table seven we thought it best to clarify exactly which percentage did not receive anything from the city government sources, as it was quite sizeable and as we want to heighten the emphasis on what exactly this public source does which is slightly different from the others examined. A larger percentage of Large CAOs receive large grants from this public source than any of the others. City governments give meaningful amounts in support of large CAOs (and perhaps profit directly from it, since many large CAOs are located in city centers).

Looking down the columns, we see that most small CAOs receive no income from City government sources (79%) and yet over half (56.7) of the "under \$5,000" goes to small CAOs (we do not mean to suggest that city governments give income only or chiefly to large scale CAOs). Twenty-eight percent (28.6%) of the next level of grant goes to small CAOs but a larger percentage (71.4%) goes to medium sized CAOs. Sixty percent (60%) of the next to highest level

grant goes to small CAOs while forty (40%) goes to medium sized CAOs. By far the larger CAOs (75.0%) get the grants from the highest funding level that city governments contribute while medium size CAOs (25%) get a very generous showing (if we consider that their budgets may be considerably smaller than the larger CAOs).

Summary

Larger CAOs with their larger income needs have to rely on sources which guarantee large capital input. Private sources can combine to supply a great deal of income (where membership dues are paid, anywhere from around ten to twenty percent, and this is just one of the private sources: earned income is another. See section two for more detail). On the other hand, membership dues may be entirely or almost totally absent from a large CAOs budget. As CAOs increase in size and professional commitment, they become dependent on earned income and contributions from foundations, corporations and businesses which can supply income in sizeable amounts. With size, CAOs become increasingly vulnerable to fluctuations in financial sources which goes far beyond the limits of its membership in many cases.

Small size CAOs thrive on private sources and also get funding from all public sources. Their mainstay, however, is the private sector (again, see section two).

Medium sized CAOs seem to "play the field" in all directions, taking large amounts at times from any or several of the public sector sources and still being within range of membership and private sector influence. They appear to be as financially robust as the small CAOs and may differ most from the smaller organizations in terms of taking on more and more of the internal structure of large CAOs (also implicated in section two material).

Section two deals with Personnel, Board structure and budget. Section three describes CAO programs, section one shows that all these CAOs are interwoven in the fabric of community and also interlock with each

other. Section four looks back upon the history of CAOs in Minnesota, (discussed at the end of section three) reminding us of what the zest for working within them/by members has achieved in terms of staying power and new growth over time. Section four also puts the issue of budget into perspective asking respondents to tell what reduction in budget (which the next few years may still have in store) would possible mean in terms of their continuing servicing their communities.

SECTION ONE

Interdependence of CAOs and other Organizations in the Community

Local schools often profit by being permitted to access the performances, training functions, or sponsorship services of local CAOs. Respondents were asked whether they did or did not provide artistic services or programs to local schools. Table one below details the services provided by CAOs to schools in their areas and the number of CAOs, overall in Minnesota providing these services.

Table 1. CAO Services to Local Schools

Services	None;N/A	CAOs Involved *		
		Number	Percentage	
1. Workshops		25	6.2%	
2. Performances		58	14.4%	
3. Exhibits/classes/ demonstrations		27	6.7%	
4. Lectures/movies/ presentations of some sort or art appreciation		28	6.9%	
5. Touring/transportation		10	2.5%	
6. Touring and Workshops/ plays/exhibits		9	2.2%	
7. Cultural exchange		1	0.2%	
8. Performances and workshops		36	8.9%	
9. Grants/Employment oppor- tunities/support		7	1.7%	
	202	50.1%	201	49.7%

12490
28.9

N/A

CAOs provide a variety of services to local schools. The largest percentage of CAOs reported doing performances (14.4%), performances and workshops (6.7%), or workshops (6.2%). Together these account for almost thirty percent of the CAOs reporting involvement (over 50.1% of the CAOs in this survey did not contribute to local school programs). Other forms of active involvement within the school program involve giving exhibits classes and demonstrations (6.7%), presenting lectures, movies, or other exploration of a topic which might be useful to the students (6.9%). The remaining things which CAOs do with school children is to provide transportation for touring (2.5%), underwrite in some way cultural exchanges of some sort (0.25%) or provide grants, employment opportunities or other form of remuneration to students or for students (1.7%).

CAOs interlock with other organizations besides schools. The next table compares the percentage of CAOs cooperating with schools, other arts clubs and organizations, community or social service organizations, local business, religious organizations, libraries, local colleges, and park and recreation facilities. (For convenience/ the table percentages across the rows).

TABLE 52. CAOs cooperate with other Local Organizations.*

Other Organizations:	Degree of Cooperation:		
	None	Some	A Lot
Schools	57.3%	22.6%	20.1%
Other art clubs or organizations	40.2	38.9	20.8
Community or Social Service organizations	44.7	36.2	19.1
Local Business	56.9	36.5	6.7
Religious organizations	63.5	25.6	10.9
Libraries	66.0	23.1	10.9
Local Colleges	65.5	22.3	12.2
Park and Recreation	66.0	22.8	11.1

* no data: N = 96

The other organizations with which CAOs cooperate a lot are schools (detailed in the previous table), other arts clubs or organizations, and community or social service organizations (approximately 20% of the CAOs involved with each of these kinds of organizations are this heavily involved). More of the CAOs cooperate to some degree with all of the other kinds of organizations listed. Highest percentages/of involvement in the "some" category (close to 40%) are with other arts clubs and organizations, community or social service organizations and local business. Least involvement or organizations with which CAOs tend more often to not be involved are religious organizations, libraries, local colleges, and park and recreation facilities (see the "none" column; approximately 65% of the CAOs had no involvement with these).

The next table fills us in on the ways in which CAOs shaped their cooperation with these other organizations.

TABLE 3. Description of Cooperation between CAOs and other Community Organizations*

<i>Cooperative Activity</i>	<i>CAOs Involved</i>	
	<i>Number</i>	<i>Percentage</i>
Share space	17	4.2%
Co-sponsor programs	78	19.4%
Share staff	5	1.2%
Share space and staff	10	2.5%
Share space & co-sponsor programs	81	20.1%
Co-sponsor and share staff	14	3.5%
All three activities shared	64	15.9%
Other	10	2.5%
All three activities shared and other	21	5.2%
		<u>74.5</u>

*no data: N = 103
(25.6%)

As Table three shows, the greater percentge of CAOs (around 20%) either share space and co-sponsor programs, co-sponsor programs or do all three of sharing space, co-sponsoring programs, and sharing staff. Least often used is the chance or the opportunity to share staff. Only one percent (1.2%) share staff as their sole form of cooperation. Also, only a small percentage share space and share staff (2.5%). Co-sponsorship may have a lot to do with either sharing staff or sharing space since the largest percentages include that activity, but the lowest percentages include the other two activities without co-sponsorship.

Summary

Interdependence of CAOs with other community structures involved co-sponsoring programs, sharing space and sharing staff, mostly with all three together or in combination with co-sponsorship. In dealing with schools, the involvement of CAOs included actively bringing programs to schools and other times it included merely funding or granting or underwriting cultural exchange. We may easily see implicit in this all kinds of functions: interaction of leadership, overlapping goals, criss-crossing of interest groups and other integrative community efforts. It may be overstating the obvious, but it appears from this limited examination of what CAOs do in their communities, in terms of interlocking with other organizations alone, ^{they are one of the} mainstays of community life.

SECTION TWO

Formal Structure of CAOs in Minnesota

Boards

Most Minnesota CAOs (83.6%) reported having a board or an equivalent body which sets policy and/or implements programs. Remaining CAOs, not included in this estimate may be small enough to call up membership and develop program plans on an ad hoc basis under the leadership of one or more persons. As many respondents provided abundant details in the margins of the questionnaire, on extra pieces of paper attached to their questionnaire, or writing between the lines, we got a sense of the variety of ways a very small yet lively group might exist less because of formal structure than because of a love for what they were doing. These represent many of those who could not report having a board.

In general, most CAOs (53.1%) combine the functions of policy making and program implementation. Twenty percent (21.6%) only do policy making in their organization. Less than ten percent (8.1%) only are involved in program implementation. (17.1% did not supply data).

Responsibilities of board members involve various combinations of the following: membership development, planning, public relations and marketing, fundraising, finance, advising and consulting, staff supervision. The most frequently occurring combinations of these are listed in the table below.

Table 1. Responsibilities of CAO Boards

Responsibilities	Percentage of CAO Boards per combination	
No data; N/A	15.4%	(62)
Membership Development/ Planning	3.2	(13)
Membership Development/ Planning/Public Relations- Marketing/Fundraising	2.7	(11)
Membership Development/ Planning/Public Relations- Marketing/Fundraising/ Marketing/Funds/Finances/ Advising-consulting	5.5	(22)
Membership Development/ Planning/Public Relations- Marketing/Funds/Finances/ Advising-consulting	12.9	(52)
Membership Development/ Planning/Public Relations- Marketing/Fundraising/ Finance/Advising-Consulting Staff Supervision	16.4	(66)
Various combinations of these	<u>43.9</u>	<u>(177)</u>
	100%	403

The largest percentages in Table one above are for the largest variety of combinations of the responsibilities provided on the checklist in the questionnaire. In general, staff supervision is least likely to be included in the combinations. Many CAOs do not have a formal staff and those which are large enough for this usually have specialists, paid administrators, to supervise staff.

Personnel Profile of CAOs in the Sample

Respondents were asked to indicate the nature of their administrative and artistic staffs. Some were expected to be volunteer, either part-time or full-time; others were expected to be paid either part-time or full-time either as administrators or artists. Table ^{two} ~~three~~ below details the responses, looking at administration and artistic staff. (The non-response is indicated at the row rather than overall)

Table 3. Administrative and Artistic Staff in Minnesota CAOs

Personnel Category	N/A	Number of Personnel Employed Employed								
		1	2	3	4	5	6	7	8	9
		Percent CAOs Hiring								
ADMINISTRATION										
Full time paid	80%	11.7%	4.0%	2.5%	.7%	.2%	.2%	-	.5%	.2%
Part time paid	71.5	20.1	4.2	2.0	.2	.7	.2	.2	.2	.5
Full time Volunteer	85.4	6.0	1.7	.7	1.2	.7	.5	-	-	3.7
Part time volunteer	44.4	16.6	4.7	2.7	3.0	3.2	4.0	2.0	1.2	18.1
ARTISTIC STAFF										
Full time paid	90.1	6.0	2.0	.7	.5	.2	.2	-	-	.2
Part time paid	92.8	2.7	1.2	.7	.5	-	-	-	.5	1.5
Full time volunteer	61.3	12.7	2.2	3.2	2.0	2.5	2.2	.5	.5	12.9
Part time volunteer	65.3	12.4	6.0	4.2	3.2	1.2	1.2	1.0	.5	5.0

Only forty-four percent (44.4%) of the CAOs in Minnesota do not have at least part-time volunteers. This means that most CAOs have at least some reliance on volunteerism. If we compare artistic with administrative staff, (look down the columns) administrators are more likely than artists to be paid fulltime or part time, with more CAOs hiring in the lower numbers (i.e. fewer personnel).

Volunteers are more often a part of Minnesota CAOs than are paid personnel in either the artistic or the administrative categories. Fourteen percent (14.6%) were full time administrative volunteers; fifty-five percent (55.6%) were part-time administrative volunteers. Thirty-eight percent (38.7%) used full-time artistic volunteers; thirty-four percent ^(34.7%) used part-time artistic volunteers. (These percentages are obtained by summing across the columns in each row). Hired-for-pay administrators were popular among the CAOs with twenty percent hiring full-time paid administrators and twenty eight percent (28.5%) hiring part-time paid administrators. Artistic staff were hired part-time by seven percent (7.2%) and almost ten percent (9.9%) hired full-time paid artists.

Beyond this, CAOs paid other artists to provide artistic activities during fiscal 1980-81 over and above the regular paid and volunteer staff. Table ^{Three}~~Four~~ below describes the amount of hiring of this sort done by CAOs in that time.

Table 3. Other Artists Hired to Provide Artistic Activities

Artists Outside the CAO Hired (Numbers)	CAOs Hiring (Percentages)
None	46.2%
1 - 9	30.5
10 - 19	9.9
20 - 39	5.7
40 - 89	5.5
90 and over	<u>2.2</u>
	100%

Most (30.5%) CAOs hiring artists hire nine or fewer, as we see in the table above. The specialized needs of some organizations for a specific kind of performance in a given year may in part account for the larger numbers, and also, there may have been many performances in which many actors were required or many musicians brought in to support a chorus or a small ensemble.

Budget

Among Minnesota CAO's, 75.4 percent have small budgets (under \$15,000), 16.9 percent have medium size budgets (\$16 - 75,000), and 7.7 percent have large budgets (over \$75,000). (See Table 3 in the general financial overview, Introduction).

Respondents in this study were asked to indicate what their organization's budget for the fiscal year 1980-81 looked like in terms of categories we outlined on the questionnaire. The table below details expenditures within the budgets they described.

Table 4. Expenditures in Minnesota CAO Budgets for 1980-81

Expenditure	Percentage of the CAOs with this expenditure					
	N/A	Under \$10,000	10,000-20,000	20,000-50,000	50,000-90,000	Over \$90,000
Salaries						
Administrative	70%	19.6	3.2	4.5	1.4	1.2
Artistic	67.2	23.2	3.1	3.4	0.8	1.5
Fees, Contracts						
Artistic	53.8	40.2	1.7	1.5	0.4	0.5
Consultant	85.6	13.0	0.6	0.2	0.0	0.2
Supplies and Materials	35.7	58.2	2.7	1.6	0.8	0.5
Printing and Promotion	37.2	59.0	1.8	1.2	0.2	-
Travel and Transportation	65.0	32.0	1.2	0.8	0.2	-
Rental of Space or Equipment	51.6	44.7	1.5	1.4	-	0.2
Other	60.3	32.3	2.6	2.8	0.8	0.2

Table ~~three~~^{four} shows us the various categories of expenditure (salaries, fees/contracts, supplies and materials, printing and promotion, etc.) and the percentage of CAO's spending in each category under \$10,000, \$10-20,000, \$20-50,000, \$50-90,000 and over \$90,000. We see under \$10,000 as "Small" over \$90,000 as "Large" and the other categories as, roughly, "Medium" size levels of expense. (Row totals)

While Table three does a finer breakdown of expense size than has been done at other points in this summary where we attempt to categorize size of CAO using budget as the chief indicator, it maintains a general similarity. Most Minnesota CAOs may be categorized as having small budgets and the smallest expenditure levels in Table three contain the bulk of the CAOs in any of the expenditure categories. If we look under the heading "Under \$10,000", we see that a great percentage of CAOs in the table reporting expenses fall here. Fifty-nine percent (59%) of Minnesota CAO's spend less than \$10,000 on printing and promotion; 58percent (58.2%) spend this amount or less on supplies and materials; forty-four percent (44.7%) spend less than \$10,000 on rental of space or equipment and forty percent (40.2%) spend less than \$10,000 on fees or contracts for artists and consultants. Smaller percentages spend less than \$10,000 on printing and promotion or on salaries for administrators and artists.

If we look under the column "Over \$90,000", we find that the larger percentages of CAOs spending at this level tend to be budgeting for salaries of artists or administrators. Among the seven percent of Minnesota CAOs having large budgets, this category of expenditure would obviously be one of their largest outlays. An easy way to distinguish small from large budget CAOs in Minnesota would then seem to be the way they spend their money. Large CAOs require full or part time services of administrators and artists while smaller CAOs find either less need for this sort of service or get volunteers to preform these activities.

Income: Meeting the Expenses

What differences do respondent CAOs show in terms of the income categories we provided? Table four below reports income using the same budget breakdown as in Table three to give us some answers.

Income for Minnesota CAOs in 1980-81 Table ~~4~~⁵

Income category	Percentage of the CAOs with this income					
	N/A	Under \$10,000	10,000-\$20,000	20,000-\$50,000	50,000-\$90,000	Over \$90,000
Earned Income	43.4	43.1	1.9	4.9	2.2	1.7 ~ 100%
Membership Dues	54.3	39.3	3.6	5.1	0.7	-
Grants and Contributions	52.6	35.7	4.0	3.6	1.9	1.2
In Kind Contributions	74.9	21.2	1.4	1.2	0.6	0.2
Other	73.4	20.6	3.1	1.2	0.6	0.5

There are four categories of income in Table ~~Four~~^{Five}, earned income, membership dues, grants and contributions, and in-kind contributions. Levels of income for each of these categories are: Under \$10,000, \$10,000-20,000 and so on. The table contains the percentages of CAOS using each income source at the various levels. (Row totals)

In Table four above, 43.1 percent of the reporting CAO's have earned income under \$10,000. Much smaller percentages have larger amounts of earned income. Only 1.7 percent have earned income of over \$90,000. Thirty nine percent (39.3%) of the CAO's take in under \$10,000 in membership dues. This together with the earned income of under \$10,000 might account for the greater bulk of a CAO with a budget of \$15,000 or less (small size). The large budget CAO might rely on all the income sources listed in table four. It is clear, however, that the very largest CAOs, those relying on some income sources near or over \$90,000 rely less and less on membership dues and in-kind contributions as the intake becomes larger and larger. CAOs with income sources at the top of the range have a heavy reliance on chiefly earned income and grants and contributions (see the column "over \$90,000 in the table above).

Membership dues do account for a large part of CAO income of most reporting CAOs (the last three columns in Table four contain very small percentages).

Less than one percent (0.7%) earn more than \$50,000 in membership dues. For the small and medium sized CAOs, those with budgets of under \$75,000, a great deal of the financial backing may be accounted for by two sources: 1) earned income, and 2) membership dues. Smaller organizations may also be heavily influenced in their budget by in-kind contributions. Far fewer large income increments are provided by this source (very low percentages in the upper income levels; i.e. few CAOs are taking big benefits from this source). Both small and large organizations as well as the medium sized ones get some level of support from granting source, either private or public.

In short, while smaller CAOs may be able to survive a time of low input from public sources with large capital, mostly all CAOs rely on some kind of public or private (i.e. corporation, government, foundation or individual) contributions or grants during the year. Membership dues and earned income may keep a small or moderate sized CAO afloat during "dry" money seasons; they are unlikely to keep larger CAOs intact. The flow of grants through community and government channels is a widely used source and larger CAOs are particularly influenced by them, that is, are vulnerable in their absence.

The next sections looks at what happens to CAOs in their progress through time, from their first year of operation to the present year, looking at budget alone.

Income Breakdown on CAOs Succeeding over Time

In the next table, the time dimension has been applied to the CAO financial profile. We look at CAO from their first year of operation and compare this to the 1980-81 fiscal year. This involves over fifty years for some CAOs and less than three for others. The income categories are more finely broken down than in the former two tables, accounting for some of the discrepancy in figures.

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Section 2

Table 6 Income Breakdown: First Year of Operation and the Present One Compared

Income Category Description	Budget Size												
	First Year						Present (1980-81 FY)						
	N/A	Under \$10,000	\$10,000 - 20,000	20,000 - 50,000	50,000 - 70,000	Over 70,000	N/A	Under \$10,000	10,000 - 20,000	20,000 - 50,000	50,000 - 70,000	Over 70,000	
Earned Income	74.9%	23.2	1.4	-	-	0.2	58.1	31.6	2.7	4.4	1.1	1.2	
Membership Dues	80.6	18.2	0.4	0.2	-	0.2	68.2	28.5	1.5	0.9	-	-	
Individual Contributions	88.3	11.0	0.4	-	-	-	77.4	14.6	0.9	0.8	0.2	-	
Local Businesses	94.0	5.3	0.4	-	-	-	84.9	13.7	0.2	0.4	0.2	-	
Foundations, Corporations	94.8	2.6	2.2	-	-	0.2	89.3	7.2	1.5	1.0	0.2	-	
In Kind Goods and Services	90.6	8.0	0.9	-	0.2	-	82.6	16.0	0.2	0.8	-	-	
City Government	94.0	5.1	0.5	0.2	-	-	88.6	8.3	1.5	0.6	0.4	-	
County Government	97.3	1.8	1.0	-	-	-	92.6	4.9	0.9	0.9	0.2	0.2	
Regional Arts Council	92.8	6.0	0.4	0.4	-	-	80.6	18.1	0.2	0.6	0.2	-	
Federal Sources	96.3	0.8	1.0	0.7	0.5	0.4	94.0	4.1	1.1	0.2	0.2	-	
Other	93.8	5.1	0.5	0.4	-	-	85.1	10.5	0.4	2.0	0.4	1.0	
				(Rows total)						(Rows total)			

PRIVATE

PUBLIC

Handwritten notes and calculations below the table, including percentages and values for various categories. Includes a note "Public" and several numerical entries like "37.1", "9.1", "1.9", "18.5", "2.4", "1.5", "1.4", "157.4", "11.1", "2.5", "3.1", "2.1", "1.1".

In comparing the first year of operation with the present, and looking only at Private Sector sources of income, we see that 1) the largest percentages of CAOs fall in the "Under \$10,000" column. Large chunks of CAOs are relying on membership dues and earned income sources at this level. 2) We notice a general "filling out" across the various levels, indicating probably that the number of sources in use have increased, with a subsequent rise in the size of budget of any given CAO. 3) Percentages of CAOs accessing the higher income levels increase over time, suggesting the growth of large scale CAOs over time.

Examining the Public Sector, most actively used sources ^{overtime,} /at any level, are Federal Sources and Regional Arts Councils, ~~over time~~. There is increasing use of city and county sources over time, especially up to the \$50,000 level. Most granting is done at the "under \$10,000" level and all sources are "up" from the first year of operation. Most largely used sources at this level are city government and regional arts councils. Over time, city and federal sources have been steadfast channels for higher levels of support to the arts.

CAO Disciplines and Programs

Respondents were asked to indicate the disciplinary areas upon which their CAOs were focused. Their responses are described in Table one below.

Table 1. CAO Disciplines

Disciplines	CAOs Involved		
	Number	Percentage	
1. Literature/poetry	6	1.5%	
2. Theatre	68	16.9	
3. Visual arts/museum arts	22	5.5%	
4. Music	90	22.3%	
5. Folk Arts	3	0.7%	
6. Photography/film video	6	1.5%	
7. Dance	5	1.2%	
8. Crafts	10	2.5%	
9. Many of these (multi-disciplinary)	185	45.9%	
	395	98.0	no data: N = 8 (2.0%)

Twenty-two percent (22.3%) of Minnesota CAOs surveyed here were music related. Sixteen percent (16.9%) were theatre related. Smaller percentages related to visual arts or museum arts (5.5%), photography and film video (1.5%), literature and poetry (1.5%), crafts (2.5%), dance (1.2%), and folk arts (0.7%). By far the largest percentage of CAOs were multi-disciplinary in nature

There is a growing interest in dance in Minnesota, though from the percentages listed here, more of it may be commercial and professional than strictly voluntary in nature. We look at Dance and Music in greater detail in the next two sections.

Music

Table one shows that a large chunk of Minnesota CAOs are involved in music related activities. Table two provides a clearer focus on the nature of this participation.

Table 2. CAO Participation in Music

Type of Involvement	CAOs participating	
	Number	Percentage
Choral; opera	37	9.2
Symphony; chamber	20	5.0
Ethnic; folk; historical	15	3.7
Band	12	3.0
Solo; recital	6	1.5
Jazz	2	0.5
Popular	2	0.5
Many of these in combination	145	36.0
	239	59.4

None; no data: N = 164 (40.6%)

The highest percentages of Minnesota CAOs involved in music, or having it in their programs to some extent are Choral and opera groups (9.2%), symphony and chamber groups (5.0%), ethnic, folk or historical groups (3.7%), and CAOs having many of these (including Jazz, popular, and band) in their programs. Smaller percentages of CAOs do band, solo recital, popular and jazz.

The next section looks at Dance related CAOs and their particular relationship to Dance.

Dance

Table three below shows us the kinds of participation in Dance that are part of Minnesota CAO programs including groups dedicated to ballet, ballet and modern forms, ballet and jazz forms, modern, ethnic, folk, jazz and combinations of these.

Table 3. CAO Participation in Dance

Type of Involvement	CAOs participating	
	Number	Percentage
Ethnic; folk; jazz	19	4.7
Ballet	11	2.7
Ballet and modern	2	0.5
Ballet and jazz	1	0.2
Modern	7	1.7
Folk	5	1.2
Historical	2	0.5
Many combinations of these	<u>63</u>	<u>15.6</u>
	110	27.1
		None; no data: N = 293 (72.7%)

Table three shows us that the highest percentage of CAOs participate in ethnic, folk or jazz dance forms. The next highest percentage participation is for ballet, ballet and modern, and ballet and jazz forms (3.4%). Historical dance (0.5%) is the least used form. Most CAOs (15.6%) combine these forms in some way.

Tables three and two have pulled from table one figures all CAOs with some involvement in dance and music, alone or in combination with others. The figures for music and dance participation as a percentage of CAOs using them in their programs is higher in these last two tables than in table one as a result of this refocusing.

Program Profile for Minnesota CAOs; The Kinds of Things they Do

What kinds of programs do Minnesota CAOs have? Respondents were asked to describe the major and minor focus of their programs. Table four shows the results.

Table 4. Major Focus in Minnesota CAO Programs

Major Programs	CAOs participating	
	Number	Percentage
Producing exhibits or performances	181	44.9
Sponsoring exhibits or performances	47	11.7
Arts Education for adults	32	7.9
Fairs or Festival production	17	4.2
Arts Education for children	15	3.7
Information services	9	2.2
Touring	8	2.0
Technical or management services	5	1.2
Funding or regrating	3	0.7
Many of these	<u>52</u>	<u>12.9</u>
	369	91.4
		None reported; N = 34 (8.4%)

Most CAOs produce exhibits or performances (44.9%), Many (52, or 12.9%) combine several kinds of functions. Eleven percent (11.7%) sponsor exhibits or performances. Seven percent (7.9%) focus on arts education programs for adults. Fairs or festivals are produced by four percent (4.2%). Others (3.7%) are involved in arts education programs for children, or providing information services (2.2%) touring (2.0%), technical services or management (1.2%) while still others (0.7%) are involved in funding or regrating.

Minor focus for CAOs involved the same kinds of program activities but allowed for different combinations. The next table provides a list of the most often used minor program focuses for CAOs in this survey.

Table 5. Minor Focus in Program

Minor Program	CAOs participating	
	Number	Percentage
None reported	113	28.0
Arts education for children	44	10.9
Sponsoring exhibits and performances	37	9.2
Producing exhibits and performances	29	7.1
Arts education for adults	28	6.9
Touring programs to other areas	28	6.9
Other combinations	<u>124</u>	<u>30.8</u>
	403	99.8

Taking the top five categories in both tables four and five, we get the most frequent combinations of activities making up CAO programs as they were provided by respondents who in the questionnaire showed "major" by putting the larger percentage by the checklist item, and the "minor" by the next highest percentage on the list of activities. Producing and sponsoring were most frequent combinations along with producing or sponsoring and arts education for adults or arts education for children (as we read the questionnaires this observation was made).

Pride in Performance; the Best Event

The respondents were asked to consider the events of the last three years and describe one which represented for them the best of these, This gave us a list of responses which were likely to show zest for quality and the kind of performance with which the CAO might be associated,

Descriptions of "best events" were generally of two kinds; 1) a description of the best event using categories we had provided with minor, if any, embellishment; 2) an independent, often colorful account of the event which ranged from one or two sentences to several paragraphs, to attached pamphlets of programs which were part of the event. Some standard accounts are provided in the next table and the percentage of CAOs mentioning them. The other descriptions were highly specific and intended to show the uniqueness of the organization. We will attempt to detail these after the presentation of the more standardized accounts.

Table 6. Respondents' Accounts of their CAO's "Best Event" in the Last Year: the Standard Descriptions

Event Described	CAOs participating	
	Number	Percentage
Producing exhibits or performances	146	36.2
Fair or festival production	51	12.6
High quality production each season	17	4.2
Sponsorship of a production season	12	2.9
Touring programs	11	2.7
Film or concert series	8	2.0
Television production or appearance	7	1.7
Starting a CAO	7	1.7
Workshops, clinics or lectures	6	1.5
Summer arts program for children	5	1.2
	<u>270</u>	<u>66.7</u>

n = 403

Sixty-six percent (66.7%) of the respondents replied using a standard sort of format that their best event had consisted of one of the events listed in Table six (producing exhibits or performances, fair or festival production, high quality production each season, and so on). The most frequent of these descriptions "producing exhibits or performances" (36.2%). Fair or festival production was important for the next highest percentage of reporting CAOs (12.6%). Four percent (4.2%) described their best event as a "high quality production each season;" two percent (2.9%) referred to sponsorship of a production season as important; another two percent (2.7%) had touring programs that were special for them; another two percent (2.0%) had a good "film or concert series." Equal percentages of CAOs (1.7%) referred to their best event as a "television production or appearance," or "starting a CAO." Other special events involved workshops, clinics, or lectures (1.5%) and lastly, "summer arts programs for children" wer best events for remaining one percent (1.2%) of the CAOs recorded in Table six.

Individualized accounts make up the remainder of the respondents (34.3%) together with those who did not mention anything in response to this question. The individualized accounts will just be cited (long ones are not included) briefly. They are: cultural exchange of entertainers, development of an encompassing plan for original arts productions, ensemble of Baroque musicians and gourmands producing dinner and dining events for their membership, a Renaissance group got assembled, an older building was acquired and renovated as an arts center and dinner theatre, a community service group got off the ground by selling craft goods and teaching arts courses, volunteers performed choral works for handicapped people and seniors, a "silver tea" was given during music week, a Beaux Arts Ball was put off, an annual awards show was given at Orchestra Hall, a fund drive "worked!", visiting artists and international representatives were brought in, an original play was commissioned, original choreography was produced for a summer performance, a "Sun Bonnet Day" was a success, summer stock was successfully

carried on for several years and the "company's getting their own building with a full time administration!", a community band was put together, two youth orchestras were organized, "celebration of Rural Life" festival worked, a poetry and prose reading series was brought to local schools, a concert was put on to raise scholarship money, The county library "was saved!", there was a mammoth even combining all community choruses, some writers held a conference, a gigantic arts tour with 900 original works got going, an artists group produced a calendar, an anthology of poetry produced "sold!", and a small group produced two magazines.

These individualized accounts were detailed to show the zeal of members in voluntary organizations and their committment to communities in which many of them are involved together.

SECTION FOUR

The History of Minnesota CAOs and their Future

Minnesota CAOs have had different origins and different histories. We asked respondents how their organizations got started in order to know them a little better and place them more easily in terms of their community context. Table one organizes these responses into nine categories showing the "roots" of Minnesota CAOs.

Table 1. Minnesota CAOs Originate in Various Ways

Origin Described	CAOs involved	
	Number	Percentage
Started by an individual or an individual family	33	8.2
Offshoot of another program or professional group	75	18.6
Started as a Women's or Men's Interest Group	92	22.8
Community Effort	24	6.0
Began as a Control Agency for other arts programs	6	1.5
Bicentennial festival event	9	2.2
Ethnic society	9	2.2
Private organization that went Public	8	1.9
Response to a specific need	40	9.9
No response made	106	26.3
	403	100.0

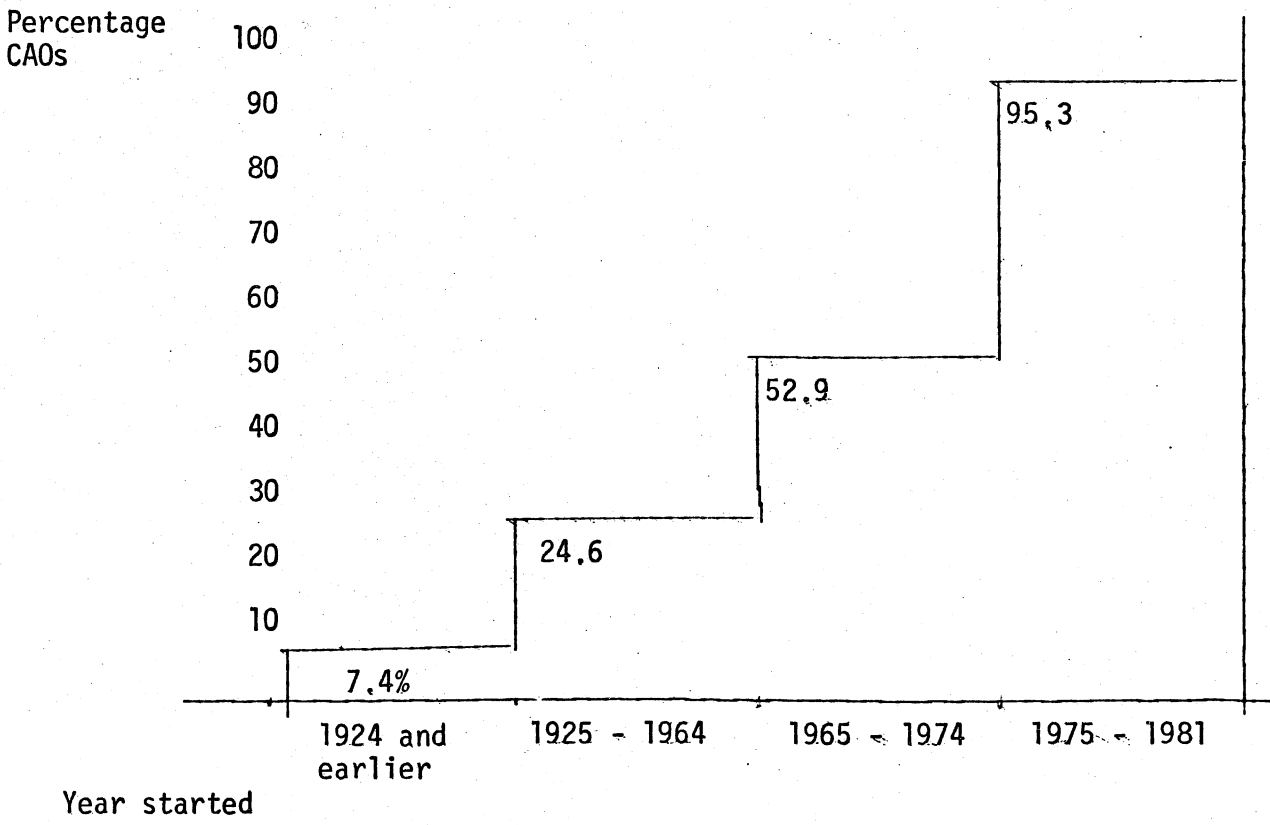
In table two, the greatest percentage of CAOs reporting their origin started as women's or men's interest groups (22.8%). Others got started by hiving off from another program or professional group (18.6%). Many started in response to a specific need in the community (9.9%) like the need to attract tourists into their region, the necessity for a place for children

to go after school or during the summer, the need to develop arts or arts benefits in an area, the "need" for "first-class" music, the need for church musicians, and so on. Still other got started by an individual or family (8.2%) taking it upon themselves to start an organization for a specific goal. Some respondents felt the whole "community" got things going (6.0%) and kept it going. Some CAOs grew out of funds available for the Bicentennial year celebration (2.2%). Others celebrate their ethnicity through CAO functions (2.2%). Some others see themselves as having evolved to a public status from an earlier private stage (1.9%). Others started "big" and stayed that way, remaining control agencies for other arts organizations (1.5%).

Age of CAOs

Some CAOs go way back, to about 1901 or thereabouts. Chart 1 shows the growth over time of CAOs in Minnesota starting with 1901 and ending in 1980-81 when the data were collected.

Diagram 1. AGE OF MINNESOTA CAOs in the SURVEY.



Approximately seven percent (7.4%) are between eighty-two and fifty-nine years old. Others are over fifty years old (24.6%) starting in pre-Depression years and on through the early 1960's. By the mid-sixties, more than half (52.9%) of the CAOs surveyed here had been founded. The seventies were years of extensive growth in the numbers of CAOs around. There is no data on the remaining four percent (4.7%). Actually what seems to be happening is a gradual increase in the number of arts organizations continuing to around 1974 and then, after this point, an explosive growth in the number of arts organizations, so that the number almost doubles that springing up in the other years prior to 1974. The heavy growth really starts around 1965 with a roughly forty-five (47.1%) increase after that.

Size of Area Served by Minnesota CAOs

The "community" served by served by CAOs varies considerably. Over thirty percent (32.5%) of the CAOs serve a multi-county area; close to this (28%) serve exclusively on city or town; twenty percent (21.1%) serve a one county area; and ten percent (10.0%) serve a multi-state geographic area. Four percent (4.5%) serve the entire state while another two percent (2.2%) serve only a particular neighbourhood.

Service Orientation of CAOs

The general or overriding purpose of CAOs is to enhance and develop local arts activities. There are different emphases in this service to the community and these emphases are differentially important to the various CAOs. The following table looks at the various services CAOs provide in their areas and indicates the level of importance these services have to CAOs. What the table is getting at is involvement and purpose of CAOs.

Table 2. Services and their Importance to CAOs in their Areas

Services CAOs Provide	Estimated importance of services			
	No data	Not Important	Somewhat Important	Very Important
Producing and sponsoring programs for local audiences	6.9%	4.5%	18.1%	70.5%
Increasing local access to arts programming	6.9	6.7	24.6	61.8
Providing recreational and social options to local residents	9.2	9.4	29.0	52.4
Providing opportunities for local residents to pursue avocational interests	9.2	11.2	28.3	51.4
Engaging local residents in the planning and presentation of arts programs	9.4	10.7	29.0	50.9
Providing opportunities for individuals to work full time as artists/performers	11.9	49.1	20.8	18.1

Seventy percent (70.5%) thought it very important that they provide for the production and sponsorship of programs for local audiences. Sixty percent (61.8%) thought it was very important to increase local access to arts programming. Third most important service, as CAOs view it, was to provide recreational and social options to local residents. The least important service in terms of CAO priorities is to provide opportunities for individuals to work full time as artists and/or performers. Engaging local residents in the planning and presentation of arts programs is very important to half the reporting CAOs (50.9%). -As we saw in earlier tables in Section two, local residents are involved in the executive structure and as volunteers to carry out a great deal of the CAO activities. A similar percentage (51.4%) thought it very important to cater to the avocational interests of the local residents, to get the community involved in a variety of activities they valued.

Problems Ahead for CAOs

Respondents were asked to project the consequences for them of a fifty percent reduction in budget. Their replies are given in the table below.

Table 3 CAOs Anticipated Problems with a Sharp Budget Cut

Area Affected	Anticipated Effect on Budget's Present Level			
	N/A	Maintained	Reduced	Eliminated
Program Level	23.8	22.6	48.4	5.0
Services	37.2	17.1	39.7	6.0
Number of Paid Staff	56.1	11.9	24.3	7.7
Supplies and Materials	32.8	11.7	51.4	4.2
Present Space	49.6	31.8	11.9	6.7
Other	92.1	2.2	2.7	3.0

As the table above shows, a fifty percent reduction in budget would mean a reduction in present program level for a large number of CAOs (48.4%). However, many CAOs (22.6%) report that their present program level would be maintained. These CAOs are undoubtedly based mainly on volunteer efforts and sustained by membership loyalties. Others (48.4%), more dependent on larger input from purely financial sources, would have to either reduce or eliminate their programs. The rest of the table is self explanatory with perhaps the addition of the following comments:

- 1) more than half (55.6%) would have to reduce ^{or eliminate} their present use of supplies and materials; 2) paid staff ^(32.0%) would be reduced or eliminated ~~from thirty-two percent (32%) of the CAOs who currently have a paid staff.~~ This would represent a sizeable shift in the sophistication of services and performance of CAOs as ^{they} ~~it~~ now stands, with the greatest effect being felt by large and/or specialized CAOs; 3) most ~~small~~ ^{experience} CAOs would some change in their program

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level and services, rather than in their paid staff or present space.

A fifty percent reduction in budget is extreme and unusual. What sort of year do Minnesotans see ahead, given a more tempered understanding of present conditions during the next year? More specifically, what actual changes do they expect to directly or immediately affect their programs, services and general capacity to remain vital? The table below describes the problems respondents anticipate in the year ahead.

Table 4 Problems in the Coming Years Expected by Respondent CAOs

Area Affected	Degree of Problem Expected by respondents			
	N/A	None	Some	A Lot
Space, facilities, equipment	11.2%	52.4	25.6	10.9
Money	9.9	15.4	43.7	31.0
Planning and Management skills	12.7	51.6	28.3	7.4
Government Budget Cuts	16.1	33.0	28.5	22.3
Availability of local Artists or Technicians	13.4	54.0	26.3	6.2
Volunteers	10.7	46.2	31.5	11.7
Communication with other State CAOs	14.4	53.1	26.8	5.7
Experienced leadership to run the organization	11.2	53.3	26.8	8.7
Increasing Audiences	11.9	27.8	43.4	16.6
Other	92.6	2.7	2.2	2.5

One of the areas in which respondents felt there would be a lot of problems generated by decreased spending in the coming year was government budget cuts. Money in general was going to be a problem for for even more. Seventy-four percent (74.7%) responded that money would be at least "some" problem\$ for them, either directly or through decreased audiences (35.5%), ability to pay for planning and management skills (35.7%), decreased community financial support (62.1%), availability of local artists and technicians (32.5%), and getting experienced leadership to run the organization (35.5%). The number of volunteers available to contribute their services was also expected to drop by some of the CAOs (43.2%) and those CAOs having to rent space and equipment for practice and performance (36.5%) were also expecting problems.

Forms of Support CAOs Would Like : Consultants and Workshops.

Apart from financial problems which everyone reporting in the survey seemed to be aware of, we thought there might be other areas in which CAOs would find assistance helpful. Respondents were asked to select the form of assistance best suited to their organization from among: workshops (weekdays, Saturdays, or Sundays), individual work with a consultant, written resource materials or publications, and information on programs or similar CAOs. The results are reported in table five below.

Table 5 Forms of Support CAOs Favored

Kinds of Support	CAOs involved	
	Number	Percent
Individual work with a consultant	35	8.7
Written resources materials or publication	42	10.4
Information on similar CAOs	42	10.4
Weekday workshops	77	19.1
Saturday workshops	39	9.7
Sunday workshops	8	2.0
Individual work with a consultant in combination with other categories of assistance	<u>59</u>	<u>14.6</u>
	<u>302</u>	<u>74.9</u>

A very high percentage (14.6%) of those reporting on this question felt that individual work with a consultant in various assistance categories would be best for them. The greatest percentage of CAOs (19.1%) wanted weekday workshops. Equal percentages (10.4%) wanted information on similar CAOs and written information. Most CAOs wanting workshops preferred a weekday workshop over Saturday or Sunday workshops. Some (8.7%) just wanted individual work with a consultant. None of these categories are mutually exclusive. Also, putting some of the categories together, it looks like workshops in general are favoured (30.8%) a little more than individual work with a consultant and/or other categories of assistance (23.3%). Information, written or oral (20.8%) was asked for by fewer.