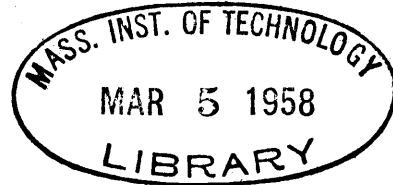


A COMMUNITY ARTS AND SCIENCE CENTER
FOR THE CITY OF ST PAUL, MINNESOTA



A report submitted as partial requirement for the
Degree of Master in Architecture from the Massachusetts
Institute of Technology within the School of Architecture
and Planning in the Department of Architecture.

August 14, 1957

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August 14, 1957

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Dear Sir:

As partial requirement for the Degree of Master in Architecture,
I submit my thesis, "A Community Arts and Science Center for
the City of St Paul, Minnesota".

Respectfully submitted,

Donald D. Hanson

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ABSTRACT
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A COMMUNITY ARTS AND SCIENCE CENTER
FOR THE CITY OF ST PAUL, MINNESOTA

SUBMITTED BY DONALD D. HANSON FOR THE DEGREE OF MASTER IN ARCHITECTURE
AUGUST 14, 1957

This thesis is proposed as an attempt to provide an appropriate architectural environment for the first stage of development which will become the nucleus of the potential program as set forth by the St Paul Council of Arts and Sciences. Their goal of reaching the laypersons of the community and enriching their lives through association with the arts is one that deserves great respect.

The council is a non-profit, educational agency incorporated for the advancement of arts and science activities and for ensuing benefit to the people of the St Paul area. By satisfying the creative and interpretive needs of its people with a positive activity which -- aside from leading to the relief of tensions and the added personal dividends of a greater understanding of life as interpreted by the arts and influenced by the sciences, St Paul should become an even a better place in which to live.

It was utmost in my mind that an appropriate atmosphere be found that would encourage persons to use the facilities made available to them. I believe that architecture must be total as it is part of a totality, thus elements such as structure, function, etc. are but a means to an end. A sum total of these elements must produce a physiological effect on the individual appropriate to his use of that space.

DEDICATION

.....

To my wife, Shirley, and my parents for their patience, understanding, encouragement, and sacrifice that has enabled me to pursue this final step in my formal architectural education as well as the preceding five years of undergraduate work.

TABLE OF CONTENTS

.....

FORWARD	page	1
HISTORY	page	3
Objectives	page	6
Part One		
Community Arts Program	page	7
Part Two		
The Art Organization	page	9
Part Three		
The Leisure-time Agencies	page	35
Part Four		
Program Intergration	page	41
DEFINITION	page	45
AIMS	page	46
HOW IT WORKS	page	47
OUTLINE OF DEVELOPEMENTS	page	50
PROGRAM		
Results of Questionnaire	page	52
Building Program	page	54
ANALYSIS		
Design	page	56
Site	page	58
Structure	page	59
BIBLIOGRAPHY	page	61

THE COMMUNITY ARTS SURVEY

Foreward

For a number of years people in differing fields have been worried about the problem of survival of the arts (using the word in the broadest sense) in a society where private patronage is necessarily shrinking. Saint Paul, to a greater degree than most cities of equal size, did not reap substantial benefit from the cultural generosity of one or more of its early leading families. As a result there has been no physical rallying point, such as a large endowed museum or opera house, for the cultural interests of its citizens. All existing institutions concerned with the cultural field have been hampered by lack of adequate physical facilities in which to carry out their programs; by severe budget worries, due to the absence of endowments; and by a sense that their programs could be profitably expanded.

Recognizing these problems and feeling that cooperative effort might solve some of them, the Board Presidents and/or the Executive Directors of several of the voluntary agencies in Saint Paul that concerns themselves with literature, arts and science met to consider whether Saint Paul could sustain a cultural program and, if so, how it could be better provided. At that meeting, in the fall of 1949, a decision was reached that before that question could be answered it would be necessary to investigate the needs of the community and examine current programs in the light of those needs.

The Community Arts Survey Committee was set up to do that job. The agencies represented on the Committee are listed elsewhere. It should be noted that the Committee has no claims to represent every agency in the city active in the field of the arts, but that it is composed of representatives from a cross-section of Saint Paul's cultural interests.

The cost of the quantitative, factual survey, begun by volunteers in the early spring of 1950, was borne by the Junior League of Saint Paul. Most of the volunteer work was also done by members of the Junior League, in line with their efforts to give comprehensive community service.

It became apparent that a collection of facts and figures would be of limited use to Saint Paul without interpretation. Several cultural surveys have been made elsewhere in this country and Canada, but the techniques of community planning, developed in the fields of health and welfare, have never before been used in connection with these surveys, to our knowledge.

The Community Arts Survey Committee of Saint Paul

History

The St. Paul Community Arts Survey is a study of the efforts made by close to one hundred agencies and groups offering programs in the fields of the graphic and plastic arts, music, the theatre and the dance. It has been a study of how the many separate programs fit together to make an overall community program suited to the requirements of a city of the size and characteristics of St. Paul. The emphasis throughout has been on the sum total of the program offerings and essential unity of the community arts rather than on the organization, administration, or finances of particular agencies.

The approach of the study, therefore, has been to see how the many agencies and interests in the arts in St. Paul might bring to the maximum number of people the opportunities to observe, study and participate in the arts. This has meant a review of the role of each agency, and of the interplay between them which enriches each separate effort and ties the program together. Such a study is in many ways a pioneer approach. Although there have been studies of specific arts, no other community, to our knowledge, has examined the many facets of its offerings in the arts with a view to assessing the whole range of opportunities offered to the adults as well as the children, to those of little knowledge of the arts and to those with experience and talent.

To assemble the pieces of the program and put them together into an over-all picture, inquiries were made from all the groups, organizations or agencies thought to offer any activities in the arts. Over two hundred questionnaires were distributed and returns were received from 120 program units in 86 agencies. Thirteen were voluntary art agencies; three were

proprietary art agencies; four of the larger units were parts of the city administration; fourteen were private schools, colleges or units of the University of Minnesota. There were reports from nineteen churches, fifteen leisure time agencies, three museums or reference libraries, eleven radio stations, two special motion picture theatres showing re-issues and foreign films, two newspapers, a business concern and a club. This list may not include every active unit in the community program, but few, if any, significant parts are missing, and the returns give a very full picture of the community arts program offered to St. Paul residents.

Not all of the agencies are devoted exclusively or primarily to activities in the arts. Some twenty of them may be said to be so engaged; the others include one or more of the arts as part of a broader program of activities.

The following units reported:

Voluntary Cultural Arts Agencies	Colleges Universities, and Private Schools
St. Paul Gallery and School of Art	University of Minnesota
Edythe Bush Theatre	University Gallery
St. Paul Civic Opera Association	University Theatre (incl. Touring Co.)
Women's Institute	University Film Series
Minneapolis Symphony Orchestra Association	Young People's Theatre
Schubert Club	Children's Theatre
Friends of Chamber Music	University Artists Course
St. Paul Film Society	Metropolitan Opera
Weavers Guild	Minnesota Museum of Natural History
Skating Club	Macalester College
Friends of the Public Library	Hamline College
Minnesota Art Society	College of St. Thomas
	College of St. Catherine
	Summit School
	Breck School
	St. Paul Academy
Proprietary Arts Agencies	
Andahazy School of Classical Ballet	
School of the Associated Arts	
Children's Theatre	

Units of the City Administration

Public Library System
Public School System
Divisions of Playgrounds
St. Paul Civic Auditorium

Churches

5 Catholic Churches
12 Protestant Churches
2 Synagogues

Radio Stations

Eleven Stations

Newspapers

St. Paul Pioneer Press and
Dispatch
St. Paul Recorder

Museums and Reference Libraries

Minnesota Historical Society
St. Paul Science Institute
Hill Reference Library

Private Leisure Time Agencies

International Institute
Neighborhood House
Association
Hallie Q. Brown
Community House
Girl Scout Council
Camp Fire Girls
Boy Scouts of America
Community Board
Christ Child Center
St. Paul Community Service
Y. M. C. A.
Y. W. C. A.
Ober Boys Club
Catholic Youth Center
Jewish Community Center

Business

1 Company

Clubs

Women's City Club

The information covered in the questionnaires was supplemented by interviews with as many informed leaders and agency staff members as time permitted during the brief period of field work. A review of the materials and the study of their implications led to several basic principles around which the survey was organized and the report prepared. They are fundamental to the understanding of a community arts program and essential guides to action.

The first principle is that the community arts program has three basic objectives -- three functions to be performed by the program as a whole through its many agency units. These functions are conceived of as follows:

1. To provide opportunities to see and hear the products of the cultural arts. The community's program should make provision for people to observe presentations of the arts -- graphic and plastic, music, theatre and the dance. The presentation of plays, operas, concerts, recitals and exhibitions all fulfill this objective.

2. To provide opportunities for studying the arts. Here are included opportunities for professional and avocational study under formal instruction. This program may be carried on in groups or through individual instruction. It is the type offered in the St. Paul School of Art and, for those still in the educational system, by the art, music, theatre and dance courses in the schools and colleges.

3. To provide opportunities for wide participation -- usually without formal or intensive study but under leadership to give guidance and direction to the program. The leisure time agencies are the key to this part of the program.

The second principle is that there are two main lines of action to be followed by the agencies if the several interests and objectives of the program are to be fulfilled. The first is to develop skilled leadership of a high quality in all the arts. It is on these leaders that the community depends to set standards and maintain quality throughout the program. It is they who serve as teachers and as instructors, as leaders of the less experienced, who make possible the larger civic presentations. Community action to develop and utilize this talent is essential, and we look to the art organizations -- those devoting themselves wholly to the arts -- to take the major responsibility for developing and nurturing this leadership.

The second line of action is to develop participation in the arts by the maximum number of people in the community. To be truly a community arts program it must reach out with opportunities to participate not only for those with unusual talent but also for all those with a real interest and desire for experience in practicing the arts in classes, clubs, workshops, study groups, dance groups, theatre groups, craftshops, choruses and orchestras. Members of these activity groups are recruited where people naturally gravitate -- especially in the leisure time agencies.

The review of the St. Paul arts program which follows is organized with reference to these two main lines of action. The first section deals with the background and objectives of the community arts program as a whole, the second with the art organizations to which the community looks for leadership, and the third with the leisure time agencies whose main responsibility is the development of general participation.

The reviews of the art organizations and of the leisure time agencies both brought out the essential unity of the arts program and the interdependence of its several parts. A concluding section discusses ways of integrating the several programs and giving the community arts as a whole added recognition and leadership.

PART ONE

A Community Arts Program

Interest in the arts is no longer disdained as precious or effeminate. The past two decades have witnessed a steadily widening public awareness of the arts. In household furnishings, in automobiles, it is evident that people today are sensitive to color and design; radio programs and the sales of recordings testify to the enjoyment of operatic and symphonic

and chamber music; folk dancing and the modern dance have appeared where formerly ballet and social dancing represented the field; interest in local play production has been kindled where a quarter of a century ago the art of theater was represented mainly by Broadway shows on tour. Particularly in educational institutions is this growth manifest. That there is a widespread wish for this interest in the arts to continue beyond school days and throughout life, that it is a healthy wish and that it deserves support may be taken for granted.

But something more is needed than awareness of the arts and willingness to receive them. These are passive attributes. Today, when new devices of science and technology are being used for wider and louder appeals to people to enjoy the arts without doing anything about them there is all the more need for a program which will invite study and activity. The faculty for some form of self-expression in the arts is inherent in everybody. It can be developed as a human resource.

In every American city the over-all objective of the several art activities should be to afford to the maximum number of people of all ages an opportunity to enjoy the arts through acquaintance and experience with them as audiences, as voluntary students and as participants. Specifically, there should be available the leadership and the facilities for reception, study and participation in the arts. The following are comprehended in the term:

Music (vocal and instrumental performance, both individual and group)

Theatre

Dance (individual and group)

Graphic and Plastic Arts (drawing, painting, etching, sculpture, photography and handicrafts)

Operetta and Opera

Also, because no program in any of the arts can succeed without parallel programs among the depositories:

Museum Activities and Library Activities

In a city of the stature of St. Paul it would seem reasonable that people of all ages should expect to find such a range of opportunities in the arts that they need contemplate going elsewhere only for intensive study and enjoyment at the graduate level.

Part Two

The Art Organizations

For all its arts America is indebted to Europe. It has imported them and, along with them, all the attitudes of Continental Europe, save one. In the development of art activities it is an American tradition that anybody who may be willing to purvey them for gain should have first and free opportunity to do so, and that beyond the patronage of such enterprises there is no need for their special support. Thus, activities such as theatrical shows and the individual instruction in singing, playing and dancing have been, and still are, regarded as matters for commercial exploitation. Contrary to continental European attitudes, the organization of artistic undertakings on a non-profit basis has been regarded by Americans as justifiable only in those activities which have not been made available commercially or have proved profitable no longer.

The arts in America have not languished under this tradition. On the contrary, it has developed in American citizens a sense of personal responsibility for the arts. Non-profit agencies have taken over those areas

which the local impresario abandoned; symphony orchestras, civic theatre organizations and other art activities, including libraries and museums, have been developed to fill a public need that could not otherwise be met. In recent years educational institutions, on the axiom that whatever extra the greatest number of people are willing to pay for should be included in the curriculum, have been adding group instruction in music, fine arts, theatre and opera.

Among cities of the United States St. Paul is no laggard in the number and variety of its nonprofit organizations dedicated to the several fields mentioned above. Apparently there is general recognition that, to whatever degree private enterprise fails to afford facilities in the arts, the responsibility to make good the deficiency rests with its public spirited citizens, either through voluntary associations supported by personal contributions or through local tax support. And this recognition is all the more widespread in St. Paul than in those other cities where the arts were fostered by the benefactions of an individual patron who relieved others of a burden they might have shared.

A. Variety of Local Art Organizations

The number and variety of organizations dedicated primarily to the arts themselves is, in general, adequate. For each art there exists some organization dedicated to its advancement. For music there are several, for each of the other arts at least one, and only for the dance is there any variety of activities without any organization to cultivate them. In the area of the repositories there is, however, a serious gap -- St. Paul has no art museum. Consequently every resident of St. Paul who is or might

be interested in representative paintings and other examples of the so-called "fine" arts is at a disadvantage and must needs go elsewhere to see them, or forego a valuable experience. No art school, no serious student, can work satisfactorily if there are no museum facilities at hand.

There is no longer any validity to the argument, common in the 19th Century, that for acquaintance with great works of art one had better go to some metropolitan center. Institutions such as the Worcester (Mass.) Art Museum and the Fogg Museum at Harvard University, both near Boston, have demonstrated that a small collection can be adequate if only the representative works have been chosen carefully and that it is unreasonable to expect people to go to the nearest large city if they are interested in graphic art. Boston and Cambridge are nearer neighbors are nearer neighbors than the Twin Cities. Hence there is ample precedent for an art museum in St. Paul, even though there are two already in Minneapolis, and no little force to the argument that each city has its own public library, so why should one art museum be expected to serve both?

Art museums grow slowly, good plans take time. What is needed is no sudden action but an intention, so that, long before the museum building is ready, present owners of significant art works may confidently bequeath them for this civic purpose.

B. Activities of the Art Organizations

This study is not concerned with the internal structure of the several art organizations, nor with the administration of anything any of them may have set out to do. Art organizations in this country are always on sufferance, they need no patent or right of survival. Some now in existence may

successfully continue on their course and in their tradition; others may amend their programs and so refresh their vitality; new organizations may be formed as local enthusiasm may lead. This study is concerned with the art organizations of St. Paul solely to determine what their relationship is and what it might be to the community of St. Paul. This concern may be expressed in two questions:

A. What are they doing to cultivate new support for themselves and their cause?

B. How far do they (collectively) go towards a balanced program?

The next sections are devoted in turn to these questions and to the subsidiary considerations which they provoke.

1. Fields for Cultivation

One trouble besets all artistic undertakings, whatever their nature--lack of public appreciation, lack of interest. The very fact that community arts are organized as not for profit implies a limited and unreliable following. All must base their budgets on the extent of the response; they can grow only if they get the response they need. Fortunately, human capacity for interest in the arts is unlimited. There is no possibility of saturating the field.

A community art organization, just like any business firm with a specialty, must develop new prospects while seeking immediate sales. It must cultivate the market.

Development of the arts in America, which rejects the continental European idea that the State should take the lead in getting them going, has been the responsibility of interested individuals. Through the necessity to cultivate the market as a means of self-preservation and

development of their voluntary art organization they have introduced an attitude of inclusiveness. The arts in America have come to be regarded as common possessions which everybody may share, not as activities for which only a few individuals with outstanding talent need be trained to perform to an uninstructed public of ticket-buyers. With the comprehensive attitude the art organizations have, in their own interest, been led to adopt a spirit of what may be called cultural public service. This is a characteristically American development.

We have originated it, and we have come by it honestly because it is the logical attitude in a democracy.

In this spirit every art organization that relies upon the support of its members may be expected to promote its own interests by going wherever there may be any evidences of the art which it represents and offering its cooperation. The areas in which this may most profitably be undertaken are: in educational institutions, in leisure-time agencies, in civic enterprises. For present purposes all three may be reviewed as fields for cultivation of the arts, and the teachers, students and other participants, as prospective supporters of the art organizations.

a. The Arts in Educational Institutions

St. Paul, in its educational institutions, ranks well among the cities of the United States. Its public school system is known nationally as having progressive activities in music, theatre, arts and crafts, also some activity in folk dance. In the parochial system likewise are activities in music (customarily more vocal than instrumental), in art and theatre. The arts in its private schools are less prominent, yet on a par with art activities in private schools elsewhere. In the St. Paul colleges also are found

all the characteristics of alert American institutions for liberal arts of the types represented. If the sum total of attention to the arts is not all that might be desired by enthusiasts, if there is more of a tendency to teach the students than to develop their latent artistic resources, it may at least be said that students in St. Paul are not being denied the opportunity to gain acquaintance with the arts, and it may be added that the over-all objective would be well in sight if only such opportunities were as rich as such influences as strong for those whose days of formal education had ended.

In every school visited the teachers, at all levels and without exception, express regret that the carry-over of interest and activity in the arts after graduation should be so slight. Even more does this seem to be the case with the arts than with athletics. Herein is the crux of the problem of the arts in the community.

An intensive program of cooperation with educational institutions to develop an enduring interest in the arts is carried on by the St. Paul Public Library. This is in keeping with its efforts as a depository to obtain the widest possible use of its resources and might be taken for granted because the Library is itself a public institution and is closely linked with the educational systems of St. Paul.

More noteworthy is it that the art organization which encourages its own interests most actively among the educational institutions of St. Paul is one with major activities outside St. Paul. The concerts for young people given by the Minneapolis Symphony Orchestra are well established, intelligently planned and integrated with the educational programs in the various types of schools. Although the concerts are no longer given in St. Paul, and in their number are yet far from covering the field, they are

contributing to wide-spread enjoyment and understanding of orchestral music. The art organizations of St. Paul may well take them as a model of enlightened self-interest through cultural public service.

Notable also is the evidence that only two of these organizations, the St. Paul Gallery and School of Art, and the Schubert Club, have set out to help the educational program or even shown any particular interest in it. The others have no working relationship with the schools or have a poor one because they have come to the schools only in hopes of selling tickets.

Even at bargain prices this last is futile. Appreciation of the arts is acquired, not inborn; the arts can thrive only if desire for them is sown and tilled. An art organization which shows no interest in education, may sell a few tickets on arguments of must and should, but if it has not sought to build a wish it may lose more than it has gained. People, especially young people, can as readily be put off as on by a performance, particularly if it is one they are not prepared to understand. Better therefore, ignore students entirely than fail to prepare them far in advance for what is to come.

The need to cultivate the market, to develop a carry-over, is vital to every art organization; it is indeed the cornerstone of any community arts structure. Hence, because no individual enthusiast, whatever the organization, can possibly do all that needs to be done, a prime requisite for every art society must be to have a committee for educational development. Yet this study has disclosed no such committee in St. Paul.

A committee for educational development will concern itself with education in its chosen art at all levels. As such it may consider in

in turn the institution itself, the teachers, the students. Following is a list of the more obvious questions, together with some illustrations:

The institution.

Is the art recognized as the art organization thinks it should be? It has been noted in passing that the private schools of St. Paul pay about as much attention to the arts as do private schools elsewhere -- in other words, far less than do the tax-supported schools. This has been, and despite some improvement in recent years is still, unfortunate. Whoever ponders the fact that a century ago it was the private schools which first introduced the arts into general education cannot fail to wonder why they are not keeping pace with those schools which followed their lead. In this respect the private schools resemble laggard offspring of pioneer stock. Certainly the lag is regrettable, not alone because their students are being deprived of the full measure of a healthy civilizing experience but because so many of the graduates from private schools are destined for positions of leadership and influence. If they have been insufficiently exposed to the arts in their youth they are liable later to think them superfluous for others. An art organization needs all the prospects it can get, its interests need sympathetic understanding and representation in all walks of life. Private schools, on their side, are open to argument -- they are seldom hidebound. An art organization, rather than any individual, can present the argument. It can speak with some authority in its subject. Its opinions carry weight.

What gaps are there in the school's program? In St. Paul little acquaintance with chamber music is found until after the secondary level. It is cultivated in the colleges and at St. Catherine's the auditorium

is made available for a chamber concert series. As far as concerns school students the impression seems to be that chamber music is too advanced a musical form. No grounds are given for this, other than the argument, based on the sale of phonograph recordings, that people generally prefer symphonic music. Certainly chamber music is an acquired taste. Yet, from the fact that elsewhere children in the 5th grade, particularly those learning to play stringed instruments, find it enjoyable the contrary argument may be made that the preference for large ensembles is due to lack of exposure to the small. Here is a consideration which may well determine whether the Society of Friends of Chamber Music should continue or abandon its efforts. If it, or any other society with similar interests, can succeed in encouraging chamber music throughout the high schools, even if not yet at lower levels, it may confidently expect support from a rising number of devotees. Today they are scarce.

The Teachers. Have they the facilities and equipment they need? This is a larger problem than the Association of Parents-Teachers can solve. All committees on educational development when visiting schools will be able to verify for themselves the physical needs, about which they will be quickly told. They may not be able to provide the remedy themselves but, through avowed interest, they may be the means of getting it.

How can the teachers themselves be helped? In the arts every school teacher or professor is continually distracted from the art itself by incidental considerations. These distractions, be they matters of pedagogy or organization or class discipline, are fatiguing. Teachers soon come to feel that their professional life consists in a succession of things that

must be done if there is to be any enjoyment of the art at all. Many teachers wish for periodic refreshment in the art they represent, all of them need it. Art organizations, freed from this drudgery, are in an enviable position to stimulate everyone who helps their cause, because with them the art itself may always come first. In this spirit the Schubert Club has gained the good will of the teachers through personal interchange. The Gallery and School of Art offers them refresher courses and invites them to join in its other activities.

Are the teachers receiving from the organization all the advance information that it might supply as to its program? Apparently only the Minneapolis Symphony is taking advantage of this opportunity by supplying information concerning the music that will be performed. Yet there are parallels for all other art organizations. For example, everyone who teaches opera knows that when it comes to illustrative examples one may often serve as well as another, so why should they not be chosen from an opera which is to be performed and the students be thereby led to attend the performance? Similarly, with recordings, reproductions, demonstrations and informal talks, the teacher may advantageously be informed of activities of the several organizations.

Does the organization show any interest in the school performances which the teachers arrange? Plays and sketches, concerts and operettas, demonstrations of student art, are given in educational institutions at all levels but the art organizations as a group seem disinterested, except perhaps on the college campuses, and oblivious to the human reaction of those teachers who think, if they do not say, why should we promote the

the interests of a society that shows no interest in what we ourselves are doing along similar lines? A school performance may not merit public performance but occasional attendance by a few members of an art organization adds incentive and lifts morale.

The Students. Would the organization be helping itself by offering supplementary incentives? The Schubert Club, with its scholarships and its system of junior memberships, awarded to performing students after satisfactory audition, is adding incentives for study and at the same time is helping itself. Students can be encouraged to work hard for even the smallest recognition by the adult world. A prize, even an honorable mention, will not merely encourage competition among those who are studying an art, it will draw the attention also of their fellow students and thus widen interest in the art. The cost is insignificant.

Does the organization encourage student societies and clubs? The best prospects for the future support of any art organization are to be found among the voluntary associations of students. When therefore the student art clubs are invited to hold their meetings at the St. Paul Gallery that organization is helping itself and at the same time helping the clubs. Nothing more need be said under this heading, except that there are student clubs for virtually every art.

Might the organization advantageously issue literature for students? As a means of preparing students to continue their interest in art activities after graduation a periodical would seem indispensable. It need not be a special publication because the Minnesota Historical Society's organ "The Gopher Historian" is already widely distributed in educational institutions and as every art has its local history there are always opportunities for the preparation of interesting articles on the background of the various

arts in Minnesota.

What else might the organization do to extend into adult life the art activities of school and campus days? This is and will remain the one continuing concern of every committee for educational development. That there is any single answer is doubtful. More likely it is that for each art a series of projects may be necessary. Those that succeed may be enlarged. This much, however, is clear: the committees will want to study the subject of art activities in those leisure-time agencies which appeal to young people whose days of formal education are past. These are dealt with in the next section of this report.

b. The Arts in Leisure-Time Agencies

That people who must find their place in life will have less free time for the arts is entirely understandable. One may scarcely expect that students who have played in an orchestra while in high school or college will devote an evening a week to orchestral playings, once they are out in the world and earning their keep. But the fact that there is in St. Paul scarcely any amateur orchestral activity at all must be disquieting to every organization interested in instrumental playing. Nor is it in any sense consoling to learn that this is the fact in other American cities also, not in St. Paul alone. It only serves to prove that every art organization which would gain adherents has a double job to do: besides encouraging its particular art in school and college it must try to keep the interest alive among those who have lately graduated or, failing that, revive it as soon as possible.

Art organizations, after viewing the field of formal education, will

find in the art activities of the leisure-time agencies the best prospects for their future support. These agencies represent the bulk of the activities of those groups of people who are interested in pursuing the arts. Small though their number is as a carry-over from school days, it represents nevertheless a nucleus, a point from which more may grow.

The activities in the arts carried on by leisure-time agencies are reviewed in Part III from the standpoint of these agencies. Here, where they are regarded as prospective fields of interest to the several art organizations, only a few general comments need be made:

Each art organization will find among the leisure-time agencies a healthy interest and many instances of activities in its particular field. The people who frequent the agencies are potential ticket users and (albeit at a cut price) ticket buyers for public performances and displays-- they would doubtless be even more so if they were consistently prepared beforehand for what they might witness. The agencies themselves, although concerned with the arts only peripherally, seem well aware that their activities reflect, in quantity and quality, the leadership they are able to get. Reasonably enough they might expect all the art organizations to be interested, to have leaders available or at least to help find them. But, having had little cooperation of this kind, they are doing what they can un-aided. Here is a valuable opportunity for service. The St. Paul Public Library and the Minnesota Historical Society recognize it, so also does the Gallery and School of Art, and to some extent the Schubert Club, otherwise the art organizations do not.

c. The Arts in Civic Enterprises

Parades, pageants, festivals, all make use of the arts. They use instrumental and vocal music, the arts and crafts of public display. In them are the elements of the dance, the essence of theatre. They are indeed informal operatic undertakings.

Prominent among agencies which touch the arts peripherally is the International Institute, with its public activities calculated to maintain pride in national customs and mutual respect for the cultural heritage of people of diverse origins. The Institute is in this sense a meeting place for those who, whether they are aware of it or not, are concerned with the arts and who should consequently be good prospects for the support of the arts, by activity if not by cash. All that the art organization need do is take them as it finds them and lead on from there.

It might be expected that the art organizations in their own interest would offer help in the various activities of the Institute and in other public enterprises. The fact that few of them do so is due mainly to pre-occupation with their own immediate affairs. Doubtless also it is due to the fear, common among people everywhere who have banded themselves together in the name of an art, that the high principles which they wish to maintain will be degraded in the popular atmosphere which surrounds parades, pageants or whatever else may be afoot.

No organization which depends upon the contributions of its supporters can afford to indulge such fears. It must on the contrary recognize that the arts pervade human activities of all sorts, that there are artistic considerations in advertising as well as in art galleries, that music has its

rightful place on the street as well as in the salon. There will always be vitality in an organization which recognizes the universal truth of its art, shows catholicity of taste, sets out to represent its standards in those very places where people may otherwise ignore them. Such an organization will gain for itself new converts.

As a group the art organizations of St. Paul have shown themselves singularly free from social exclusiveness and precious talk. There is consequently every reason to hope for them to extend in this way their attitude of inclusiveness.

2. Towards a Balanced Program in the Arts.

Every art is to be approached in three ways: seeing or hearing it, teaching and learning it, creating or re-creating it. The first represents the viewpoint of the audience and consists in witnessing performances, demonstrations, exhibits and other displays. The second aspect is that of the art itself and is concerned with the wish to know more about it and do it better. The third is the approach of the performer, be he playwright or actor, composer or interpreter, choreographer or dancer. Together these three approaches give a view of the whole.

Whoever intends to devote his life to an art is obliged to recognize this essentially triangular nature of the activities in the field he has chosen. He stands, as it were, on a tripod. He may put most of his weight on one of the legs but if he neglects either of the others it is only at the peril of instability. So also it is necessary in any community arts program to make certain that the variety of opportunities will be in balance.

Balance under present-day circumstances implies that the opportunities to study and participate in the arts will be commensurate with the grand

total of opportunities to receive the offerings of non-profit organizations plus those purveyed commercially via personal appearances, radio, television, motion pictures, magazines and what not. A balance of this kind is not easily to be struck anywhere in the United States because there are so many more invitations to consume pre-digested fare than invitations to give thought and invitations to collaborate creatively. Yet the attempt should be made or the same danger of instability might befall the public.

How well are the three aspects represented in St. Paul? By lumping together the activities of the art organizations with those of the leisure-time agencies but not of the schools and colleges (except in so far as they appeal to the public), a rough and ready summary may be made of the opportunities in St. Paul for contact with the arts according to the three aspects of each:

ART	OPPORTUNITIES				
	To See and hear	To Study Intensively	To Study Avocationally	To Participate	
				Publicly	Privately
Music.....	Good	Fair	Slight	Fair	Fair
Theatre.....	Good	Absent	Absent	Fair	Absent
Dance.....	Fair	Slight	Slight	Absent	Fair
Arts and Crafts....	Fair	Good	Fair	Good	Fair
Opera.....	Good	Absent	Absent	Fair	Good

The history of the development of the arts in St. Paul shows the same pattern as elsewhere in the United States. First, the provision of performances and displays for people to attend, organized on a non-profit basis if not offered commercially; next, recognition that people with marked talent should have opportunities to study intensively; then, logically enough, a sense of obligation (in theory if not in fact) to provide a marked for what genius might produce, once it had been trained. Thus far all this was strictly in

the European tradition which held and still holds today that the public consists of ticket-buyers, that parents should pay if they want their children to have lessons in any art, that art schools and dramatic schools and music schools should not be cluttered up with students who have betrayed no gifts. But the United States has gone further and so has St. Paul. In a slow steady sweep from West to East there has spread the conviction that some study and firsthand experience in the arts is the birthright of every child. What has not yet begun to spread and is only now arising in St. Paul is the feeling that adults too should have these opportunities.

It is scarcely matter for surprise, therefore, that opportunities to attend presentations in St. Paul have been furthest developed. In music they are uneven, orchestral concerts being rare, whereas recitals are presented not only by the Schubert Club but also by the Women's Institute (an organization which, in drawing thousands of women together and giving them the best obtainable examples of what they are prepared to receive, is unique). The number of theatrical and operatic performances, presumably also of dance attractions, is limited only by the number of ticket buyers. Because St. Paul has no art museums and display space is inadequate for a city of its size the number and variety of art exhibits is less than it should be.

Opportunities for study range all the way from good to none at all. The St. Paul Public Library is resourceful and tireless in its efforts to arouse interest in the arts and generate personal study and reflection. The Gallery and School of Art has been organized to encourage intensive study and has attracted and developed leaders for such groups as might assemble for serious avocational study. For training in opera and theatre, on the other hand, there are no opportunities, partly because the facilities for workshops are

not to hand, chiefly because stage directors for opera are brought to town only for a few weeks at a time and because the theatre directors who reside in St. Paul have no time to spare.

There is better opportunity for participation in vocal than in instrumental music, the churches and the Civic opera being interested in solo and ensemble singing, professional and amateur. The avowed purpose of the Civic orchestra is to draw together the best instrumental players in St. Paul but under present circumstances it cannot make use of their full services. As for avocational ensembles the orchestra at the Jewish Center is apparently the only one in St. Paul; if there are any amateur string quartets in the city they must be in private homes, for this study has brought none to light. The Edythe Bush Theatre and the Civic Opera afford some opportunities for talented performers but those who are not chosen have no other outlet. St. Paul has no professional dance group and the Civic Opera prefers to go elsewhere for its ballets. Folk dancing is the chief form of avocational dancing and is encouraged by the International Institute and several of the leisure-time agencies. In the arts and crafts the opportunities for professional or advanced participation are far better organized than for groups of tyros.

All told, this summary and brief review come to this: there is a shortage of opportunities for avocational study and avocational participation. In other words, St. Paul is short of the very things that are most needed by its citizens if the tendency towards passivity and cultural inertia is to be counteracted. How then may these shortages be met?

Some of the art organizations may revise their programs to lay emphasis on avocational pursuits. Others may decide to remain within the area they

have chosen to work. The Edythe Bush Theater, for example, may justifiably conclude that the production and presentation of plays is of itself a big enough undertaking and that it would be scattering its fire if it organized a theatre workshop and had its stage directors work with other groups. In such event the problem must be solved otherwise. It may be well therefore to analyse the requisites for a balanced program. These requisites are threefold:

Collaboration between art organizations.

The provision of facilities.

The development of leadership.

a. Collaboration Between Art Organizations

Art is always an approach to perfection and whoever works in the arts, as distinct from the sciences, is pursuing an ideal, seeking a goal which can never be reached. This is trite when said of artists but it is true also of art organizations. Their function may be mainly to sponsor activities, to clear the way so that artists may work, but their own work is never done, it can never be done well enough. Hence they are usually pre-occupied with their own affairs and seldom able to look around them without imagining that they are wandering afield.

Much as one might wish for interchange as a means of proving the unity of the arts, of broadening people's attitudes towards their specialties, not much collaboration is to be expected. Nor is there much.

This is true in particular of the organizations which are concerned with what may be called the primary arts, i.e., with those which can fulfill their primary purpose without drawing upon any other art.

In St. Paul the Gallery and School of Art has let instruction in the modern dance be given in its building, it is also the headquarters for people interested in non-commercial motion pictures. These are instances of collaboration where the immediate interests of a group are at one with those of another. Such instances are rare.

More collaboration may be expected between organizations devoted to the arts which will blend. The Civic Orchestra can give concerts that are exclusively orchestral, a singing society can perform without accompaniment. But when the two join in giving an oratorio they are collaborating for a purpose which neither could fulfill alone. Such instances are also rare in St. Paul.

Most collaboration is to be expected in opera because opera may be called an art only in so far as it succeeds in blending all its artistic ingredients. Yet collaboration for the production of opera in St. Paul is noticeably absent. An opportunity is being missed.

There is no intention in this report to disparage the efforts of the St. Paul Civic Opera Association. It, like the Metropolitan in New York, would be entirely within its rights in following its own devices independently of all other agencies, even to the point of duplicating their services, so long as it had full houses at its performances and ample backing to cover its deficits. With this policy it would not be civic in the true sense but it would be operative. However, as such is not the case with opera in St. Paul, as ticket buyers are scarce and public-spirited contributors unsure of the sums they should give for opera deficits, it may be useful to consider the opportunities which any civic opera association has for advancing its own cause by

collaborating in the total program of the arts in the community, and helping especially those parts of the program where help is needed.

Until recently opera in the United States was the creature of patronage and social exclusiveness. Even today opera is given only in the principal cities and university centers. There is no sand-lot opera. Experienced performers are scarce, prominent names are wanted to attract audiences, seasons are short, interest is whipped up in a few days and for the rest of the year is dormant. Consequently the shape of every civic opera organization is that of a pyramid with an apex but no base. So it will remain until it is supported by an extended and continuing public interest in opera.

Manifestly a civic opera is building nothing for the future when it engages its conductor and stage director for only a few weeks at a time. They are the two prime requisites for the study and enjoyment of opera as well as for operatic production, and to promote all this they must be on hand for the full year. The first duty of the operatic organization must therefore be to guarantee the year's income to both, then to develop for them, or sub-let them for, other forms of work for opera outside the opera season.

The moment an opera organization recognizes this it will find itself helping to establish a workshop for intensive and avocational study of the principles and practice of operatic production and performance. A workshop is essential to an opera organization because it develops audiences at the same time as it trains singers and actors, assistant musical and dramatic directors, technicians, etc. In St. Paul today an operatic workshop involves more than facilities and equipment, it cannot even begin until both the stage director and the conductor are on hand. Related activities that

might be going forward in educational institutions and leisure-time agencies are frustrated for the same reason. The local civic opera can cut this knot.

When it comes to production civic opera associations can do another thing that visiting companies cannot: they can increase public interests in their undertaking by inviting the collaboration of all other local art organizations to make the enterprise actually civic. The local orchestra can be used as the opera orchestra; the music club can be asked to comb the city for solo singers; the chorus can be recruited from the church choirs and choral societies; the ballet divertissement can be an objective of the dance organization or a magnet for forming one. So also can the Civic opera, without any embarrassment to itself, invite the art schools and independent artists to submit in open competition designs for settings and costumes; and, if the work is begun far enough ahead, the construction of scenery can be financed as a project to be undertaken by the opera workshop, and the manufacture of costumes distributed between it and the several home-economics classes in the schools.

Opera is an ant-hill of small and often apparently irrelevant details. It is preeminently a matter for united participation by all art organizations, and it is essentially like an army operation in that it requires a general and his staff. But to a civic opera association the undertaking is simple, for it requires but one action beyond the appointment of experienced directors: a declaration of policy that personal services and goods are to be imported only for the achievement of an artistic standard which local resources after thorough exploration are found unable to meet.

With such a policy the civic opera will be giving maximum encouragement to the community arts program. It will unearth much talent in many fields.

Furthermore, whenever it is obliged to seek elsewhere -- say, because it has discovered no local singers competent for leading roles, or because some department of the orchestra must be fortified by the engagement of an outside player who has operatic experience -- and it will be calling attention to a shortage which some art organization in the city should attempt to fill. This policy is recommended for St. Paul.

b. The Provision of Facilities

Important factors in a balanced program are the physical facilities for performance and display, for study and for participation. Plans in any of these directions can only too easily be frustrated when facilities are inadequate. How then does St. Paul stand in this regard?

It has already been noted that buildings with wall space, well enough lighted for the display of arts and crafts products, are scarce in the city and that consequently all too many people are unaware of much that they might find enjoyable and instructive in works produced locally as well as in those that are brought to town. For stage and platform presentations there is a sufficient variety of small auditoriums, where the capacity is less than one thousand, and there is the Civic Auditorium which seats crowds of about three thousand and more. But, except for certain school auditoriums (always understandably restricted as to use and not always suitable) there is nothing in between. Hence concerts and theatrical performances in St. Paul are either intimate or grandiose and the Civic Opera, if it ever wants to choose a work of moderate pretensions must inflate it into a spectacle, convert acting into gesticulation, get heroic sounds from small natural voices, or run the risk of distorting them with amplifiers. St. Paul is in much the same position as any other city which is not a university city: its

downtown theatres have virtually disappeared, yet it lacks a well equipped auditorium with a capacity of about 1500. Whether this must be built anew or may be obtained by adapting a neighborhood motion picture theatre where the parking facilities are adequate, might well be explored.

As to facilities for study it cannot be said that progress in music and the dance is retarded for want of them but it is evident that if people wanted a workshop for theatrical and operatic study they would have to go to one or another of those leisure-time agencies which have stage facilities, until there might be available a studio theater with portable switchboard, strip-lights and spots, sound equipment, construction shop, dyeing sink, costume boxes, and storage space. Neither is study of the graphic and plastic arts hampered at present by shortage of space and equipment. One need only be pressing in this field -- a central art collection and library of books on art. No program of instruction can be adequate until this is to hand. Therefore it is to be hoped that the joint efforts of the St. Paul Public Library and the Gallery and School of Art in this direction will be fruitful.

If what is required for audiences and groups of students can be had, participants also will be the gainers. Their difficulties are matters rather of dispersion than of shortage. Rehearsal halls, church basements, classrooms, studios with pianos which can be used for auditions as readily as for chamber music, are to be found in all quarters of the city. Anything that makes these more centrally available will tend to make participation easier and more attractive.

c. The Development of Leadership.

Facilities may be important, leadership is indispensable. Voluntarily

or involuntarily, people who have any contact with the arts, as audiences or students or participants, respond to those who lead them. The creative artist, the actor, as much as the teacher or the director, is a leader, and the stamp of his leadership will be marked alike on people who engage in his activity as a pastime and on those who treat it as an occasion for serious study. Indeed, as it is true in athletics that the man who plays golf for exercise and does not care to count his strokes will, consciously or unconsciously, imitate the man who may show him how he might play his shots better, it is no exaggeration to say that in the arts every enterprise is but the lengthened shadow of the person who leads it.

Seeing that the development of a balanced program hinges on the availability of competent leaders, whoever plans it will consider first how far they may be procured ready-made, then how far others may be trained.

The University of Minnesota exists to serve not alone the people who come to its campus but those also who may congregate in sufficient numbers elsewhere in the State. In this spirit the University has already established its St. Paul Extension Center where classes are held in Business, Engineering and in certain of the Humanities, and it has also accredited the activities in ceramics and the instruction in drawing and painting conducted by the St. Paul Gallery and School of Art. The precedent would thus seem to be established already for initial leadership in the community arts program by the University Extension Division, both through the assignment of its departmental faculty members and through recognition of leaders who might be brought to St. Paul primarily for other purposes (as, for example, those leaders for opera who have been mentioned already). Presumably the sole conditions for receiving instruction would be the intention to work seriously and the pay-

ment of the statutory fee per credit hour.

In a sense every art activity which appeals to audiences, students or participants is an extension activity. But not all are appropriate for University extension. Some are purely recreational, some social, where the activity is scarcely to be regarded as for credit and should not be subject to the same scale of payments. Such activities are more than legitimate, they are a significant part of any total community arts program. And, as the review of the leisure-time agencies in Part III of this study makes evident, they need leaders too. Where shall they get them? Here it is that the functions of study and participation become reciprocal.

Thorough avocational extension activities all people are encouraged to continue in whatever arts they may have enjoyed at school. In these activities those people who have in them the talent and the elements of leadership may best discover whether or not they will be justified in studying intensively at a specialized school and perhaps in pursuing their subject as a career. Extension activities are in this way a sieve for the arts. In them, far better than in the specialized schools themselves, can be sorted out those among whom may be found the few who "belong in the business."

A specialized school with its intensive training can develop the talents of such people but it cannot develop their powers of leadership unless they in their turn may have others to lead. A part of the curriculum in every art school, and a part of the program for every art organization (whether it be music, theatre, the dance or opera) must be to afford those who would spend their lives in an art, the fullest possible opportunities for leadership. How better may these opportunities be found than by visiting the leisure-

time agencies, offering cooperation in their art activities and providing or helping to find the leaders they need?

PART THREE

The Leisure-Time Agencies

The leisure-time agencies provide opportunities for grass roots participation in the various arts. Though they produce some programs for audience consumption and offer some opportunities for study, their primary function is that of making it possible for a large number of people to participate. In this way, too, the leisure-time agencies furnish thousands of potential audience members for the market necessary for the support of the arts. And from them also comes leadership material -- talent capable of further and more intensive training. They provide the "sand lots" from which come the players in the "major leagues" of the arts.

All the leisure-time agencies are active in at least one of the art fields and most of them in several. Their concern with the arts however, is not always explicit. In some cases emphasis on them is very clearly indicated in the stated objectives of the agencies, and the extent, variety, and quality of the program reflects this interest. In other agencies the various art forms are merely included among a number of other activities in the total program and whether or not the arts are represented depends largely upon the interest and ability of the staff at the moment. No conscious effort is made to plan for and promote the community arts, as such, in these instances.

With their emphasis on the provision of opportunities for wide participation by large numbers of people, it is not surprising to find the leisure-time agencies offering few programs for intensive study or occasions for audience or observer participation. These few may be summarized as follows:

Leisure-time agencies themselves have some exhibits of the plastic and graphic arts, but their constituents must turn to the St. Paul Gallery of Art, to museums, to the Historical Society and the libraries to view major exhibitions. A great deal of activity in crafts goes on in the leisure-time agencies, but how much can be considered study and how much participation for its own sake is an open question. The answer depends on the quality of leadership in each group and the intent and talents of its members.

Few opportunities are offered to hear or to study music. The majority of agency constituents, especially the children, would be served best by making it possible for them to attend musical programs offered elsewhere by the art organizations. But the leisure-time units can help in "developing the market" by offering their own members foretastes or preview performances brought in by the music agencies. There are few opportunities to study, although several agencies report music lessons made available through the Schubert Club. One agency reported a music class. The emphasis on musical activities, however, is primarily on participation for its own sake and not for intensive study.

There appear to be fewer opportunities to see the dance than is the case with any of the other arts. Classes in ballet, tap dancing, folk dancing and modern dancing are listed by a number of agencies, but instruction in these fields is presumable for increased enjoyment in participation rather than for preparation for advanced study. An exception should be noted in the case of folk dancing where study groups develop skilled leaders.

The leisure-time agencies provide opportunities to attend some dramatic performances by their own constituents, but there is little evidence that

they get to see productions presented by professional players or skilled amateurs. Instruction in dramatics is limited. Only one agency listed a dramatic class among its offerings. An independent children's theatre is being conducted at the Y.W.C.A.

In contrast to the meagre offerings for observing and studying the arts in the leisure-time agencies, opportunities for participation are many and varied. The dance leads in the number of people taking part, followed by the graphic and plastic arts, music, and the theatre in that order.

The Dance

The number of participants in the dance exceeds the total of those in all the other arts. The popularity of folk and square dancing accounts in part for the wide participation reported. This popularity may be due to the fact that a high degree of skill and talent are not as important in getting pleasure out of this form of the dance as is the case in some other art forms. The further development of the other kinds of dancing appears to depend on the availability of leadership.

Graphic and Plastic Arts and Crafts

This is the second most popular form of activity in the arts in leisure-time agencies as indicated by attendance figures. About twenty percent of the total recorded number of participants in the arts are found in this field. It is safe to assume that the number of those active is actually much greater because the Boy Scouts, Girl Scouts, and Camp Fire Girls and the public recreation program were unable to give figures on the number of their constituents participating.

Most of the reported activity was in woodcraft and a variety of handicrafts. There is a wide range in the kind of leadership and facilities utilized and the quality of performance is no doubt limited by the type of equipment at hand and the leadership which the agencies have been able to enlist.

Music

The most active participation in music in the leisure-time agencies is in group vocal music which is listed in the program of a number of agencies. Opportunities for instrumental music are largely restricted to those offered by the Jewish Community Center orchestra. Activity in music is reported for all age groups, but adults outnumber children.

The necessity for good leadership is nowhere more evident than in the music field. Instrumental and vocal groups need skilled leaders to maintain interest and stimulate quality of performance. The availability of such leadership for the leisure-time agencies thus largely determines the extent to which they can offer their constituents opportunities to participate in musical programs.

The Theater

The data show that the theatre is popular in leisure-time agencies and that there is a variety of programs in the field. Plays, pageants, and presentations of different cultural groups are mentioned frequently. The sum total of people taking part however, is quite small, amounting to only five percent of all those active in the art programs.

The theatre is lagging behind the other arts partly because of lack of equipment but more especially because of the shortage of leadership which is vital to the program and very difficult for the leisure-time agencies to find. The absence of a community little theatre movement to

which the leisure-time agencies could turn for skilled and experienced leadership means that their only sources of help are the departments of the colleges which are already heavily burdened.

In conclusion, then it is clear that there is no lack of interest in the community arts on the part of the leisure-time agencies. They are already active in each of the fields, particularly in providing opportunities for wide participation. To develop their programs further in extent and quality, however, they are plagued with shortages in the two key essentials-- facilities and leadership.

Of the fifteen leisure-time agencies included in this phase of the survey, twelve have buildings of various sizes. The three non-building agencies are the Boy Scouts, Girl Scouts, and Camp Fire Girls. Of those with buildings, ten reported an auditorium with stage. The size and adequacy of these facilities vary greatly, however. In one case the stage is portable and the gymnasium or the lobby is used as the auditorium. In other instances the auditoriums are small and ill suited for presentations.

All the agencies with buildings report handicraft shops or rooms. Again the adequacy of space and equipment varies -- from the spacious well equipped room in which a variety of the crafts are pursued down to a small cramped workshop in the cellar of an old house. So it is with the other facilities used in the arts program. But as such agencies go, and in spite of limitations in some kinds of equipment, the St. Paul leisure-time agencies are not too poorly provided with facilities for the arts programs.

Their situation with respect to leadership skilled in the arts is the real bottleneck. Throughout the analysis of the arts program of the leisure-time agencies, it has been apparent that the one great need is for skilled leaders. The better quality programs appear to have competent paid leadership from college or university students majoring in one of the art specialities and from other persons with competence not attached to any school or art organization.

Most agencies are not as fortunate as this in securing leadership -- either because they are unable to pay for it, or because enough is not readily at hand in St. Paul. Whatever the reasons for the shortage, the provision of competent leadership for these agencies is of paramount importance. This is the greatest need and the one which can be met only as the art organizations find, develop, and make available people talented in the several arts.

With regard to a kind of relationship between the leisure-time agencies and the art organizations which would facilitate interchange of ideas and personnel, the evidence is negative. There is too little over-all relationship with, or use made of, the principal art organizations which are in touch with the best community leadership. This lack of contact is not entirely the fault of the leisure-time agencies. The establishment of better lines of communication between the two groups of agencies seems to be very much in order.

Out of this analysis of the program of the leisure-time agencies three major needs emerge:

1. The need for opportunities on the part of agency members to enjoy

the presentations of the primary art organizations -- Civic Opera, Civic Orchestra, Schubert Club, St. Paul Gallery and School of Art, etc.

2. The need for establishing better avenues of communication between the primary art agencies and the leisure-time agencies.
3. The very great need for competent leadership in the arts in the leisure-time agencies -- primarily for activities providing wide participation.

To meet these needs the leisure-time agencies must look to the community in general and to the art organizations in particular.

PART FOUR

Program Integration

There need be no fear that any of the arts will be slighted in St. Paul where each has its devotees and each is (or readily can be) represented and promoted by some form of organization. But where this devotion and enthusiasm is separate for each art and people follow their bent and individual organizations their own affairs, there is danger that any or all may fall short of leaders, fail to make the most of opportunities, lose sight of the collective program for the arts in the community. Whoever attends to the parts needs continually to be reminded of the whole.

In St. Paul there is no agency with any such over-all interest, nor is there any center for the arts. The University of Minnesota is concerned with all of them, but, as an institution of higher learning, its function is primarily academic. The City School System may become responsible for adult education but it is, and must remain, aloof from church activities. A rec-

reation association would be obliged to leave out of account important sections. Were there already a federation of arts, it could claim the field, but there is none in St. Paul.

Under the circumstances it may be found advisable to establish a St. Paul Community Arts Center. The idea of a Center has been broached by several people interviewed during the course of this study and as opinion has been generally favorable and no objection has been voiced it may be timely to consider the form such a center might take and what it might do.

A Center presumes the availability of a suitable building, readily accessible, with offices and space for exhibits, with rooms equipped for activities in the several arts, with lecture halls, audition rooms, studio theatre, with a library and perhaps an auditorium -- in particular, with whatever is not otherwise easily to be had in the city. It presumes a Director, familiar with the ways of the arts, experienced in community organization, able to mobilize the forces in the community which now are disparate. It presumes also a staff for administration and for operation as nearly as possible on a self-sustaining basis. The Center would have three underlying purposes:

To extend the range and activities of all organizations and groups interested in the arts in St. Paul.

To provide opportunities for leadership.

To become a focal point for attention to the arts.

These purposes are closely inter-related -- each one feeding the others -- and they would be fulfilled through simultaneous efforts in the same direction. More particularly, the Center would:

Invite the art organizations and interested groups to use its facilities

and resources for the development of activities lying within their scope.

It would restrict itself to those that encouraged serious avocational study or participation;

Obtain leaders for these activities, also for parallel activities elsewhere, extending as far as possible the opportunities for the development of leadership in the arts;

Serve as a magnet to attract all people who might be interested in one aspect or another of the several arts. Some it would refer to agencies already engaged in particular activities, others it would draw together according to the interests and aspirations they might have in common. It would aim to turn no body away whose interests were genuine;

Publish information as to art activities in St. Paul and serve as a clearing-house for activities seeking additional participants;

Encourage people to become acquainted with other fields of artistic endeavor and so to recognize in the variety of its undertakings the essential unity and kinship of the arts;

Stimulate artists of outstanding ability in the several arts and at the same time broaden public interest in their work by helping to promote the sale of their artistic products;

Act as host for the presentation of interesting personalities in the arts;

Serve as headquarters of local art organizations that did not have their own, maintain for all a central pool of information;

Bring together the managements and upon occasion, the committees of the art organizations for the encouragement of joint undertakings and for the pursuit of matters of common concern;

Remind the appropriate organizations of any areas in the over-all program that might remain uncovered or undeveloped;

Assist all leisure-time agencies in the furtherance of their activities in the arts;

Cooperate in civic undertakings which might spread appreciation of the arts and enhance public interest in them;

Keep all people aware of the total program and of the many activities contributing to it throughout St. Paul.

The basic policy of the Center should be to help fill a need, never to usurp any function which an art organization or leisure-time agency might better undertake for itself. In this spirit the Center would assist in the solution of business and financial problems but would leave to the organizations the responsibility which is individually theirs of raising funds themselves. Every Community enterprise in the arts must stand or fall by the money it can get. Indeed, failure might attend any unified campaign because there is as yet no general sense of responsibility for the welfare of the arts in any community and what few supporters there are in St. Paul would today be more likely to contribute to an art than to the arts. Only after the public had grown familiar with the over-all program, its purposes and its achievements, might general support be confidently solicited.

1. Definition

The St. Paul Council of Arts and Sciences is a non-profit, educational agency incorporated for the advancement of arts and science activities and for the ensuing benefit to the people of the St. Paul area.

This federation of major cultural institutions, to be housed for the most part in the new Civic Educational Center, is comprised of the following:

International Institute
St. Paul Civic Opera Association
St. Paul Civic Orchestra Association
St. Paul College Club
St. Paul Gallery and School of Art
St. Paul Institute
St. Paul Junior League
St. Paul Musicians' Association
St. Paul Painters' and Sculptors' Association
Schubert Club
Women's Institute of St. Paul
Plus Associate Organizations

The affairs of this privately financed corporation are administered by officers and directors elected from the member organizations, the city government, and the community-at-large. The initial financial support establishing this Council and its program was generously provided by the Junior League of St. Paul and the Louis W. and Maud Hill Family Foundation.

2. Aims

The aims of the Council and its member organizations are:

- A. To make St. Paul an even better place in which to live by satisfying the creative and interpretive needs of its people with a positive activity which -- aside from leading to the relief of tensions and the added personal dividend of a greater understanding of life as interpreted by the arts and influenced by the sciences.
- B. To develop a city-wide creative climate and plan, so that people of all ages -- and all levels of training -- will be motivated to take advantage of the opportunities to share in the enriching experience of:

Participating creatively in any of the many and varied activities, whether it be painting, group singing, or scientific specimen identification;

Receiving avocational training in a choice of these cultural fields;

Appreciating science and art exhibitions and demonstrations; concerts; operatic, theatrical and dance performances.

AND

- C. To develop leader-teachers for the community's growing cultural activities.

3. How It Works

It might best describe the schematic plan for this city-wide, creative program by saying it is akin to the structure of professional baseball.

What I refer to is Baseball's farm system, where we have the major league standard of professional activity -- the highest standard of performance -- which would be the council level of activity. Under this level, baseball has the triple A, (Saints) double A, A, B, C and D farm teams to which the major league clubs send coaches -- trained leader-teachers in our case -- and from whose ranks comes developing talent. In baseball, it goes from Brooklyn down through the St. Paul Saints to the beginner's efforts in the Little League teams of the sand-lots. The broader the base on the sand-lots, the stronger the farm team, the stronger the farm team, the stronger the major league team. The strong major league team bids for the league pennant, which it either wins or comes close to winning. These major league teams are the Council organizations.

In this analogy, there seem to be two real ingredients of great value.

1. A large population of enlightened individuals is developed through actual participation in a given activity, and this builds in turn a strong motivation to see the best. The carrot in front of the donkey, so to speak.

2. This population of developing talent automatically raises the standard of performance of the major league team as it comes up through the ranks.

The same system will be used in the arts and science activities in St. Paul through the many well established and well-organized agencies through out the city.

It will of course be working with individuals, families, and the schools in other desired ways.

4. What is Happening

1. Program

Creative Living Series and the projected Arts and Science Exposition in the Arena.

2. Survey and Research

Survey of cultural activity in all the leisure time agencies of the city.

To determine:

- a. Current Program
- b. Ideal Program
- c. Teacher-Leader Needs

3. Workshops

To commence next fall as needs and conditions permit.

A. For Training Leaders

1. Concentrated Workshops for present leaders who are not specialists in a given field.

(Example: A leisure time leader having a Social Work background and entering a workshop on choral conducting.)

2. Orientation Workshops for developing amateur specialists.

(Example: The professional man who has developed sufficient proficiency in painting and who is willing to volunteer his services as a leisure time leader-teacher.)

B. Family Workshops

1. Growing out of Leisure Time Agencies.
2. Growing out of the community-at-large.
4. Have some parts of city-wide program operating by the time the project is completed in the Spring of 1959.

5. Outline of Development of the St. Paul Council of Arts and Sciences

Fall of 1949: Formation of a Community Arts Survey Committee for the City of St. Paul.

Spring of 1950: Community Arts Survey conducted and financed by the Junior League of St. Paul. Findings interpreted by the Community Research Associates (New York City) and financed by the Lewis W. and Maud Hill Family Foundation.

Fall of 1950: Its findings disclosed that to have a balanced, vital cultural activity program for the people of St. Paul provisions must be made for greater opportunities:

1. To see and hear exhibitions, concerts, operatic, theatrical, and dance performances.
2. To participate in all these activities.
3. For avocational studies in all these cultural areas.

To achieve this the Survey Report recommended a number of steps:

1. An integrated program by the major cultural agencies of the city.
2. The formation of an Arts Council to conceive and operate the program.
3. The construction of an Arts Center to house the member organizations of the Council.
4. An Executive Director to administer the program.

April 10, 1951: Community Arts and Science Interim Committee formed.

November 3, 1953: Findings of this Committee resulted in the inclusion of a Civic Educational Center (\$1,700,000) in Bond Issue for occupancy by the Arts and Science Council possibly in 1958.

March 12, 1954: The St. Paul Council of Arts and Sciences officially became a non-profit Minnesota Corporation for the advancement of arts and science activities for the benefit of the people of St. Paul.

Spring of 1955: Initial financial support of the Council granted by the Junior League of St. Paul and the Louis W. and Maude Hill Foundation.

October 1955: Executive Director appointed and temporary headquarters established in the office of the Department of Libraries, Auditorium and Museums in City Hall.

6. Breakdown of Space Requests from Questionnaire

	Counter Box Office	Foyer Wall Sp.	Library	Offices	Meeting rooms	Kitchen	Audition Rehearsal
Orchestra & Musicians	Sales (If Aud. connect)	.80'		75' (common)	240'	Yes (20)	2500'
Opera	Sales	Yes		120'	600'	yes 200'	2500'
College				75' common			
Gallery	Sales Registration	40 sq ft	400'	3300' 750 com.	520 1200	Yes 100	
Science			12,000'	600	420		
League Theatre & Dance		Yes		500' 200'	420'	Yes 30-140	
Painters	Art Objects Etc.	Yes	Art Bks, Mags.	75' common	360'	Yes (30)	
Schubert	Sales (If Audit. connected)	24' wall		120'	384'	Yes 100	2500'
Women's					1200 (joint)		
International					1200 (joint)		

Exhibition	Storage	Shops	Research	Class	Auditorium	Dressing	Exclusive	Common
	300'				13,250' 1500 cap.	980'	300'	16,805
	1600	3000'			20,000' 1500 cap.	980'	1720'	27,080
					6-7105 occasionally 800-1000 cap			7130
12,000 1st. fl.	9700'	1000'	500'	11,000'	4200' 7105'		25,750'	20,455
15,000 1st 20,000 2nd 15,000 Base	5000'	2500'			5900' to 800 cap.		58,100'	18,320
1000-2000 common	1600'	3000'			10,000 5000 1st 800 cap.	980'	420' 1800'	15,900
1500'	300'	3000'		600'	5900		1800'	6,935
1000' common					4500' 8400' 160' 300-1200 cap		120'	12,444
								1200'
								1200'

Common space 35,660 to 43,480 sq. ft.

Exclusive space 90,010 sq.ft.

Total: 125,670 to 133,490

Exclusive of services, plant, circulation, etc.
which could run 25% or 31,417 sq. ft. to 33,372 sq. ft.

Total: 157,087 sq. ft. to 166,862 sq. ft.

First Floor: 33,100 to 41,500 sq. ft.

BUILDING PROGRAM

AUDITORIUM

Capacity	1500 persons
Approximate area	20,000 sq. ft.
Uses	
	Orchestra
	Small musical groups
	Opera
	Large lectures
	Theater
	Dance
Additional building requirements	
	Box office sq. ft.
	Dressing rooms 1000 sq. ft.
	Shop 1500 sq. ft.
	Green room 750 sq. ft.
	Public rest rooms 750 sq. ft.
	Storage 1000 sq. ft.

DANCE AND DRAMA GROUP

Rehersal space	2500 sq. ft.
Dressing rooms	
	Men 750 sq. ft.
	Women 750 sq. ft.
Office	
	General office 300 sq. ft.
	(2) Private offices @ 225 sq. ft.
	Conference 750 sq. ft.

ADMINISTRATION GROUP

Lobby & recep.	750 sq. ft.
General office	750 sq. ft.
(4) Private offices @	180 sq. ft.
Meeting rooms	750 sq. ft.

EXHIBITION AND LIBRARY

Exhibition space	7500 sq. ft.
Library	2500 sq. ft.
Storage	2500 sq. ft.
Rest rooms	375 sq. ft.

WORK SHOPS

Metal work	750 sq. ft.
Wood work	1500 sq. ft.
Ceramic	750 sq. ft.
Storage	375 sq. ft.
Meeting rooms	750 sq. ft.

STUDIOS

Painting and drawing	5000 sq. ft.
Sculpture	2500 sq. ft.
Storage	375 sq. ft.
Office	375 sq. ft.
Wash rooms (2)	375 sq. ft.

DESIGN:

This project is a place for learning and personal, or group, expression. One would come after working hours to do a personal project; to relax and associate in a world apart from the office or the factory. It is a place to discover the arts and learn to understand and appreciate them as well as to participate in them. The architecture of this project should be inviting, admitting one and providing an atmosphere that will encourage persons to pursue their interests. It must also allow these persons to exhibit their work or to perform, to each other and to the public a large, as a means of reward for their efforts.

Approach to an architectural solution brought forth a list of points of strong consideration;

- a. Nature of project
- b. Areas and space requirements as set forth in the program
- c. Budget restrictions
- d. Project "personality"
- e. Nature of site, of location in a residential neighborhood and especially the domination of the cathedral across the main avenue of approach
- f. Need for architectural order in a program of diverse space usage and contrasting scale

The elements of the project are fitted on and into the contours of the site resulting in a number of spaces at different levels connected by a system of stairs that flow from one space to another. Efforts were made in planning to achieve a variety of experiences while moving through the project; by contrasting interior and exterior spaces, by creating platforms giving panoramic views to contrast with intimate interior courts, by a constant changing of space dimension, ground texture, and direction of movement.

A rhythm is established by a common roof structure used in various combination and by the module of the plan resulting in a sense of order in an otherwise undisciplined site. The hexagonal module allows for a greater variety of extension and adapting itself easily to the contours of the site. The auditorium is set on the highest level of the site, easily accessible to the public and providing the theme for the project. It is the only element of the project to "set free". The other elements flow one to the other down the side of the bluff terminating with an open-air arena cut into the stone ledge. In most part, these elements are visible only from below presenting a rhythm of roof when viewed upon from above.

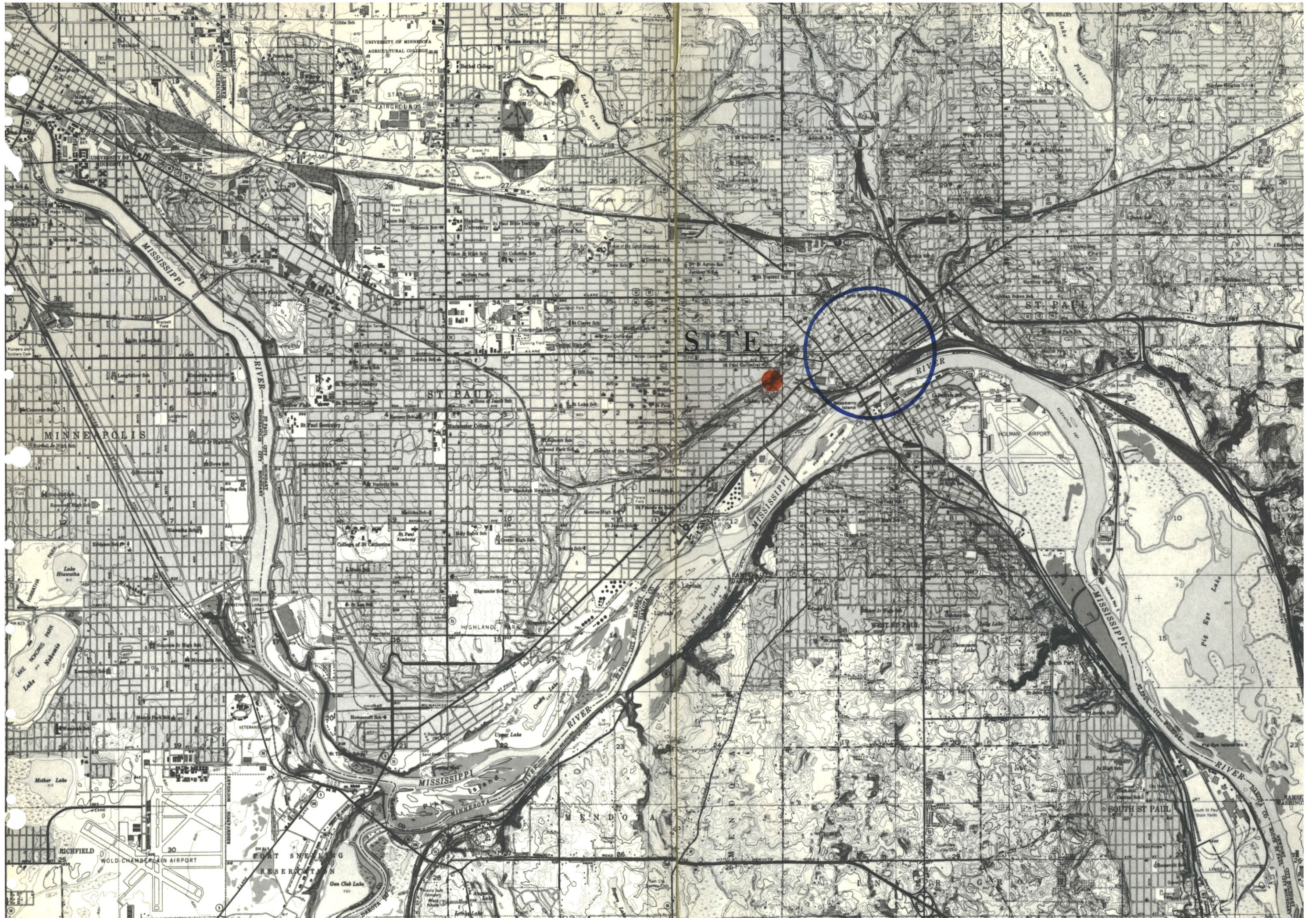
The resulting effect is a powerful natural bluff rising above the river and the city, populated with a heavy growth of trees, on which you find a series of light shelters floating above the firm natural base. The project flows with the contours setting up a rhythm punctuated by the larger form, the auditorium.

THE SITE:

Because of the nature of the program a location had to be found that would be easily accessible to the citizens of St Paul. The site selected is at the edge of the down-town 'loop', at the intersection of two major axis of public transportation, and at the terminous of a 'grand old avenue', Summit Avenue, which establishes the connection between the major residential areas of Minneapolis and St Paul.

The availability of the site is due to its topographical nature. Sharply dropping contours have, thus far in the developement of the City, discouraged any appreciable building. It remains as a rare non-park area sandwiched between the heart of the city and the major residential area.

Great natural beauty results from its location on the ridge of a bluff rising 160 feet over the city and the Mississippi River basin and from the great number of mature elms and pine growing from its rock ledges. Distant veivs of five to ten miles across the city and down the river would contrast with the more intimate spaces created by the architecture.





S I T E

THE STRUCTURE:

A system of structure had to be devised to meet certain requirements of the project as discussed throughout this report, such as;

- a. Budget limitations
- b. Project 'personality'
- c. Adaptness to site conditions
- d. Nature and size of spaces to be enclosed
- e. Subdivision of enclosed spaces

The system chosen consists of a basic economical structural unit, the hyperbolic paraboloid, in combination. Advantages of this system are that its economy lies within the form its-self. Easily fabricated, over a reuseable form, of common material (3/4" t & g deck) it is easily put into place during erection due to its lightness in weight and standard dimensions.

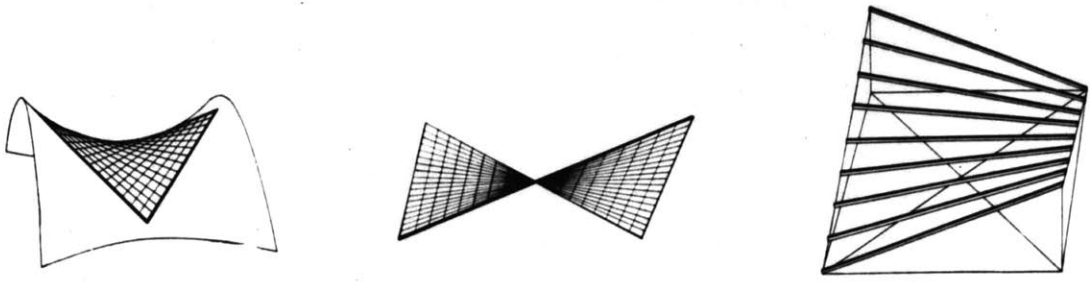
The resulting form is one that is successful in enclosing and defining a space yet inviting on approach by its outward reaching projections.

Standardization usually results in dullness yet one finds in various combinations of units the resulting enclosed spaces change giving completely contrasting space qualities and from the interior the standard form is lost to the total resulting form.

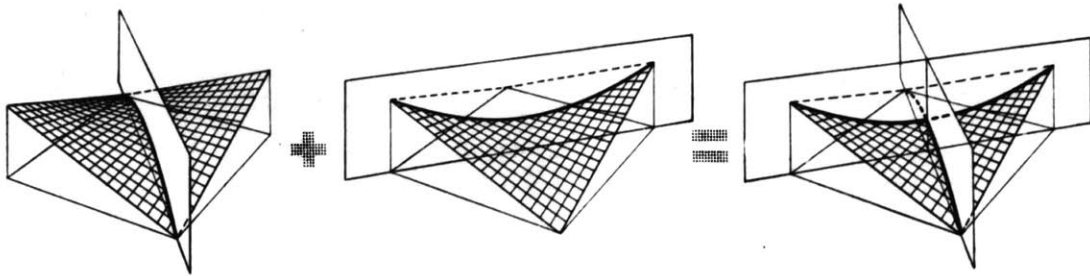
From the exterior, veiwing from above as one would on this site, the basic hex of three hyperbolic paraboloids reads strongly giving a sense of unity and order to the project.

The grouping of three forms forms an efficient structure needing no auxiliary anchoring against wind stresses. The resulting hexagonal plan allows for easy and endless extension easily adjusting itself to the site. Also the basic hex form of three h. p. along with the 'straight-line geometry' of the h. p. lends its self to three major subdivisions of space, each having a total uninterrupted geometric form.

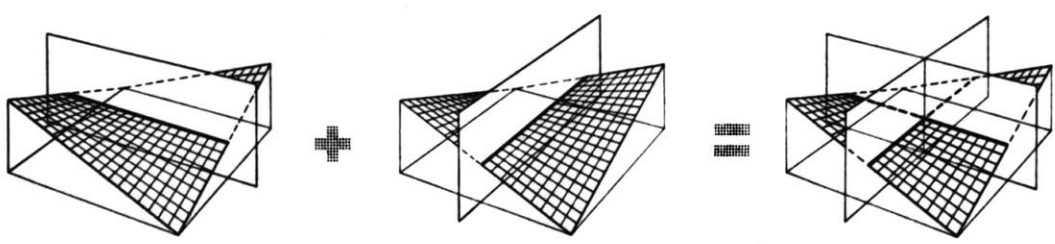
BASIC GEOMETRICAL PROPERTIES OF HYPERBOLIC PARABOLOIDS



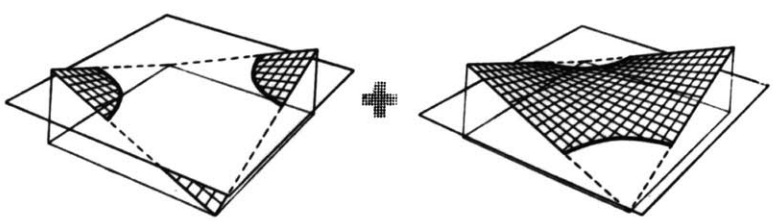
Hyperbolic paraboloid is warped double-curved surface, saddle shaped, generated by straight line that slides along two straight line directrices not in same plane and remains parallel to plane director.



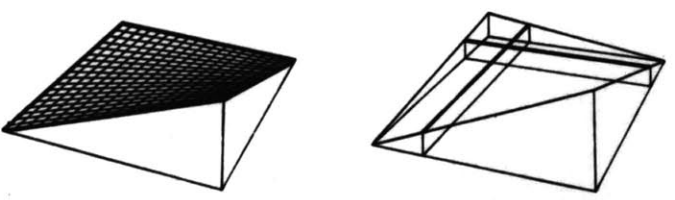
Any intersection of surface with vertical plane parallel to its diagonals produces parabolic curves



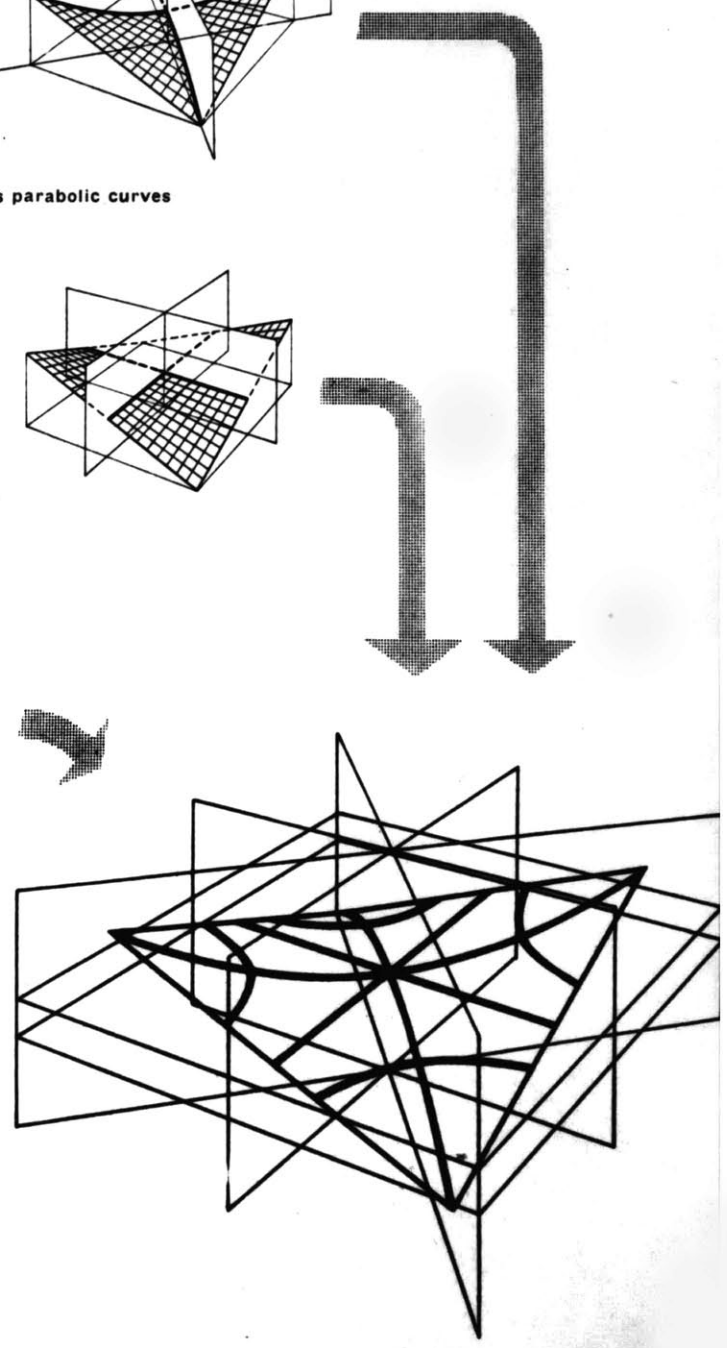
Although it is double-curved surface, its intersection with vertical plane parallel to edges of surface produces straight lines. Only central lines are horizontal.



It is called hyperbolic paraboloid because any intersection of surface with horizontal plane produces set of hyperbolic curves.



If hyperbolic paraboloid is tilted, horizontal lines displace edgeward



Synthesis of sections between surface and horizontal and vertical planes.

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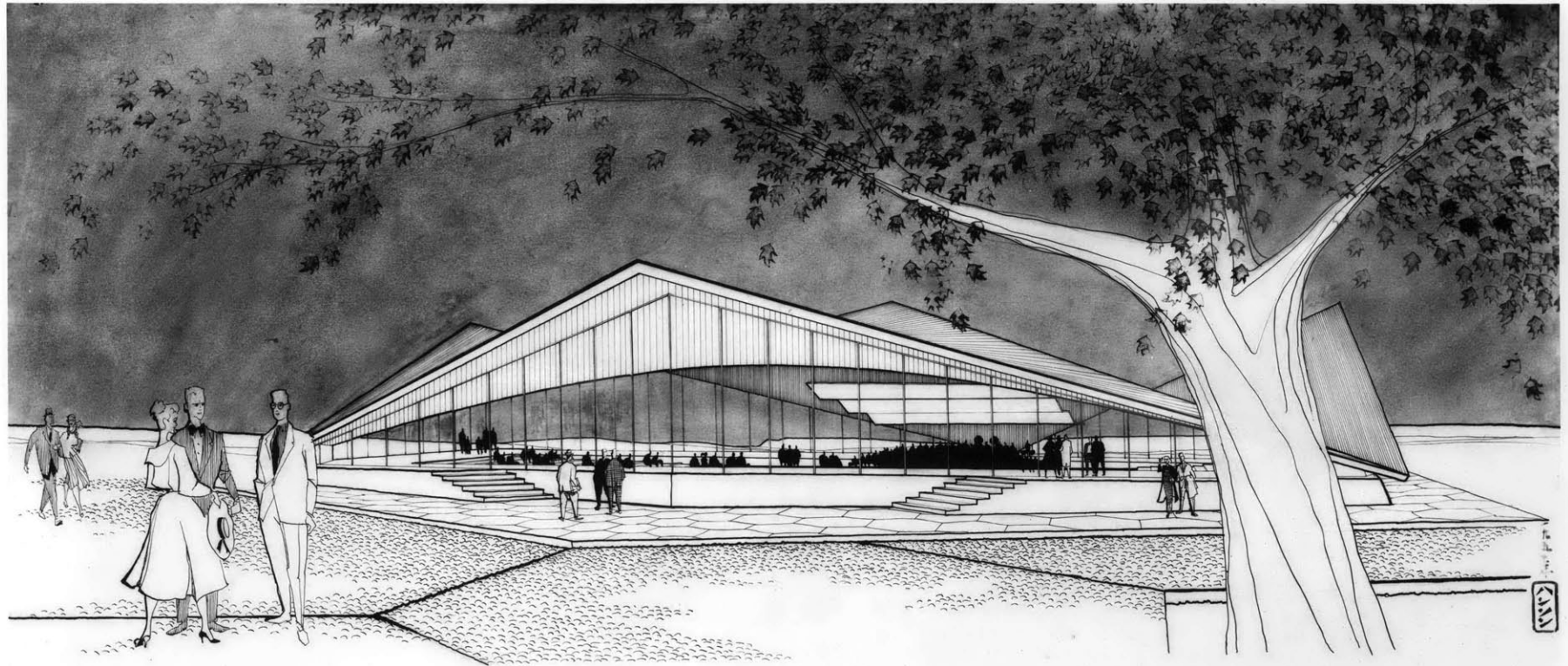
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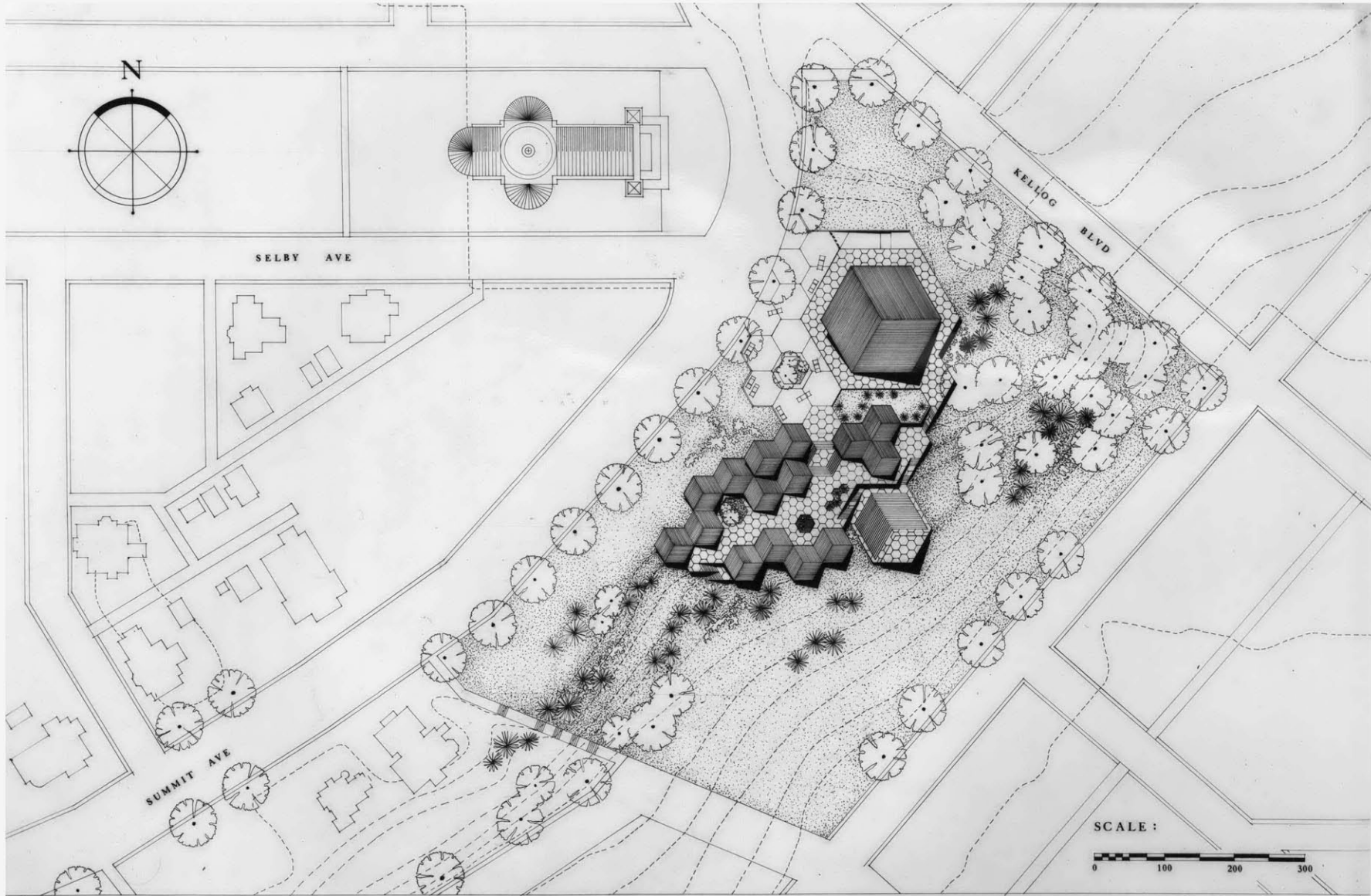
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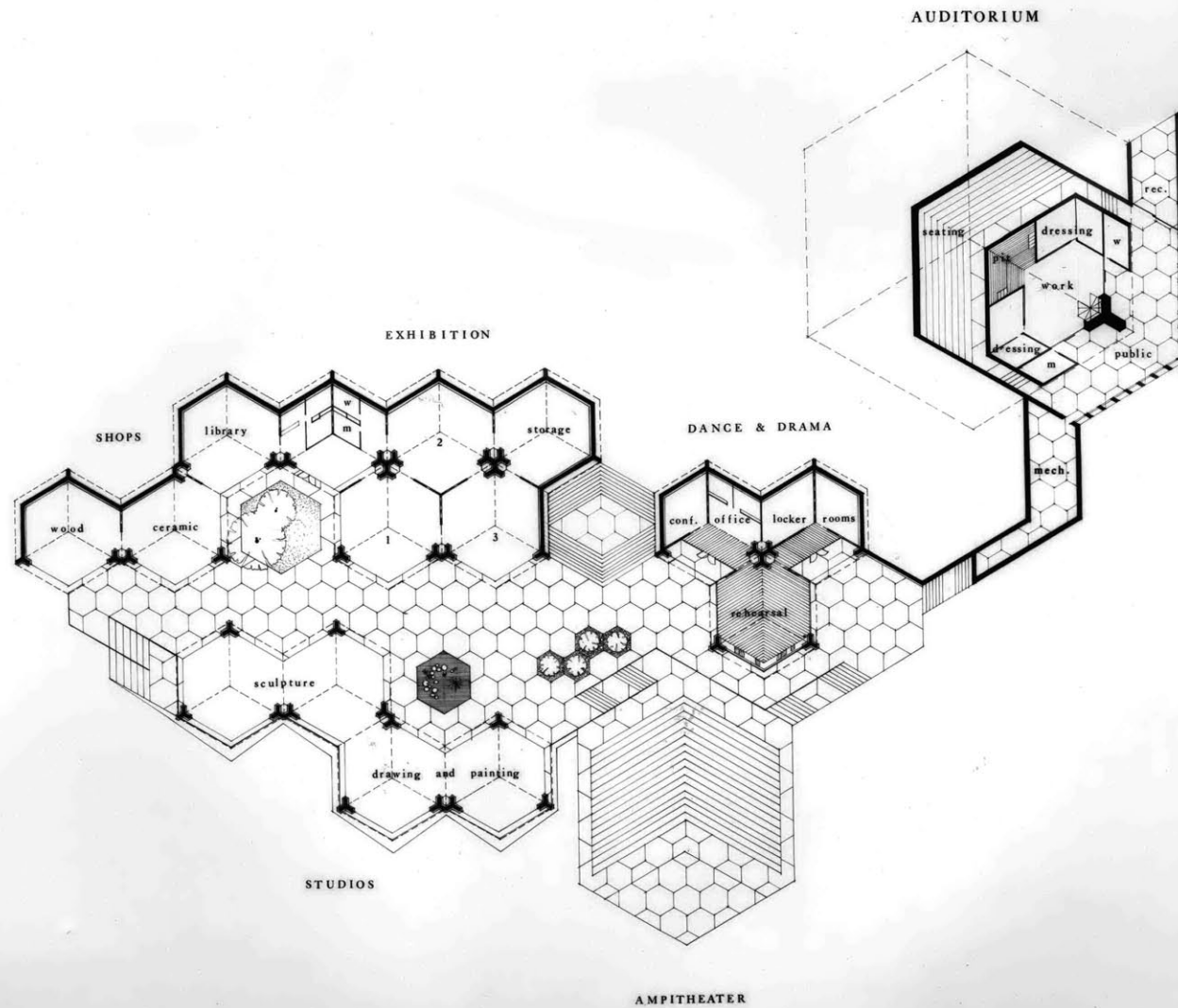


A COMMUNITY ARTS & SCIENCE CENTER

DONALD DOUGLAS HANSON : MASTERS THESIS

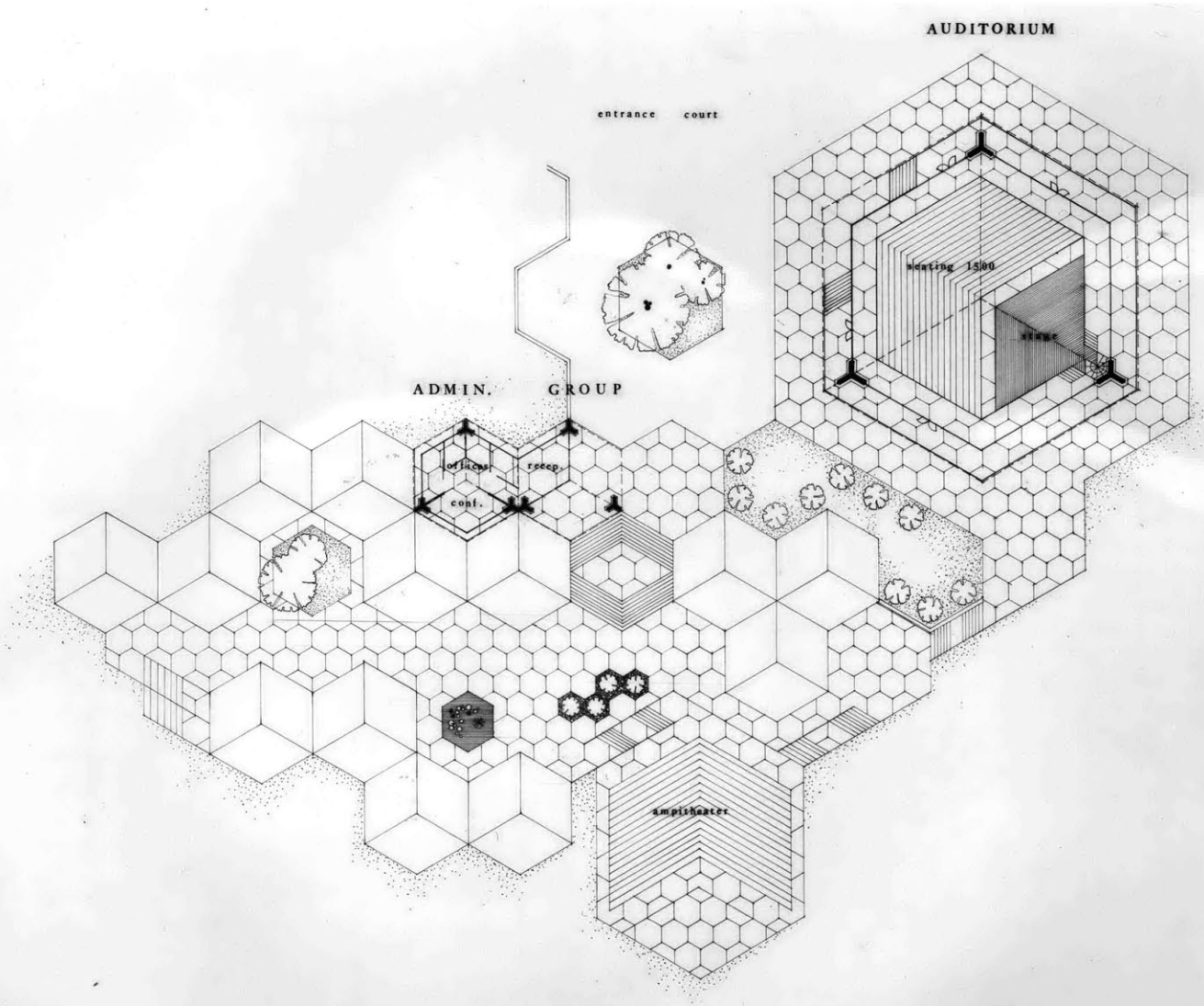


SITE PLAN



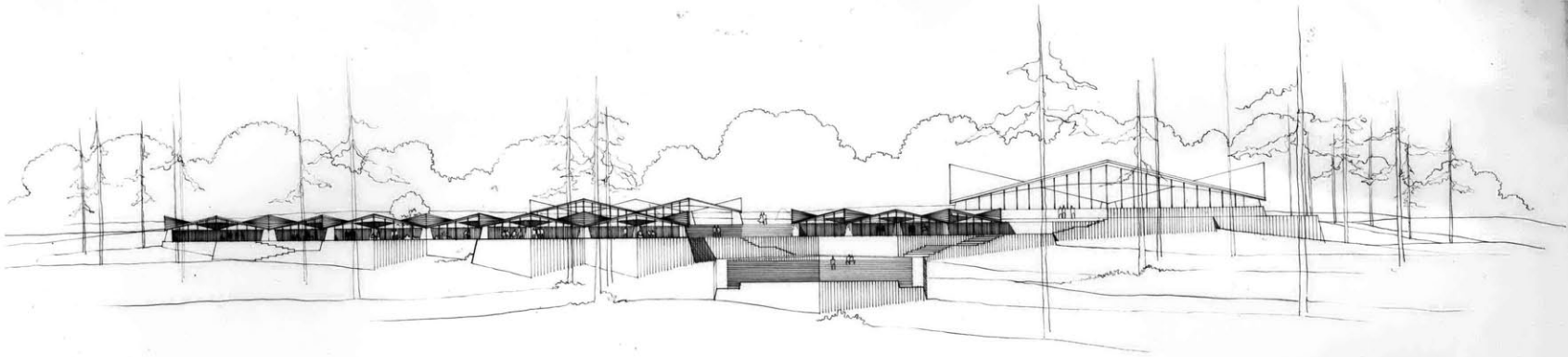
SCALE : 1" = 20' 0"

LOWER PLAN



SCALE : 1" = 20' 0"

UPPER PLAN



SOUTHEAST

SCALE : 1" = 20' 0"

ELEVATION