

MISSOURI

OVERVIEW

Functioning as a state agency and as an unit under the jurisdiction of the Missouri Department of Economic Development, the Missouri Arts Council (MAC) provides grants to non-profit organizations to encourage the expansion, development and appreciation of the arts statewide.¹ Some of the organizations that receive MAC funding range from large, internationally known organizations, such as the Saint Louis Symphony and Saint Louis Art Museum, to small, local arts groups like the Hannibal Arts Council in Hannibal to the Camden County Historical Society in Linn Creek.

The MAC also provides financial and technical assistance to individual artists—directly or indirectly—in order to enhance their skills and professional development. Funding for the MAC's diverse programs is provided by the Missouri General Assembly, the Missouri Cultural Trust, and the federal National Endowment for the Arts (NEA).

The history of the MAC goes back to 1965 when then-Governor Warren Hearnes and the 73rd General Assembly enacted legislation to create the organization and also establish the MAC's powers and responsibilities. While the MAC was the second state arts agency created in the country, in the ensuing four decades or so, it has continued to review grant applications for arts organizations and artists; provide financial assistance to arts organizations and artists; develop statewide programs and initiatives; and explore arts-related issues that affect the state. In order to carry out these tasks, the MAC is assisted by a board of 15 volunteer citizens selected from around the state (appointed by the director of the Department of Economic

Development) and a staff of about 13 employees.

FUNDING FOR THE ARTS

The state fiscal downturn that plagued every state in the country in the first few years of this decade was particularly harsh in Missouri, a development that impacted quite negatively on the funding situation of the MAC. In fact, among all the 16 SLC states, Missouri suffered the most precipitous decline in state funding for the arts during the review period of fiscal years

2001 through 2005. Specifically, as displayed in Table 19, legislative appropriations to the arts plunged from nearly \$12 million in fiscal year 2001 (an appropriation level that ranked Missouri the SLC state with the third highest appropriation level behind Florida and Maryland), to zero in fiscal year 2004, to \$500,000 in fiscal year 2005. Between the two bookend years of the report's review period, Missouri's state appropriation amount dropped by -96 percent, the highest among the SLC states for this period.

As demonstrated in Table 19, state appropriations to the MAC declined by -48 percent and -41 percent between fiscal years 2001 and 2002 (\$12 million to \$6.2 million) and fiscal years 2002 and 2003 (\$6.2 million to \$3.6 million), respectively, before plunging to zero in fiscal year 2004. In fiscal year 2005, the General Assembly appropriated a nominal \$500,000, an improvement from the previous year's appropriation. It should be noted that even though the General Assembly did not make an appropriation to the agency in fiscal year 2004, it did authorize the use of \$3.4 million in principal from the state-funded cultural endowment, the Missouri Cultural Trust. Similarly, in fiscal year 2005, the General Assembly authorized the use of \$3 million from this endowment.² (Additional infor-

Table 19

Missouri General Assembly's Appropriation to the Missouri Arts Council Fiscal Years 2001 to 2005

Fiscal Year	State		Per Capita Spending	
	Appropriation	% Change	Amount	National Rank
2001	\$11,971,858	-	\$2.14	10
2002	\$6,180,244	-48%	\$1.10	22
2003	\$3,641,776	-41%	\$0.64	32
2004	0	-100%	0	50
2005	\$500,000	N/A	\$0.09	49

Source: National Assembly of State Arts Agencies, April 13, 2005

mation on the cultural endowment is provided later.)

A key measure of state appropriations to the arts involves per capita spending and Table 19 provides this information for Missouri between fiscal years 2001 and 2005. In fiscal year 2001, Missouri ranked among the highest quintile with the appropriation of \$2.14, but this ranking gradually declined to 32nd highest in fiscal year 2003 (\$0.64), 50th in fiscal year 2004, and then 49th in fiscal year 2005 (\$0.09).

As noted earlier, in response to the state budget shortfalls of historic magnitude, states like Missouri were forced to slash spending in a number of discretionary areas, including the arts. Given that the MAC was engaged in funding hundreds of large and small arts organizations and artists across the state, the General Assembly authorized the MAC to tap into the principal of its cultural endowment, i.e., the Missouri Cultural Trust, to secure funds to pay for these essential services. In fact, this cultural endowment is an important alternate funding source that the MAC was able to access during a time when appropriations were either extremely limited or non-existent.

However, given the twin facts that it was the principal that was being tapped into and that it was not being replenished, the Missouri Cultural Trust cannot be counted on as a long-term source of alternate funds for the arts community. In fact, the MAC commented that since it was spending principal out of the Missouri Cultural Trust, without new funds in fiscal year 2007, the Missouri Cultural Trust would be depleted by the end of June 2007.³ As a result, for fiscal year 2007, Governor Matt Blunt has recommended that \$3.3 million in total funding be provided to the Missouri Cultural Trust, an increase of \$2.7 million over fiscal year 2006. (The MAC's funding status in fiscal year 2006 was \$500,000 in general revenue funds and \$600,000 into the Missouri Cultural Trust).

The origins of the Missouri Council Trust may be traced back to 1993 when the General Assembly authorized the creation and the funding of a cultural endowment for the arts

and, specifically, the MAC.⁴ Funds, up to a total of \$10 million a year, that were to be diverted into the endowment were supposed to be extracted from a portion of the personal income taxes paid by non-resident athletes and entertainers who perform in Missouri. Income from this invested endowment was dedicated to supporting the arts in Missouri. The Trust is governed by the Missouri Cultural Trust Board, comprising members of the Missouri Arts Council and five elected officials (two members of the House of Representatives, two members of the Senate, and the treasurer).

At the outset, a goal of raising \$100 million in 10 years was demarcated, a development that would have made the endowment a self-sustaining entity. Then, in 2000, state lawmakers added another dimension to the cultural endowment by establishing the Capital Incentive Program. This program authorized participating arts organizations to recoup interest earnings annually from money allocated in the Trust. Accordingly, the endowment would generate interest for individual arts groups in a 50-cents-on-the-dollar match; for example, if the Kansas City Symphony raised \$1 million, it would receive interest on \$500,000 from the Trust. These interest earnings could be utilized by the Kansas City Symphony for either embarking on capital improvements or building its own endowment.

Despite the pledges made at the establishment of the endowment, the annual state disbursements never approached \$10 million a year and, consequently, the total endowment never approached \$100 million. The highest amount reached by the endowment was \$28 million. However, during a three-year period beginning in 1999, the Council approved the transfer of \$20 million of this amount into a long-term state investment fund (Missouri Investment Trust) inaccessible to the arts community. In addition, the MAC has been authorized to begin spending down the remaining principal to meet its essential granting obligations during and in the aftermath of the state fiscal crisis.

For instance, as described earlier, in fiscal year 2002, when the state started facing severe budget shortfalls, it slashed appropriations to both the MAC and to the Trust. In fact, for three consecutive years, the cultural endowment did not see any legislative appropriations and as noted, in fiscal year 2004, the legislative appropriation to the MAC was eliminated entirely. Then, in October 2005, the Capital Incentive Program contracts were terminated; however, at a February 2006 Council meeting, the contracts were unanimously re-instated, subject to an amendment based on appropriation levels into the Missouri Cultural Trust.

In a related move, during the 2005 legislative session, the General Assembly's House Special Committee on Urban Issues discussed a bill that would earmark a portion of the aforementioned income taxes paid by out-of-state athletes and entertainers for professional sports stadiums (such as the Edward Jones Dome and Truman Sports Complex) and arts venues (such as the Kiel Opera House and the St. Louis Black Repertory Company).⁵ The discussion of the bill revolved around sports and entertainment facilities securing 60 percent of the revenue from the tax, with cultural groups securing the remaining 40 percent.

ECONOMIC IMPACT

In November 2004, the Missouri Economic Research Information Center, another unit within the state's Department of Economic Development, released a study entitled *Creativity and the Economy: An Assessment of the Economic Impact of Missouri's Creative Industries*.⁶ The goal of the report was to assess the economic activity and employment effects of the creative industries in Missouri and present concrete data as to the potential impact of these industries. The rationale for the report emerged with economic development research that demonstrated that the presence of arts-centric organizations in a region tends to drive economic growth. In fact, while the presence of a thriving arts and cultural environment increased the desirability of a region, this in turn was a strong incentive

to attract residents with high human capital. The presence of high human capital, in turn, was supposed to be a crucial factor in enticing high-tech and information-based businesses that would lead to broad-based economic development. The results outlined in the report clearly demonstrate not only the positive employment and economic benefits generated by these arts-centric organizations but the indirect positive effect on the regional economy by making a region a more desirable place for people to live.

The report establishes that the creative industries in Missouri employ more arts, sports, and media workers than the state average. In fact, the report notes above average concentrations of arts, sports, and media workers emphasize that these industries rely heavily on the arts. The report indicates that the creative industries in Missouri fall into four categories that include the following:

- » Fine Arts: Self-employed artists, teachers, and performing arts companies;
- » Media and Information Services: Publishing and broadcast, motion picture industry, and sound recording and reproduction;
- » Commercial Arts and Sports: Promoters of performing arts and similar events and spectator sports; and
- » Professional Design Services: Advertising, floral, graphic, and interior design, and other professional services.

In providing the specific impacts on the Missouri economy, the report elaborates that the creative industries had positive flows on employment and wages. In terms of wages, the report notes that the average annual statewide wage for those working in the industry was \$37,874, a wage level that is 11 percent higher than the annual average wage for all industries in Missouri (\$34,004). In addition, the total annual labor income earned by all estimated workers in the creative industries is

more than \$2.6 billion; when the spin-off income generated by the creative industries is factored into the equation, total annual labor income supported by these industries is greater than \$4.8 billion, a staggering amount indeed.

In terms of the employment front, the results are singularly impressive. Not only are there more than 6,000 creative industry businesses and not-for-profit organizations spread out across the state, these creative industries directly employ over 69,000 workers. This amounts to about 3 percent of total statewide employment. When the effects of spin-off jobs created through industry and household spending are included in the equation,

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The report stressed that the positive employment effects of the creative industries was not limited to just the large metropolitan areas in Missouri. In fact, thriving creative industry employment locales can be identified in every county in Missouri. While the metropolitan areas of Kansas City and St. Louis, as expected, generate the largest number of jobs, other areas with large numbers of creative industry employment include Greene (Springfield), Taney (Branson), and Boone (Columbia) Counties. In fact, the report highlighted that several Counties (Linn, Taney, Jackson, St. Louis City, and Pettis) had particularly

high creative industry to total employment ratios.

Even though this 2004 report documents the enormous economic impact of the creative industries in Missouri, the report stresses the conservative nature of its forecasts. For instance, two areas within the state's creative industry apparatus—museums and architecture—were omitted from the study, and the report maintains that if these sectors were included, the industry's impact would have been even more significant. In sum, the report stresses the fact that the presence of cultural amenities expands economies by attracting new businesses and emphasizes that further supporting the arts should be an important consideration in future plans for the state's economic progress.

In further exploring the economic impact of the arts, reference has to be made to the revival of St. Louis' Grand Center District that was initiated about five years ago, mostly as a result of the Pulitzer Foundation deciding—as part of an ambitious urban redevelopment project—to locate its landmark museum in the vicinity of the district.⁷ In fact, St. Louis' Grand Center, a district in the city's midtown, has gained a great deal of national attention as a model where art, education and entertainment lead the way in a cultural and architectural revitalization of a slumping neighborhood.

The district, a very short drive from St. Louis' downtown, was the city's dazzling arts and theater district in the 1920s and 1930s. Beginning in the 1950s and in ensuing decades, in a reflection of trends experienced in the downtown areas of so many American cities, both large and small, as stores, offices, and theaters closed, the district became a symbol of decay and desolation in the very heart of the city. Through major efforts by private and public initiatives to restore this critical component of St. Louis' history, there has been impressive progress achieved in the past decade or so. As noted, Grand Center today boasts Powell

Symphony Hall (home of the St. Louis Symphony Orchestra); The Sheldon (a 700-seat concert hall with extraordinary acoustics); Fox Theater (a refurbished Byzantine-Baroque movie palace that hosts touring productions, concerts and family shows); and the Grandel Theatre (home of the St. Louis Black Repertory Company, St. Louis Shakespeare Company and Grandel Theatre Cabaret). The presence of these vibrant cultural organizations has resuscitated the once-dilapidated Grand Center district and the likelihood that the district will even match or exceed the heights it enjoyed half a century ago loom large. The economic benefits flowing from the revival of this once-neglected 10-block district continues to be impressive.

CULTURAL HERITAGE TOURISM

As noted earlier, arts funding in Missouri faced significant challenges in the early years of this decade, culminating with zero funding in fiscal year 2004. In the first three years of the decade, the MAC's major outreach effort throughout the state, the provision of

Table 20

Missouri Arts Council Funding History Fiscal Years 2001 to 2005

Year	Applicants	Funded Grants	Percent of Applications Funded (in \$)	Communities Served
FY 2001	585	545	61.4%	141
FY 2002	518	442	65.5%	122
FY 2003	443	411	52.0%	114
FY 2004	453	418	37.2%	118
FY 2005	452	431	50.4%	105

Source: Missouri Arts Council, March 17, 2006

grants to arts organizations and artists, also suffered as indicated in Table 20.

As noted, not only did the number of grant applications and grants funded by the MAC decline between fiscal years 2001 and 2005, more importantly, the dollar amount that the MAC was able to finance based on the applications it received, also declined (from 61 percent to 50 percent). As a result, the number of communities served by these grants also declined during the five-year period.

In response to these trends and the need to maintain the viability of arts organizations in the state, during calendar year 2002, the MAC conducted a series of workshops and town hall meetings to gauge the interest of Missouri's residents and formulate a strategic plan for the arts in the state. Based on these discussions and feedback, the potential to develop and strengthen the emerging interest in cultural tourism and potential partnerships between several related organizations emerged as a key factor. Some of these organizations include the state's Division of Tourism, Missouri Humanities Council,

State Library System, Missouri Historic Preservation Program, Missouri Public Broadcasting and the Missouri Arts Council.

One immediate consequence of this new focus on cultural heritage tourism was the launching of a new Advanced Trip Planner at the Missouri Division of Tourism's Website.⁸ While the new database-driven trip planner allows potential visitors to plan and save Missouri trip itineraries by searching the site's extensive listing of Missouri accommodations, attractions, dining options and events, it also allows visitors to create trips based on specific travel dates. It also allows tourists to build customized itineraries based on a wide range of preferences, including price, location and activities.

An important component of this Website is the detailed information on history and culture-related activities and events; a sampling of the facilities and activities include the Scott Joplin Ragtime festival in Sedalia, Contemporary Art Museum in St. Louis, Mark Twain's—Missouri's most celebrated author—Boyhood Home and the Mark Twain Cave, Negro Leagues Baseball Museum and 18th and Vine Historic District in Kansas City, Nelson-Atkins Museum of Art, also in Kansas City, and the Harry S. Truman Presidential Library in Independence. In fact, the focus on these cultural heritage activities was certainly a factor in Missouri hosting a record number of domestic visitors in fiscal year 2004 (37.7 million), the latest year reported, along with the total economic impact due to

Thomas Hart Benton was born on April 15, 1889, in Neosho, Missouri. He spent most of his childhood in boarding schools and in Washington, D.C. and landed his first job as a cartoonist for the *Joplin American* in Missouri. Benton studied at

the Art Institute of Chicago, resided briefly in Paris and New York City, then settled in Kansas City, working as an instructor of drawing/painting at the Kansas City Art Institute. His most famous pupil was the Abstract Expressionist Jackson Pollock.

Benton was part of the Regionalist Movement and is well known for his mural paintings that depict common everyday scenes of Midwestern life. The figures in his works often appear cartoon-like through the way he distorts the bone and muscular structure of their faces. His most famous murals are located in the Missouri State Capitol in Jefferson City and in the Truman Library in Independence. Benton died January 19, 1975, in his studio.

Source: Museum of Nebraska Art, University of Nebraska at Kearney

travel in Missouri reaching an all-time high of \$13.4 billion.⁹

BLOCKBUSTER EXHIBITIONS

Missouri's rich cultural history is inextricably linked to the impressive roster of art museums in the state. During the review period, a number of these museums featured an array of blockbuster exhibitions that were instrumental in not only attracting priceless artwork to the state but a significant number of tourists that resulted in positive economic flows. Even though there are no specific economic impact figures as a result of these blockbuster and other exhibitions, it is a safe assumption that the influx of tourists and visitors to view and experience these exhibitions resulted in positive economic flows at the local and state levels. The following list presents some of these exhibitions at a sampling of the famed cultural establishments in Missouri.

Nelson-Atkins Museum of Art (Kansas City)¹⁰

The Museum is one of the top art institutions in the country and its permanent collection features masterpieces from every culture and period of the world that spans over 5,000 years. While the Museum has esteemed collections of European and American art, it is even better known for its outstanding collection of Asian art, notably from China. The Museum opened its doors in 1933, as a gift to the community from William Rockhill Nelson, the founder of *The Kansas City Star*, and an additional contribution from the estate of Mary McAfee Atkins helped complete the building. In the last few years, the following notable exhibitions have been featured at the Nelson-Atkins Museum of Art:

- » *Celebrating a Grand Gift: The Hallmark Photographic Collection* (2006)
- » *American Highlights* (2006)
- » *Bingham to Benton: The Midwest as Muse* (2005)

- » *Black and White in America: Photography of the Civil Rights Era* (2004)
- » *George Catlin and His Indian Gallery* (2004)
- » *Marsden Hartley (1877-1943): American Painter* (2003/2004)
- » *A Magnificent Age: French Paintings From the Walters Museum of Art* (2003)
- » *Art of the Lega: Meaning and Metaphor in Central Africa* (2002/2003)
- » *Eternal Egypt: Masterworks of Ancient Art from The British Museum* (2002)

Contemporary Art Museum (St. Louis)¹¹

Established on the Mississippi riverfront in 1980 by a group of civic, cultural and educational leaders intent on promoting visual arts and cultural activities to the core of St. Louis' downtown, the Contemporary Art Museum has quickly emerged as a major player in the world of contemporary art. An interesting dimension to the Museum is that it is a non-collecting institution, a scenario that requires it to present six to eight exhibitions a year, featuring local, national and international, well-known and "newly established" artists from diverse backgrounds, working in all types of media. In the last few years, some of the prominent exhibitions sponsored at the Museum include the following:

- » Dzine: *Punk Funk* (2005)
- » Ruby Osorio: *Story of A Girl (Who Awakes Far, Far Away)* (2005)
- » Alexander Ross: *Survey* (2005)
- » *Contemporary Project Series: Katharine Kuhric* (2005)
- » Yoshitomo Nara: *Nothing Ever Happens* (2004)
- » Laylah Ali: *Paintings and Drawings* (2004)
- » *Contemporary Project Series: Danny Yahav-Brown* (2004)
- » Keith Piper: *Crusade* (2004)
- » New Video, New Europe (2004)
- » Great Rivers Biennial 2004 (2004)

- » Michael Lin (2004)
- » William Pope: *eracism, electronica* (2004)
- » Polly Apfelbaum: *Crazy Love, Love Crazy* (2004)
- » Yun-Fei Ji: *The Empty City* (2004)
- » *A Fiction of Authenticity: Contemporary Africa Abroad* (2003)
- » *Art Cache: The Contemporary's Art Auction* (2002)
- » *Terra Incognita: Contemporary Artists' Maps and Other Visual Organizing Systems* (2002)
- » *Staging: Janieta Eyre, Julie Moos, and Zwelethu Mthethwa* (2002)

Saint Louis Art Museum (St. Louis)¹²

One of the nation's most venerated museums, the St. Louis Art Museum was founded in 1879 and is well known for its long-standing commitment to free admission. Originally located in downtown St. Louis, the Museum relocated to its current home in Forest Park following the 1904 World's Fair in St. Louis. Its Beaux-Arts style building was designed by the famed architect Cass Gilbert. The Museum's art collection, considered among the most comprehensive in the country, has resulted in the Museum's per-capita attendance consistently ranking among the highest of our nation's art museums. In the last few years, some of the prominent blockbuster exhibitions featured at the Museum includes the following:

- » *Minimal Art from St. Louis Collections* (2005/2006)
- » *Currents 96: Tim Eitel* (2005/2006)
- » *Media Series: David Hammons, Phat Free* (2006)
- » *Impressionist Camera: Pictorial Photography in Europe, 1888-1918* (2006)
- » *Louis Comfort Tiffany* (2006)
- » *Monet in the 20th Century* (2006)
- » *Alfred Stieglitz* (2005/2006)
- » *African Strip Weaving* (2005/2006)
- » *Paul Klee* (2006)

BUILDING BOOM

Missouri, like a number of other states, has seen an appreciable building boom in its arts facilities with several locations announcing expansion efforts in the last few years. In fact, a review of the burgeoning projects in Kansas City and St. Louis is ample demonstration on how the arts are being leveraged to act as a catalyst for economic revival. These expansion efforts, in addition to immediately generating artistic benefits, also will generate an array of positive economic benefits, both during and after construction. Even though there is sparse economic impact information on the expected benefits that will flow both during and after the construction phase of these expansion efforts, it is safe to conclude that huge positive fiscal benefits will flow to both the state and local levels.

The Pulitzer Foundation for the Arts Museum (St. Louis)¹³

This Tadao Ando—the Japanese, Pritzker Prize-winning architect—designed building remains a crucial addition to the cultural landscape in Missouri for several reasons: one, it is a facility that will house the noteworthy works of art from the impressive collection owned by Emily and Joseph Pulitzer, Jr. and two, its role in aiding the revitalization of St. Louis' famed art, entertainment and education district of decades ago, the Grand Center. Since the Museum opened in October 2001, it has been hailed not only for its very effective role in rejuvenating the moribund Grand Center but also for its singularly unique architectural style, in itself, a work of art. The Museum, however, is very different from a conventional museum and does not feature blockbuster exhibitions that seek large crowds; instead, it is open only twice a week with only 50 people admitted (free) per half hour. It also is a non-collecting institution that emphasizes programs that pursue links between art and architecture, principles of museum practice, and a very personalized experience with the arts.

Along with the many positive benefits ensuing as a result of its 2001

opening, perhaps the most important is the role the Museum has played in the renaissance of the Grand Center district. Among the many outstanding cultural and arts-related facilities in the vicinity of the Museum are Grand Center Inc.; Powell Symphony Hall (home of the St. Louis Symphony); Fox Theatre; KETC Channel 9; St. Louis Black Repertory Company; The Sheldon and art galleries; Contemporary Art Museum of St. Louis; Museum of Contemporary Religious Art, St. Louis University; Vaughn Cultural Center/Urban League; Saint Louis University Museum of Art; and the Bruno David Gallery. All these facilities have seen a surge in interest and participation rates after the opening of the Museum.

Saint Louis Art Museum (St. Louis)¹⁴

In September 2005, the commissioners of the St. Louis Art Museum announced that they had selected British architect David Chipperfield to design its building expansion and renovation. Chipperfield's choice marked the end of a five-year planning process for the expansion that began in 2000 with the release of the Museum's strategic plan. As mentioned earlier, while the St. Louis Art Museum ranks among the nation's top echelon of art museums, it houses more than 30,000 works of art from practically every culture and time period. The new expansion, expected to encompass approximately 120,000 square feet—a 40 percent increase in space—will complement the original Cass Gilbert building that was built in preparation for the 1904 World's Fair. With the sizable increase in its exhibit space with the expansion, the Museum hopes to feature more of its major works, including those by Matisse and Picasso, currently confined to storage. In addition, better circulation, enhanced technologies, improved security, climate-controlled systems, along with more space conservations facilities and library space, will all be a part of the expansion. Additional parking spaces—all parking will be underground—also is envisaged.

Contemporary Art Museum St. Louis (St. Louis)¹⁵

Highly regarded as one of the Midwest's leading centers for modern art, the Contemporary Art Museum St. Louis began an important chapter in its history when it opened its new 27,000-square foot facility in the heart of St. Louis' creative and cultural district, Grand Center, in September 2003. Long regarded as an important location among the nation's non-collecting visual-arts institutions, the Contemporary launched a \$12 million capital and endowment campaign in 1999 for the new facility. The Brad Cloepfil-designed building nearly quadruples the Contemporary's existing space and includes three galleries, a multimedia/performance/lecture space, a media lab/education center, lobby, courtyard, café and bookshop. Not only does the Contemporary have a fine reputation for hosting contemporary art exhibitions set up in close collaboration with the community, it also hosts innovative education and outreach programs. It also is noted for providing the first regional showings of works by numerous contemporary artists. While sharing a courtyard with the more famous Pulitzer Foundation for the Arts Tadao Ando-designed facility, the new Contemporary can have quickly gained a reputation as a fine addition to the evolving and expanding cultural landscape of St. Louis.

Nelson-Atkins Museum of Art (Kansas City)¹⁶

The Nelson-Atkins Museum is another Missouri facility in the process of undergoing a significant expansion to both its physical space and endowment. The centerpiece of the expansion effort is the addition of the 165,000-square foot Bloch Building, designed by architect Steven Holl and scheduled to open in 2007, that is expected to provide a refined counterpoint to the original, Beaux-Arts style building. Experts contend that the new building's subdued architecture will add a strikingly contemporary note to the Museum's original structure while still respecting the earlier architecture and retaining the integrity of the iconic 1933 building.

As noted earlier, the Nelson-Atkins Museum also embarked on a major capital campaign to both fund the expansion effort and the renovation of the original 1933 building that will facilitate an increase in the facility's educational resources, programmatic capabilities and collections building. The other plank of this capital campaign was an effort to enhance the Museum's endowment. Launched in 1997 as the *Generations Capital Campaign*, the Nelson-Atkins has secured a total of \$344.3 million including \$225.3 million in pledges to date, \$60 million in bonds and \$58 million from the board-led endowment initiative. According to estimates, the expansion effort alone will be a \$200 million project.

Metropolitan Kansas City Performing Arts Center



An interior “flutter wall” at the Bloch Building expansion at the Nelson-Atkins Museum. Photo courtesy Nelson-Atkins Museum.

(Kansas City)¹⁷

A striking piece of architecture soon will transform downtown Kansas City's skyline when Boston-based Moshe Safdi, one of the world's leading architects, designs and completes work on a \$326 million performing arts center to be built in the heart of Kansas City's downtown district. Scheduled for an opening in 2009, the Center will host performances of the Kansas City Symphony, Kansas City Ballet, Lyric Opera and a number of other art organizations. The facility will include an 1,800-seat multipurpose facility (a venue for the ballet, opera, symphony and other non-musical organizations) as well as two parking garages.

While nearly \$229 million already has been pledged to the Center, including \$80 million from the Muriel McBrien Kauffman Foundation and \$25 million each from the Julia I. Kauffman Donor Advised Fund, and the Ewing M. Kauffman Donor Advised Fund, the city of Kansas City has committed \$47 million for two parking garages, and the Missouri Development Finance Board approved \$25 million in tax credits, which will raise \$50 million for the project.

Liberty Memorial Museum and Monument

(Kansas City)

Originally dedicated in November 1926 with President Calvin Coolidge in attendance, the third and final phase of the renovation of the Liberty Memorial Museum and Monument—recognized by Congress as the nation's World War I Monument—

currently is in progress. The project will add a 30,000-square-foot museum beneath the massive memorial. While the facility focuses on World War I and its “lessons of liberty,” the Museum will include high-tech, interactive exhibits and the largest collection of WWI artifacts in North America. Ralph Appelbaum Associates, the firm that designed the Holocaust Museum in Washington, D.C. and the National Constitution Center in Philadelphia, is designing the facility. In May 2002, the Liberty Memorial was rededicated and reopened to the public following a \$90 million renovation and, in April 2004, it was given a further financial boost when Kansas City, Missouri, voters approved a \$20 million bond issue. The latter funding round permitted the construction of a 230-seat auditorium and education center beneath the Liberty Memorial to host the many school groups and visitors that tour the facility (phase II).

Kansas City also is seeing an explosion in cultural and arts facilities, both for-profit and non-profit, that warrant mention at this point.¹⁸ The Nelson-Atkins' expansion, for instance, is one of the many cultural and arts facilities in Kansas City that will see a significant expansion or renovation in the upcoming years. The series of fresh capital investments into the local cultural infrastructure, along with the major downtown and regional revitalization efforts, termed Kansas City's *\$6 Billion Renaissance*, is expected to be a major boost to the local, state and regional economies. In fact, among the large-scale civic and private projects currently underway are:

- » Kansas City Live!, a downtown entertainment district on the eastern edge of the city that will transform the area into a 24-hour-a-day, seven-day-a-week district featuring restaurants and retail activity;
- » Sprint Center Arena, a state-of-the-art, 20,000-seat arena that will open in 2007. The facility also will house the National Collegiate Hall of Fame, a venue that is expected to draw at least 150,000 visitors in its first year. In terms of fund-

- ing for the new arena, the \$276 million public/private project is being funded in part by the city of Kansas City, which will contribute \$184 million initially and up to \$16 million more if needed. In turn, the city will secure these funds from a \$1.50 business fee applied to hotel rooms, a \$4.50 increase in the daily car rental tax that was approved by voters in August 2005, and a 2.275 percent user fee on all ticket sales. On the private side, Anschutz Entertainment Group (AEG) will provide \$50 million for the arena and also cover any construction overruns; Sprint Corporation will pay up to \$2.5 million annually for 25 years for the naming rights to the overall facility; and the National Association of Basketball Coaches will provide \$10 million;
- » The Power and Light District, a \$835 million, nine-square-block entertainment, retail, office and residential district within walking distance to the convention center, scheduled to open in late 2006 (phase I). The district is touted as one of the premier entertainment districts in the South and Midwest and will feature unique shops, eclectic boutiques, art galleries, bookstores, live entertainment, a mix of restaurants and one-of-a-kind entertainment attractions;
 - » H&R Block's new corporate headquarters, a 525,000-square foot, 19-story office building housing 1,500 employees will move to the Power & Light District. Design elements of the building include a two-story glass lobby connecting the high-rise and low-rise structures featuring a 20-foot tall natural stone "water wall" surrounded by a seating area with bamboo flooring and a European-inspired piazza. The piazza will be marked by a clock tower and broad canopies, and filled with outdoor seating;
 - » Hilton President Hotel - Kansas City, scheduled to open in 2006 at an estimated cost of \$45 million;
 - » Kansas City Convention Center expansion, scheduled to open in 2007 at an estimated cost of \$135 million;
 - » Kansas City Convention Center Renovation with an estimated cost of \$22 million, opened in 2005;
 - » MAX, Metro Area Express (a new bus rapid transit line that will connect the River Market, Downtown, Crown Center and the Plaza with fast, frequent and easy-to-use all-day service) built at an estimated cost of \$21 million, inaugurated in 2005;
 - » West Edge—Advertising Icon Museum with Bernstein-Rein Advertising Inc. anchoring a 205,000-square foot development one block west of the Country Club Plaza. The \$100 million West Edge project, scheduled to open in late 2007, will include the Bernstein-Rein headquarters, a 103-room boutique hotel, a fine dining restaurant, retail space, a 261-seat auditorium and the Advertising Icon Museum. The latter will showcase the largest-known collection of three-dimensional advertising icons;
 - » The Legends at Village West, an open-air shopping and entertainment district with an estimated cost of \$248 million, is scheduled to open in 2006; and
 - » Worlds of Fun - Patriot Roller Coaster with an estimated cost of \$14 million, also scheduled to open in 2006.