

OKLAHOMA

OVERVIEW

The Oklahoma Arts Council celebrated its 40th anniversary last year after being created in 1965 with major assistance from then-Governor Henry Bellmon and the Legislature.¹ With \$11,500 appropriated from the Legislature and an additional \$36,000 from the federal National Endowment for the Arts (NEA), the Council was able to fund touring performances to eight Oklahoma towns along with a limited number of visual arts and technical assistance programs by 1967. In the subsequent four decades, the Council's outreach and program efforts have increased exponentially and thousands of matching grants to cultural organizations, schools and local governments have been funded through appropriations received from state and federal funds.

In fact, one of the most important ways the Council accomplishes its objectives is by providing grants to a range of organizations to deliver arts and arts education programs. During the past 40 years, the Council has provided grants to more than 1,000

organizations throughout the state. The latter development also is very important because until the Council began its numerous programs across the state, Oklahomans were limited to enjoying and participating in the arts in the state's larger metropolitan areas or

in other states. However, over time, with the Council's active involvement, logistical and financial support, Oklahomans in every corner of the state now have the opportunity to create, perform or attend arts activities.

In carrying out its mission "to lead, cultivate and support a thriving arts environment, which is essential to quality of life, education and economic vitality for all Oklahomans," the Council's work is overseen by 15 members, all private citizens, appointed by the governor and confirmed by the state Senate to serve three-year terms. The Arts Council members are assisted in the implementation of various programs by a staff of 17. The Council receives funds primarily from state appropriations and the federal government, with additional funds flowing in from other public sources. The Council did not secure any funds from private sources during the review period.

FUNDING FOR THE ARTS

The fiscal situation in Oklahoma reflected the trends in other states dur-

Table 22

Funding to the Oklahoma Arts Council Fiscal Years 2001 through 2005

Fiscal Year	State Funds	Federal Funds	Other Funds		Total
			Amount	Source	
2001	\$4,684,804	\$492,900	\$200,000	Dept. of Education for Alternative Education	\$5,607,011
			\$229,307	Dept. of Human Services for Youth Arts	
			\$429,307		
2002	\$4,545,772	\$530,300	\$200,000	Dept. of Education for Alternative Education	\$5,505,379
			\$229,307	Dept. of Human Services for Youth Arts	
			\$429,307		
2003	\$4,318,483	\$584,100	\$190,000	Dept. of Education for Alternative Education	\$5,272,583
			\$180,000	Dept. of Human Services for Youth Arts	
			\$370,000		
2004	\$3,864,077	\$586,500	\$175,085	Dept. of Education for Alternative Education	\$4,625,662
2005	\$3,923,871	\$633,100	\$175,085	Dept. of Education for Alternative Education	\$4,732,056

Source: Oklahoma Arts Council, May 2, 2005

ing the early years of this decade, and the state was forced to make several difficult budget choices as a result of the deteriorating fiscal environment. A consequence of this weakening fiscal situation was reductions in funds allocated from the Legislature to the Council. As noted earlier, a dominant portion of the Council's work involves providing grants to a number of organizations to carry out different arts-related projects, and the reduction in appropriation amounts was expected to impact negatively on these grants. However, as indicated by the Council, the appropriation cutbacks suffered in fiscal years 2002, 2003 and 2004 did not result in the elimination of grant categories but in the reduction of grant amounts to these different organizations. The Council also noted that since the appropriation increases prior to fiscal year 2001 all were allocated to the grants budget, the appropriation decreases were pulled from the grants budgets too.

More details on the different funding sources flowing into the Council's coffers are presented in Table 22. Cumulatively, funds flowing to the Council experienced a -16 percent decline between fiscal years 2001 and 2005, from \$5.6 million to \$4.7 million. Except for the final year in the review period, fiscal year 2005, total funds received by the Council declined every year: from \$5.6 million to \$5.5 million (by -2 percent) between fiscal years 2001 and 2002; from \$5.5 million to \$5.3 million (by -4 percent) between fiscal years 2002 and 2003; from \$5.3 million to \$4.6 million (by -12 percent) between fiscal years 2003 and 2004; and from \$4.6 million to \$4.7 million (a marginal increase of 2 percent) between fiscal years 2004 and 2005.

In terms of the specific funding sources, state appropriations, the largest source of funding for the Council declined by -16 percent during the five-year review period, from \$4.7 million in fiscal year 2001, to \$4.3 million in fiscal year 2003, to \$3.9 million in fiscal year 2005. Except for the final year of the review period (between fiscal years 2004 and 2005), state appropriations to the Council declined in every year

with the largest decline (-11 percent) occurring between fiscal years 2003 and 2004.

The Council's second most important source of funding during the review period was secured from the federal NEA. Optimistically, in a trend reflected in a number of other SLC states, these federal funds increased from \$492,000 in fiscal year 2001, to \$584,100 in fiscal year 2003, to \$633,100 in fiscal year 2005. The percentage increase between the two bookend years of the review period amounted to an impressive 28 percent. Except for between fiscal years 2003 and 2004, when the percentage increase was negligible, the increase in federal funds to the Council approached double digit growth rates in every other year. Specifically, the Council secured increases of 8 percent between both fiscal years 2001 and 2002 and fiscal years 2004 and 2005; then, between fiscal years 2002 and 2003, the Council's increase was 10 percent.

The final source of funds to the Council during the review period involved state funds, but these funds were channeled to the Council by means of other state agencies: specifically, the Department of Education and Department of Human Services. Given the tightening budget situation at the state level, funds from these agencies also dropped off, from \$429,307 in fiscal year 2001 to \$175,085 in fiscal year 2005, a decrease of -59 percent.

Finally, in terms of the relative importance of these different funding sources to the Council, state legislative appropriations continued their dominance between fiscal years 2001 and 2005. While this proportion remained relatively unchanged (a slight decline from 84 percent of total funds in fiscal year 2001 to 83 percent in fiscal year 2005), the relative importance of federal funds increased at the expense of other funds. Between fiscal years 2001 and 2005, federal funds had increased in importance from 9 percent of total funds to 13 percent; in contrast, other funds declined from 8 percent of total funds to 4 percent during this five-year period.

ECONOMIC IMPACT

In the last two decades or so, there have been many studies conducted in Oklahoma on the economic impacts of the arts often covering the entire state and sometimes covering specific metropolitan areas, such as Oklahoma County and Tulsa County. The two most recent studies, released in 2003 and 2004, respectively, were entitled the *Economic Impact of the Arts in Oklahoma* and *Economic Impact of the Non-Profit Arts in Oklahoma County*.

Economic Impact of the Arts in Oklahoma

In December 2003, the Center for Economic and Business Development at Southwestern Oklahoma State University released a study announcing that economic activity from public funding for the Oklahoma Arts Council stimulated an average of \$270.2 million a year throughout the state of Oklahoma.² In formulating the structure of this report, the study computed the employment, output, income, tax and population impacts of the Council's activities over a seven-year period, 2003 through 2010. The results of the study were strikingly important because they strictly represented the economic impacts of the arts events and non-profit organizations receiving support from the Council; the study notably did not include the economic impacts of arts events and organizations that did not receive funds from the Council. Hence, it is very reasonable to assume that if the full panoply of arts organizations throughout the state had been included in the study, the \$270.2 million annual economic impact would have been significantly greater.

As indicated previously, the report assessed the impact of the Council's activities on five specific areas. In order to grasp the full effect of these economic impacts, further descriptions of these specific areas remain relevant at this time.

» **Employment Impacts:** For the time horizon of 2003-2010, the arts events and organizations supported by the Council are estimated

to have an employment impact of 4,519 jobs per year. While nearly two-thirds of these jobs are expected to be in the state's service sector, other sectors benefiting from the impacts are the state's trade (wholesale and retail), construction and government. As expected, a bulk of these jobs are in the Oklahoma City metropolitan area (2,515 jobs), with the Tulsa metropolitan area (827 jobs) commanding the next highest number of jobs.

- » **Income Impacts:** On the income front, the events and organizations supported by the Council's activities are expected to impact the state's proprietor's and labor income (total income) to the extent of a net present value (NPV) of \$1.056 billion between the time period 2003 and 2010. Of this amount, a majority involves disposable personal income (\$840,008 million) with the remainder split between income taxes (\$112,182 million) and income adjustments* (\$103,443 million). Once again, the state's largest metropolitan area, the Oklahoma City metropolitan area, with a total income impact from 2003 to 2010, ranked the highest with a NPV of \$582.1 million. The Tulsa metropolitan area's total income impact ranks second with a NPV of \$210.3 million.
- » **State Tax Impacts:** Importantly, the economic activity generated by the activities of the Council leads to tax revenue at the state (income and sales), county and city levels (sales and property). Income taxes received by the state from employment supported by arts-related activities initiated by the Council are expected to average \$4.5 million per year between 2003 and 2010; the NPV of this revenue source for the duration is estimated to equal \$29.7 million. Sales tax revenue flows to both the state and counties and cities. Annually, consumption activity

related to the Council's spending is estimated to generate \$6.5 million with the NPV of this revenue source amounting to \$42.1 million for the seven-year period. With respect to the specific state sales tax component, the report indicated that it will amount to \$3.7 million per year, the remainder being remitted to the counties and cities. Property tax revenues also are impacted positively by the Council's activities and the NPV for the 2003-2010 period is projected to be \$3.5 million.

- » **Population Impacts:** This is a calculation of the potential impacts of the Council's activities and refers to the number of people (5,184 by 2010) that are estimated to remain in Oklahoma because of the arts activities related to the Council. These are people estimated by the study that would have left the state if the arts events and organizations supported by the Council did not take place. Once again, a majority of those people live in the Oklahoma City metropolitan area.
- » **Output Impacts:** As noted at the outset, the \$270.2 million per year generated by the arts events and organizations supported by the Council remains a sizeable amount of economic activity. In terms of the NPV for the 2003-2010 time frame calculated by the study, this total economic impact, which includes consumption, investment and government spending, net exports and intermediate demands, leaps to \$1.8 billion, once again a very impressive figure. Regionally, the economic impact amounts to \$155.7 million per year and \$1.010 billion NPV over the 2003-2010 period for the Oklahoma City metropolitan area.

Alongside the statewide and major metropolitan area economic impacts of the Council's activities, the study also highlighted a number of additional features:

- » employment totaling 17 jobs at the Oklahoma Arts Council;
- » grants totaling \$3.4 million distributed by the Council which benefited 1,087 arts events and 416 non-profit and government organizations across the state;
- » operations budgets totaling \$107.2 million at non-profit arts organizations supported by the Council;
- » employment (full-time) totaling 950 jobs at non-profit arts organizations supported by the Council;
- » employment (part-time) totaling 758 jobs at non-profit arts organizations supported by the Council;
- » volunteers totaling 29,964 at non-profit arts events and organizations supported by the Council; and
- » visitors totaling 2.1 million to arts events supported by the Council.

In closing, the report stressed that beyond the \$8.2 million in state taxes (income and sales), \$270.2 million annual economic impact and 4,519 jobs generated by the Council's activities every year, the fact that the arts events and activities sponsored by the Council help the state improve its quality of life remains a strong incentive to continue funding these programs. During the fiscal years 2001 through 2005 period, state legislative appropriations to the Council averaged about \$4.4 million and, based on this investment, the return to the state in terms of state tax revenues alone is nearly twice that amount (\$8.2 million).

Economic Impact of the Non-profit Arts in Oklahoma County

In May 2004, the Meinders School of Business Research and Consulting Center at Oklahoma City University released a study that was commissioned by the Cultural Development Corporation of Central Oklahoma indicating that during 2003, arts and cultural organizations attracted an estimated \$486 million to Oklahoma County.³ While direct income to arts and cultural organizations, including

*Income adjustments include dividends, rent, transfer payments, interest income and net residential adjustments. The sum of disposable personal income, taxes and income adjustments equal proprietors' and labor income. The sum of taxes and disposable income equals personal income.

donations, paid admissions to cultural events and expenditures made by out-of-county visitors, amounted to \$158 million during the review year, these organizations also attracted an additional \$34.1 million in grants, contributions, in-kind donations, ticket sales, subscriptions and memberships.

The report noted that the total economic impact created in the county rose to \$486 million as a result of the economic multiplier effect. For instance, these arts and cultural organizations spent \$53 million to meet their operational expenses, an action that added \$1.1 million to state and local tax revenues. The report revealed that the organizations invested \$95 million in capital projects, such as new buildings and equipment, a trend that resulted in additional economic ripple effects in the total economic impact. Finally, the study indicated that these cultural organizations employed nearly 1,500 Oklahomans (both full-time and part-time), once again, a trend that leads to additional positive economic effects.

In comparing the results of a similar study that was carried out in 1998, the 2003 study reported that, impressively, non-profit cultural organizations in Oklahoma County produced 80 percent more economic impact in 2003 compared to the previous study, despite declines in funding and volunteerism. The 1998 study revealed that arts and cultural organizations in the county had an economic impact of \$260 million. On the negative side, the 2003 study noted that there was a decline in the number of children served by arts education programs between the two review periods: in 1998, there were 500,000 students served by sponsored programs and activities while in 2003, the number declined to about 368,000. Similarly, 125,000 students were enrolled in arts education courses or learning activities in 2003, compared with 196,000 in 1998. Another negative index that surfaced in the 2003 study involved a decline in volunteerism, a phenomenon that, once again, reflected national trends. Given the pressures faced by households and families as a result of the shrinking economy and fiscal hardships, the

number of people volunteering their time and services at arts-related events declined from 11,000 in 1998 to 8,900 in 2003. Interestingly, while the recent study found that fewer people volunteered their time, they provided more hours of service (182,000 hours vs. 146,000 hours).

In closing, the report noted that not only are the economic impacts of the arts and cultural organizations in Oklahoma County similar to that of a major industry, “beyond the numbers, it brings a quality of life to those already living here and offers something to people looking possibly to relocate.”²⁴

CULTURAL HERITAGE TOURISM

In a trend that is rapidly gaining increasing popularity in many states, Oklahoma is developing its cultural heritage tourism. On the arts and cultural front, this task is handled by the Council’s Cultural Development Office, while the tourism aspects are handled in cooperation with the Oklahoma Division of Travel and Tourism. Toward this end, the Council provides cultural development and capacity building services to rural and underserved communities including helping arts organizations across the state identify and develop their own arts and cultural resources; identify traditional artists; and form regional cultural networks.

One of the most important strategies deployed by the Council to stimulate interest and explore ways to expand cultural heritage tourism involves the *Cultural Crossroads*, a cultural heritage tourism symposium that has been held every spring since 2003.⁵ The Council, in partnership with a number of other local, state, regional, federal and national organizations, has continued to hold this conference annually to encourage and stimulate public interest and participation in cultural heritage tourism as a tool for economic development.

During the educational sessions which include presentations by nationally known experts in this burgeoning

field, registrants explore economic development strategies in cultural tourism, discuss strategies in developing and promoting an authentic cultural heritage experience to attract the cultural tourist to their communities, and learn how to access funding and technical assistance for cultural development and programming. The overarching theme concerning this topic is the well documented fact, stressed in chapter 4 of this report too, that cultural heritage tourists on average are more affluent, better educated, older, visit for longer and spend considerably more money than regular tourists. Consequently, there have been significant efforts devoted by states and local governments across the country to try and attract more and more of these tourists to their jurisdictions.

In Oklahoma, during the fall of 2004, the city of Guymon sponsored a symposium to help western Oklahoma communities develop a tourism profile focusing on regional cultural heritage. The interesting aspect of this educational conference was the fact that it was a multistate effort, involving Oklahoma, Texas and Kansas, and attendees identified the cultural assets in their communities, established substantive regional networks, developed marketing strategies for their tourism products, prepared for the cultural visitor and learned how communities are revitalized by actively celebrating and sharing their cultural heritage. Complementing the classroom-style instruction were traditional artists and craft demonstrators, performances, and traditional foods offered as examples of the region’s cultural treasures.

BLOCKBUSTER EXHIBITIONS

During the review period of this report (fiscal years 2001 through 2005), the Council listed several major exhibitions that had been held in Oklahoma City.⁶ The Council also listed several exhibitions scheduled to be held in the immediate future that undoubtedly will generate a great deal of interest and economic impact. While this is not a comprehensive list of all the major

exhibitions held across the state, it is indicative of the efforts initiated by arts and cultural organizations in Oklahoma to feature world-class art in the state.

Dale Chihuly: The Exhibition

Dale Chihuly, long credited with developing glass as an artistic medium in the United States and considered the most renowned artist working in glass worldwide, was the feature artist at an exhibition at the Oklahoma City Museum of Art between April and August 2002. His work is exhibited throughout Europe, Australia and Asia in public buildings, waterways and museums. The exhibition was made possible through funding from the Oklahoma Arts Council and an anonymous gift and included 18 groupings of work and installations along with a permanent installation for the Museum atrium: a tower 55 feet tall, the largest of any Chihuly sculpture to date. According to the Council, more than 100,000 visitors attended the exhibition from all 50 states and 43 foreign countries. Given the surging interest generated during the Chihuly exhibition, a decision was made to initiate a fundraising effort to collect \$3 million and purchase the items in the exhibition. With the assistance of numerous corporate, foundations, private and other donors, a short while before its June 30, 2004 deadline, the Oklahoma City Museum of Art ended a 22-month campaign and completed the purchase of the collection. In fact, the Museum's fundraising effort was so successful that it even exceeded its \$3 million campaign goal.

Millet to Matisse: 19th and 20th Century French Paintings from Kelvingrove Art Gallery in Glasgow, Scotland

Held at the Oklahoma City Museum of Art between September and December 2004, the exhibition represented one of the most important collections of French painting in Great Britain. While the Museum was one of six U.S. museums to host the exhibition, it included some of the best French Impressionist and Post-Im-

pressionist paintings to be seen outside of Paris and offered visitors the unique opportunity of seeing extraordinary paintings previously not exhibited in the region. Once again, funding to bring this exhibition to the Museum involved a number of sources, including the Oklahoma Arts Council. According to the Council, attendance at the exhibition exceeded 50,000.

Artist as Narrator: 19th Century Narrative Art in England and France Exhibition Exploring Storytelling through Art

Conducted between September and November 2005, this exhibition at the Oklahoma City Museum of Art explored the visual interpretations of prose, poetry, legends, and myths through paintings, prints, and drawings, illustrating the close relationships between the written, oral, and visual arts in 19th century England and France.

Mexican Masters: Rivera, Orozco, and Siqueiros, Selections from the Museo de Arte Carrillo Gil

While the Oklahoma City Museum of Art will be the only venue for this exhibition (December 2005 through March 2006), it showcases the masters of post-revolutionary Mexico with selections made from the Carrillo Gil Collection in Mexico City. The exhibition introduces Oklahoma to the major Mexican artists of the 1930s and 1940s, and their successors, with 68 works by artists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, as well as related works by Luis Nishizawa and Gunther Gerzso.

The STORM: Tempests and Romantic Visionaries, Images of Storms in European and American Art (April to August 2006)

Also at the Oklahoma City Museum of Art, this exhibition features the manner in which artists have portrayed turbulent and calm weather conditions in marine and landscape paintings, drawings, and prints and includes such luminaries as Eugene Delacroix, J.M.W.

Turner, Claude-Joseph Vernet, Thomas Cole, and Frederic Edwin Church.

Temples and Tombs: Treasures of Egyptian Art from The British Museum (September to November 2006)

The Oklahoma City Museum of Art entered into a contract with the British Museum in London and as a result of this partnership, there will be an exhibition of 85 magnificent objects in fall 2006 spanning the full range of pharaonic history (Old Kingdom, Middle Kingdom, New Kingdom, and the Late Period) into which ancient Egyptian history is divided. Debuting at the Oklahoma City Museum of Art, it will feature both renowned masterpieces and little-known treasures that reflect the richness and scope of one of the foremost collections of Egyptian antiquities in the world. This exhibition is expected to create a great deal of interest both within the state and regionally leading to positive economic flows.

BUILDING BOOM

According to the Council, there have been a number of new and renovated arts and cultural facilities in the Oklahoma City area that deserve mention in this section. While these projects relied on public and private dollars for their completion, they contributed to the economic health and sustained the cultural and artistic life of the metropolitan area. Among the facilities listed by the Council were the following establishments:

Civic Center Music Hall:

With the alluring Meinders Hall of Mirrors and anchored by the 2,481-seat Thelma Gaylord Performing Arts Theatre, the Civic Center Music Hall is the focal point of performing arts in the state. In addition, the complex includes the Freede Little Theatre and Joel Levine Rehearsal Hall and CitySpace, all providing forums for arts performances of varying audience sizes. A number of thriving cultural organizations and arts groups call the Civic Center Music Hall home and perform there throughout the year. The

list of groups includes Ballet Oklahoma, Canterbury Choral Society, Celebrity Attractions (touring Broadway shows), Black Liberated Arts Center (BLAC), Lyric Theatre and Academy, Oklahoma City Philharmonic, Oklahoma City Repertory Theatre, Oklahoma City Theatre Company and the Rose State College Communication Center.

The renovation of the Thelma Gaylord Performing Arts Theatre was a \$52.4 million project (completed in 2001) with public funds from the nationally recognized Metropolitan Area Projects (MAPS).⁸ The MAPS was a temporary dedicated sales tax approved by Oklahoma City voters in December 1993, and slated to expire in July 1999, that allocated public funds to enhance the quality of life in the city. Renovating the historic Civic Center Music Hall was one of nine visionary projects that included the SBC Bricktown Ballpark, Bricktown Canal, the renovation and expansion of the Cox Business Services Convention Center, Ford Center, River Project, Oklahoma Spirit Trolleys and improvements to the State fairgrounds and the Ronald J. Norick Downtown Library.

Oklahoma History Center⁹

Located on an 18-acre, 215,000-square foot property across the street from the Oklahoma Capitol, the Oklahoma History Center is a learning center that explores the state's unique history of geology, transportation, commerce, culture, aviation, heritage and more. Considered an architectural masterpiece almost a decade in the making, this \$60 million project opened in November 2005 and was funded mostly with public funds.

American Indian Cultural Center¹⁰

A \$130 million project (\$80 million required under phase I, which has been partially raised), the Center is expected to be unique in presenting the history of Native American peoples and their cultures in North America. The decision to locate the Center in Oklahoma was driven by the fact that the state is home to 67 tribes-communities with roots and origins spanning across the North American continent. The Center is scheduled to open in the spring of 2009.

Oklahoma City Museum of Art¹¹

Earlier portions of this Oklahoma section made extensive references to the numerous blockbuster exhibitions held at the Oklahoma City Museum of Art. Even though the origins of the Museum go back almost a century to 1910, when its predecessor, the Oklahoma Art League, sought "to foster a love and a taste for art and to establish a permanent museum of art," in recent decades, particularly in the last five years or so, the Museum has continued to play an increasingly dominant role in the arts and cultural scene, not only in Oklahoma but in the southwestern United States. This recent resurgence is linked directly to the success of a \$40 million 'legacy campaign,' including a \$14.5 million grant from the Donald W. Reynolds Foundation that enabled the Museum to relocate to its new facility and open as the Oklahoma City Museum of Art in the Donald W. Reynolds Visual Arts Center in March 2002. The \$22.5 million new structure is a three-story, 110,000-square foot facility featuring 15 galleries, three education rooms, library/resource center,

store, café, and the 252-seat Noble Theatre. Furthermore, at its new facility, the Museum continues to host approximately 100,000 visitors annually, tripled its membership and increased its staff from eight people in 1994 to over 60 at present.

Fred Jones Jr. Museum of Art¹²

The \$23 million expansion, accomplished with all private funds, led to the opening in January 2005 of the newly expanded Fred Jones Jr. Museum of Art. The new facility has received critical acclaim not only for its spectacular architecture, a matrix of 10 natural light-filled pavilions and several intimate domestic-scale galleries, but for the remarkable additions to its collection. This University of Oklahoma facility's collection of French Impressionist paintings; works by American artists such as Edward Hopper, Stuart Davis, Georgia O'Keeffe, Albert Bierstadt, Thomas Moran, and John Singleton Copley; Asian sculptures; American Indian and Southwestern art; 19th and 20th century photography; 16th through 19th century Greek and Russian icons; Persian miniatures; and modern and contemporary works by Robert Rauschenberg, Jasper Johns, Robert Smithson, Dieter Roth, Barbara Hepworth, and Kiki Smith have transformed the Fred Jones Jr. Museum of Art to rate among the best university collections, public or private, in the United States.