

TENNESSEE

OVERVIEW

The lead agency for arts in Tennessee is the Tennessee Arts Commission established in 1967 by the General Assembly to foster public interest in the cultural heritage of the state and encourage the presentation of performing, visual, and literary arts across the state.¹ In carrying out this mission, the Commission seeks to both involve Tennesseans in the arts and ensure that they have access to the arts. Consequently, the Commission funds arts-related activities and programs in communities across the state—urban and rural, large and small—in order to ensure that the state’s arts organizations and artists have the widest possible impact and influence.

In terms of funding sources, the Commission has three primary sources: an annual appropriation from the General Assembly; funds from the National Endowment for the Arts (NEA), a federal agency; and funds from the sale of collegiate/university, specialty and personalized license plates, a program first initiated by legislation in 1983. In addition, the Commission secures funds from private sources for special one-time projects, though this is a more fluid source of revenue. The total funds the Commission secures from these three different sources vary every year and, in turn, the variety and depth of the programs that the Commission carries out among the state’s arts organizations and artists fluctuates as well.

In terms of the Commission’s administration, the governor appoints 15 commissioners, broadly representing all the regions and congressional districts in the state, for five-year terms. In turn, the commissioners are assisted by a staff of 18 to implement the Commission’s goals and objectives. The Commission also has oversight over the Tennessee State Museum and is mandated to collect, preserve and interpret the material and cultural history of the state. In this mission, the Commission oversees a staff of 35

professionals to manage a facility accredited by the American Association of Museums.

FUNDING FOR THE ARTS

Even though the state fiscal downturn during the early years of this decade affected the state, requiring the General Assembly and the governor to enact a number of drastic cost-cutting measures, the Tennessee Arts Commission was fortunate in that its state appropriations did not suffer cutbacks, as did so many other state art agencies. State appropriations, inclusive of revenue secured from the sale of collegiate/university, specialty and personalized license plates, to the Commission increased appreciably between fiscal years 2001 and 2005. Similarly, funds secured from the federal NEA increased during the review period. This information and related analysis is presented in Table 25.

As demonstrated in Table 25, except for a dip in fiscal year 2002, arguably the year when the state fiscal crisis was the most severe, the Commission appropriations from the General Assembly increased every year between fiscal years 2001 and 2005. From \$3.7 million in fiscal year 2001, the state ap-

Table 25
Tennessee Arts Commission Appropriations
Fiscal Years 2001 to 2005

Year	State	% Change	Federal	% Change	Private	Total	% Change
2001	\$3,713,300		\$561,900		-	\$4,275,200	
2002	\$3,534,600	-5%	\$564,000	0%	-	\$4,098,600	-4%
2003	\$3,668,800	4%	\$581,100	3%	-	\$4,249,900	4%
2004	\$5,265,100	44%	\$645,800	11%	\$43,000	\$5,953,901	40%
2005	\$6,961,605	32%	\$613,500	-5%	-	\$7,575,105	27%

Source: Tennessee Arts Commission, June 23, 2005

appropriation increased to nearly \$7 million in fiscal year 2005, an increase of 87 percent. In the interim years, state appropriations were impressive, climbing to \$3.7 million in fiscal year 2003 from \$3.5 million in fiscal year 2002 (4 percent increase), to \$5.3 million in fiscal year 2004 (44 percent increase), and then nearly \$7 million in fiscal year 2005 (32 percent increase). Even federal funds secured from the NEA grew during the review period (by 9 percent), and even though these funds declined as a percent of total revenues secured by the Commission (from about 14 percent to about 8 percent), the increase in state appropriations helped offset the federal reductions.

In terms of total funds received by the Commission, between fiscal years 2001 and 2005, there were increases of 77 percent, from \$4.3 million to \$7.6 million. Total funds received by the Commission increased in every year of the review period except in fiscal year 2002 (a decline of -4 percent). Between fiscal years 2002 and 2003, the increase was 4 percent (\$4.1 million to \$4.2 million), fiscal years 2003 and 2004 it was a substantial 40 percent (from \$4.2 million to nearly \$6 million), and then between fiscal years 2004 and 2005, it was a sizable 27 percent increase (from nearly \$6 million to \$7.6 million).

As noted at the outset, a portion of the state appropriation to the Commission originates in revenue flowing from the sale of collegiate/university, specialty and personalized license plates.² In fact, more than two-thirds of the Commission's grants budget may be traced to revenue from these license plates. The Commission lists a number of advantages that accrue to Tennessee residents as a result of investing in these plates including:

- » Providing the primary source of funding for the Tennessee Arts Commission's grant programs;

- » Funding projects in communities across the state, large and small, urban and rural;
- » Enhancing education and appreciation of the arts;
- » Building Tennessee's next generation of artists and arts audiences;
- » Generating tax dollars for the state;
- » Assisting in training a qualified workforce; and
- » Leveraging private dollars for local arts activities.



The basketmaking heritage of Canon County, Tennessee is one of the many outstanding folk art traditions in the state. The baskets created in Cannon County are unique and original. The tradition has been handed down from generation to generation. Photo courtesy Tennessee Arts Commission.

While the Commission started benefiting from the sale of collegiate/university, specialty and personalized plates over two decades ago (1983), there are three Tennessee Arts Commission license plates that drivers can select: *Art is a Rainbow*; *Kool Kat* and *Smiling Fish*. For instance, any of these plates are available to a Tennessee resident registering a private passenger motor vehicle for a fee of \$56.50 and an additional \$35 for personalizing the plate with up to five characters. Then, \$30.75 of the additional \$35 is allocated to the Tennessee Arts Commission.

Given the increasing importance of revenue from this source for the sustenance of the Commission's grants program, in fiscal year 2003, the Commission developed and embarked on

an aggressive marketing campaign to expand the sale of the collegiate/university, specialty and personalized license plates. This campaign entailed working closely with the local arts organizations that received grants from the Commission to promote the plates in their promotional and advertising material. The campaign was built around the slogan, "Support the Arts... Bolt'em To Your Car." The importance of this dedicated revenue source became more apparent in fiscal year 2003 when the Commission, like every other

state agency and department, was required to slash its budget by 5 percent. While the Commission satisfied this requirement by reducing grants to two programs, the presence of revenue from the collegiate/university, specialty and personalized license plates enabled the Commission to absorb the reduction in state appropriations with minimal disruption.

Another source of funds for the Commission during the review period was the private funds raised in

fiscal year 2004 (\$43,000) by hosting the National Symphony Orchestra (NSO) under a program known as the American Residency Program. This program brought the NSO to Tennessee for a 10-city tour that included performances and numerous outreach activities. The Commission worked with a number of local orchestras across the state to offset the production and outreach activity expenses associated with hosting the NSO.

At the local level, in 2005, Memphis city officials decreased funding for the arts from the prior year; in 2005, the city's arts organizations received \$1.97 million in funding, a reduction from the \$2.1 million provided in 2004.³ This followed a reduction in arts funding of \$363,000 by the Shelby



This photo was taken at the Cultural Crossroads conference presented by the Tennessee Arts Commission in the Fall of 2002. As part of this cultural tourism conference, the Commission presented a showcase featuring traditional music of the east Tennessee region. The conference was held at the International Storytelling Center in Jonesborough, Tennessee. Photo courtesy Tennessee Arts Commission.

County Commission in 2003. On the positive side, even with the reduction in public support, the Greater Memphis Arts Council, the country's eighth largest arts fund of its kind that raises private and public funds to distribute to arts groups in Memphis, was able to sustain most of its programs due to strong corporate and individual donations.

ECONOMIC IMPACT

As in many other Southern states, the Tennessee Arts Commission financed a study during this report's review period to assess the statewide economic impact of its arts-related activities and programs. Given the prohibitive costs associated with these statewide studies, the most recent one, *The Economic Impact of Nonprofit Arts on the Tennessee Economy*, a joint effort by the Commission and Middle Tennessee State University, reviewed data in fiscal year 2002. The Metropolitan Nashville Arts Commission conducts economic impact studies in its geographic area more regularly and the most recent study, *Arts & the Economy 2003*, released in July 2004, reviewed data for fiscal year 2003.

The Economic Impact of Nonprofit Arts on the Tennessee Economy⁴

This fiscal year 2002 statewide study involved a survey questionnaire to 225 non-profit arts organizations and educational institutions and yielded detailed information on reported expenses, revenue, and other details of the activities carried out by the organizations. The study's results revolved around five major themes culminating in a conclusion that tallied all this information. The five themes demonstrate how dollars dedicated to the arts and arts programs first translate directly into jobs and income and, then indirectly into economic ripple effects.

Arts Bring Jobs, Income, and Other Dollars to Tennessee's Economy

- » Four thousand jobs were generated by spending related to arts activities in the state;
- » Arts organizations spent \$143.8 million in the state's economy, including payroll;
- » In-house staff payroll was \$63.4 million, while contracted services of local individual artists totaled \$8.4 million;
- » Total income generated by arts organizations, firms supplying

the arts, and other income related to employee spending was over \$134 million;

- » Total revenue earned by arts organizations through admission fees, sales of services and memberships, and other activities totaled nearly \$72 million; and
- » Capital expenditures on arts facilities of \$20.8 million were undertaken during the survey period.

Arts Are an Economic Development Tool

- » Seventy-five percent of the organizations surveyed have educated K-12 students through arts programs; and
- » Arts organizations reported that more than 900,000 out-of-state tourists attended their events.

Arts Serve the Community

- » Over 2 million people enjoyed free admittance to arts events;
- » A majority of arts organizations—65 percent—served all age groups, from children to senior citizens; and
- » Almost one-third of arts organizations served rural and isolated settings.

Public Funding Leverages Private Support

- » For every dollar of public funding in the non-profit arts industry, \$4.57 is generated in earned income;
- » Corporations and businesses contributed \$9.7 million to the arts;
- » Foundations, guilds, auxiliaries, councils, and other private entities contributed \$19.1 million to the arts; and
- » Individuals donated an additional \$12.6 million to arts organizations.

Tennesseans Value Their Cultural Life

- » Approximately 5.2 million Tennesseans and tourists attended arts events and activities in fiscal year 2002. These attendees

likely spent additional dollars locally that were not measured in this study;

- » Over 17,000 volunteers lent their time and energy to make arts events happen; and
- » In-kind contributions to arts organizations totaled \$9.5 million.

In closing, the fiscal year 2002 study noted that the total economic impact of the arts on Tennessee's economy amounted to 4,000 jobs dependent on the arts and \$134.2 million in income generated. These total effects amounted to a breakdown of 2,115 direct full-time equivalent positions and \$71.8 million in income generated. The effects of arts employee spending created an additional 998 jobs and \$30.1 million in income, while the effects of non-payroll expenditures created 888 more jobs and another \$32.3 million in income. Given that the study was conducted almost five years ago, it is safe to conclude that the statewide economic impact of the arts is significantly higher now.

Arts & the Economy 2003⁵

The Nashville Area Chamber of Commerce and the Metropolitan Nashville Arts Commission has regularly sponsored a study (conducted by Middle Tennessee State University) of the economic impact of the non-profit arts sector in the Nashville metropolitan area and, in July 2004, released its latest report, the ninth such measurement conducted by the two organizations. Based on the responses of 60 arts groups in the metropolitan area, this latest report evaluated the impact of the industry's impact in fiscal year 2003. Business leaders active in the two groups are convinced that a vibrant arts community remains indispensable for a thriving city and frequently seek to document the impact of the art's industry in determining Nashville's cultural and economic future. Once again, the report stressed the fact that the arts in Nashville contributed significantly to its quality of life and to its financial health, both directly and indirectly (via arts-related expenditures and employment), and exponentially by enticing local visitors and out-of-town tourists to the city.

The latest report afforded a comparison with data reported in the previous study and this is carried out in Table 26.

The study confirms that the arts sector continues to be a vital part of the Nashville economy based on several measurement criteria. For instance, total sales revenue in the latest report amounted to \$158 million, a sizable figure indeed. Then, the personal income produced in the review period was \$112 million, a number derived from forecasting ancillary spending by audiences connected to arts events (such as meals, hotels) and adding that to the amount generated by the arts organizations. This amounted to an increase of 8 percent over the prior period.

In terms of the specifics of this category, the \$78 million in personal income generated by arts organizations was the highest since the study series began, an increase of 147 percent since 1995. Also, at their highest level since the inception of the study series was earned revenue, at \$43 million, and total revenue (including contributions), at \$80 million. When compared to the prior period, arts revenue increased by 8 percent in fiscal year 2003, while attendance at arts events increased too, by 12 percent, for the same time period. On the sales tax front, the report indicated that local and state tax revenues generated by arts organizations totaled more than \$5 million; of note, this figure did not include taxes generated by ancillary audience spending. However, of the \$9 million in total government support during 2003, \$6 million came from local and state government. Finally, the report stressed the arts education component contained in the outreach activities of Nashville's arts sector and noted that in fiscal year 2003, 75 percent of the arts organizations surveyed reported that they had programs for students in K-12.

As stated in the conclusion of the report, Nashville—with the active participation of every segment of its population—is poised to continue growing as a winning 21st-century city “that educates and enlightens all of its citizens, retains its most talented ones

Table 26
Impact of the Non-profit Arts Sector on the Nashville Economy Fiscal Years 2002 and 2003

Category	Fiscal Year 2002	Fiscal Year 2003
Full-time Equivalent Jobs	2,064	1,884
Sales Revenue	Not reported	\$158 million
» Arts Organizations	Not reported	\$100 million
» Arts Audiences	Not reported	\$58 million
Personal Income	\$104 million	\$112 million
» Arts Organizations	\$74 million	\$78 million
» Arts Audiences	\$30 million	\$34 million
State and Local Taxes		
» Arts Organizations	Not reported	\$5 million
» Arts Audiences	Not reported	Not reported
Total Attendance at Arts Organizations	2.1 million	2.4 million
Total Revenue of Arts Organizations	\$74 million	\$80 million
Total Operating Expenses of Arts Organizations	\$79 million	\$82 million
Operating Deficits of Arts Organizations	(\$5 million)	(\$2 million)

Source: *Arts & the Economy 2003*, July 2004

with a rich cultural life and attracts the type of creative newcomers who are the engine of economic growth.²⁶

Music City USA Economic Impact Study⁷

Even though it delved into the economic impact of a for-profit arts operation, the huge importance of a recent study on the significance of Music City's influence has to be mentioned here. The study, released in January 2006, and carried out by Belmont University and the Nashville Area Chamber of Commerce, documented that the city's local music industry had an estimated annual economic impact of a staggering \$6.4 billion. The figure includes direct and indirect spending by Music Row labels, recording studios, music stores, music educators and others, along with spending by tourists who come to Nashville on music-related travel. The study factors in a multiplier effect that assumes for every \$1 of output sales generated by the music business, an economic ripple effect of an additional 50 cents is triggered on the local economy in downstream spending. The study also revealed that Nashville is home to more than 80 record labels, 130 music publishers, 180 recording studios and 5,000 working union musicians among a music industry workforce of about 20,000. When the economic ripple effects and tourism dollars are subtracted from the overall number, music contributed \$2.6 billion directly to a 13-county area that has an annual economy of roughly \$47 billion.

CULTURAL HERITAGE TOURISM

The Commission broadly defines cultural heritage tourism "as traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present," a type of tourism that has gathered a great deal of momentum lately. In Tennessee, in 2001, the Commission convened a statewide meeting in Jonesborough to explore the many facets of cultural heritage tourism. As a consequence of this meeting,

the Commission introduced a new grant category, *Cultural Crossroads*, to fund cultural tourism projects for arts groups that enter into partnerships with other organizations, historic sites, festivals etc. to identify and promote cultural activities that would attract visitors to the region and the state. More specifically, the new grants program was designed to assist communities in Tennessee as they cultivate and market their local cultural and heritage resources while working toward balancing local cultural values with tourism needs.⁸

While the *Cultural Crossroads* grant program is a partnership project of the Commission and the National Endowment for the Arts' Challenge America Program, 12 organizations from across the state were selected to receive grants in the program's inaugural year. One of the organizations that received a grant in the inaugural year was the Birthplace of Country Music Alliance (BCMA), in Bristol, Tennessee-Virginia, in the northeast corner of the state. The grant money was awarded to allow the BCMA to compile a traditional music inventory and support research to inventory traditional musicians, venues and instrument makers for a database that will be accessible through the Internet. Another project, also in northeast Tennessee, that received funding in the first year was the Johnson County Arts Council to help identify local artists, arts events, galleries, and other cultural resources to develop a more arts-oriented Website for the economically depressed Johnson County.

Another organization that received funding under the Commission's *Cultural Crossroads* grants program was the Arts Alliance Mountain Empire.⁹ In September 2005, the Arts Alliance Mountain Empire developed and published a 40-page book entitled *Our Cultural Crossroads* that featured information on fine and performing arts and links to area cultural attractions, historic sites, festivals and natural resources in Sullivan County, Tennessee, and Washington County, Virginia. The book has been hailed as an effective

recruiting and marketing tool as well as a good resource for tourists.

Another facility that effectively blends cultural heritage and tourism in Tennessee is the Cotton Museum, opened in March 2005 on the trading floor of the Memphis Cotton Exchange.¹⁰ While the Cotton Exchange agreed to lease the trading room for \$1 a year, the Museum was set up with close to \$1 million in donations from some of the biggest cotton interests in the world. The venture, which eventually became a \$1.3 million project, is in reality a historical survey of the mid-South with the Cotton Museum serving as a key component of this survey. The Museum bases its exhibits around the work of photographer Marion Post Wolcott, a Works Progress Administration-era photographer who the Farm Securities Administration (FSA) sent to the Delta in 1939 from Washington, D.C. to chronicle the role of cotton from different perspectives. Along with the photographs, the Museum includes permanent exhibits designed by curators, including a Western Union office with an 1850s-era ticker tape machine and other artifacts that convey what cotton means and meant to the mid-South, including its most wrenching sides. The Museum also includes 40 recorded oral histories (such as the voices of merchants, sharecroppers and squidges—the merchants-in-training who laid out the samples for buyers on Cotton Row) that visitors access in the rich, wooden cubicles—once phone booths—that line the storied trading room. Officials expect the Museum to generate a great deal of interest and economic impact as Memphis adds yet another dimension to focusing on the link between culture and tourism.

BLOCKBUSTER EXHIBITIONS

The Commission provided details on a number of blockbuster exhibitions that had been featured at a variety of locations across the state. During the review period of the report, these included the following:

Cheekwood Museum of Art

(Nashville)

- » *Andrew Wyeth's Helga Pictures: An Intimate Study* (October 2002 to January 2003)
Visitors: 26,316

Frist Center for the Visual Arts

(Nashville)

- » *The Quest for Immortality: Treasures of Ancient Egypt* (June to October 2006)

Considered the largest group of antiquities ever on loan from Egypt for exhibit in North America, this collection includes 115 objects, many of which have never been seen publicly or outside of Egypt.

- » *From El Greco to Picasso: European Masterworks from the Philips Collection* (January to May 2004)

Visitors: 195,000. Membership at the Center doubled from 7,000 to 14,000 during this exhibition and admission revenue was the strongest in the Center's history. In addition, gift shop and café sales soared while sponsorship funds also increased significantly.

- » *European Masterworks* (April to June 2001)

The exhibition featured 95 works surveying nearly 600 years of paintings by some of Europe's greatest masters, including Tintoretto, Rembrandt, Monet, Degas and Picasso.

Tennessee State Museum

(Nashville)

- » *Buffalo Bill's Wild West* (September to December 2000)

Visitors: 18,193. This unique exhibition was a monumental show chronicling the life of Buffalo Bill Cody and the cultural phenomenon he generated in the late 19th and early 20th centuries with his Wild West shows. The exhibition represented an opportunity for Tennessee to remember and celebrate the historic trips that Buffalo Bill made to the state, over 20 times between 1884 and 1911.



The *International Storytelling Festival*, held every October in Jonesborough, Tennessee, is the first festival devoted to storytelling. The festival is listed as one of the top 100 Events in North America. Current attendance is estimated at 10,000, with around 30 storytellers participating. Photo courtesy Tennessee Arts Commission.

While the Museum was closed for almost three years since April 2002, the consequence of the massive Tennessee Performing Arts Center construction project, it re-opened with the impressive *Rau Collection* exhibition in 2005.

- » *The Rau Collection: Six Centuries with the European Masters* (August 2005 to January 2006)

Visitors: 75,000. The show features 95 works from the private collection of Dr. Gustav Rau and spans a 500-year period of European painting. The show includes rarely seen masterpieces by Italian, Dutch, Flemish, German, French and Spanish artists. While the exhibition will only be in two other venues in America, the Tennessee State Museum is the only southeastern venue scheduled for this stunning collection. Dr. Rau, a German physician who spent most of his life treating impoverished children in Africa, bequeathed his entire collection of 800 pieces of art and sculpture (including the 95 pieces in this show) to the German branch of UNICEF (the United Nations Children's Fund).

Hunter Museum of American Art

(Chattanooga)

- » *Georgia O'Keeffe: Visions of the Sublime* (April to June 2005)

Visitors: 20,000. The exhibition increased business at other Bluff View Art District establishments.

Knoxville Museum of Art

(Knoxville)

- » *Francisco Goya's Los Caprichos* (July to September 2005)

The exhibition featured an exceptional early first edition of the complete set of 80 engravings, one of the four sets acquired directly from Goya in 1799 by the Duke and Duchess of Osuna. The exhibition and museum tour were organized by a Los Angeles, California-based company.

The Pyramid (Memphis)

- » *Czars: 400 Years of Imperial Grandeur* (April to September 2002)¹¹

Visitors: 250,000 to 275,000. Another in the Wonders series, the exhibition featured items from the daily lives of Russia's nobility, focusing on the Romanov Dynasty. Curators recouped the \$4.1 million cost of the exhibition and eked out a small profit.

- » *The Art of the Motorcycle* (April to October 2005)¹²

Given its success in New York and Chicago, curators were enthusiastic about promoting the exhibition as a cross-cultural, multigenerational draw as the 11th major exhibition in the Wonders series, which began in 1991. The chrome-plated

project cost \$3 million to mount and required an attendance of 150,000 to break even; unfortunately, only about 60,000 visitors attended leaving the facility with a debt of \$2.9 million.

BUILDING BOOM

Tennessee, in a trend reflected in many Southern states, continues to experience a building boom with new construction, renovation and expansion reported at a number of its arts and cultural facilities. According to the Commission, the following is a sampling of details on some of the projects that are either in progress or were completed recently.

Kenneth Schermerhorn Symphony Hall (Nashville)

A 197,000-square foot new symphony hall, with land donated by the metropolitan Nashville government and construction funded with tax-exempt revenue bonds to be repaid entirely by the Symphony, will open in September 2006. The new symphony hall is a \$120 million project.

Metro Nashville Arts Commission Public Art Project (Nashville)

This \$250,000 project is for a sculpture that will connect the east and west banks of the Cumberland River by renowned sculptor Alice Aycock. The project is funded by a public art ordinance which dedicates 1 percent of the net proceeds of general obligation bonds issued for local government projects to fund public art.

Watkins College of Art and Design (Nashville)

The college is in the midst of a \$1 million capital campaign to construct an arts village that would include student and faculty residences, a conference center, studios and student support facilities.

Vanderbilt University Studio Arts Building (Nashville)

This is a \$13 million new studio arts center that was completed in late 2005.

21st Century Waterfront Project (Chattanooga)

This was a three-year, \$120 million redevelopment project of the Tennessee River waterfront with the city's hotel-motel tax providing \$56 million and private donors contributing \$51 million for the project. The state provided some additional funding for the project and gave the city Riverfront Parkway, the street that runs along the waterfront. A number of additional arts-related facilities were expanded and/or renovated as part of this effort to enhance the appeal of this segment of Chattanooga. Some of the facilities included:

- » Hunter Museum of American Art underwent a \$19 million expansion of museum space, adding 28,000 square feet to the original structure. The expansion, designed by a student of the famed architect Frank Gehry, will house rotating contemporary art exhibitions;
- » Children's Creative Discovery Museum experienced a \$3 million renovation that allowed two new exhibit areas;
- » Tennessee Aquarium underwent a \$30 million expansion (an additional 60,000 square feet) that permitted additional displays;
- » A public art plan that included a sculpture garden and walkway expanded the riverfront's green space while linking the museum and other tourist destinations. Some of the other components of the public art plan were a pedestrian pier and bridge, boat slips, wetlands park and adventure playground for children, and an underground passageway to the river that marks the beginning of the Trail of Tears, an important aspect of Native American culture.

Cannon Center for the Performing Arts (Memphis)

The performing arts center was built as part of a \$92 million expansion and renovation project.

Opera Memphis (Memphis)

Opera Memphis was chartered in 1956 by a group of citizens interested in producing regional opera. In March 2004, Opera Memphis completed a very successful \$7.3 million capital drive for the creation and construction of the Clark Opera Memphis Center, a 19,000-square foot facility that includes a rehearsal hall, small performance space, costume shop and small props shop all under one roof in east Memphis.

Playhouse on the Square (Memphis)

Partnering with nationally renowned theater architect John Morris, who designed spaces such as the Steppenwolf and LookingGlass in Chicago, Memphis' only professional, resident theater company has begun the first phase of a \$15 million capital campaign, *Breaking New Ground*. A \$500,000 challenge grant was provided by the Greater Memphis Arts Council in January 2006, the Council's biggest benefactor in the 2006 grants season; the Council has pledged an additional \$250,000 when the Playhouse has raised \$12.5 million toward its overall goal.¹³

Freed-Hardeman University (Henderson)

New construction of the Harris Visual Arts Center will host the University's fine arts, theater, music, merchandizing and interior design programs.

Tennessee Theater (Knoxville)

Listed on the National Register of Historic Places and honored as the official state theater of Tennessee, the facility re-opened in January 2005 after a \$25 million renovation. The complete restoration transformed the former movie theater into a modern performing arts venue while retaining its historic splendor.

Niswonger Performing Arts Center (Greeneville)

Greeneville businessman and philanthropist Scott M. Niswonger provided the \$5.5 million required

for the construction of a \$7 million, 39,000-square foot performing arts center, located adjacent to the local community high school.

Dixie Carter Performing Arts Center and Academic Enrichment Center and Hal Holbrook Theatre (Huntingdon)

This \$3.2 million facility opened in November 2005 and is named after Tennessee natives Dixie Carter and Hal Holbrook. Plans related to constructing “The Dixie” began in 1999 when local public officials in Huntingdon began discussing strategies to revitalize the city’s central business district (CBD).

Belmont University (Nashville)

A series of new facilities were either inaugurated or will be opened on campus, including:

- » A new \$3 million arts complex (fall 2006);
- » A \$31 million Student Life and Event Center that seats 5,900 (2005);
- » The \$4.8 million Leu Center for the Visual Arts (2002); and
- » The \$5.45 million renovation of the 1,200-seat Massey Performing Arts Center (2002)

Allen Arena at David Lipscomb University (Nashville)

This facility, seating 5,028 and built at a cost of \$16.5 million, opened in 2005.

In a related move, a number of artists, arts facilities and organizations in Tennessee were the recipients of grants (financial and other) recently from an assortment of foundations to enhance their capacities. Some of these grants included the following:

Nashville

- » A \$50,000 donation from the Andy Warhol Foundation to the Cheekwood Museum of Art to promote contemporary visual arts;
- » Over 114 works from one of the nation’s finest collection of 18th and 19th century American portrait miniatures on ivory from the Linda and Raymond White Collection to the Cheekwood Museum of Art; and
- » A \$50,000 grant to artist Ruby Green from the Andy Warhol Foundation.

Memphis

- » A \$5 million donation to the “Memphis for the Arts” campaign from the Plough Foundation;
- » A \$10,000 grant from the Community Foundation of Greater Memphis to the Commission’s grants operations to strengthen its work with non-profit organizations;
- » A grant of \$26,269 from the Community Foundation of Greater Memphis for Playhouse on the Square to build a new theater;

- » A \$10,000 grant from the Community Foundation of Greater Memphis to the Southern Festival of Books to bring the festival to Memphis;
- » A \$500,000 donation from the Assisi Foundation of Memphis to the “Memphis for the Arts” campaign; and
- » A \$100,000 donation from the Assisi Foundation of Memphis to the Memphis Brooks Museum.

OTHER

An important recent development related to the Nashville Symphony Orchestra involves the symphony’s efforts to assist the beleaguered New Orleans-based Louisiana Philharmonic Orchestra. In the aftermath of the devastation caused by Hurricane Katrina, members of the Philharmonic were dispersed to different parts of the country from San Francisco to Washington, D.C. In an effort to help the Philharmonic’s recovery—both financially as well as emotionally—the Nashville Symphony magnanimously arranged to bring in members of the Philharmonic for a benefit concert that was held on October 4, 2005, at the Tennessee Performing Arts Center. (The Center donated space for rehearsals and the concert). More than 1,200 people attended the concert and approximately \$50,000 was raised in ticket sales for the 68-member Louisiana orchestra. While some of the Louisiana musicians were housed by Nashville Symphony musicians, staff and board members, some Nashville players filled instrumental gaps for the concert.