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# Ethnic Arts Center

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## Design and Program Recommendations

joseph a. wetzel associates | inc.

DESIGN AND PROGRAM RECOMMENDATIONS

Iron Range Ethnic Arts Center  
Chisholm, Minnesota

April 1980

LEGISLATIVE REFERENCE LIBRARY  
STATE OF MINNESOTA

Joseph A. Wetzel Associates, Inc.  
77 North Washington Street  
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## SUMMARY OF THE IRON RANGE ETHNIC ARTS CENTER PROJECT

The Iron Range Ethnic Arts Center facility has been planned to preserve, demonstrate, and interpret the ethnic crafts, traditions, folklore, music, and dance of the forty-three European nations that have settled the Iron Range of northeastern Minnesota. The physical facility is located in approximately 5,600 square feet (usable public area) of semi-underground space built as an extension of the existing Iron Range Interpretative Center.

The program recommendations for the Ethnic Arts Center facility have been made by Joseph A. Wetzel Associates of Boston, Massachusetts, under the auspices and directorship of the Iron Range Resources and Rehabilitation Board (IRRRB) and the Iron Range Interpretative Program (IRRIP). Please see Appendix A for a background summary on these organizations.

Preliminary planning for the content of the Ethnic Arts Center began in March 1979, after the physical construction of the building had begun. Representatives from Wetzel Associates met with members of the Ethnic Arts Center committee in a two-day workshop meeting that delineated the program content for the facility. A summary report was presented to the IRRRB in April 1980.

Data-gathering for the facility's programming was begun in August 1979, during Minnesota Ethnic Days. A visitor survey and analysis was initiated and conducted by Wetzel Associates on the assumption that the project would ultimately develop and that this survey information was important to the success of the project and would be irretrievably lost if not performed at that time. This data has been utilized and included in the recommendations of this report.

Planning for the Ethnic Arts Center officially commenced in January of 1980. A three-day workshop was conducted by Wetzel Associates with members of the Ethnic Arts Center Committee, and fifty invited regional participants.

A second workshop and review was conducted by Wetzel Associates for two days in February 1980. A presentation of preliminary concepts was made to the Ethnic Arts Center Committee and participants from the original workshops who attended. The presentation of the final recommendations (this booklet) was made by Wetzel Associates in April 1980.

PHILOSOPHY, GOALS, AND OBJECTIVES FOR THE IRON RANGE  
ETHNIC ARTS CENTER

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The philosophy of the Iron Range Resource and Rehabilitation Board is embodied in the conviction that the unique history, interesting geology, fascinating industry, and scenic and recreational possibilities of northeastern Minnesota can be presented to Range residents and the touring public in an organized, well-researched and dynamic way. Through an integrated program of conservation and interpretation, the IRRRB, through the Iron Range Interpretative Program, can relieve the strain placed on the wilderness region by the projected tourism boom.

Specific goals and objectives of the Iron Range Interpretative Program revolve around the recognized need for contemporary Americans, particularly Iron Range residents, to discover and preserve their unique ethnic heritage. The Iron Range Interpretative Center, through the Ethnic Arts Center, seeks to accomplish these objectives:

- to preserve the physical, spiritual, and psychological manifestations of the diverse ethnic heritage on the Range, that is, its arts and crafts, belief systems, and attitudes;
- to facilitate investigation of ethnic heritage by young people, second and later generations;
- to convey the uniqueness of the Range ethnic experience, that of cooperation, and coexistence;
- to integrate ethnic heritage into modern American lifestyle;
- to offer an open and unintimidating environment for visitors to investigate their ethnic heritage;
- to give the residents of the Iron Range a feeling or sense of ownership of the Ethnic Arts Center;
- to fill the needs that public education does not regarding ethnic heritage; and,
- to succeed economically and politically, that is, to encourage maximum visitation, to encourage tourism spending, and to encourage use of the Center on a year-round basis by Range residents.

## MANAGEMENT OVERVIEW/OPERATIONAL PLAN

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### Management Overview

The organizational chart (see page 7) for the Iron Range Interpretative Center is the administrative structure through which the philosophy of the Iron Range Interpretative Program will ultimately be implemented. The Ethnic Arts Center, Geology Hall, and the Research Library are subordinate parts of the greater whole which is the Iron Range Interpretative Center, and as such, they will collectively introduce visitors to the history, culture, and geology of the Iron Range, its industry, and its people.

It is administratively sound to recognize the Iron Range Interpretative Center as the single parent institution, with these subordinate parts for two reasons. First, it is easier for the public to identify a single institution with a variety of programs and experiences available, rather than an organization of separate facilities. Secondly, management is more effective when a single link, i.e., the Director of the Iron Range Interpretative Center, is responsible for guiding the direction of the institution in a way most beneficial to all its parts.

### Operational Plan

The Crafts Program Coordinator of the Ethnic Arts Center will report directly to the Director of the Iron Range Interpretative Center. This individual will have the following responsibilities:

- To locate demonstrators and schedule all demonstrations taking place in the Ethnic Arts Center, including demonstrations in the Kitchen area;
- To work in conjunction with the Advisory Board to develop meaningful educational programs which can realistically be implemented;
- To interact with the Retail Manager and the Curator/Registrar of the Interpretative Center on a peer level in decision-making processes which will affect the publicly accessible portions of the collection, and Ethnic Arts Center shop merchandise.

- To oversee the Restaurant Manager, imposing budgetary controls.
- To coordinate the Minnesota Ethnic Days celebration.
- To plan and present an annual budget for the Ethnic Arts Center to the Director. To be responsible for supervising the implementation and monitoring of this budget on a monthly basis.

The successful operation of the Ethnic Arts Center is dependent upon the quality of educational programming offered therein. To accomplish this, it is recommended that an Advisory Board consisting of the following individuals be assembled:

An elementary school teacher	}	from the disciplines of art, music, social studies or history
A secondary school teacher		
A crafts demonstrator		
A representative of Hibbing Community College		
A representative of the volunteer program		
A Range ethnic historian.		

In conjunction with the Crafts Program Coordinator, this body would be responsible for establishing criteria to regulate the quality of school program activities and materials, teacher training curriculum, demonstration content and lecture series speakers and topics. This board would also be involved in decision-making regarding appropriate targets for outreach programs, the designation of specialists to design programs for visitors with special needs, and decision-making regarding any other component of the Ethnic Arts Center program which would impact upon the academic or historic credibility of the public education program. This spectrum of members for the Advisory Board will enable realistic and responsible priorities to be set for the development of the educational programs, as each would bring insight into the needs and requirement of a particular constituency.

The Advisory Board should have a tenure of one year and should meet on a monthly basis throughout the year. Participants on the Board should be chosen through a joint decision made by the Iron Range Interpretative Center Director, the Crafts

Program Coordinator, the Curator/Registrar, Assistant Director of the Interpretative Center and the Director of the Research Center. The Advisory Board would be a volunteer body, and therefore, non-monetary rewards should be made to participants based upon recommendations made by the Volunteer Program Consultant currently evaluating the Center's Volunteer Program.

An Administrative Assistant would report directly to the Crafts Program Coordinator. This person would be responsible for all clerical, scheduling and bookkeeping functions as assigned by the Crafts Program Coordinator.

A part-time Restaurant Manager should be hired to supervise the function of the Kitchen/Restaurant portion of the Ethnic Arts Center. This person would report to the Crafts Program Coordinator and would be responsible for ordering food and supplies, enforcing Board of Health regulations as they apply to serving the public, making menu decisions based upon seasonal and ethnic considerations, supervising the cash flow within the restaurant, and analyzing profit and loss figures generated by the Administrative Assistant, in order to make appropriate pricing decisions.

It is recommended that a Restaurant Consultant be involved in a planning meeting with the Restaurant Manager and the Crafts Program Coordinator to offer guidance regarding kitchen financial management, staffing requirements and general procedures for operations. For example, at this juncture, it appears that the most feasible menu offering in the restaurant would be an ethnic soup or stew and bread, which would vary weekly, plus coffee, tea, milk, and an ethnic dessert. By offering no daily variety within a menu, it will be possible to have a part-time cook, or a series of part-time cooks, do bulk preparation of the entree at the beginning of each week. The accompanying bread or dessert can either be prepared by the cook or can be contracted for through a local bakery. This would enable the actual serving of food and the operation of the restaurant to be handled by two minimum-wage, paid employees (server and a cashier) or by volunteers.

A Retail Manager for the shops in both the main lobby and the Ethnic Arts Center would report directly to the Iron Range Interpretative Center Director. This Retail Manager should have some formal training in retail management, particularly in the areas of merchandising and inventory control. Such courses are available through the business program of most colleges.

A properly stocked retail unit within the Interpretative Center and the Ethnic Arts Center can be an effective means of cost recovery. The present shop and storage facilities in the Interpretative Center severely limit both the quantity and variety of merchandise that can be effectively displayed and stored. An effective retail unit should stock-turn four times per year. Last year, the Interpretative Center shop stock-turned two and one-half times. The average sale per visitor to the Center in 1979 was \$.26, with a high of \$.75 per visitor in the month of December. This figure can realistically reach \$2.00 per visitor. The data indicates that there is an inappropriate product mix and inappropriate pricing mix in the existing shop.

It is recommended that a Museum Shop Consultant meet on an ongoing basis with the Retail Manager, the Crafts Program Coordinator and the Director of the Iron Range Interpretative Center to advise on shop physical facility layout, financial planning and management, and proper product and price mix for the shop in the Interpretative Center and the Ethnic Arts Center, with the purpose of making the shop into a viable income generating operation.

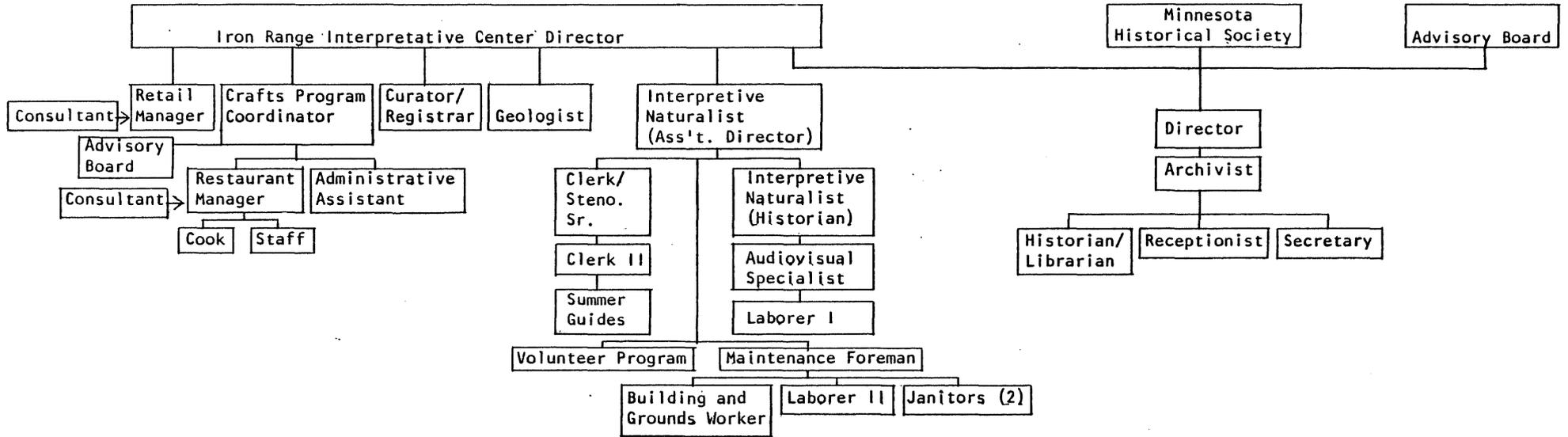
The possibility of creating a profitable catalog sales operation as an adjunct shop function should not be overlooked.

The Retail Manager with advice from the Museum Shop Consultant should be responsible for establishing and maintaining a high level of quality control for all sales craft items.

The American Association of Museum Shops should be contacted both for existing literature on the subject and recommendations for a consultant.

These recommendations reflect the existing organizational chart for the Center, and present the most economic and administratively expedient solutions to the Ethnic Arts Centers management concerns.

IRON RANGE INTERPRETATIVE CENTER  
ORGANIZATIONAL CHART



## HOURS AND SEASONALITY

The following recommendations regarding hours and seasonality are based upon visitation data collected for the Interpretative Center in 1978 and 1979. Specific recommendations for scheduling programs that have seasonal or attendance volume considerations appear under the section, Programmatic Content Recommendations.

Visitors to the Interpretative Center during the summer months of May, June, July and August account for 74 per cent of the Center's total annual attendance. Close to half of the total visitors in 1979 attended Minnesota Ethnic Days in August. Clearly the tourist season at the Center is enhanced by the Ethnic Days celebration. It is recommended that a series of small festivals be scheduled on weekends prior and subsequent to Ethnic Days Celebration to supplement the ethnic-related activities available to visitors in the summer months. These mini-festivals would create, as well, an attendance buffer in the event that inclement weather should drastically reduce the number of Ethnic Days Celebration visitors.

The off-season months of September through April should be the focus of an aggressive campaign to increase attendance from the resident market base. Programming tailored to attract Range residents to the Center during these months can result in substantially higher attendance figures. For example, attendance for March 1979 was 25 per cent higher than March 1978 due to the new winter lecture series.

Weekend festivals in the fall, winter and spring, which have a seasonal and ethnic focus, can serve two purposes. First, a variety of different experiences will encourage repeat visitation by Range residents. Second, the continuity of events at the Center throughout the year will maintain the Center in the public eye both through the publicity for the events themselves, and the subsequent press coverage that events, such as the lectures series, are given.

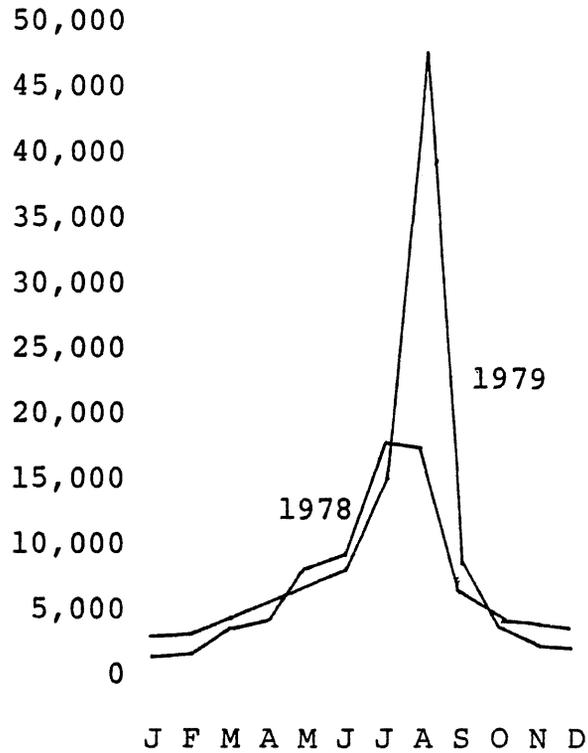
An expanded school program can redistribute class attendance throughout the months of October, November, March, and April. The existing misconception that a visit to the Interpretative Center is comparable to a recreational outing can be changed as a dynamic school program redefines what a visit to the Center is: a working school day well spent.

Attendance during January and February will probably not respond significantly to programming efforts due to the severity of the weather during these months. The fact that attendance has held steady at approximately 3,000 visitors for these months over the past two years indicates that there is a base of residents and tourists interested in visiting the Center during this period.

The hours that the Interpretative Center is open to the public throughout the year adequately accommodate the seasonal fluctuations in visitation. Hourly attendance data from 1978 and 1979 indicate that the time period with highest visitation is from 11:00 a.m to 3:00 p.m. The times at which programs are scheduled should take into account these fluctuations. For example, demonstrations which are designed to enhance the visitor experience on a drop-in basis should be scheduled during the hours of greatest visitation. Conversely, pre-registered programs should take advantage of the Center's less busy hours in the morning and the late afternoon.

The continued monitoring of hourly and monthly visitation patterns, in conjunction with an ongoing evaluation program, will enable the Center to develop a scheduling and program mix which will maximize attendance figures as well as best serving the interests of visitors to the Center.

Attendance



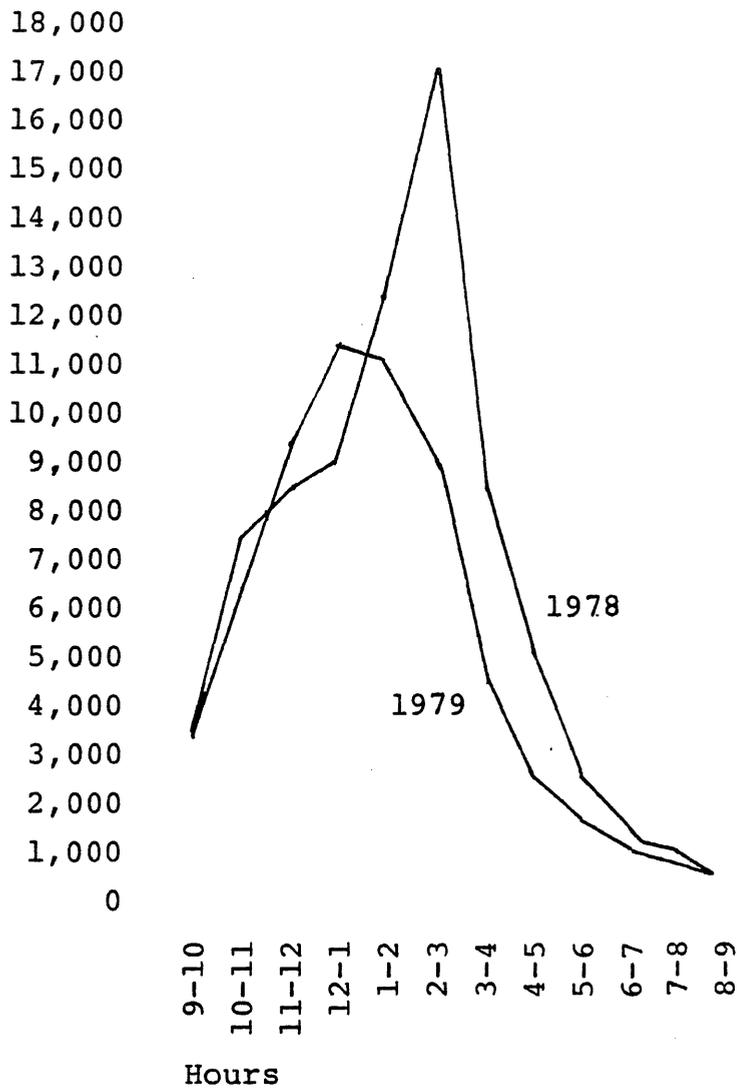
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Seasonality

Month	1978	1979
January	1,493	1,507
February	1,441	1,599
March	2,991	2,225
April	3,828	3,273
May	9,534	7,131
June	9,723	8,382
July	18,253	15,927
August	17,412	46,440
September	6,431	7,363
October	4,864	4,080
November	1,602	1,935
December	966	1,598
TOTALS	78,538	101,460

IRON RANGE INTERPRETATIVE CENTER  
ATTENDANCE BY MONTH

Attendance



Hours	1978	1979
9-10	3,411	3,295
10-11	7,150	6,534
11-12	8,217	8,217
12-1	9,010	9,178
1-2	12,896	11,636
2-3	17,009	11,104
3-4	8,819	8,979
4-5	5,203	4,779
5-6	2,621	2,575
6-7	1,677	1,703
7-8	1,288	1,046
8-9	395	473
<b>TOTALS</b>	<b>77,696*</b>	<b>69,519*</b>

\*This figure does not reflect Minnesota Ethnic Days visitors who did not enter the Interpretative Center proper.

IRON RANGE INTERPRETATIVE CENTER  
ATTENDANCE BY HOUR

## EXHIBIT AND ACTIVITY PLAN

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### Introduction Gallery

(See Ethnic Arts Center overall plan, page 18)

The visitor enters the Ethnic Arts Center area after passing through the glass partition and doorway separating this area from the Geology Hall area. The floor of the Introductory Gallery is carpeted with carpet similar to other areas of the Center. A series of free-standing cases in two sizes (3 feet square and 18 inches square) contain ethnic artifacts and contemporary craft items as a part of a continually changing ethnic craft display collection. These display cases are not fixed in place and are intended to be movable to meet specific display requirements. The left hand of the corridor is hung with a series of vertical banners that provide a combination of color and ethnic ambience. These banners can be changed to accommodate special ethnic holidays and seasons of the year. An additional purpose of these banners is to screen some of the ambient light from the left hand windows. If these windows continue to present an ambient light and reflection problem in the Geology Hall, they should be additionally screened with venetian blinds that are coordinated with the existing window trim and color.

At the far end of the Introduction Gallery area is a large thematic wall mural of the Ethnic Arts Center symbol, which is intended to function as a multi-cultural, colorful, crafts signature piece. The basic design intent of the piece is that it should be colorful, textured, and handmade as opposed to machine made.

If outside light is a problem in this area near the symbol, the doors and windows adjacent to the space should also be fitted with the appropriate venetian blinds.

The lighting in this area is important and should focus on the display case content, the hanging banners, and the Ethnic Arts Center symbol.

Turning to the right at the bottom of the Introduction Gallery, the visitor confronts an Events kiosk that functions as a welcome to the Ethnic Arts Center, a delineation of what is to be found here, including a Current Events monitor, and a "You Are Here."

### Corridor, Exhibits and Storage

(See Ethnic Arts Center overall plan and Corridor, Exhibit and Storage drawing, page 19).

The carpeting continues in the corridor space as does the use of occasional freestanding display cases and hanging banners. The entire left wall of the corridor is faced with an exhibits display and storage system that is comprised of a repeating, three-foot module of diagonal, wood-faced panels and glass display case fronts. The glass display case areas double as physical storage space for demonstrators' tools and work in progress. All of these enclosed spaces are lockable, and have an internalized lighting system. The wood is a clear white or yellow pine. A variety of display spaces and storage spaces can be provided according to specific requirements by altering the size and amount of display to storage.

This corridor space can also contain one or more smaller crafts demonstration areas.

### Crafts Area

(See Ethnic Arts Center overall plan, Furniture Crafts area drawing page 19, Crafts area, Small Activity Mode and Crafts area, Big Event mode drawing, page 20.)

Half of the Crafts area is carpeted with the same carpet and half of the floor is covered with hardwood flooring laid on a diagonal axis that changes to the opposite direction, or herringbone pattern, on the opposing half of this area.

This area is planned to accommodate two basic activity modes (the Small Activity Mode, and the Big Event Mode.)

During the Big Event Mode, a series of three, folding grandstands may be rolled out to accommodate the anticipated audience. These grandstands are finished with a natural wood finish similar to all of the light colored natural wood in the space.

A series of diagonal wood-faced panels serve as pin-up and hanging surfaces for crafts items. A detail of

thin cork strips that serve as inserts between the diagonal wood planks are both a pin-up surface, and add to the acoustic control necessary in this area.

A continuation of the display and storage system used in the corridor is repeated here along the northeast and southwest walls.

Two large floor-to-ceiling murals with an ethnic theme serve to "color" the space and to provide acoustic surfaces. The wooden floor section of the space for the Big Event is left clear and available for a variety of functions. The lighting in this area should be controlled by a pre-selected, focused, and color-corrected program to meet the specific requirements of the Event. For example, a dance performance that utilizes the entire wood surface area would require different lighting than would a single-focus, dramatic event that was also being color videotaped.

A front surface screen is provided on a centrally located wall surface to provide for the screening of slide tape programs and films. A storage area utilizing the same wood construction and finish detail serves as storage for related audiovisual equipment. Audiovisual hardware should include a 16 mm sound film projector, a lap-dissolve sound slide system, a cassette tape deck, a stereo turntable, and area speakers. A wireless microphone system for performances or demonstrations should also be provided.

If the space requires additional acoustic control, acoustic tile material should be inserted between the overhead concrete beams. The texture and the color of the acoustic panels to be used should match the existing concrete.

In the Small Activity Mode, the grandstand sections are folded away, providing much more usable floor space for a variety of small crafts demonstrations. These Crafts Area demonstrations use a simple, purchasable furniture system that consists of a series of nesting, blond oak tables and boxes. Occasional seating for visitors, if the demonstrator wishes to encourage people to sit at the demonstration, would be provided by a number of hardwood stools. All of these pieces of furniture stack and store in the

existing wall display and storage cases when not in use.

A central stage or platform lowers into position to provide a central elevated demonstration area.

The lighting in the Small Activity Mode should be programmed to accommodate the individual crafts demonstration areas by providing dramatic lighting on the individual areas. Care should also be taken to dramatically light the craft collection in the display cases and hanging on the wall surfaces.

### Marketplace

(See Ethnic Arts Center overall plan and Marketplace drawing, page 21).

The visitor now turns to the right and walks into a long corridor that functions as an ethnic craft display and sales area or Marketplace. The carpet continues halfway down this corridor as the floor covering. The last half of the corridor, which connects with the Kitchen/Restaurant area, is quarry tile.

The Marketplace is divided according to crafts category: toys, craft books and supplies, a mix of representative ethnic crafts products, and ethnic cookware items and supplies.

A cashier and sales area is centrally located along one wall.

The display mode is a continuation of the same material and detailing with the use of wood panels, display shelves, volumes, and cases. These are interspersed with several carefully selected, richly ornate, crafted pieces, such as mirrors and accent furniture pieces.

Lighting is of critical importance here with the emphasis being placed on dramatizing the material on display and emphasizing its color, warmth, and crafted qualities.

Background music with a changing ethnic theme is used in this area as an additional audio design element to help color the space.

### Kitchen/Restaurant

(See the Ethnic Arts Center overall plan and Kitchen/Restaurant drawing, page 22).

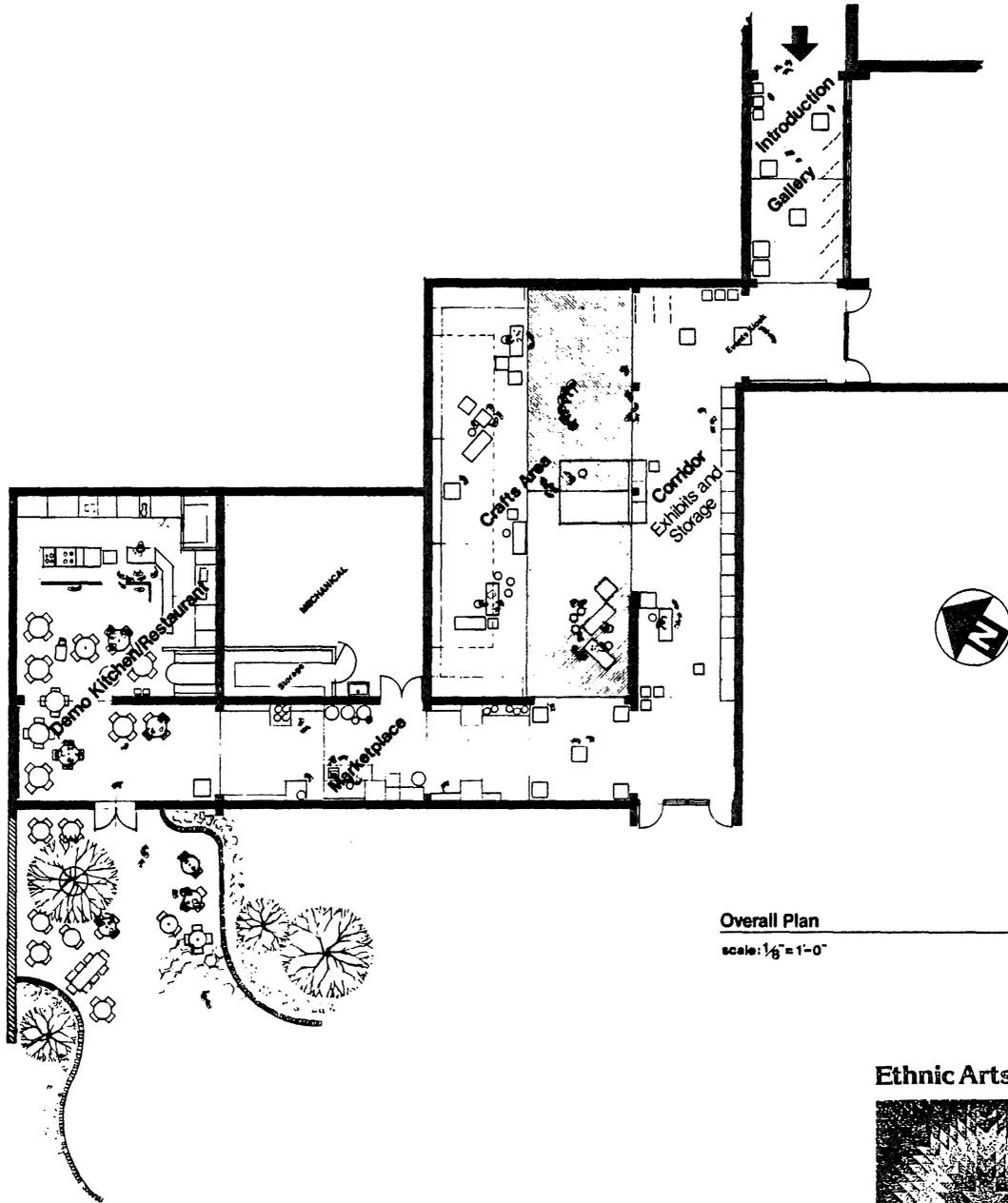
The visitor comes to the end of the corridor and enters a small restaurant area that is designed around the theme of a home kitchen. Quarry tile is used on the floor in this area; wooden wainscoting and white painted or stuccoed walls comprise the wall surfaces. A series of round, oak tables and pressed-back oak chairs provide individual seating areas. The table locations are fixed under individual, Tiffany-type lampshades suspended from overhead. The lighting is important in this area and should be handled simply by the hanging lights providing a soft localized light on the tabletops. Focused task lighting is used in the kitchen preparation and food service area. Wall surfaces are accented with ceramic tile details and examples of crafts goods from the crafts program and appropriately chosen ethnic furniture pieces.

The Restaurant opens onto an outside plaza in mild weather and expands into an outdoor area with a series of individual table and chair groupings. Proper landscaping is necessary here with the addition of some large, deciduous trees added to screen the summer sun from the south. Colorful umbrellas for the tables, such as Cinzano umbrellas, should be used.

The functioning kitchen section of the restaurant is straightforward and open, and presented as an open work section that doubles as a demonstration kitchen for kitchen crafts demonstrations and related programs. The kitchen hardware should be selected accordingly to provide the optimum combination of working kitchen and demonstration kitchen. Provisions must be made to handle small class and large demonstration groups. An overhead color video monitor should be applied to show close-ups of demonstrations to large crowds and also as a place to view pre-recorded cooking demonstrations.

Another activity monitor and "You Are Here" map is located in this area to keep the visitor abreast of other events in the Center.

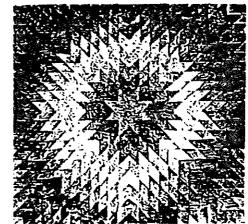
In all of the crafts and demonstration areas, special, prefocused lights of the correct color temperature must be employed where color videotaping is to take place.



Overall Plan

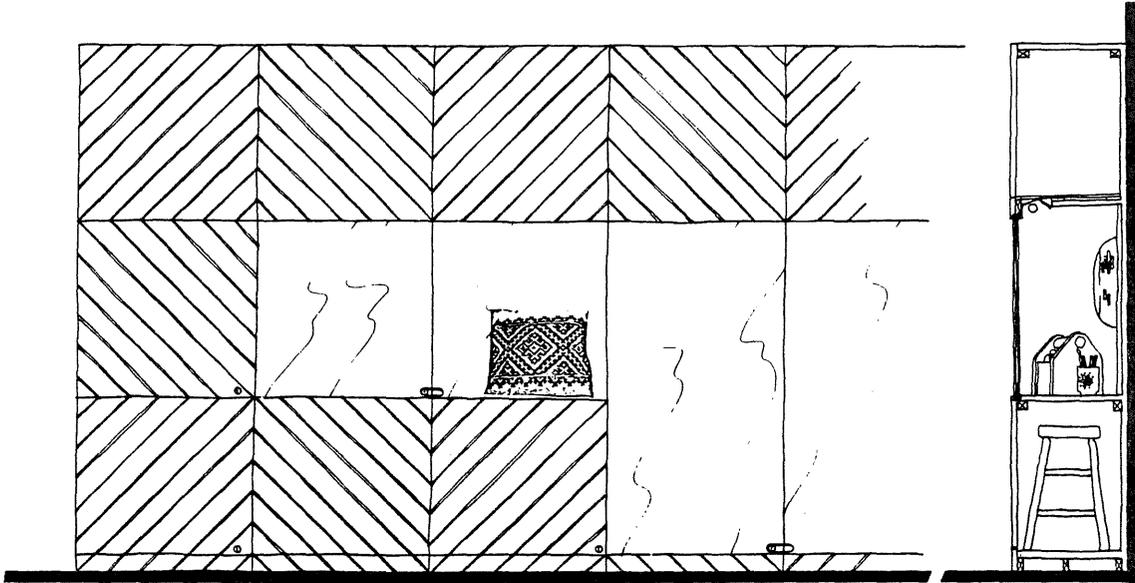
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**Ethnic Arts Center**

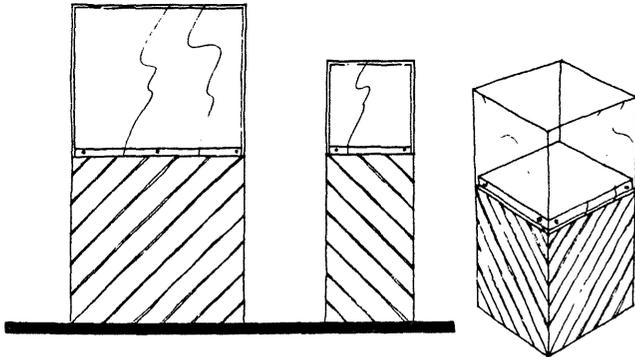


**Iron Range  
Interpretative  
Center**

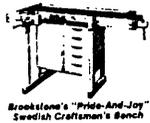
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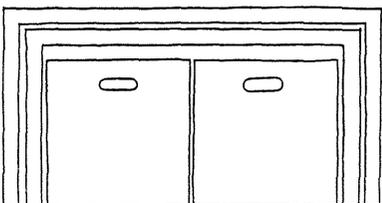
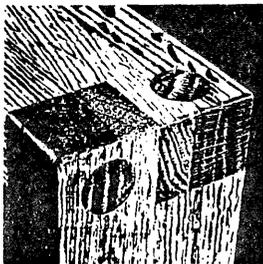
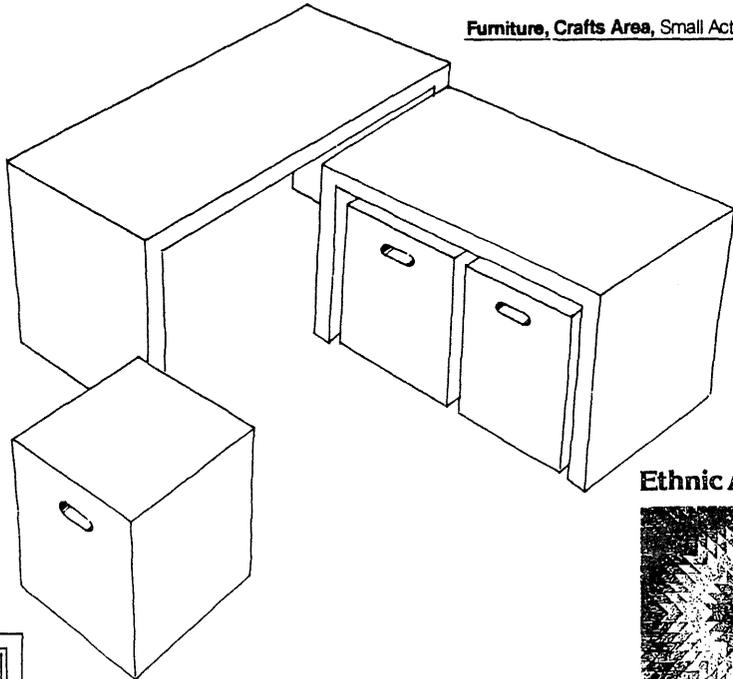
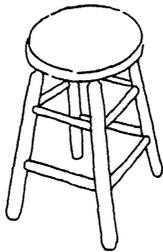
**Corridor, Exhibits and Storage**



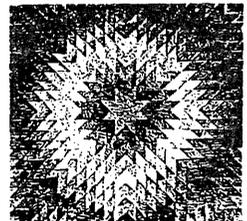
**Furniture, Crafts Area, Small Activity Mode**



Brookstone's "Pride-And-Joy"  
Swedish Craftsman's Bench

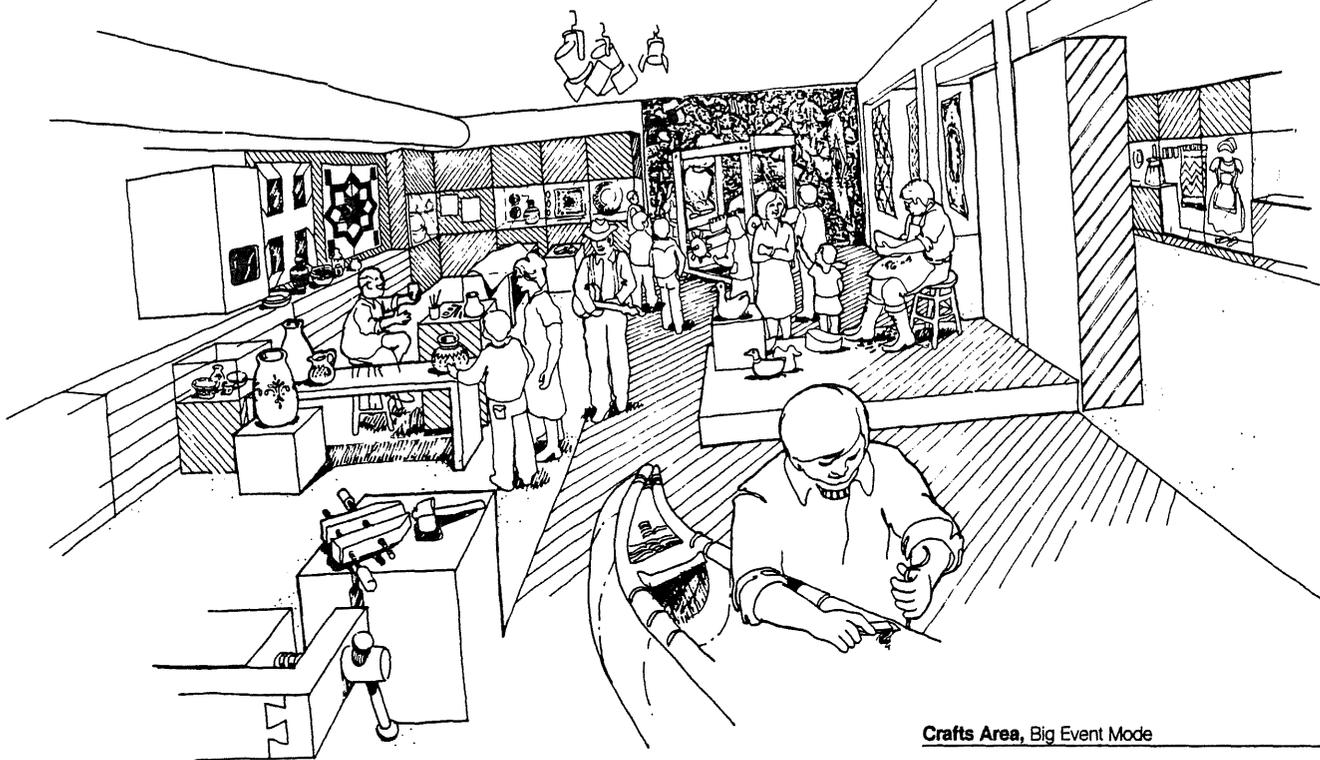


**Ethnic Arts Center**

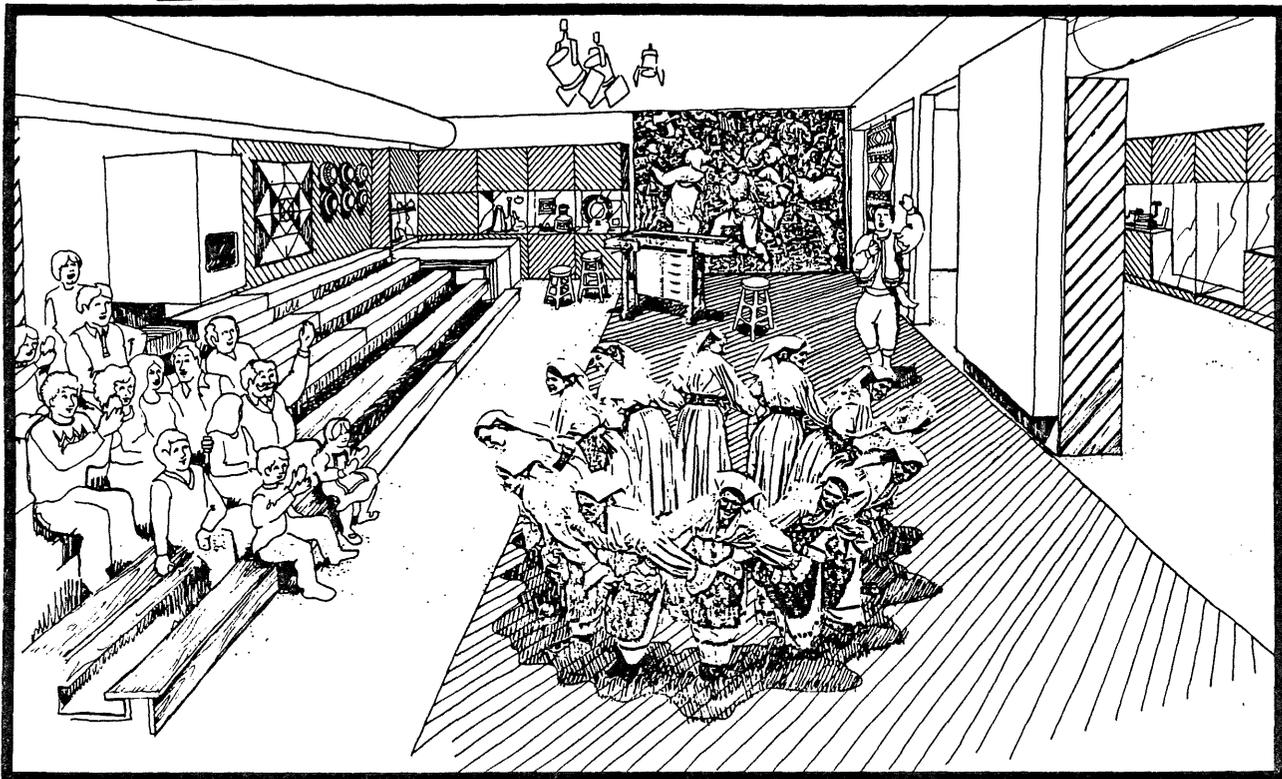


**Iron Range  
Interpretative  
Center**

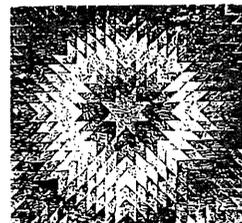
Crafts Area, Small Activity Mode



Crafts Area, Big Event Mode

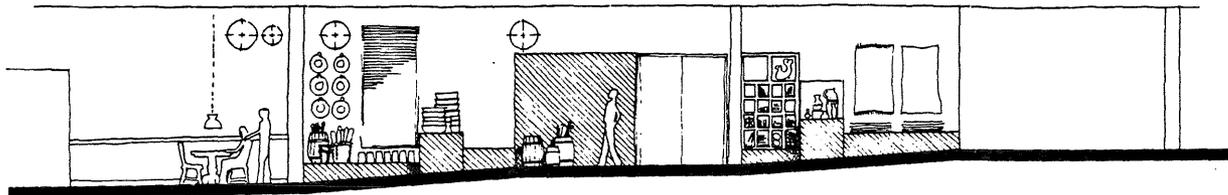
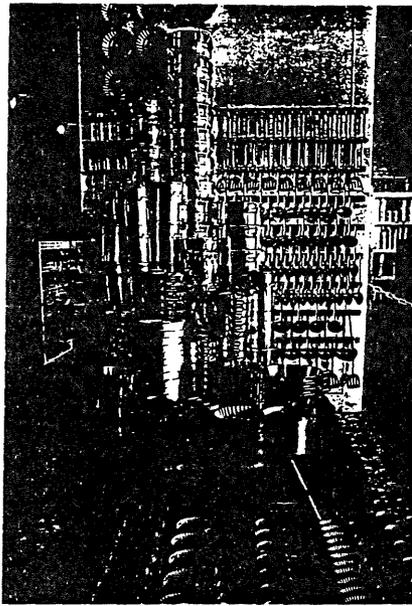
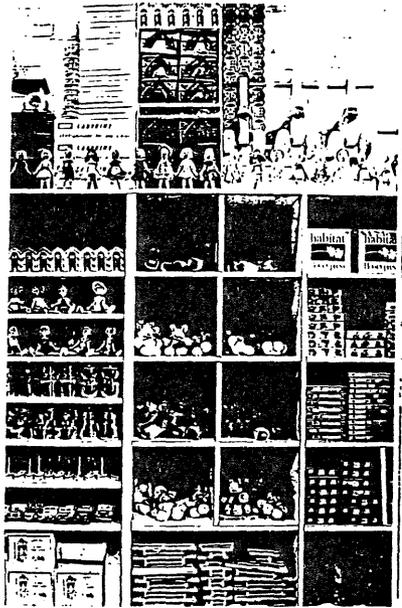


**Ethnic Arts Center**

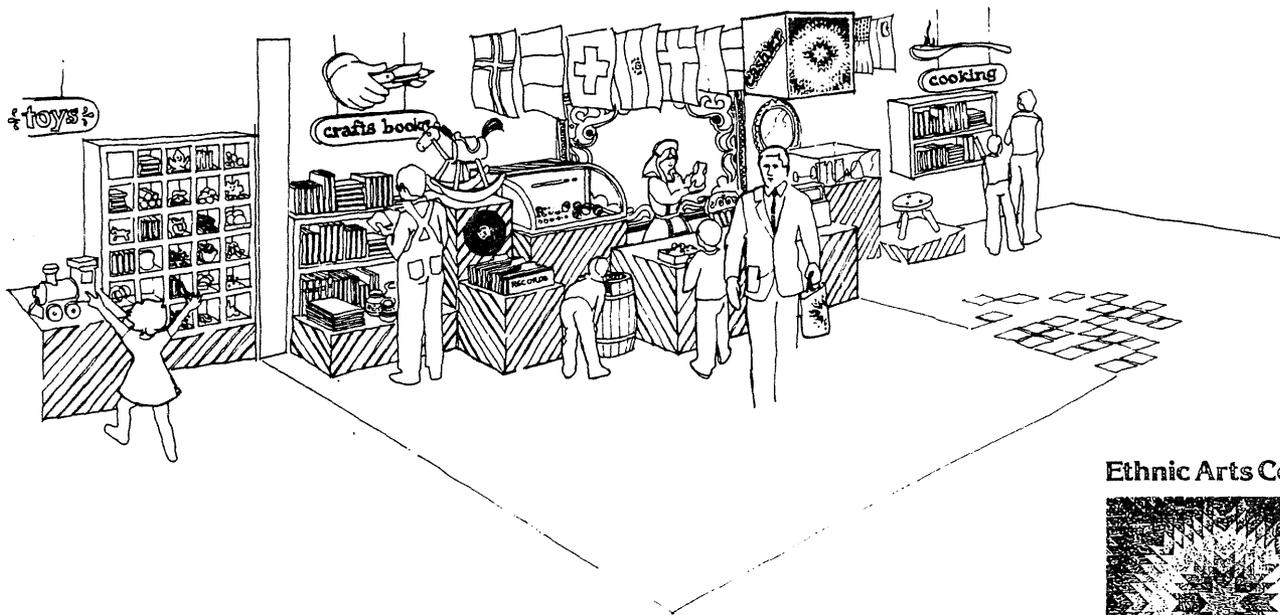


**Iron Range  
Interpretative  
Center**

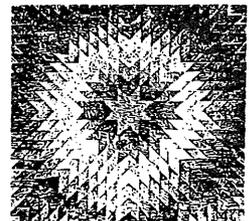
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"Marketplace"

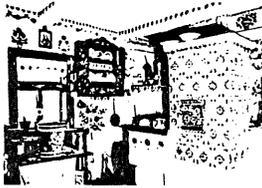
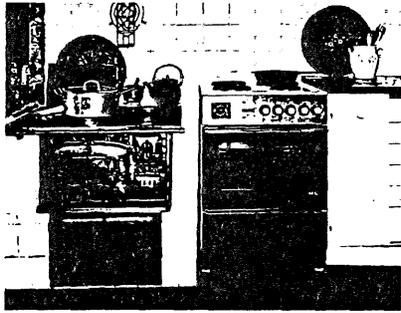


**Ethnic Arts Center**

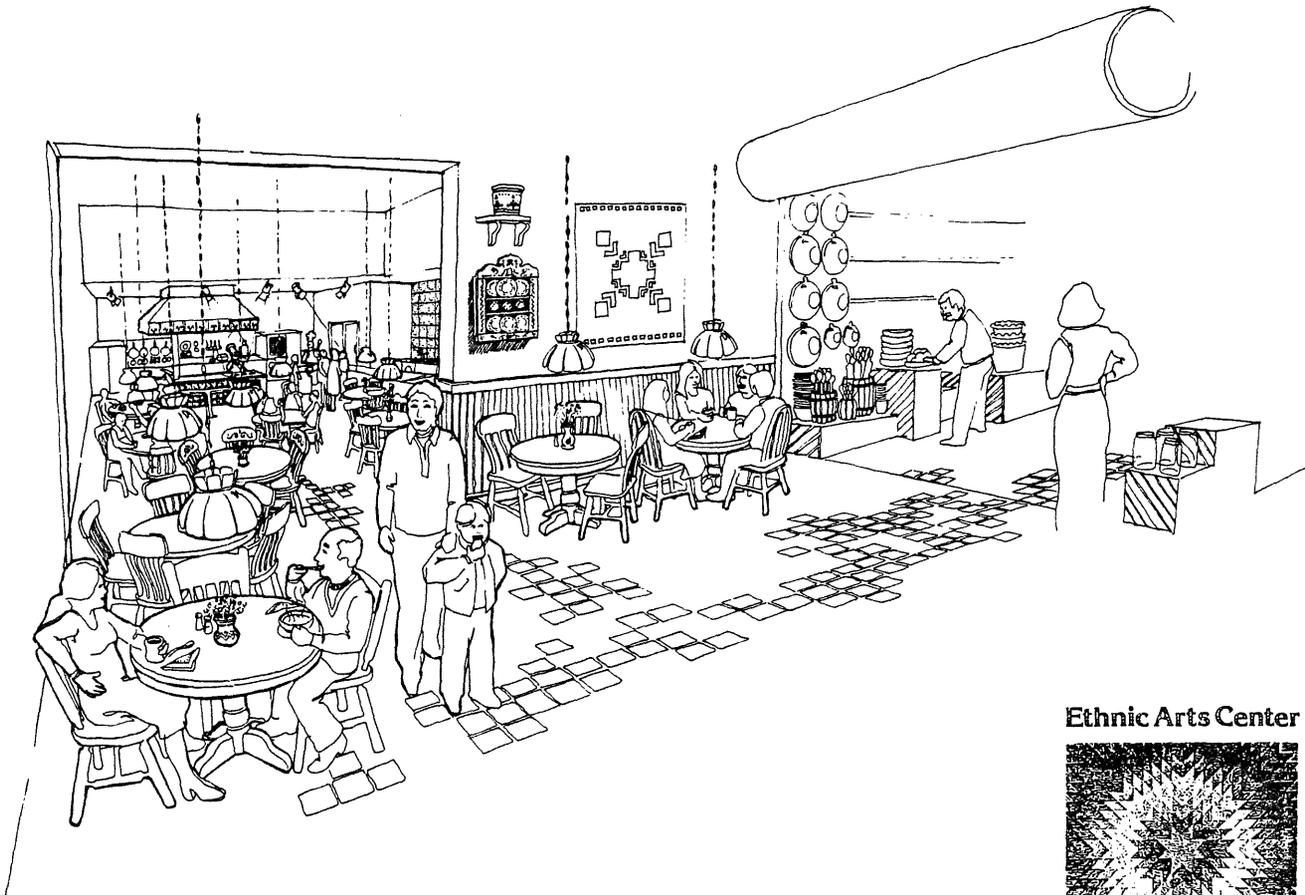


**Iron Range  
Interpretative  
Center**

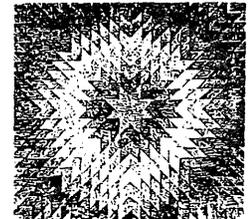
Joseph A. Wetzel Associates, Inc.  
77 Washington Street North  
Boston, Massachusetts 02114



Demo Kitchen/Restaurant



**Ethnic Arts Center**



**Iron Range  
Interpretative  
Center**

joseph a. wetzel associates inc.  
77 washington street north  
boston/massachusetts 02114

PROGRAMMATIC CONTENT RECOMMENDATIONS FOR THE IRON RANGE  
ETHNIC ARTS CENTER

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Demonstrations

Purpose

To show a process that would be less effectively exhibited statically.

To show high level of skill involved in craft techniques.

To act as the primary viewer/visitor education tool.

Modes

Ongoing Demonstrations: A continuous process performed during a given period of time. Examples: canoe building, quilting (using frame).

Demonstration event: A fragment of a process or demonstration of a short process, "staged" at intervals. Examples: quilting (using hoop), ethnic dancing, coopering (raising the barrel) (see Appendix D).

Considerations

Detailed, small scale demonstrations with large audiences will require the use of an overhead mirror or closed circuit television to provide up close viewing.

Viewer seating requirements will vary dependent upon length of demonstration, and function as a description of process during non-demonstration periods.

Audivisuals, graphic material, and samples will supplement the demonstration, and function as a description of process during non-demonstration periods.

Demonstrations should reflect seasonal crafts.

Scheduling

Length: 4 hours

Between the hours of 11:00 and 3:00, seasonally adjusted as per attendance.

Fees

None

## Exhibitions

### Purpose

To exhibit the physical manifestations of ethnic heritage, i.e., artifacts and contemporary ethnic arts, crafts, and tools.

To function as a "static" demonstration when no demonstrator is present. The presentations of sequential aspects of a process in either three-dimensional or graphic form can serve as a clear explanation of the process.

To supplement demonstrations by serving as a visual record of a process. An exhibit has the ability to "freeze" aspects of a demonstration event for future reference.

To supplement demonstrations by providing interpretations and explanations of the process that is demonstrated. This will enable the demonstrator to refer to various parts of a process that could not adequately be demonstrated at the time, e.g., gathering willow branches as part of a snowshoe making demonstration.

### Modes

Three dimensional and graphic display exhibit articles in secure wall and freestanding cases.

Display of large textiles, flags, banners and graphic panels via an overhead hanging system.

Wall mounted display of same.

### Considerations

That exhibit (and storage) areas be secure.

That exhibitions be educationally or thematically sound, as are the exhibits in the Interpretative Center.

That exhibitions be well designed, well lit, and aesthetically pleasing as are the exhibits in the Interpretative Center.

### Scheduling

That exhibitions relate to demonstrations whenever possible, thus reflecting seasonal considerations.

### Fees

None

### Workshops

#### Purpose

To offer instruction plus hands-on experience on an introductory level.

To serve as a "sampler" experience, requiring less commitment than class registration.

To provide the participant with a finished product, as well as an experience, to take home.

#### Modes

Drop in: Single workshops, short in length, designed primarily for tourists. Example: Easter egg dyeing.

Pre-registered: Series of workshops on a single theme. Longer in length, workshops would be scheduled for Range residents. Example: textiles processes, e.g., spinning, dyeing, weaving.

#### Considerations

Workshop should be designed for family appeal, and/or segregated by age: pre-school (3-5 years), ages 6-10 years, ages 11-13 years, and family workshops. Workshops combining unrelated adults and children are generally unsuccessful.

Workshops must be publicized in advance.

Drop-in workshops should be scheduled in conjunction with demonstrations. Example: Ukranian Easter egg demonstration would have a drop-in egg dyeing scheduled that day.

Pre-registered workshops could be seasonally themed. Example: Finnish Christmas decorations in winter.

### Scheduling

Drop-in: 30 minutes. Scheduled once or twice daily during peak visitation hours.

Pre-registered: 1-2 hours. Scheduled in off-peak hours and through the fall, winter and spring. Three workshops per series, scheduled in off-peak hours.

### Fees

Drop-in and pre-registered: minimal charge to cover cost of materials and possibly instructor's fee.

### Classes

#### Purpose

To act as point of process preservation through instruction, perpetuation of craft.

To give fine points, in-depth instruction in technique.

#### Mode

Pre-registered: Series of classes primarily appealing to Range residents. Classes would combine lecture/instruction and participation.

Process classes: Teach a technique from start to finish, each class building upon the previous class work.

Example: Quilting. Sequence: 1. Choice of pattern, materials; 2. pattern tracing, cutting, sample square; and 3. assembly and quilting techniques.

Theme classes: Teach a particular skill or craft in a single subject. Example: Finnish cooking such as soups, breads, main courses, desserts, beverages. Related customs.

### Considerations

Classes should be long enough to allow the student to participate and ask questions.

Classes should be segregated by age (children vs. adult) or in some cases, by level of skill (introductory vs. advanced).

Appropriate exhibit of finished products should be arranged.

### Scheduling

Length: 2 hours.

Scheduled during off-peak hours through fall, winter and spring.

Classes per course can vary 3-6 sessions.

Classes should reflect seasonal interests.

Scheduling should be sensitive to class subject matter as well as evaluation of survey results.

Examples: Cooking classes. Once a week since they would not require information retention or work at home. Quilting classes. Once every two weeks since process requires at-home work.

Classes that teach a process which has steps that build on the previous class yet do not require work at home should be scheduled daily for a one-week period.

### Fees

To cover the cost of instructor. Students purchase materials or contribute to material purchase fund (cooking).

## Lecture Series/Film Program

### Purpose

To supplement demonstration, exhibits, class and workshop programs with scholarly, historical, and cultural comparative information.

### Modes

Lectures could occur either in the Iron Range Interpretative Center hall or the demonstration area set up in the Big Event mode (see Exhibit and Activity Plan).

Films would be shown in the Iron Range Interpretative Center hall.

Examples: Lecture(s) on locations, e.g., the Glen Location. Lecture on ethnic anecdotes, e.g., North Country Jack.

### Considerations

Lecturers and lecture subject matter should be subject to careful controls. It has been determined uniformly that Iron Rangers like controversy and friendly arguing over topics. Subject matter should be selected and advertised to take advantage of this. The Iron Range Interpretative Center therefore provides a forum where a controversial subject is aired out.

Slides should accompany lectures wherever possible.

### Scheduling

Length: 1 hour.

Ethnic Arts Center lectures should not compete with Iron Range Interpretative Center lectures or with other Iron Range evening events. During the winter, Tuesday night is hockey or basketball night. Friday night is another difficult time to draw lecture audiences.

### Fees

As per Iron Range Interpretative Center lectures.

### School Program

#### Purpose

To involve Range schools in Ethnic Arts Center activities.

To apply Ethnic Arts Center activities to curriculum.

To train teachers and students in attitude that Center is a reuseable resource.

#### Modes

School Visits: Teachers should treat an Ethnic Arts Center visit as a three stage event: orientation, visit, follow-up.

Example: Finnish snowshoe making.

Orientation: Importance of snowshoes to Minnesota explorers, trappers and traders.

Themes: "The Opening West," transportation, man and the elements, The physics of why snowshoes work.

Visit: Demonstration of snowshoe making.

Follow-up: An in-class workshop related to demonstration. Discussion of contemporary winter travel methods, e.g., snowmobiles.

Orientation and follow-up activity/discussion suggestions will be developed and materials and/or volunteers to conduct the sessions will be available through the Ethnic Arts Center.

Teacher Training Program: Teachers must be taught how to use the Ethnic Arts Center as a resource to supplement their curriculum.

Example: Teacher Training Workshop in History and American Studies.

Purpose: To acquaint teacher with ways the Center can be used to highlight different aspects of American history and lifestyles, such as woodstove cooking, snowshoe making, kitchen gardens.

### Considerations

Teacher training workshops must reflect a knowledge of elementary and secondary school curriculum.

A specialist in developing such programs should be consulted to advise on educational theory, trouble shooting, etc., to produce a model.

It is essential to have the support of the local educational administration to implement an effective school program (see Advisory Board under Operational Plan).

### Scheduling

School visits: 1 day as per Iron Range Interpretative Center scheduling system.

Schools will be encouraged to visit the Center in the fall and winter by use of interesting seasonal programming.

Teacher Training: one half to full day session on Saturdays.

### Fees

School groups should have free admission to the Center throughout the academic year. It is recommended that an attempt be made to expand the present limited subsidy to accomplish this, as the fee admission policy favorably affects scheduling year round.

There should be a minimal per person charge of \$5.00 for Teacher Training Programs to cover the cost of printed materials.

Internships

Purpose

To offer practical experience to college students/career applications.

To gain and use students as a resource.

Modes

Interns could supplement: Research, writing projects, educational programming, school visit program, business administration, restaurant management, grantsmanship for private and public funding.

Considerations

The Ethnic Arts Center can develop a reputation for offering meaningful internships, which will enhance its overall reputation as a valuable Range resource.

Fees

None

## Outreach

### Purpose

To involve and attract segments of the community that would not normally visit the Center for subject matter alone.

To involve generally under-involved community segments: special needs, schools, scout troops, other ethnic centers, public television. Could use van, or loan films and videotapes to these groups.

### Considerations

Programs, while reaching out to the populace, must ultimately result in increased interest in, and visitation to, the Center.

### Fees

None

Special Needs

Purpose

Draw upon under-attracted and under-utilized segment of population.

Make a visit to the Center more meaningful.

Serve as a labor resource for the Ethnic Arts Center.

Modes

Will require expert consultation to develop programs and hardware for special needs groups.

Individuals with physical and mental limitations can be involved in the volunteer program.

Considerations

Program development will have to be highly specialized and should take advantage of existing innovated materials developed for visitors with special needs.

Fees

None

## Volunteer Programs

### Purpose

To enrich visitor experience through oral interpretation.

To involve an interested segment of population in Ethnic Arts Center.

### Modes

The existing corps of volunteers can be trained and given responsibilities for the following: stationary resource persons in demonstration area; sales in the Marketplace and restaurant; distribution and analysis of visitor surveys; and school visit program, orientation and follow-up visit.

### Considerations

Volunteer participation in the Center will increase as the variety of responsibilities and types of experience increases.

The Center should have a substantial method of showing appreciation for service.

The Center should consider the volunteers to be a legitimate labor source, and attempt to utilize individuals as necessary.

(See Appendix B)

### Scheduling

Volunteers should have regularly scheduled meetings with Ethnic Arts Center staff people to keep information and policy updated.

### Community Use

#### Purpose

To contribute to community sense of "ownership" of the Center.

To keep Center actively in use year round.

To meet the need for an ethnic-related community center.

#### Mode

Ethnic Nights: the Kitchen and demonstration areas will be made available to recognized ethnic organizations for meetings, dinners, dances, etc.

#### Considerations

Use of Center should be limited to groups with an ethnic heritage or craft orientation.

A set of rules for use fo the Center should be develeoped to ensure the preservation and maintenance of the facility.

After hours access problem must be solved. Access to Ethnic Arts Center area should not be through the Center and Geology Hall. This will require a pedestrian and non-ambulatory access route from the parking area and rest room facilities in the Ethnic Arts Center area.

#### Scheduling

Scheduling will be dependent upon the scheduling of public programs which take precedence.

#### Fees

Competitive fee for use of the space must be established.

## Special Events

### Purpose

To attract visitors through high impact, activity intensive events.

To offer a short duration, fully expanded program schedule.

### Modes

#### Minnesota Ethnic Days

Seasonal festivals, e.g., Mid-summer's Eve

Special ethnic festivals, e.g., Pow Wow

### Schedule

Length: One to two days, the Ethnic Days celebration longer.

Special events should be scheduled at regular intervals to sustain Range resident interest.

Festivals should occur at least seasonally.

### Fees

Some method of recovering costs for festivals held outside of the Center's confines should be established, or these costs should be factored into refreshment prices, etc.

## Evaluations

### Purpose

To act as the primary input for scheduling and content choices for classes, and community use of the Center.

To act as a system of monitoring the the success of programs.

To serve as input for re-directing programs, schedule expansion, program deletion.

### Modes

Preliminary survey: A survey to identify optimum schedules and content of educational programs will be conducted.

The questionnaire should run in the local newspaper Sunday supplement and appear in the Underground News.

Questionnaires can be distributed/offered to visitors at the principal exit point of the Center, similar to evaluation questionnaires used in hotel/motel chains.

An incentive for returning the questionnaire should be offered, such as one free visit to the Center or an invitation to a special grand opening.

On-going evaluations of the Center should be conducted to facilitate fine-tuning of each program on a continual basis. Ineffective programs should either be revised or replaced accordingly.

It is important to establish real criteria (goals) for measuring success, e.g., is responsible service to the community the key factor or simply numbers of attendees important? Ten people who spend a memorable and educational evening at a winter lecture may represent real success. These criteria will vary depending on the event and when it is scheduled (see Advisory Board Operational Plan).

### Collections and Exhibition Programs

The extent to which exhibition and acquisition programs are pursued is dependent primarily upon budgetary limitations. The following recommendations reflect the desires of the Interpretative Center's constituency, present administrative and space limitations, and accepted practices and standards for museum collection policy, research, and storage.

The collection and exhibition programs will strengthen the Interpretative Center's grasp on the tangible past and will support the Ethnic Arts Center's mandate to preserve the products and processes which reflect the Iron Range's multi-faceted ethnic heritage.

The processes by which objects, music and foods are created will be preserved in demonstration and instruction. Ultimately these processes will be preserved permanently by audiovisual documentation of demonstrations and performances. Until the personnel and equipment to produce tape archives can be acquired by the Center, it is recommended that the resources available at Hibbing Community College or commercial production facilities be utilized. Consideration should be given to the choice of tape size, etc., in order that the Center's product be compatible with potential lender/borrower's equipment.

The exhibition of the unique products that are the tangible manifestations of ethnic heritage will add to the richness of the visitor experience at the Center. Due to the budgetary limits on acquisition and storage, it is recommended that the Center's exhibition program rely initially upon the loan, rather than purchase of, artifacts. A loan program is a realistic first step in light of the changing exhibits at the Interpretative Center. Case systems that can appropriately and securely display artifacts have been recommended for the Ethnic Arts Center and Interpretative Center.

### Staffing

As the development of a permanent collection becomes financially realistic, a curator/registrar should be added to the staff. This individual will be responsible for the identification and authentication of potential acquisitions and donations, registration and preservation of additions to the collections, and documentation through research of the history and significance of acquisitions. The curator/registrar will be responsible as well for supervision of production of the audiovisual collections. Finally, the responsibility for physically changing exhibits, and insuring the care and safety of the collection in exhibition and in storage will lie with the curator/registrar.

### Storage

The square footage for storage of the artifact collection should approximately equal the exhibition area. Storage should be located in an off-site space with sufficient climate control and security to meet the standards defined by the curator/registrar. An ambitious acquisition program would require 10,000 to 15,000 square feet of storage.

Storage of the audiovisual collection should be located in the Research Center and should have similar conservation and security safeguards.

PROGRAM OPERATING BUDGET

The following Operating Budget for the Ethnic Arts Center identifies expense and revenue related to all programs defined in Description of Programs. Income producing areas which do not reflect revenue (the Exhibition and Demonstration programs) should be noted as such. Expense figures included herewith reflect conservative program implementation.

It is recommended that the following implementation schedule for programs be considered. A fully developed Demonstration program should be in operation during the Center's first year. An adjustment in the salary figure as it appears on the program operating budget for the Demonstration program would have to be made since that figure represents the spread of the Coordinator of Crafts Programs' and the Administrative Assistant's salaries over all programs. In the first year of operation, it is recommended as well that the Volunteer program, the Evaluation program, the Restaurant, and Shop be operational.

During the second year of operations, the Workshop program, the Schools program, and Classes should be added to the Ethnic Arts Center's programming.

In the third year of operation, a Collections and Exhibition program and a Lecture Series should begin.

In the fourth year of operation, the development of Outreach programs, Special Needs programs, and the Special Events program should be implemented.

The fifth year of the Ethnic Arts Center's operation should then have all programs operational.

The following positions and salaries are recommended to staff the Ethnic Arts Center:

	<u>Per annum</u>
Coordinator of Crafts Programs	\$15,000
Administrative Assistant	8,000
Curator/Registrar	13,000
Restaurant Manager (half-time)	5,000
Cook (at \$50 per week)	2,500
Cashier (Restaurant, half-time)	5,000
Shop Manager (split with Iron Range Interpretative Center)	6,000
	<hr/>
Total	<u>\$54,500*</u>

\*Variation due to rounding on Operating Budget.

The salaries of the Coordinator and Administrative Assistant were charged fifty percent to the Demonstration program and spread over the remaining programs. Interns should come primarily under the supervision of the Director of the Iron Range Interpretative Center.

Non-monetary rewards represents a minimal gift to Volunteers, and indicates a loss of revenue to the Center as the result of giving free admission tickets to mail survey respondents.

Acquisitions represents a minimum purchase amount for artifacts as the Center should seek to expand its collection through donations and longterm loans.

Professional fees breakdown is as follows:

800 demonstrations at \$20 each (workshops conducted by demonstrators, see Appendix C)	\$16,000
30 classes at \$20 each	600
8 lectures at \$100 each	800
Special Needs Consultant (one-time expense)	1,000
Restaurant Management Consultant (one-time expense)	500
Museum Shop Consultant (once annually, first three years only)	<u>800</u>
Total	<u><u>\$19,700</u></u>

Travel includes reimbursable expenses for consultants and Volunteers conducting school visits and Outreach programs.

Equipment includes the cost of slides, slide trays, miscellaneous art supplies, and office equipment.

Art materials represents the cost of consumable art supplies to be recovered through fees.

The total figure for utilities and insurance was established at the standard figure of \$1.00 per square foot. This cost has been spread over the four main physical spaces and the programs associated with them.

Storage and rental represents rental of outside storage space at the current rate of \$2.00 per square foot. Storage of 1,000 square foot could only serve a very conservative Collections program.

Food supplies is based upon the requirements for a fifty seat restaurant facility within a museum with an annual attendance of 130,000 visitors.

Merchandise reflects current allotments for cost of merchandise in the Interpretative Center. If an aggressive retail effort is to undertaken, a substantial increase in this figure must be made. A Museum Shop Consultant will be able to establish these incremental increases in the budget.

The Workshop program revenue figure would recover all program costs except personnel and administration. A fee of \$1.00 per person would require an average participation of 6.5 persons per workshop to recover costs.

To recover all costs of Classes except administration, a fee of \$6.00 per person per class would have to be collected.

To recover all costs of the Lecture Series except administration, 62 persons would have to attend each lecture at a fee of \$2.50 per person.

Restaurant revenue reflects a mark-up of forty-five percent.

Shop revenue reflects a mark-up of 50 percent.

IRON RANGE ETHNIC ARTS CENTER  
 PROGRAM OPERATING BUDGET  
 Fiscal year: July 1 - June 30

<u>Programs</u>	Total	Collections/ Exhibition	Demonstration	Workshop	Classes	Lecture Series	School	Internship	Outreach	Special Needs	Volunteer	Special Events	Evaluation	Restaurant	Shop	Administrative Support
<u>Expenditure Item</u>																
Salaries	\$54,592	\$13,000	\$11,500	\$ 958	\$ 958	\$ 958	\$ 958	\$	\$ 958	\$ 958	\$ 958	\$ 958	\$ 958	\$13,458	\$ 6,958	\$ 958
Non-monetary rewards	1,500										500		1,000			
Acquisitions	1,000	1,000														
Professional fees	19,700		8,000	8,000	600	800				1,000				500	800	
Supplies	6,200	50		100										5,000	250	800
Telephone	600	50	100				50		50		800	100	50	50	50	100
Travel	1,600	200				400					800				200	
Printing, artwork	1,500		75	100	200	50	250		200	75		250	100	50	50	100
Equipment	1,850	50	100	750			100		100					500	50	200
Art materials	2,200			1,000			1,000		200							
Utilities and insurance	7,000	1,500	1,500											3,000	1,000	
Storage rental	2,000	2,000														
Maintenance	1,000															1,000
Food supplies	15,000													15,000		
Merchandise	20,000														20,000	
Tax	2,600														2,600	
<b>Totals</b>	<b>\$138,246</b>	<b>\$17,850</b>	<b>\$21,275</b>	<b>\$10,908</b>	<b>\$1,758</b>	<b>\$2,208</b>	<b>\$2,358</b>		<b>\$1,508</b>	<b>\$2,033</b>	<b>\$2,258</b>	<b>\$1,308</b>	<b>\$2,108</b>	<b>\$37,558</b>	<b>\$31,958</b>	<b>\$3,158</b>
Revenues	\$67,500			1,950	800	1,250	250							23,250	40,000	

CAPITAL BUDGET

Iron Range Interpretative Center Revisions

Physical changes and revisions <sup>1</sup>	\$58,900
Design	10,000
Construction documents	10,000
Production supervision	<u>10,000</u>
Subtotal	<u>\$88,900<sup>3</sup></u>

Ethnic Arts Center Implementation

Crafts, demonstration and shop areas <sup>2</sup>	162,500
Kitchen area <sup>2</sup>	56,700
Restroom facilities	8,800
Audiovisual hardware (Iron Range Interpretative Center estimate)	15,000
Design development	10,000
Construction documents	10,000
Production supervision	<u>10,000</u>
Subtotal	<u>\$273,000<sup>3</sup></u>
Total	<u><u>\$361,900<sup>3</sup></u></u>

<sup>1</sup>See page 22, Priority "A" Items, Analysis and Recommendations for Traffic Patterns, Exhibition Revision, Graphic Standards, for cost breakdown (separate booklet).

<sup>2</sup>See page 44, this booklet.

<sup>3</sup>Plus or minus 15%.

Crafts, Demonstration and Shop Areas

Folding bleachers, 150 cap.	\$ 4,500
Cabinets to store bleachers	6,000
Wall storage, display units:	
15 - 3'x8'x2'	22,500
8 - 3'x8'x3'	14,400
Display cases:	
14 - 3'x3'x5'6"	15,400
11 - 18"x18"x4'6"	9,900
Demonstration tables, 10	3,500
Wood stools, 18	1,000
Carpet, 3,000 sq. ft.	42,000
Wood flooring, 900 sq. ft.	5,500
Raised platforms, 9'x10'	1,000
Shop display fixtures	21,800
Wall coverings, 3 murals	5,000
Lighting	10,000
Delivery and installation	<u>11,000</u>
Total	<u><u>\$173,500</u></u> <sup>3</sup>

Kitchen Area

Kitchen equipment (see separate list, next page)	14,000
Tables, 10	5,000
Chairs, 52	4,200
Outside furniture, 6 tables, 30 chairs	3,500
Dry storage area	8,000
Cast iron stove	1,000
Custom cabinets	3,000
Floor covering	6,000
Custom tile and wall covering	10,000
Trash cart	<u>2,000</u>
Total	<u><u>\$56,700</u></u> <sup>3</sup>

<sup>3</sup>plus or minus 15%

Kitchen Equipment

Freezer	\$ 1,800
Hood only, over oven	1,000
Table, 4'	200
Table, 3'	150
Refrigerator	1,400
Grill-gas, 3'	700
Double stack oven	1,450
Mixer, 12 qt.	800
Counter fryer	450
4-Burner Range, no oven	600
Dishwasher, 24-1	2,200
Pot sink, 24"	200
Small disposal, ½ h.p.	350
Butcher block table, 6'	200
Butcher block table, 8'	300
Hood only over open burners	<u>900</u>
Subtotal	\$12,700 <sup>1</sup>
Installation	<u>1,350</u>
Total	<u><u>\$14,050</u></u>

<sup>1</sup>Shipped from factory, prepaid freight.



## FUNDING REVIEW

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An investigation of private and federal funding organizations was conducted by Wetzel Associates for the Ethnic Arts Center.

In considering possible funding agencies, one should be aware of the following:

1. NEA and NEH are going through transitional periods of new directors and changing staff. These changes will probably affect what categories are fundable and what criteria will have to be demonstrated in the application. Thus, while this information is accurate now, no one knows whether it will be accurate six months from now. The wisest course is to contact them for an initial discussion before any preparations for applying begin.
2. Some of the federal programs are authorized and/or funded only for a specific interim. These agencies should be contacted directly to see what is current.

The following agencies and institutions should be considered as potential sources of funding.

### Federal Endowments

The following federal agencies are indicated as funding sources in the most recent publication of Folklife and the Federal Government, a publication produced by the American Folklife Center. This publication is a guide to federal programs, activities, resources, funds and services which assist individuals and associations interested in various aspects of folklife and America's ethnic history. This publication is included in the supplementary material accompanying this report.

## National Endowment for the Arts

### Museum Program

This program meets the ongoing needs of museums including folk and cultural heritage museums, providing support for special exhibitions, utilization of museum collections, catalogs, museum education, cooperative programs, visiting specialists, training and development of professional staff and conservation assistance. For example, a grant of \$30,000 was made to the Milwaukee Public Museum to prepare a comprehensive exhibit on European ethnic heritage (p. 86).\*

### Music Program

This program supports artistic, educational, and archival programs that involve individuals and groups representing indigenous ethnic folk music. Categories of assistance include matching grants up to \$25,000 to organizations and individuals for ethnic folk music presentations including festivals, tours by traditional musicians, residencies, workshops, and performances; matching grants up to \$15,000 to organizations and individuals for projects designed to document, preserve, and disseminate living musical traditions, using film, videotape, and histories of traditional musicians; and non-matching fellowships up to \$1,000 to enable individuals of exceptional caliber to study with master traditional musicians (p. 90).

### Folk Arts Program

This program supports projects representing all varieties of folk expression, including music, visual, and verbal arts. Folk arts include music, dance, song, poetry, narrative, handcrafts, and ritual. The program provides support to assist presentations such as local, regional, and national festivals, community celebrations, exhibits and workshops (p. 92).

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\*Page numbers refer to Folklife and the Federal Government which contains more information on these topics.

## National Endowment for the Humanities, Public Programs

### Museums and Historical Organizations Program

Support is given to museums and historical organizations for programs designed to convey and interpret our cultural legacy to the general public. Categories of support include exhibitions, interpretive programs (i.e., public symposia, lectures, and seminars), thematic film programs and printed materials (p. 100).

### Research Grants

Specific activities supported by this program include the research and writing of serious narrative history on states and local areas in America, and humanistic research in archaeology and the social sciences (p. 102).

### State Programs

The state humanities program operates through a citizens' committee in each state to provide support for local humanities projects. Each state humanities committee supports, through open competition, humanities projects designed by the state citizens in response to their interest (p. 104).

### Ethnic Heritage Studies Program

Grants support one-year projects designed to enable students "to learn more about the nature of their own heritage and to study the contributions of the cultural heritage of other ethnic groups of the nation." The multi-ethnic impact of a project is considered essential. The project must have impact beyond a single ethnic group (p. 45).

### National Historical Documents Program

Funds may be used for collecting, preserving, arranging and describing records, and for publishing documents of national historical significance in book or microfilm editions. In the private sector they include manuscripts, personal papers and family or corporate archives, as well

as material and special collections relating to particular fields of study (e.g., ethnic and minority groups, immigration, and labor politics) (p. 76).

The following federal agency program appeared in the publication, Museum Guide to Federal Programs, produced by the Association of Science and Technology Centers, Washington, D.C.

Ethnic Heritage Studies Program, Title IX, Elementary and Secondary Education Act of 1965

This is a program of grants to and contracts with public and private non-profit educational agencies, institutions, and organizations to assist them in developing and operating ethnic heritage studies programs through which students would learn about the nature of their own and other cultural heritage. Eligible programs would develop and disseminate curriculum material on a particular ethnic culture to elementary and secondary schools and institutions of higher education, provide for training teachers, cooperate with persons and groups with a special interest in the ethnic culture under study and have regular consultation with an advisory council of such interests.

For information and application procedures, contact:

Information Officer  
Ethnic Heritage Studies Branch  
Division of International Education  
Office of Education  
U.S. Department of Health and Human Services  
Washington, D.C. 20202  
202/245-9506

Private Foundations

The following Minnesota private foundations have a history of general giving with an emphasis on local public libraries, museums, cultural societies and historic preservation:

For information, contact:

## Edward C. Congdon Memorial Trust

807 Lonsdale Building

Duluth, MN 55802

Assets in 1977: \$281,276

Amount granted: \$263,068

Foundation manager: Thomas E. Congdon and Mary C. Van Evers  
(at the above address)

## The Mary L. Griggs and Mary G. Burke Foundation

1400 Northwestern National Bank Building

55 East Hibbing Street

St. Paul, MN 55101

Assets in 1978: \$7,584,863

Amount granted: \$ 249,352

Foundation manager: Mary Griggs, Burke and Richard A. Moore  
(at the above address)

## IMPLEMENTATION PLAN

The ideal implementation plan assumes that all of the recommendations for the Iron Range Interpretative Center revisions and the Ethnic Arts Center development will be performed at the same time, since both are interdependent. This implementation plan is a simple combination of the previously stated capital budget and schedule.

However, the realities of budget constraints necessitate the presentation of alternative or contingency plans, which assign priorities to the ideal plan mentioned above.

### Contingency Plan "A"

1. Hire Ethnic Arts Center Coordinator<sup>1</sup>
2. Plan overall project funding and implementation strategies.
3. Contract for and perform all design, design development, construction document and production supervision tasks for both the Iron Range Interpretative Center revisions and the Ethnic Arts Center Implementation. Some cost savings may be realized by performing all of these at the same time. These tasks should be performed by qualified sources who are both sensitive to and familiar with the entire facility. \$60,000
4. Implement funding program utilizing documents generated in 3.
5. Public bid of fabrication to qualified bidders using deductive alternative bid system.
6. Final implementation choices based on total funds available and these priorities:
 

Iron Range Interpretative Center revisions--	
Priority "A"	59,000
1/2 Crafts, demonstration, shop area	81,000
1/2 Kitchen area	30,000
2/3 audiovisual hardware	<u>10,000</u>
Contingency Plan "A" Total	<u>\$ 240,000</u>

<sup>1</sup>in operating budget

Contingency Plan "B"

- |  |               |
|--|---------------|
| 1. Hire Ethnic Arts Center Coordinator. <sup>1</sup>   |               |
| 2. Plan overall project funding and implementation strategies.   |               |
| 3. Contract for and perform design development, construction document and production supervision tasks for only the Ethnic Arts Center implementation. | 30,000        |
| 4. Implement funding program   |               |
| 5. Public bid of fabrication for only these portions of the Ethnic Arts Center recommendations:  |               |
| 1/2 Crafts, demonstration, shop area   | 81,000        |
| 1/2 Kitchen area   | 30,000        |
| 2/3 audiovisual hardware   | <u>10,000</u> |

Contingency Plan "B" Total	<u>\$ 151,000</u>
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<sup>1</sup>in operating budget

APPENDIX A: BACKGROUND SUMMARY OF THE IRON RANGE RESOURCES  
AND REHABILITATION BOARD AND THE IRON RANGE INTERPRETATIVE  
PROGRAM

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The Iron Range Resources and Rehabilitation Board (IRRRB) was created in 1941 to meet the economic challenges brought about by large scale technological displacement in the mining industry coupled with the demise of extensive lumber operations which left much of northern Minnesota "cut over."

Throughout its history, the IRRRB has made a concerted effort to diversify the economic base of northeastern Minnesota. This has been done by assisting new industry to develop in the area. Considerable attention has been focused on the implementation of forest management policies and promoting the expansion of the forest products industry.

As the IRRRB moved into the seventies, it has become deeply involved in the development, expansion and promotion of tourism as a viable industry to the economy of the iron ranges of Minnesota. Through its investment into the multi-million dollar Iron Range Interpretative Center and its efforts to expand and promote the Iron Range Interpretative Program, there is a new awareness to this region of the economic impact brought about by tourism dollars.

The Iron Range Interpretative Program has been developed to utilize the appeal, diversity and quality of recreational, scenic, geological, cultural and historic resources of northeastern Minnesota.

The program is based on the premise that the present economy is only temporary and that promotion of a healthy tourism industry can result by turning presently unusable areas into tourism generating attractions that will provide a positive, substantial economic return.

Development has been in three areas:

- Expansion of facilities at the Iron Range Interpretative Center with the purpose of making it the most outstanding tourist draw in the midwest.

- Development of a network of interpretative areas and secondary centers that will complement the Center and give the touring public a variety of experiences.
- Experimenting with various public properties that have been left a wasteland when mines long ago were abandoned. These uses vary from beautifying unsightly areas to creation of recreational parks and trails which will draw tourists and improve the quality of life for residents of the Iron Range.

### Iron Range Interpretative Center

The new \$3.1 million Iron Range Interpretative Center was completed and opened to the public on August 19, 1977. Completion of the project brought to a close more than ten years of planning and development and three years of construction.

The Center is considered an investment in generating tourism for this region of northeastern Minnesota. Of equal importance is the effort being made by the Center to begin the process of preserving the rich ethnic heritage and traditions of the Iron Range and to focus its attention on the accomplishments of the people and industry of the Iron Range.

The Iron Range Interpretative Center is a 33,000 square foot structure located on a 120 acre site near Chisholm, Minnesota. The Center overlooks the abandoned Glen Mine, an open pit mine that operated from the early 1900s to 1957. The site provides parking for 250 vehicles, has numerous picnic facilities and features a one-quarter mile nature trail that winds along the edge of the mine.

Within the Center, thirty-four exhibits detail the exciting development of the Iron Ranges of Minnesota. The story takes the visitor through a time capsule of history as the area is transformed from a region of dense wilderness to a highly industrialized society in the span of less than one hundred years.

The exhibits were designed by Joseph Wetzel and Associates, Inc., of Boston, Massachusetts, and fabricated and installed by General Exhibits and Display, Inc., of Chicago, Illinois.

The Center conducts an extensive program of promotion and advertising. In addition, group tours, seminars and symposia are encouraged. During the spring of 1978, the Center hosted 117 school groups totaling more than 5,500 students. This successful program will be expanded in the coming two years.

### Iron Range Interpretative Program Expansion

The developing Iron Range Interpretative Program is becoming one of the most active and comprehensive efforts geared to the preservation of Iron Range history and industrial archaeology and creation of a series of interesting tourism oriented experiences.

The program is divided into three basic areas of concentration: Mineland Reclamation, Program Elements and Recreation.

Each of the three divisions is involved in a wide range of activities, but all share the common goal of establishing an exciting overview of the Iron Ranges of Minnesota, past, present and future.

#### Mineland Reclamation

Backed with funding provided by the Taconite Area Environmental Protection Fund, the effort of this division has been directed at expanding existing interpretative reclamation projects and to begin the process of preserving, restoring and reclaiming minelands that possess historical or archaeological significance.

#### Glen Mine Complex

The success of the Iron Range Interpretative Center, both in terms of economic impact to the area and its efforts to begin the process of preserving the history and ethnic and cultural traditions of the area has led to the decision to expand that effort.

In October of 1977, the staff of the Iron Range Interpretative Program began a concerted effort directed at five major expansions to the Iron Range Interpretative Center. Attention was focused on the development of the Hall of Geology, the Ethnic Arts Center, the Conference/Convention/Performance Center, the Cable-Car/Tram system and the Iron Range Research Library. A brief description of these projects follows:

- Geology Hall. Planned and designed as the second major phase of development of the Iron Range Interpretative Center, the Geology Hall provides an in-depth exploration of geology and mineralogy, in general, and, through a variety of interactive exhibit techniques, provides an exciting learning experience focusing on the region's unique geologic formation.
- Ethnic Arts Center. An architect was commissioned to design the facility. A \$400,000 grant from the Upper Great Lakes Regional Commission was secured. Architectural construction was completed in 1979. Program planning recommendations comprise the balance of this report.
- Conference/Convention/Performance Center. Planning and design of the facility has been completed. Funding for the \$2.1 million complex is pending. A two-year construction period is anticipated. The multi-purpose facility will provide a 500-seat theater equipped with removeable telescoping theater risers. The auditorium can be used for convention setting (risers removed), subdivided into three large conference rooms or used as standard or theater-in-the-round settings.
- Cable-Car/Tram System. Planning for this 1700-foot tramway across the Glen Mine has been completed. The system will take the visitor to a planned historic park on the opposite side of the mine.
- Iron Range Research Library. Located immediately adjacent to the Center, it will house an archival storage unit, document restoration area, large research library, general offices and conference rooms. The building is scheduled to be completed in 1980.

## APPENDIX B

TO: DIRECTOR, IRIC  
FROM: KARLA McGRAY, VOLUNTEER PROGRAM CONSULTANT  
RE: SUMMARY INTRODUCTORY VISIT  
DATE: JANUARY 25, 1980

I. Assessment of strengths and weaknesses of the existing volunteer program.

A. Recruitment

1. Not all resources for recruitment are being utilized.
2. There could be more cooperation between the public relations function of the IRIC and volunteer recruitment.
3. More "Grass Roots" marketing could be done.
4. There could be more emphasis on target recruitment (Specific audiences, i.e., Mineral Clubs for Geology Hall)
5. Graphics and printed materials to support the volunteer program add an attractive element - perhaps more directed at volunteer recruitment.

B. Placement

1. Variety of volunteer opportunities can be more diverse.
2. Present volunteer positions need more depth.
3. Existing volunteers are not being utilized as resources to their fullest potential.
4. One and a half years in the Center has helped in identifying new volunteer roles.

C. Training

1. A very good start in the volunteer training program has been made.
2. Existing support materials for training constitute a good start.
3. Growth opportunities for volunteers not on-going nor frequent enough.
4. Volunteers not presently being utilized as "volunteer trainers."

D. Evaluation and Recognition

1. Adding depth to the volunteer experience can create an area for more meaningful evaluation.
2. Recognition has been very adequate to meet the needs of the present program.

3. The volunteer program hasn't tapped educational rewards to their fullest potential.
4. A need for an identified list of benefits and incentives so volunteers can set personal goals.

#### E. Administration

1. Volunteers can share more in the responsibility of the program.
2. Scheduling and recordkeeping systems could be simplified so volunteers could take part in these functions.
3. Volunteer Coordinator seemed pulled in several directions by other programs - energy could be more focused through job assessment and direction.

## II. Recommendations

### A. Brainstorm methods for more participation in educational programming.

1. For more volunteer involvement and to enhance the volunteer's experience.
2. For increased visitor involvement.
3. To bring objects and real people together.

### B. Develop new educational programs around already identified units.

1. Identify and prioritize units to be developed.
2. Utilize present volunteers as resources for development and writing of programs.
3. Utilize present volunteers to coordinate contract people or interns to write programs.
4. Research is complete, channel program developers to the proper resources for content.
5. Establish format for programs that is unique to the Center for program writers to follow.
6. Rework teacher packets to fit new program format.
7. Identify methods of incorporating some dramatic elements into educational programming, i.e., characterizations, and creative dramatics.

### C. Assess present recruitment.

1. Define present role of public relations firm and brainstorm ways it can serve recruitment of volunteers.

2. Identify new volunteer job responsibilities and recruit volunteers for specific jobs i.e., School greeters, Volunteer Interpreters, IRIC store, Research volunteers, Continuing education volunteers, etc.
  3. Target recruit volunteers for specific educational programs by areas of interest.
  4. Identify "grass roots" networking and marketing methods to tie in with already existing programs and resources.
  5. Develop slide show as recruitment device on the volunteer program and membership.
  6. Conduct monthly orientation session to simplify volunteer recruitment and placement.
  7. Fulfill objective of 50 active volunteers by spring of 1981.
- D. Develop training program to meet objectives of preparing volunteer interpreters for teaching and explaining exhibits.
1. Create in-depth professional training program that is well structured.
  2. Build content and methodology into the training.
  3. Explore possible credit for the training program with local colleges.
  4. Design training program as an adult educational opportunity so it becomes a resource to the community.
  5. Identify and train present volunteers as potential "Volunteer Trainers."
  6. Add depth to the training handbooks.
  7. Develop volunteer library to support training.
- E. Evaluation and Recognition.
1. Develop educational rewards that relate to programs and volunteer positions.
  2. Explore existing resources of the IRIC that can become benefits and incentives.
  3. Create specific reward system to cover several years of service.
  4. Create a list of benefits and recognition for publicizing in recruitment.
  5. Create team of people to maintain feedback system between the volunteer director and the volunteers.
  6. Generate the volunteer newsletter to recognize individual contributions throughout the year.

7. Develop system and procedure for performance evaluation.
- F. Simplify administration of the program.
1. Create liaison volunteer coordinators to assist in week to week management.
  2. Ask for specific volunteer commitment from week to week to simplify record-keeping.
  3. Create systems to simplify record-keeping.
  4. Generate personal file of each volunteer for record-keeping, recognition and recommendations.
  5. Develop new volunteer budget to meet potential new program.
  6. Assess job responsibilities of the volunteer coordinator, and determine whether this new type of program requires a full time volunteer director.
- G. Generate contract with Program Development Specialist from another local museum to aid in development of programs for the IRIC (Eileen Flory).
- H. Conduct a Volunteer Workshop in the community to create awareness of professionalism in volunteerism.
1. Use as method of introducing new IRIC Program.
  2. Include community agencies as a professional growth opportunity for volunteer directors in local area.

APPENDIX C: RESOURCE PEOPLE FOR DEMONSTRATION AND  
WORKSHOP PROGRAM

---

Active

132 names of artists/craftspersons/demonstrators:

32 people who have or are willing to do many (over 5) demonstrations.

54 people who have and are willing to demonstrate occasionally (1-4).

17 people who have been contacted and have indicated an interest in demonstrating, but have not yet demonstrated.

18 people who have demonstrated, and are undecided as to future availability.

5 people who have done demonstrations, and are not available now.

6 people who have done demonstrations, but have moved.

Leads

40 persons from contacts with others, newspapers, publications that could be pursued further:

19 people that we have reason to believe are interested.

21 names of people that have not been pursued.

People who are involved in arts and crafts, demonstrations that could be used to pursue more demonstrators:

Ethnic costume display - 12 names

Fiberhand Crafts Guild - primarily Duluth area - 100 names

Comprehensive Special Education project staff - 15 names

"Creators of the North-Artists and Art in the Arrowhead Country" show with a list of 24 area artists

Range Artists Association

Italian-American Club

East Range Stitchers

Ladies of the Kaleva

Needle Art Guild

Range Fibercraft Guild

### Attracting Demonstrators

Primary methods are word of mouth and contacting organizations and groups. Watch the newspaper for articles, art exhibits, fairs, classes, and lectures. People who are in the field, friends, visitors at the Center.

One newspaper ad in December, 1977, elicited six responses. Two or three people did demonstrations from this.

Talked to organizations, officers of clubs, business-people and festivals.

### Categories of Demonstrations

There are several categories that have many people who can demonstrate this art or craft, although each demonstration is quite different and unique:

Food - 27  
 Painting, rosemaling - 25  
 Weaving, spinning - 20  
 Woodworking, carving, burning - 13  
 Needlework - 10  
 Quilting - 5

Others for which there are 1-3 demonstrators:

Apple dolls	Indian baskets, beadwork
Basketry	Jewelry
Batik	Leatherwork
Blacksmithing	Macrame
Block printing	Nature plaques and arrangements
Braided rugs	Quilling
Bread dough art	Quilting
Calligraphy	Silkscreen
Ceramics	Soap-making
Chair caning	Stained glass
Corn-husk dolls	Ukrainian Easter eggs
Drawing	Wheat weaving
Dyeing	
Finnish lastu, snowshoes	
Fish net repair	

APPENDIX D: SAMPLE DEMONSTRATION FORMATS

## Quilting

---

Area: 15' x 15'

Set up/take down: 15-20 minutes each

Four hour demonstration.

**Needs:**

Very good lighting

Several chairs for demonstrators

Table - to cut and draw on

Several chairs for viewers

**Equipment:**

Demonstrators would bring the quilting frame and quilting hoop, the quilt and materials.

**Viewing:**

Viewers can walk right up to the frame and quilters, or sit or stand in close proximity - 2' to 5'.

Viewers can ask questions of demonstrators and talk about quilting, listen to demonstrators tell of process or show how to do quilting.

**Participation:**

There can be a quilting hoop set up with material in it so that a viewer could try hand quilting.

Close view possible

Product is not finished during demonstration.

**Exhibit:**

This demonstration could lend itself to a large and colorful exhibit of quilts hanging on the walls or in display area and/or a table of books, pictures, material.

**Appeal:**

Men and women, young and old - most people have quilts or family members who have made them and would appreciate seeing a quilt made. However, primarily women.

## Natural Dyes

---

Area: 8' x 8' plus 10' x 10' viewing area with chairs

Set up/take down: 15 minutes/30 minutes

Four hour demonstration

### Needs:

Sink and water

Stove (heat)

Table or counter

Large pans or kettles (the demonstrator could bring these)

Chairs for viewers

### Equipment:

Line to hang yarn on

Kettles and spoons

### Interaction and viewing:

The demonstrator would stand and go through the entire process with visitors, who could be sitting or standing from 3' to 10'.

This would take about one hour, so viewers could stay and see the entire process.

Throughout the four hour demonstration, the process would be repeated with different materials and/or dyes.

(Optional). Visitors could bring their own wool, yarn, and participate in the dyeing process.

Product is finished during demonstration.

### Exhibit:

A display of many different materials and examples of dyed products, books.

### Appeal:

This demonstration would appeal primarily to women, especially those who are weavers, knitters, spinners. Children could be attracted because of the unusual things used for dye - birchbark, grape juice, coffee - perhaps they could even get involved.

Demonstrations that could use a similar format: soap-making, batik.

## Canoe Building

---

Area: 10' x 20' work area

Set up/take down: several hours each

Four hour demonstration: 4 days a week, 4-6 hours a day

Needs:

Good lighting

Electricity

Work bench

Floor that can handle wood chips, sawing, woodworking.

Equipment:

Demonstrator would bring tools and all equipment.

Interaction and viewing:

The demonstrator stands, kneels, while he works on the canoe.

There is no formal presentation. The demonstrator tells viewers what he is doing as he goes along, and questions can be asked.

Viewers can come right up to the canoe or watch from a 10' range.

Product is finished over several weeks time.

Exhibit:

This demonstration is an exhibit when the demonstrator is not there working - pictures and displays telling the story of canoe building are present.

Appeal:

Men especially, and women; young and old.

Demonstrations that could use a similar format: weaving, spinning, snowshoe making.

Ukrainian Pysankas (Easter Eggs)

---

Area: 5' x 5' work area, extra for viewing

Set up/take down: 20 minutes each

Four hour demonstration

**Needs:**

Table and chair

Electric outlet

Wall with display shelves or cabinet

**Equipment:**

Brought by demonstrator

**Viewing:**

Close range, standing or have several chairs for sitting.

**Interaction:**

Viewers could come right up to the demonstration area and be told about the different stages of production, materials, and could ask questions.

**Product:**

An egg would be completed during demonstration.

**Exhibit:**

Could have an exhibit of eggs or other aspects of Ukrainian culture.

Demonstrations that could use a similar format: tatting, bobbin lace, woodcarving/burning.

Strudel (Yugoslavian)

---

Area: 10' x 10'

Set up/take down: 10 minutes/15 minutes

Needs:

Stove and fan

Refrigerator

Sink and water

Work area - about 3' x 5'

Cupboards

Good lighting

Equipment:

Utensils, pans should be in kitchen. Demonstrators would buy the ingredients.

Viewing:

The visitors would come close, up to the work area.

Interaction:

The visitors would watch the process of making strudel and could ask questions.

A strudel would be completed during the demonstration and could be served to the viewers.

Exhibit:

Recipe cards, other Yugoslavian foods.

Many food demonstrations could be done using this format.

## Finnish Dancing and Songs

---

Area: 20' x 30' for dancing and 30' x 10' for viewing

Set up/take down: 20-30 minutes/20 minutes

One and one-half hour demonstration

### Needs:

Piano

Record player, speakers

Microphone, outlet

Dance floor

### Interaction and viewing:

Medium to long range view - seating for 50-70, standing behind and interaction.

### Introduction:

Telling about dancers and singers. 15 minutes singing, 15 minutes dancing, 10 minutes singing, 10 minutes dancing. After performance, dancers ask for participants from the audience and teach them a simple dance for 40 minutes. Audience is told of dance classes for which they can register that will be starting shortly and meet weekly at the Center.

Demonstration is completed.

### Exhibit:

This dance and musical activity would lend itself to Finnish flags hanging, large posters or photographs of Finland, costumes on display, art and crafts display (add 1 hour to set-up time).

### Options:

Dancers only without participation.

Singers only without participation.

Any nationality or ethnic group could use this format for a dance, singing or musical event.

Painting - Rosemaling

---

Area: 10' x 15'

Set up/take down: 15 minutes each

Four hour demonstration

Needs:

Excellent lighting

Access to water

Tripod easel

Table and chair or stool

Equipment

Demonstrator would bring own equipment and supplies.  
Some would sit, others would stand.

Viewing:

Close to medium view

Interaction:

Upon arrival, viewer would watch demonstrator and see that aspect of production; could ask questions.

Demonstrator would talk informally about method, techniques, materials, subject matter, himself/herself.

Viewer could watch for as long as he/she was interested.

Product might be completed with watercolor or rosemaling, but probably would not with oil painting.

Exhibit:

This demonstration would lend itself very well to a painting exhibit by the demonstrator or another artist.

Appeal:

Men and women, all ages.

Options:

There could be two or three painters giving demonstrations at the same time.

Demonstrations that could use a similar format: stained glass, tole painting, china painting.

## Pottery

---

Area: 10' x 10' work space, extra for optional slide show, viewing

Set up/take down: one-half hour/three-quarters hour

Three to four hour demonstration

### Needs:

Floor that can get water, dust, clay on it and be cleaned.

Good lighting

Electric outlet

Access to water

### Equipment:

A potter's wheel (with seat) could be brought by demonstrator, or the Center could invest in one.

Table for supplies and equipment

### Interaction and Viewing:

Medium view

Demonstrator would sit at the wheel and make pottery.

There could be several chairs for people who wanted to view for a longer time, otherwise they would stand and watch for as long as they were interested.

A slide show (described below) could offer a diversion and extra information, and viewer could then return and watch the demonstrator performing a different aspect of production.

### Options:

A slide show of historical perspectives, different kinds of pottery, digging the clay, firing the kiln.

A kiln to fire the pottery that has been made on the wheel, although this would make the demonstration a longer process.

A product would be made but probably not completely finished.

### Exhibit:

Photographs or completed pieces of pottery would make an interesting exhibit.

### Appeal:

To all, including children.

Demonstrations that could use a similar format: spinning, woodworking.

Wreath Making (Balsam bough)

---

Area: 30' x 30'

Set up/take down: 15

Two hour demonstration/workshop

Needs:

Electric outlet

Wall or display space to hang completed wreath

Equipment:

Four long tables with seating for 12 to 15 people

One long work table for demonstrator

Balsam boughs, pruners, wire, trimmings, are all brought by the demonstrator.

Participants should bring gloves.

Interaction and Viewing:

The demonstrator stands behind table facing the viewers/participants and goes through all the steps in making a Christmas wreath.

Viewers sit during this stage; they then stand, and with supervision of the demonstrator, they proceed to make their own wreath at the table.

Medium view

Demonstrator could be on small platform

A product - wreath - is produced during the demonstration/workshop by the demonstrator and each participant.

Exhibit:

There could be a Christmas display and decorations in the area.

Christmas music playing

Christmas cookies and coffee

Appeal:

Adult men and women

Demonstrations that could use the same format: macrame, calligraphy

## Singing and Guitar Playing

---

Area: 6' x 6', extra for viewing

Set up/take down: 15 minutes/10 minutes

Three or four hour demonstration

**Needs:**

Microphone and speaker system

Stool

Spot lights

Elevated platform (optional)

**Equipment:**

Demonstrator will bring guitar.

**Viewing:**

Medium to long range

**Interaction:**

Informal. There could be chairs set up (20-40) for those who wanted to stay for a length of time.

Demonstrator would sing and play for 30 minutes, take a 10 minute break, repeat.

Viewers could approach as much as they wanted and stay as long as they wanted.

Performance is completed.

**Exhibit:**

Does not lend itself to any specific static display.

A Swedish flag or banner.

**Appeal:**

To all, especially people of Swedish background

**Options:**

This demonstration would be a nice accompaniment to a "Swedish Day," "Swedish Week," or exhibits and activities of a Swedish nature.

Demonstrations that could use the same format: any singing and musical instrument playing, any nationality.

## Chair Caning

---

Area: 10' x 20' work area, seating for viewers

Set up/take down: one-half hour each

One hour demonstration

**Needs:**

Good lighting

Display area

**Equipment:**

Two tables for demonstrations

**Viewing:**

Medium to long view, 20-30 chairs

**Interaction:**

Demonstrator would stand in front of seated audience and at an appointed time (or "on the hour"), he would go through the 7-step process of caning a chair. He would have examples of every stage and show them, but would not actually cane a chair; pass around samples; walk down aisle.

He would bring all his own equipment and have an example of a finished product for viewers to see.

A product is not made during demonstration.

**Exhibit:**

Different pieces for furniture and types of caning could be on display, pictures.

**Appeal:**

Adults, men and women

**Options:**

If you expected or wanted a larger crowd, you could have more chairs available; a microphone might be necessary.

Demonstrations that could use this format: quilting, block printing.

Puppet Show - Demonstration

---

Area: 20' x 24'

Set up/take down: one-half hour each

Thirty minute performance/demonstration

Needs:

Spotlighting

Possible microphones for voices of puppets

Equipment:

Puppet theater could be made and stored by Center or possibly brought by demonstrators, puppets by demonstrators.

Seating for 20 or more. Would be nice to have carpeting in front so that children could sit on the floor.

Music, record player, tapes, piano.

Viewing:

Medium to long-range

Interaction:

Viewers would be seated and watch a performance.

Could have regular performances.

It would be an interesting way to relate history, culture, old tales, customs of the Iron Range, especially for children and school groups.

Production is completed.

Exhibit:

An exhibit on how to make a puppet or demonstration before or after on making a puppet.

Appeal:

Everyone, especially children

Demonstrations that could use a similar format: plays, theater.

APPENDIX E: IRON RANGE ETHNIC RESOURCES

Croatian Fraternal Union

---

Ms. Rose Robinson  
301 North 4th Avenue  
Biwabik, MN 55708  
218/865-6643

Ms. Lorraine Lackner  
424 SW 5th Street  
Chisholm, MN 55719  
218/254-3876

Mr. Marko Dusich, Sec.  
112 East Pattison  
Ely, MN 55731

Mr. John Begich, Sec.  
120 West 8th Avenue  
Eveleth, Mn 55734  
218/741-0974

Mrs. Mary Maki  
Gilbert Croatian Fraternal  
Union  
Rt. 1, 38 Cedar Island Drive  
Eveleth, MN 55734  
218/741-9569

Ms. Rose C. Maras  
2213 1st Avenue  
Hibbing, MN 55746  
218/263-5588

Ms. Kathryn Koprivec  
Hibbing Avenue  
Keewatin, MN 55753  
218/778-6348

Ms. Mary Pahula  
Soudan Croatian Fraternal  
Union  
P.O. Box 26  
Tower, MN 55752

Mrs. Pauline Pluskwik  
1025 15th Street N  
Virginia, MN 55792  
218/741-8104

## Slovenian Organizations

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Slovenian National Home  
 Mr. Louie Kerzie  
 210 West Lake  
 Chisholm, MN 55719  
 218/254-3862

Jugoslav Club #17  
 Mr. Steve Grahek, President  
 Ely, MN 55731

Slovenian National Home  
 Ely, MN 55731

American Slovenian Ladies  
 Mrs. Frances Osmundson  
 Supreme Board President  
 516 Grant Avenue  
 Eveleth, MN 55734  
 218/741-1514

J.S.K.J., American Fraternal  
 Union  
 Mrs. John Harju  
 709 A Avenue  
 Eveleth, MN 55734  
 218/749-1782

K.S.K.J., American Slovene  
 Catholic Union  
 Mr. John Primozich  
 721 Grant Avenue  
 Eveleth, MN 55734  
 218/741-4163

S.N.P.J., Slovenian National  
 Aid Society  
 Ms. Ursula Ambrozich  
 Rt. 1, Box 173  
 Eveleth, MN 55734  
 218/749-2216

Slovenian Ladies  
 Ms. Rose Maras  
 2213 1st Avenue  
 Hibbing, MN 55746  
 218/263-5588

Jugoslav Club #1  
 Mr. John Gruden  
 534 Jackson Street  
 Eveleth, MN 55734  
 218/741-8527

Slovenian Women's Union  
 Mrs. John Pahula  
 Tower, MN 55753

Serbian National Federation

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Mr. Milton Radjenovich  
537 Woodbridge Avenue  
Buhl, MN 55713

Mr. Nick Gustovich  
123 SW 3rd Street  
Chisholm, MN 55719

Rev. D.D. Kaserich  
St. Vasilije of Ostrog Serbian  
Orthodox Church  
543 SW 6th Street  
Chisholm, MN. 55719  
Mr. Dan Delich, President  
RR, Bovey, MN 55709

Mr. Dan Radakovich  
210 Garfield Street  
Eveleth, MN 55734  
218/741-7902

Mr. Steve Senich  
3842 3rd Avenue  
Hibbing, MN 55746  
218/263-5154

Sons of Norway

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Mr. Duane Birkeland  
Forest Heights Mobile Home Park  
Hibbing, MN 55746  
218/262-2833

Mr. Roy Carlson  
612 South 11th Street  
Virginia, MN 55792  
218/741-7054

Italian-American Club

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Mr. Frank Settimi  
313 Viking Drive  
Hoyt Lakes, MN 55750  
218/225-2970

Mr. Joe Marter  
120 3rd Street  
Nashwauk, MN 55769  
218/885-1576

Mr. Tony Lucarelli  
907 South 11th Street  
Virginia, MN 55792  
218/741-7846

## Finnish Organizations

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Ladies of the Kaleva  
 Ms. Luella Maki  
 235 East Pattison  
 Ely, MN 55731

Mrs. Vera Kivisto  
 P.O. Box 137  
 Eveleth, MN 55734  
 218/741-2348

Knights of Kaleva  
 Mr. Eli Ranta  
 Gilbert, MN 55741  
 218/856-6846

Itasca Finnish Club  
 Mr. Leo Keskinen  
 RR 2  
 Grand Rapids, MN 55744  
 218/326-3852

Mrs. Tony Debelak  
 2422 East 8th Avenue  
 Hibbing, MN 55746  
 218/263-5045

Suomi Kerho  
 Pentti Mahonen  
 Spirit Lake  
 Mountain Iron, MN 55768  
 218/735-8458

American Finnish Civic  
 Association  
 Mr. Jalmer Ojala  
 820 14th Street N  
 Virginia, MN 55792  
 218/749-5015

Finlandia Foundation  
 Mrs. Ina Vainik  
 330 South 1st Street  
 Virginia, MN 55792  
 218/741-5983

Finnish-American Society\*  
 Dr. H.E. Lager  
 710 North 9th Street  
 Virginia, MN 55792  
 (home) 218/741-9312  
 (office) 218/741-5038

Ms. Eva Lammi  
 109 South 10th Street  
 Virginia, MN 55792  
 218/741-9594

Suomen Seura  
 Aune Mietynen  
 202½ 1st Street N  
 Virginia, MN 55792  
 218/741-6104

\*Representatives from all Finnish groups, to promote common activities.

Other Organizations

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Mesabi Button Box Club  
Mr. Oscar Fryckman  
706 NW 6th Street  
Chisholm, MN 55719  
218/254-4554

Range Polka Club  
Mr. Floyd Castagneri  
425 SW 5th Street  
Chisholm, MN 55719  
218/254-4770

Boy Scouts  
Mr. H. Keith Webster  
Ely Lake  
Eveleth, MN 55734  
218/741-9060

Hibbing Bocce Ball Club  
Mr. Joe Vuicich  
1122 East 12th Avenue  
Hibbing, MN 55746  
218/263-9706

Girl Scouts  
Ms. Barb Skalko  
City Hall  
Virginia, MN 55792

Regional Historical Societies

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Saint Louis County Historical Society  
506 West Michigan Street  
Duluth, MN 55802  
Mr. Larry Sommer, Director  
218/727-8025

Iron Range Historical Society  
City Hall  
Gilbert, MN 55741  
Jean Stimac, Executive  
Director  
Barbara Lamppa, Director of  
Historical Services  
218/749-3150

Minnesota Folklife Center  
400 Sibley Street  
St. Paul, MN 55101  
Ms. Ellen Stekert  
Folklorist and Director  
612/296-8807

Minnesota Historical Society  
690 Cedar Street  
St. Paul, MN 55101  
Mr. Russell Fridley, Director  
612/296-6126 Information  
612/296-2747 Administration  
612/296-2143 Library

Minnesota Historical Society  
Archives  
1500 Mississippi Street  
St. Paul, MN 55101  
612/296-6980

Community Societies

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Ely-Winton Historical Society  
Mr. John Penninger  
417 East Chapman  
Ely, MN 55731  
218/365-4537

Itasca County Historical  
Society  
Old Central School  
Grand Rapids, MN 55744  
218/326-1488

Hibbing First Settler Association  
Ms. Mae Schoonover  
3525 West 4th Avenue  
Hibbing, MN 55746  
218/263-4818

Hibbing Historical Society  
Ms. Elaine Melby  
1938 East 25th Street  
Hibbing, MN 55746  
218/263-7892

Tower-Soudan Historical Society  
Ms. Genevieve Bystrom  
P.O. Box 484  
Tower, MN 55790  
218/753-4343

Virginia Area Historical Society  
Mr. Archie Hill  
Mesabi Community College  
Virginia, MN 55792  
218/741-9200

## A Partial Calendar of Community Events

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### January

Orthodox Christmas, St. Michael's, Hibbing; St. Vasilije, Chisholm, January 6

Orthodox New Year, January 13

Ely All-American Sled Dog Races

Winter frolics and carnivals, several communities

Ice fishing contests

### February

Carnivals and fishing contests

Laskiainen, Loon Lake Community Center; Palo, first weekend (Finnish Sliding Festival)

Smaller observances in Alango, Cloquet, Grand Rapids

### March

Maple syrup season begins late in the month.

Winter sports season ends.

A number of towns hold fund raising dinners by Scout troops, churches, civic clubs, featuring spaghetti, pancakes, Polish sausages, etc.

### April

Wild Game Feed, Virginia

May

Fishing season opens, 2nd weekend.

Norwegian Constitution Day, Syttende Mai, May 17

June

Land of the Loon Arts Fair, Olcott Park, Virginia, ethnic and contemporary crafts, food

Midsummer festivals, Finns and Swedes celebrate, large gathering at Mesabi Coop Park, rural Hibbing

Finn Fest, New York Mills

Lodges and organizations begin picnics, outings

Pine City International Polka Festival

Wild berry season begins, strawberries ripen.

July

Fourth of July celebrations in almost every community include parades, picnics, fireworks, water carnivals.

Voyageur Days, Crane Lake

Timber Days, Cook

Mines and Pines Art Fair, Hibbing

Serbian Days, St. Vasilije of Ostrog Church, Chisholm

All Slav Day Picnic, Eveleth Lake Park

Sts. Peter and Paul Ukrainian Church reunion, Bramble

Polka Festival, Chisholm

Rapsberries and blueberries ripen.

St. Louis County Fair, Hibbing

August

Minnesota Ethnic Days, Iron Range Interpretative Center, Chisholm

Itasca County Fair, Grand Rapids

Central St. Louis County Fair, Meadowlands

Leif Ericson Park Folk Festival, Duluth

Wild rice harvest begins.

Effie Rodeo

September

Cherry Area Fair and Rodeo

Bovey Farmers Day

October

Fall sports season in full swing

Bird hunting season

Churches, organizations sponsor dinners.

Pre-holiday bazaars and bake sales, sponsored by women's clubs, church circles

November

Bazaar, bake sale activity intensifies.

Deer hunting season

Fall sports season ends.

December

Lutefisk/Meatball Dinner, Gethsemane Lutheran Church,  
Virginia

Finnish Independence Day, December 6

Pikku Joulun, Finnish Little Christmas

St. Lucia Day begins Swedish Christmas observance.

Lodges and societies hold annual Christmas parties.

College Course Offerings

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Bemidji State University  
 Ed Gersich, Director  
 Office of Area Services  
 Bemidji, MN 56601

Extension Classes:

"Folk History of the Iron Range," J. Berquist, Instructor

"History of the Vermilion and Mesabi Mining Districts,"  
 M. Lamppa, Instructor

"Immigration History," M. Karni, Instructor

These courses are part of the 496-596 History sequence offered periodically in Grand Rapids, Hibbing and Virginia, as evening classes.

Bemidji State University operates the Bald Eagle Outdoor Learning Center, Cass Lake, offering a variety of outdoor experiences such as winter camping and skiing, natural history and botany courses, and several summer crafts and skills courses for using natural dyes, weaving, woods craft and lore.

Hibbing Community College  
 Mrs. Terry Heino  
 Community Services Director  
 Hibbing, MN 55746  
 218/262-3877

Language Courses:

German

Italian

Norwegian

Serbo-Croatian

Spanish

Swedish

Also:

Log Hewing

Natural Foods

Rock Splitting and Stone  
 Masonry

Mesabi Community College  
Mr. Archie Hill  
Community Services Director  
Virginia, MN 55792  
218/741-9200

Language Courses:

Finnish	Serbo-Croatian
German	Slovenian
Italian	Spanish
Norwegian	Swedish
Russian	

Ecology of the Mesabi Range

Geography of the Mesabi Range

Snowshoe Making

Spinning

Weaving

Heritage Tours, bus trips to various places, including:

Chicago

Mid-South and Nashville

Old South and New Orleans

Washington, DC

Western Dakota

Winnipeg

Vermilion Community College  
Ray Kinney, Community Services Director  
Ely, MN 55731  
218/365-3256

Language Courses:

Finnish

Slovenian

Beadwork

Fly-tying and Lure-making

Knitting and Crocheting

Log building

Moccasin making

Rock splitting

Rosemaling

Snowshoe making

Spinning and Weaving

Wilderness Foods

Itasca Community College  
Melanie Denison  
Community Services Coordinator  
Grand Rapids, MN 55744  
218/326-0311

Beekeeping

Chain Saw Maintenance

Frame Weaving

Heating with Wood

Horsemanship

Knitting and Crocheting

Macrame

Needlecraft

Pottery

Rock Splitting Workshop

Spinning

Taxidermy

Tole Painting

Ukrainian Easter Egg Decoration

Woodworking

No language classes offered.

Libraries

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Coleraine Public Library  
203 Cole Street  
Coleraine, MN 55722  
218/245-2315

Eveleth Public Library  
Pierce Street  
Eveleth, MN 55734  
218/741-8188

Gilbert Public Library  
18 North Broadway  
Gilbert, MN 55741  
218/741-6023

Public Library  
21 NE 5th Street  
Grand Rapids, MN 55744  
218/326-3081

Mountain Iron Public Library  
Mountain Iron, MN 55768  
218/735-8625

Public Library  
Children's Branch  
South 5th Avenue  
Virginia, MN 55792  
218/741-1993

Main Branch  
South 5th Avenue  
Virginia, MN 55792  
218/741-2260

Arrowhead Library System  
701 North 11th Street  
Virginia, MN 55792  
218/741-3840

## Schools

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Buhl Elementary School  
 Buhl, MN 55713  
 Principal's Office  
 218/258-3575

Cherry School No. 96  
 Cherry, MN  
 218/263-5497

Chisholm Jr. High School  
 Chisholm, MN 55719  
 Principal's Office  
 218/254-3930

Lincoln Elementary School  
 Chisholm, MN 55719  
 218/254-3630

Roosevelt Elementary School  
 Chisholm, MN 55719  
 218/254-4353

Chisholm Sr. High School  
 Chisholm, MN 55719  
 Principal's Office  
 218/254-4418

Vaughan Steffensrud Elementary  
 School  
 Chisholm, MN 55719  
 218/254-2172

Washington Elementary School  
 Chisholm, MN 55719  
 Carpentry Shop  
 218/254-4850

Washington Elementary School  
 Chisholm, MN 55719  
 Carpentry Shop  
 218/254-4850

Eveleth Sr. High School  
 Eveleth, MN 55734  
 Business Manager  
 218/741-7527

Franklin School  
 Eveleth, MN 55734  
 Principal's Office  
 218/741-5175

Middle School  
 Eveleth, MN 55734  
 Principal's Office  
 218/741-8010

Gilbert Sr. High School  
 Gilbert, MN 55741  
 218/741-6411

Nelle Shean Elementary  
 School  
 Gilbert, MN 55741  
 218/741-8109

Assumption School  
 2310 East 7th Street  
 Hibbing, MN 55746  
 218/263-3054

Cobb-Cook School  
 West 3rd Avenue and  
 32nd Street  
 Hibbing, MN 55746  
 218/262-1016

Elementary Administration  
 Center  
 3rd Avenue and 32nd Street  
 Hibbing, MN 55746  
 218/262-3831

Greenhaven School  
37th Street and East  
3rd Avenue  
Hibbing, MN 55746  
218/263-8322

Hibbing Area Technical  
Institute  
2900 East Beltline  
Hibbing, MN 55746  
218/262-3824

Hibbing Community College  
1515 East 25th Street  
Hibbing, MN 55746  
218/262-3877

Hibbing High School  
Hibbing, MN 55746  
High School Building  
218/263-7354  
Business Manager  
218/263-3673

Jefferson School  
Graysher Addition  
Hibbing, MN 55746  
218/263-6871

Lincoln School  
East 11th Avenue and  
23rd Street  
Hibbing, MN 55746  
218/262-1089

St. Leo's Church School  
218 East 19th Street  
Hibbing, MN 55746  
218/262-1089

Washington School  
21st Street and East  
12th Avenue  
Hibbing, MN 55746  
218/263-8393

Keewatin Schools  
Keewatin, MN 55753  
High School  
218/778-6504

Mountain Iron High School  
Mountain Iron, MN 55768  
Principal's Office  
218/735-8578

Nashwauk High School  
Nashwauk, MN 55769  
Principal's Office  
218/885-2692

Vocational Center  
113 2nd Street  
Nashwauk, MN 55769  
218/885-2589

Parkville School  
Parkville, MN 55773  
218/741-0990

EAVIT Midway School  
Virginia, MN 55792  
218/749-8918

Elementary Supervisor  
North 9th Street and  
8th Avenue  
Virginia, MN 55792  
218/741-3980

Horace Mann School  
South 10th Street and  
5th Avenue  
Virginia, MN 55792  
218/741-2087

Independent School District  
710 Office  
731 3rd Street S  
Virginia, MN 55792  
218/749-8130

James Madison Williams  
Addition  
Virginia, MN 55792  
218/741-8414

Junior High School Technical  
Building  
Virginia, MN 55792  
Principal's Office  
218/741-3080

Senior High Roosevelt Building  
Virginia, MN 55792  
Principal's Office  
218/741-1332

Technical Building  
Virginia, MN 55792  
Title Three Director  
218/741-4720

Washington School  
North 9th Street and 8th Avenue  
Virginia, MN 55792  
218/741-3980

West Virginia School  
West Virginia, MN  
218/741-2532

APPENDIX F: SUPPLEMENTARY MATERIAL

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The following supplementary material accompanies this report under separate cover:

Memo: Interview with Dr. Timothy Smith, Iron Range  
Ethnic Historian

Interviews conducted during Minnesota Ethnic Days, 1979

Summary: Iron Range Ethnic Arts Center Planning Meeting,  
March 13 and 14, 1979

Summary: Ethnic Concerns and Community Needs Workshop,  
January 9 and 10, 1980

Pamphlet: Tips on Living History Demonstrations

Brochure: Memorial Possibilities for the Monument to  
the Norwegians in America

Pamphlet: Visitors' Guide to the Institute of Texas Culture

Pamphlet: Summer Programs at the Institute of Texas Culture

Brochure: Teacher's Guide to the Institute of Texas Cultures

Brochure: Old World Wisconsin

Brochure: Museum of Early Trades and Crafts, New Jersey

Educational Program Packet: Sturbridge Village, Massachusetts

Educational Program Packet: Colonial Williamsburg, Virginia

Letter and Pamphlet: Greater Cleveland Ethnographic Museum

Book: Guide to Ethnic Museums, Libraries, and Archives in  
the United States

Book: Folk Life and the Federal Government

Plan, 1/8" scale and supplementary drawings