

***Minnesota Performing Arts Presenters  
(MPAP) Proudly Announce:***

**CHANGING PERSPECTIVES:**

**2022-2023 SEASON**

**Minneapolis, MN**

***Act II&III or The Unexpected Return Of Heaven And  
Earth - Emanuel Gat Dance***

**Heinz Theater / October 15, 2022**

**Time for Three - Live on Tour**

**Hamburg Hall / November 20, 2022**

***The Courtroom - Waterwell***

**MAM Studio / March 16-17, 2023**

**Tank and the Bangas - Live on Tour**

**Hamburg Hall / April 15, 2023**

***-Ryan Dumas & Elle Norman, Directors of Programming-***



# INTERNAL MEMO

Dear MPAP Family,

We are thrilled to share with you our 2022-2023 season here at MPAP, “Changing Perspectives.” As the last two years have changed our perspectives on what is important, what makes us happy, and what life can look like, this season challenges our preconceived notions about what art can be, and what performance can show us and allow us to examine: from the American justice system to classical music, and from what an “American” sound can be to and whether or not we actually know the truth behind our greatest societal mysteries. As such, we have tailored a season around this idea that we believe is also highly professional, excellently performed, deeply meaningful, financially beneficial, and that elevates diverse perspectives.

We will begin at the Heinz Theater in October with internationally renowned dance troupe **Emanuel Gat Dance** performing their new piece *Act II&III or The Unexpected Return Of Heaven And Earth*. This will be the company’s Minneapolis debut, coming to us from France after an engagement earlier this year at NYC’s Brooklyn Academy of Music. As our city has one of the most renowned orchestras in the country averaging over 1,000 attendees per performance, and 74.8% of Minneapolis residents have at least some college education, we believe that this performance, actively attempting to challenge how one sees a piece of historic music by removing its cultural framework, is a perfect fit for us. This will be followed by string trio **Time for Three** at Hamburg Hall in November. Combining the unique sounds of violin, cello, and base with three-part harmony, Time for Three reexamines classical music by blending it with contemporary pop, Americana, blues, and more to push the boundaries of musical expression.

In March, we will move to the MAM Studio to present the award-winning play *The Courtoom*, produced by NYC’s contemporary documentary theatre company **Waterwell**. This piece, performed entirely verbatim from the transcripts of Elizabeth Keathley’s trial in the 7th Circuit of the U.S. Court of Appeals, asks us what it means to be an American, and whether or not the justice system can actually carry out justice. This piece speaks directly to the hearts of Minnesota’s large and vibrant East Asian community, as well as Minneapolis’ own immigrant community. As we have seen over the last two years, the justice system does not always advocate for justice. We believe that this piece will allow our audiences to reckon with this fact head-on, while also aligning with our season idea of “Changing Perspectives” by staging a non-inherently theatrical text.

Finally, we will close the season in April with **Tank and the Bangas** at Hamburg Hall. Tank and the Bangas have had previous successful performances in Minneapolis, so we are thrilled to be able to host their latest return engagement. As a band that actively challenges conceptions of the “American sound,” and that infuses funk, soul, hip hop, rock, and spoken word into a musical experience like no other, we are thrilled to include them in our season of “Changing Perspectives,” especially here in Minneapolis where one of their obvious musical ancestors, Prince, called home.

We are so thrilled to share the 2022-2023 season with you, are excited to get to work alongside you on making this journey successful.

Sincerely,

Ryan Dumas & Elle Norman  
Directors of Programming  
Minnesota Performing Arts Presenters



# WELCOME LETTER

Dear Minneapolis Family,

Welcome to the 2022-2023 Season from Minnesota Performing Arts Presenters! We've been on a long journey together—one that has been more difficult than any of us could ever have imagined. As we look ahead to brighter days and beautiful nights in downtown Minneapolis, we are so thrilled to share with you a brand new season of MPAP programming.

This season is all about “Changing Perspectives.” As the last two years have changed our perspectives on what is important, what makes us happy, and what life can look like, this season challenges our preconceived notions about what art can be, and what performance can show us and allow us to examine: from the American justice system to classical music, and from what an “American” sound can be to and whether or not we actually know the truth behind our greatest societal mysteries.

We will begin at the Heinz Theater in October, as internationally renowned dance troupe **Emanuel Gat Dance** arrives from France for their Minneapolis debut, performing their new piece *Act II&III or The Unexpected Return Of Heaven And Earth*. Set to the 1965 Prêtre recording of Acts II and III of Puccini's *Tosca*, Gat's choreography evolves independently to work with Puccini's score rather than the operatic story. New narratives are allowed to emerge through distancing the choreography from the opera, and a fresh way to view an old masterpiece puts the piece in a new light. We are thrilled to bring Emanuel Gat Dance to Minneapolis for the first time, especially with *Act II&III*: a perfect addition to our season, actively attempting to challenge how one sees a piece of historic music by removing its cultural framework.

In November, we will gather at Hamburg Hall for a spectacular concert featuring the stunning string trio **Time for Three**. Combining the unique sounds of violin, cello, and base with three-part harmony, Time for Three reexamines classical music by blending it with contemporary pop, Americana, blues, and more to push the boundaries of musical expression. They will be followed in March by **Waterwell**, a contemporary documentary theatre company out of New York City, who will present their award-winning play *The Courtroom* at the MAM Studio Theater. *The Courtroom* follows a Filipina immigrant, Elizabeth Keathley, who was mistakenly registered to vote at a DMV and, after voting, was sent to court to be deported. *The Courtroom* is performed entirely verbatim from the transcripts of Keathley's trial in the 7th Circuit of the U.S. Court of Appeals. Blending the lines between reality and theatre, performance and truth, *The Courtroom* asks us what it means to be an American, and whether or not the justice system can actually carry out justice.

Finally, we will close the season with a burst of joy, as April brings the return of **Tank and the Bangas** to Minneapolis at Hamburg Hall. Winners of the NPR Tiny Desk Award and a 2020 Grammy for Best New Artist, Tank and the Bangas infuse funk, soul, hip hop, rock, and spoken word into a musical experience like no other. Actively challenging what it means to be a contemporary musical success, and what it means to have an “American sound,” we are thrilled to bring Tank and the Bangas back to Minneapolis as part of this unique season.

We are so thrilled to share the 2022-2023 season with you, and hope that you will join us on this journey.

Sincerely,

Ryan Dumas & Elle Norman  
Directors of Programming  
Minnesota Performing Arts Presenters

# SEASON ARTISTS

## CHANGING PERSPECTIVES:

### 2022-2023 SEASON

***Act II&III or The Unexpected Return Of Heaven And Earth* - Emanuel Gat Dance**

**Heinz Theater / October 15, 2022**

**Time for Three - Live on Tour**

**Hamburg Hall / November 20, 2022**

***The Courtroom* - Waterwell**

**MAM Studio / March 16-17, 2023**

**Tank and the Bangas - Live on Tour**

**Hamburg Hall / April 15, 2023**

#### **Curatorial Idea:**

This 2022-2023 season for Minneapolis is all about “Changing Perspectives.” As the last two years have changed our perspectives on what is important, what makes us happy, and what life can look like, this season challenges our preconceived notions about what art can be, and what performance can show us and allow us to examine: from the American justice system to classical music to what an “American” sound can be.

**ARTIST 1: Emanuel Gat Dance, Act II&III or The Unexpected  
Return Of Heaven And Earth**

**Artist Overview**

**Artist:** Emanuel Gat Dance., *Act II&III or The Unexpected Return Of Heaven And Earth*

**Artist Image:**



***LOVETRAIN2020*** by Emanuel Gat Dance

**Performance Genre:** Dance

**Artist Location:** Marseille, France

**Artist Representation:**

Production & Tour Manager: Antonia Auday, ([antonia.egd@gmail.com](mailto:antonia.egd@gmail.com)),  
<https://emanuelgatdance.com/contact>.

## **Search Methodology:**

This dance group was discovered after a thorough search of who was considered the best contemporary dance companies, specifically those inspired by the great modern choreographers of the past like Pina Bausch and Martha Graham.

## **Artist/Program Overview:**

Emanuel Gat Dance was originally established in 2004 in Tel Aviv, and then later settled in France. Currently located in Marseille, this dance company is widely renowned for their authenticity and their methodical approach to creating choreography. Emanuel Gat Dance's *Act II & III* is set to the 1965 recording of the second and third acts from Giacomo Puccini's opera, *Tosca*, which was directed by Georges Prêtre. Instead of following the opera's narrative or involving its characters, the choreography evolves independently to work with Puccini's score rather than the operatic story. New narratives are allowed to emerge through distancing the choreography from the opera, and a fresh way to view an old masterpiece puts the piece in a new light. Emanuel Gat Dance's *Act II & III* is a perfect addition to our season, as their work actively tries to challenge how one sees a piece of historic music by removing its cultural framework.

## **Estimated Touring Party Size:**

The touring party for *Act II&III or The Unexpected Return Of Heaven And Earth* is expected to be roughly **nineteen people**: eleven dancers, Mr. Gat, a costumiere, a sound board operator, a light board operator/Master Electrician, a Stage Manager, an Assistant Stage Manager/deckhand, a Technical Director, and a Company Manager.

## **Artist Status:**

**Mid-level:** Average ticket price \$26-\$45; Typical venue 300-700 seats

## **Technical Requirements:**

**Technical Level 3:** Dance and Theater: Advanced lighting and sound, extensive technical schedule

## **Video Links & Work Samples:**

[Official Teaser for \*Act II&III or The Unexpected Return Of Heaven And Earth\*](#)

[Official Teaser for \*LOVETRAIN2020\*](#)

## Audience & Ticketing Overview

### Past engagements:

- Friday, March 11, 2022
  - Théâtre de l'Arsenal, Val de Reuil, France
  - Capacity: **600**
  - Tickets: **€20 (\$21.96)**
- Saturday, February 5, 2022
  - w/ l'Opéra Grand Avignon
  - Les Hivernales d'Avignon, Avignon, France
  - Capacity: **186**
  - Tickets: **€20 (\$21.96)**
- Tuesday, February 1-Wednesday, February 2, 2022
  - Châteauevallon-Liberté, Ollioules, France
  - Capacity: **405**
  - Tickets: **€29 (\$31.86)**
- Tuesday, December 14, 2021
  - La Filature, Scène nationale de Mulhouse, Mulhouse, France
  - Capacity: **364**
  - Tickets: **€8 - €28 (\$8.79 - \$30.76)**
- Sunday, November 7, 2021
  - Staatstheater Darmstadt, Darmstadt, Germany
  - Capacity: **482**
  - Tickets: **€12.00 - €38.50 (\$13.18 - \$42.49)**

### Recommended venue:

We recommend that the performance of *Act II&III* or *The Unexpected Return Of Heaven And Earth* take place in the Heinz Theater. This theater size and set up is in line with the traditional sizes of performance venues for Emanuel Gat Dance, and we believe offers the best chance for the most people to see the piece at the highest revenue. Additionally, in late 2022 Emanuel Gat Dance will tour to the United States, playing three performances at the Harvey Theater (capacity 837) at the Brooklyn Academy of Music in New York City. As such, we believe that this size space is ideal for this performance.

### Target Market:

This performance targets college educated fans of both modern dance and classical music. As mentioned previously, 74.8% of Minneapolis residents have at least some college education. In addition, average attendance at the Minnesota Orchestra is over 1,000 attendees per performance, indicating a strong level of support for classical music-related arts programming in the city.

### **Number of performances:**

We propose one performance, on **Saturday, October 15, 2022 at 7pm**. While we believe there is a large potential audience base for this piece in Minneapolis, we do not believe it is more than one performance's worth of people. As such, having more than one performance will likely lead to diminishing profit returns.

### **Projected Attendance:**

We are projecting an attendance of **1,125 people**, or **75%** of the total possible attendance. Modern dance is traditionally a harder sell, especially one that has not performed in America relatively often, and never in Minneapolis. However, Emanuel Gat Dance has a sterling international reputation, and they will be performing on an "hot" weekend (right before Halloween), and on the usually well-selling Saturday night.

### **Ticket Price Scaling:**

Tickets for *Act II&III or The Unexpected Return Of Heaven And Earth* will be ticketed as reserved seating, with prices tiered by seat location. There will be a VIP section in the front center orchestra, priced at \$75. The front orchestra sides and rear orchestra center will be priced at \$45, with rear orchestra and balcony seating at \$30. There will be a 60% price discount for students, and any unsold tickets available five minutes before showtime will be sold as "rush tickets" at 50% face value.

This ticket price scaling is designed to maximize both attendance and access to the performance. These ticket prices are in line with what the Minnesota Orchestra charges for their classical music concerts, and the student discount is quite generous (rear orchestra seats would only cost \$12).

### **Community Engagement:**

We believe that a wonderful partner for community engagement with this production would be **Minnesota Dance Theatre**. One of Minneapolis' premier dance training schools, MDT combines training in classical ballet with contemporary dance. Just as *Act II&III or The Unexpected Return Of Heaven And Earth* does, MDT helps students create their own works and forge new combinations of dance. An **Open Class** between the Emmanuel Gat Dance company and MDT students could be a wonderful way to introduce young dancers' to the company's innovative style of choreography and co-creation.

## **ARTIST 2: Time for Three**

### **Artist Overview**

**Artist:** Time for Three

**Artist Image:**



**Performance Genre:** Music

**Artist Location:** New York, NY, U.S.A.

**Artist Representation:**

Laura Dunaway, Park Avenue Artists ([laura.dunaway@parkavenueartists.com](mailto:laura.dunaway@parkavenueartists.com))



**Search Methodology:** This band was brought to our attention by another class member. We thought that their unique brand of crossover music, using classical instruments and techniques, was both wildly interesting and fit in amazingly with the rest of our season.

**Artist/Program Overview:** Time for Three is a three-piece string trio made up of Nick Kendall on violin, Charles Yang on Violin, and Ranaan Meyer on double bass, with all three providing vocals as well. Time for Three describes themselves as “stand[ing] at the busy intersection of Americana, modern pop, and classical music. To experience Time For Three (TF3) live is to hear the various eras, styles, and traditions of Western music fold in on themselves and emerge anew.”

**Estimated Touring Party Size:** The touring size of this piece would be approximately twelve people. This would include the three main musicians, a Technical Director, a Company Manager, a Deck/Stage Manager, four board ops, and two roadies.

**Artist Status (Emerging Artist, Mid-level, Established):**

*Mid-level:* Average ticket price \$26-\$45; Typical venue 300-700 seats

**Technical Requirements:**

**Technical Level 2:** Bands and Other Musicians: Backline, heavy sound, intermediate lighting

**Video Links & Work Samples:**

[Death of Classical Performance](#)

["Deanna" Lyric Video](#)

[NPR Tiny Desk Concert](#)

## **Audience & Ticketing Overview**

### **Past engagements:**

- May 15, 2022 @ Columbia Festival for the Arts
  - Rouse Theatre, Columbia, MD, USA
  - **747** seats
  - Tickets: **\$25**
- April 9, 2022 @ Sequoia Symphony Orchestra
  - Visalia Fox Theatre, Visalia, CA, USA
  - **1,275** seats
  - Tickets: **\$50**
- April 7, 2022 @ Museum of Making Music
  - Museum of Making Music, Carlsbad, CA, USA
  - **450** seats
  - Tickets: **\$30**
- March 26, 2022 @ Tampa Bay Times Masterworks-
  - Tampa Bay Times, St. Petersburg, FL, USA
  - **400** seats
  - Tickets: **\$18 - \$55**
- February 20, 2022 @ Musical Storefronts at the Kaufman
  - Kaufman Music Center, New York, NY, USA
  - No Seats (Standing Room Only)
  - Tickets: **\$25**

### **Recommended venue:**

We recommend that this presentation take place at Hamburg Hall. While Time for Three has sold out venues as large as several thousand seats to as small as just 100, we believe that placing their performance in Hamburg Hall will provide the best of both worlds: allowing as many people as possible to see their performance while best ensuring financial viability for MPAP.

### **Target Market:**

This performance targets both those who are fans of classical music, as well as those who are explicitly *not* classical music fans. As mentioned previously, 74.8% of Minneapolis residents have at least some college education and the Minnesota Orchestra routinely attracts over 1,000 to each performance—meaning that there is a broad appetite for classical music in Minneapolis. However, there is also an appetite for contemporary music as evidenced by our nightclub scene, which Time for Three also readily fulfills.

**Number of performances:**

We propose that Time for Three play one performance, on **Saturday, November 20, 2022**. This is based off of the traditional model for their tours.

**Projected Attendance:**

We project attendance for Time for Three to be roughly **600 people**. The band will be playing on a “hot” weekend (just before Thanksgiving) which will likely lead to higher than usual attendance, and they have recently been building a high reputation. We believe that there is the potential to sell even more tickets, especially as the band is performing on a Saturday.

**Ticket Price Scaling:**

Tickets for the Time for Three concert will be ticketed as reserved seating, with prices tiered by seat location. There will be a VIP section in the front center orchestra, priced at \$75. The front orchestra sides and rear orchestra center will be priced at \$50, with rear orchestra seating at \$30. Balcony seating will be \$35. There will be a 40% price discount for students, and any unsold tickets available five minutes before showtime will be sold as “rush tickets” at 50% face value.

These ticket prices are designed to reach our target demographic of music fans by charging at or less than the average ticket price for concerts of similar capacity/renew in the city. Reserved seating is an additional perk, and the benefits of attending the performance in the comfort of a theater also provide an added bonus for the ticket price. However, in order to accommodate those with less discretionary income, our rush policy is designed to make sure anyone can attend the performance if they are willing to wait until the day of for cancellations/no-shows.

**Community Engagement:**

We believe that the **Saint Paul Conservatory of Music** would be an ideal partner for community engagement for Time for Three. As a preeminent music training program, SPCM would be an ideal place for Time for Three to engage with the community, ideally providing a masterclass for students. This would allow students to get the chance to show off their ideas for classically-trained musicians making a living off of their art.

## **ARTIST 3: WATERWELL, *THE COURTROOM***

### **Artist Overview**

**Artist:** Waterwell

**Artist Image:**



***The Courtroom*** (Judson Memorial Church, NYC, October 2019)

**Performance Genre:** Theater

**Artist Location:** New York City, NY

**Artist Representation:** Self-Represented, [info@waterwell.org](mailto:info@waterwell.org), <https://www.waterwell.org>

**Search Methodology:** Ryan saw this piece live in New York City, and was immediately drawn to both the simple and adaptable nature of the performance, the engaging use of real text, and the message of empathy and justice.

**Artist/Program Overview:** Waterwell Theater Company was chosen because of their dedication to creating art that wrestles with complex civic questions. Their focus is on challenging an audiences' perception about real and perceived divides. *The Courtroom* follows a Filipina immigrant, Elizabeth Keathley, who was married to a U.S. Citizen and came to this country in 2004 on a K3 Visa. After inadvertently registering to vote at the DMV in Bloomington,

IL, receiving a voter registration card in the mail, and voting, her removal proceedings were set in motion. Her case began in Immigration Court and was eventually heard by the U.S. Court of Appeals for the 7th Circuit. *The Courtroom* is performed entirely verbatim from court transcripts from her trial in the 7th Circuit of the U.S. Court of Appeals. *The Courtroom*'s transcripts are arranged by Waterwell co-founder Arian Moayed and the re-enactment was directed by Lee Sunday Evans.

**Estimated Touring Party Size:**

The touring party for *The Courtroom* is projected to be **fourteen people**: a Stage Manager, a Company Manager, a Technical Director, two board operators, a dresser and eight performers.

**Artist Status:**

**Emerging:** Average ticket price <\$25; Typical venue <300 seats

**Technical Requirements:**

**Technical Level 1:** Speakers and Comedians: Microphone and basic lighting

**Video Links & Work Samples:**

[The Courtroom Teaser](#)

[Fox5 News Story on \*The Courtroom\*](#)

## Audience & Ticketing Overview

### Past engagements:

- Monday, December 9, 2019 @ 7pm
  - The Great Hall @ The Cooper Union, New York, NY
  - **865** seats
  - Tickets: **Free**
- Thursday, November 21, 2019 @ 7pm
  - Center at West Park @ Historic West Park Presbyterian Church, New York, NY
  - **400** seats
  - Tickets: **\$25**
- Thursday, October 24, 2019 @ 7pm
  - Judson Memorial Church, New York, NY
  - **250** seats
  - Tickets: **\$25**
- Thursday, January 31-Friday, February 1, 2019 @ 7pm
  - Judson Memorial Church, New York, NY
  - **250** seats
  - Tickets: **Free**
- Wednesday, January 20, 2019 @ 7pm
  - St. Mark's Church-in-the-Bowery, New York, NY
  - **125** seats
  - Tickets: **Free**

### Recommended venue:

MAM Studio

### Target Market:

As *The Courtroom* is quite critical of American immigration policy, and specifically explores the humanity and dignity of immigrants, *The Courtroom* would cater heavily toward left-leaning voters—which is ideal for Minneapolis, where 70.5% of voters in Hennepin County voted Democrat in the last election. Additionally, as *The Courtroom* is structured as a piece of documentary theatre and places the audience directly in a courtroom, it would likely appeal most to college-educated viewers. Minneapolis' population that has at least some college education is 74.8%. Finally, as *The Courtroom* deals explicitly with an immigrant to the US from Asia, this piece could resonate strongly with Asian Minnesotans, who make up 4.8% of Minneapolis' population (the third largest demographic overall).

### **Number of performances:**

We propose two performances for *The Courtroom*, on **Thursday, March 16** and **Friday, March 17, 2023 at 7pm**. As this piece routinely has sold out 150-300 seat performance venues in New York City, even with an inconsistent performance schedule, we believe that there is enough of an audience in Minneapolis to sustain two performances in the 300-seat MAM studio—especially given the low cost to run the show.

### **Projected Attendance:**

We project that at least **500 people** will attend *The Courtroom*, or just over **83%** of total possible attendance. The production will play at 7pm on **Thursday, March 16** and **Friday, March 17, 2023 at 7pm**. This slot is roughly two months after the inaugurations following Minnesota's statewide elections on November 8, 2022, meaning the largely Democratic audience of Minneapolis will be primed and ready to attend a piece of activist theatre. Additionally, scheduling the production across two days allows us to draw in a greater number of people—the Thursday show is more likely to be attended by young people (34% of Minneapolis' population is between 18 and 24), students, and professionals, while the Friday show would naturally attract the more general arts-going crowd. Additionally, since *The Courtroom's* success has largely been through word-of-mouth, we would expect larger day-of sales for the Friday performance, as people are willing to experience something new on a weekend night if it was recommended by friends.

### **Ticket Price Scaling:**

Tickets to *The Courtroom* will be general admission, with single tickets priced at \$20. There will be a student discount (priced at \$12) and a group rate for 10+ tickets (priced at \$15). Any seats unsold five minutes before curtain will be sold on a pay-what-you-can basis. There will be no VIP tickets or tiered/exclusive packages. These prices are set to align with our target demographic of young people and students—pricing the seats at an affordable \$20, but including a student discount and pay-what-you-can option allows us to increase attendance without sacrificing revenue.

### **Community Engagement:**

We believe we could engage in a beneficial partnership with the **Volunteer Lawyers Network** in Minneapolis around our presentation of *The Courtroom*. As the show is set in a courtroom, and deals with issues around justice vs. the law, especially in immigration cases, we feel that the ideals espoused by the piece and the VLN are aligned. We would like to offer free/low-cost immigration law workshops, using the Keathley case as a case study on how to best fight wrongful immigration suits. Additionally, the VLN could set up a table in the lobby after performances of *The Courtroom*, in order to provide additional educational material/context to the performance.

## **ARTIST 4: Tank and the Bangas**

### **Artist Overview**

**Artist:** Tank and the Bangas

**Artist Image:**



**Performance Genre:** Music

**Artist Location:** New Orleans, LA, U.S.A.

**Artist Representation:**

<http://www.tankandthebangas.com>.

Management: Midcitizen Entertainment (Tavia Osbey, [tavia@midcitizen.com](mailto:tavia@midcitizen.com)),  
<https://midcitizen.com>.

Booking: High Road Touring (David Rowan, [dave@highroadtouring.com](mailto:dave@highroadtouring.com)),  
<https://www.highroadtouring.com>

**Search Methodology:** This musical group was discovered through NPR's Tiny Desk concert series, whose Tiny Desk Contest they won in 2017.



### **Artist/Program Overview:**

Tank and the Bangas is an American musical group that infuses funk, soul, hip hop, rock, and spoken word. In 2017, they won the NPR Tiny Desk Contest, and later they were nominated in the Best New Artist category for the 2020 Grammy Awards. This band's music challenges perceptions of what rock and funk can be, as they utilize spoken word in their performances. Additionally, the type of music Minneapolis is known for (ie. being the birthplace of Prince) and the attached local music scene would most likely welcome a performance from Tank and the Bangas.

### **Estimated Touring Party Size:**

The estimated touring party for Tank and the Bangas is **sixteen people**. This includes a Technical Director, a Company Manager, a Deck/Stage Manager, four board ops, and two roadies. There are four core band members and three additional touring members.

This number was determined through research into what is normally required to tour a band of this size, and what is provided by a venue versus the band itself.

### **Artist Status:**

**Established:** Average ticket price \$45<; Typical venue 700< seats

### **Technical Requirements:**

**Technical Level 2:** Bands and Other Musicians: Backline, heavy sound, intermediate lighting

**Video Links & Work Samples:** Include video links to excerpt of the work rather than a sizzle reel. However, this is not always possible. Soundcloud, Spotify or other audio only media are acceptable for music acts.

[Tiny Desk Winner's Performance](#)

[Music Video for \*Black Folk\*](#)

[Performance of \*Nice Things on The Tonight Show\*](#)

[Music Video for \*Spaceships\*](#)

## Audience & Ticketing Overview

### Past engagements:

- Saturday, March 26, 2022 @ 8pm
  - w/ Shaheed & DJ Supreme
  - Saturn, Birmingham, AL
  - Capacity: **500**
  - Tickets: **\$40**
- Monday, March 21, 2022 @ 6:30pm
  - w/Cory Henry
  - 9:30 Club, Washington, D.C.
  - Capacity: **1,200**
  - Tickets: **\$50**
- Friday, March 11, 2022 @ 7pm
  - w/Cory Henry
  - Varsity Theater, Minneapolis, MN
    - **RECENT PERFORMANCE IN OUR CITY**
  - Capacity: **750**
  - Tickets: **\$30-\$110**
- Friday, February 25, 2022 @ 7pm
  - Fort Mose, St. Augustine, FL
  - Capacity: **750**
  - Tickets: **\$40**
- Saturday, February 19, 2022 @ 8:30pm
  - Shorty Gras @ Mardi Gras World, New Orleans, LA
  - Capacity: **3,000**
  - Tickets: **\$150**

### Recommended venue:

We recommend Hamburg Hall as the venue for this performance. Tank and the Bangas routinely perform at venues ranging in capacity from 400 to over 2,000. However, in their most recent performance in Minneapolis they appeared at the 750-seat Varsity Theater. We believe that performing in Hamburg Hall would allow us to maximize chances of a sell-out for this event, while still maintaining the integrity of the artistic experience.

### Target Market:

The target market for this concert is music lovers: those who love jazz, who love rock, who love spoken word, and also those who love to dance in nightclubs. As Minneapolis has a renowned music scene, with a famous orchestra and many famous concert venues, we believe that there would be enough music fans to sustain this performance. Additionally, Tank and the Bangas

have cited Minneapolis native, and music legend, Prince as an inspiration: channeling fans of this local legend would also increase likely attendance.

### **Number of performances:**

We propose one performance, on Saturday, April 15, 2023.

### **Projected Attendance:**

We project that this performance will sell out—thus, will have an attendance of **700 people**. Tank and the Bangas regularly sell out venues of this size in cities smaller than Minneapolis, so it stands to reason that performing here, on a Saturday in March, would lead to a sell-out. Most music-lovers already plan weekends around concerts, so performing on a Saturday makes sense. Additionally, holding an indoor concert in April is likely to increase attendance, as very few people will want to risk being outside in early Spring/late Winter. Finally, while Tank and the Bangas played Minneapolis in March 2022, it is not uncommon for bands to tour once a year. This performance would take place just over one year since their last appearance in Minneapolis, and with the upcoming release of their new album *Red Balloon*, they are only likely to get more famous and attract more of a following.

### **Ticket Price Scaling:**

Tickets for the Tank and the Bangas concert will be ticketed as reserved seating, with prices tiered by seat location. There will be a VIP section in the front center orchestra, priced at \$95. The front orchestra sides and rear orchestra center will be priced at \$75, with rear orchestra seating at \$50. Balcony seating will be \$60. There are no discount tickets for pre-purchase, and tickets will not be priced differently in advance vs. at the door. However, any unsold tickets available five minutes before showtime, or unclaimed tickets at showtime, will be sold as “rush tickets” at 50% face value.

These ticket prices are designed to reach our target demographic of music fans by charging at or less than the average ticket price for concerts of similar capacity/renown in the city. Reserved seating is an additional perk, and the benefits of attending the performance in the comfort of a theater also provide an added bonus for the ticket price. However, in order to accommodate those with less discretionary income, our rush policy is designed to make sure anyone can attend the performance if they are willing to wait until the day of for cancellations/no-shows.

### **Community Engagement:**

One potential target partner organization for engagement opportunities is **Arts Midwest**. As Tank and the Bangas is a community-centered band, with much of their music and style revolving around a love of and reverence to their hometown of New Orleans, we believe that Arts Midwest could work with us to extend Tank and the Bangas’ love of New Orleans to include our love of Minneapolis. One potential outreach activity is Community Spoken Word Nights, where Arts Midwest partners with us to go out to local community centers and host evenings of

volunteer, community performed spoken word. This connects directly with Tank and the Bangas' performing style, while also allowing community members to express their love for their city the same way the band does theirs.

# NEGOTIATION MEMOS

Dear Agent X,

The Minnesota Performing Arts Presenters (MPAP) are excited to discuss presenting Emanuel Gat Dance here in Minneapolis at the Heinz Theater on Saturday, October 15, 2022. As previously discussed, we submitted a proposal to pay Emanuel Gat Dance **\$48,081 USD**, comprising a flat guarantee of **\$39,000** for one (1) performance (based on their status as a renowned international company), a **per diem of \$55** for **each** company member on **Saturday, October 15**, and **ten (10) hotel rooms** at the Residence Inn by Marriott Minneapolis Downtown/City Center at a rate of **\$118/night** for **two (2) nights**, Friday, October 14 – Saturday, October 15, 2022, totaling **\$2,360**, transportation to and from the airport via **two (2) 10-passenger vans**, and visa application costs of **\$5,000**.

Your response was as follows: you **agreed** to a flat guarantee artist fee of **\$39,000**, inclusive of all travel and shipping, and visa application costs of **\$5,000**. You asked for **ground transport by car** for the company to and from the airport, for a total of **\$2,348.40**. You requested **single occupancy hotel rooms** for the company, for **three (3) nights**, for a total of **\$6,726**. You also agreed to a **\$55 daily per diem** for **each** company member but requested per diems for **three (3) days**, for a total of **\$3,135**. This amounts to a total counteroffer of **\$56,209.40 USD**, paid to Emanuel Gat Dance by MPAP.

We would like to propose the following, in an attempt to come to an agreement that serves the best interests of both Emanuel Gat Dance and MPAP.

**Artist:** Emanuel Gat Dance

**Performance Date:** Saturday, October 15, 2022

**Venue:** Heinz Theater, Minneapolis, MN (capacity: 1,500)

**Number of performances:** One (1)

**Outreach activity requested:** Appearance at Open Class with Minnesota Dance Theatre training school

**Deal Structure:** Flat Guarantee

**Artist Fee:** \$39,000

**Hotel:** Twelve (12) (five (5) single-occupancy and seven (7) double-occupancy) hotel rooms for two (2) nights (Friday, October 14, 2022 and Saturday, October 15, 2022) at Residence Inn by Marriott Minneapolis Downtown/City Center, totaling \$2,832.

**Transportation:** Two (2) vans (10-person occupancy each) and one (1) car (2-person occupancy) to and from airport, totaling \$910.84.

**Catering/Per Diem:** \$85 per diem per company for total payment of \$1,615.

**Visa:** \$5,000 application costs paid by MPAP.

**TOTAL PAYMENT TO EMANUEL GAT DANCE: \$49,357.84**

Minneapolis is an amazing art market that will welcome Emmanuel Gat Dance with open arms. However, given the large amount of competition we face providing performing arts entertainment, we stand to present Emanuel Gat Dance to our city at a deficit to ourself. We believe that the work is important, though, and so have put together a proposal that allows us to present the company's work in a way that honors their esteem and reputation while also ensuring financial stability for MPAP. As Emanuel Gat Dance will arrive in Minneapolis in the early evening on **Friday, October 14** and leave in the morning on **Sunday, October 16** after load-out, an **\$85 per-diem** will be able to feed every member of the company five square meals plus snacks. Additionally, given that the company will only spend two (2) nights in Minneapolis, we believe that providing **single-occupancy hotel rooms for Mr. Gat and principals, with double-occupancy rooms for corps and crew, for two (2) nights** will provide ample opportunity to not only rest and recuperate but enjoy the lovely amenities Minneapolis offers. Finally, since the airport is only 20 minutes from your hotel, we believe that **travel by van for a majority of the company** will provide both comfort and efficiency in transporting persons and baggage. We are incredibly thrilled to present the amazing work of Emanuel Gat Dance to our community in Minneapolis, and believe that the above offer is the best way to do so that both appropriate compensates the company for their work while also appropriately valuing the market response.

Sincerely,

Ryan Dumas & Elle Norman  
Directors of Programming  
Minnesota Performing Arts Presenters

Dear Agent X,

The Minnesota Performing Arts Presenters (MPAP) are excited to discuss presenting Time for Three here in Minneapolis at Hamburg Hall for one (1) performance on Saturday, November 20, 2022. As previously discussed, we submitted a proposal to pay Time for Three **\$22,280 USD**, comprising a flat guarantee of **\$20,000** for one (1) performance, a **per diem of \$55 for each** company member for **one (1) day and eight (8) hotel rooms** at the Residence Inn by Marriott Minneapolis Downtown/City Center at a rate of **\$118/night for one (1) night**, Saturday, November 20, 2022, totaling **\$944**, and transportation to and from the airport via **two (2) 10-passenger vans**.

Your response was as follows: you **agreed** to a flat guarantee artist fee of **\$20,000**, inclusive of all travel and shipping. You asked for **ground transport by car** for the company to and from the airport, for a total of **\$1,409**. You requested **single occupancy hotel rooms** for the company, for **two (2) nights**, for a total of **\$2,832**. You also agreed to a **\$55 daily per diem for each** company member but requested per diems for **two (2) days**, for a total of **\$1,320**. This amounts to a total counteroffer of **\$25,561 USD**, paid to Time for Three by MPAP.

We would like to propose the following, in an attempt to come to an agreement that serves the best interests of both Time for Three and MPAP.

**Artist:** Time for Three

**Performance Dates:** Saturday, November 20, 2022

**Venue:** Hamburg Hall, Minneapolis, MN (capacity: 750)

**Number of performances:** One (1)

**Outreach activity requested:** Masterclass with students at Saint Paul Conservatory of Music

**Deal Structure:** Flat Guarantee

**Artist Fee:** \$18,500 - Minneapolis stop on tour, with additional stop in Raleigh, NC

**Hotel:** Twelve (12) single-occupancy hotel rooms for one (1) night (Saturday, November 20, 2022) at Residence Inn by Marriott Minneapolis Downtown/City Center, totaling \$1,416.

**Transportation:** One (1) van (10-person occupancy) and two (2) cars (2-person occupancy) to and from airport, totaling \$808.

**Catering/Per Diem:** \$70 per diem per company member per one (1) day for total payment of \$840.

**TOTAL PAYMENT TO TIME FOR THREE: \$21,564**

Minneapolis is a blended city, composed of peoples of different cultures, ages, and education; accordingly, we believe Time for Three and their melding of the classical and pop genres will be warmly welcomed in our city. There is a lot of competition in the Minneapolis music scene, and, consequently, the fee proposed by you would put our company at a financial deficit. As such, we propose the above offer in order to bring both MPAP and Time for Three's financial interests into equilibrium. Time for Three will arrive in the early afternoon on the day of the performance and load in shortly after, and load out will directly follow the performance and leave the next morning. We maintain that **single-occupancy rooms for one (1) night** will provide ample opportunity to rest after the show. Additionally, we propose using **one (1) van and two (2) cars** as transportation to and from the airport. The use of a spacious van allows for plenty of space for technicians and equipment while allowing performers the usage of cars. Lastly, as Minneapolis's cost of living is below the national average, we believe that a **per diem of \$70 per company member** will be able to feed each person three meals (lunch and dinner on the first day, and breakfast the next). We are excited to present Time for Three's eclectic sound to the citizens of Minneapolis, and we believe that our offer is suitable in compensating the company while also appropriately valuing market response.

Sincerely,

Ryan Dumas & Elle Norman  
Directors of Programming  
Minnesota Performing Arts Presenters



Dear Agent X,

The Minnesota Performing Arts Presenters (MPAP) are excited to discuss presenting Waterwell's *The Courtroom* here in Minneapolis at the MAM Studio for two (2) performances on Thursday, March 16, 2023 and Friday, March 17, 2023. As previously discussed, we submitted a proposal to pay Waterwell **\$18,868 USD**, comprising a flat guarantee of **\$15,000** for two (2) performances, a **per diem of \$55** for **each** company member for **two (2) days** and **seven (7) hotel rooms** at the Residence Inn by Marriott Minneapolis Downtown/City Center at a rate of **\$118/night** for **two (2) nights**, Thursday, March 16, 2023 and Friday, March 17, 2023, totaling **\$1,652**, and transportation to and from the airport via **two (2) 10-passenger vans**.

Your response was as follows: you **agreed** to a flat guarantee artist fee of **\$15,000**, inclusive of all travel and shipping. You asked for **ground transport by car** for the company to and from the airport, for a total of **\$1,643.88**. You requested **single occupancy hotel rooms** for the company, for **three (3) nights**, for a total of **\$4,956**. You also agreed to a **\$55 daily per diem** for **each** company member but requested per diems for **three (3) days**, for a total of **\$2,310**. This amounts to a total counteroffer of **\$23,909.88 USD**, paid to Waterwell by MPAP.

We would like to propose the following, in an attempt to come to an agreement that serves the best interests of both Waterwell and MPAP.

**Artist:** Waterwell

**Performance Dates:** Thursday, March 16, 2023 and Friday, March 17, 2023

**Venue:** MAM Studio, Minneapolis, MN (capacity: 300)

**Number of performances:** Two (2)

**Outreach activity requested:** Talkback with Volunteer Lawyers Network

**Deal Structure:** Flat Guarantee

**Artist Fee:** \$15,000

**Hotel:** Eleven (11) (eight (8) single-occupancy and three (3) double-occupancy) hotel rooms for two (2) nights (Thursday, March 16, 2023 and Friday, March 17, 2023) at Residence Inn by Marriott Minneapolis Downtown/City Center, totaling \$2,596.

**Transportation:** Two (2) vans (10-person occupancy each) to and from airport, totaling \$676.

**Catering/Per Diem:** \$90 per diem per company for total payment of \$1,260.

**TOTAL PAYMENT TO WATERWELL: \$19,532**

Minneapolis is a politically motivated, social justice-minded city of advocates who we are sure will love *The Courtroom* and its message as much as we do. However, in order to ensure that we can continue to present powerful work like *The Courtroom* in Minneapolis, we cannot afford the free proposed by you without running at a financial deficit too great to bear. However, we believe that the above offer stands as an ideal way to balance the financial interests of both Waterwell and MPAP. Minneapolis is a kind, warm, and openhearted city whose cost of living is much below the national average. As such, we believe that a **per diem of \$90 per company member** is more than adequate to provide six square meals and snacks over Waterwell's stay. Additionally, as Waterwell will load in on the day of their first performance and load out directly following their final performance, we believe **single-occupancy rooms for performers with double-occupancy rooms for crew for two (2) nights** is more than adequate for the company's needs, providing a night of rest before the first performance and after load-in. Additionally, we believe that **traveling to and from the airport by van** will provide ample comfort for the company and their equipment: each van seats ten, so would provide space for twenty people to Waterwell's company of fourteen. We are so, so excited to bring Waterwell's *The Courtroom* to Minneapolis, and are excited to have put together an offer that both appropriately compensates the company for their work while also appropriately valuing market response.

Sincerely,

Ryan Dumas & Elle Norman  
Directors of Programming  
Minnesota Performing Arts Presenters

Dear Agent X,

The Minnesota Performing Arts Presenters (MPAP) are excited to discuss presenting Tank and the Bangas here in Minneapolis at Hamburg Hall for one (1) performance on Saturday, April 13, 2023. As previously discussed, we submitted a proposal to pay Tank and the Bangas **\$33,090 USD**, comprising a flat guarantee of **\$30,000** for one (1) performance, a **per diem of \$55** for **each** company member for **one (1) day** and **thirteen (13) hotel rooms** at the Residence Inn by Marriott Minneapolis Downtown/City Center at a rate of **\$118/night** for **one (1) night**, Saturday, November 20, 2022, totaling **\$1,534**, and transportation to and from the airport via **two (2) 10-passenger vans**.

Your response was as follows: you **agreed** to a flat guarantee artist fee of **\$30,000**, inclusive of all travel and shipping. You asked for **ground transport by car** for the company to and from the airport, for a total of **\$1,879**. You requested **single occupancy hotel rooms** for the company, for **two (2) nights**, for a total of **\$3,776**. You also agreed to a **\$55 daily per diem** for **each** company member but requested per diems for **two (2) days**, for a total of **\$1,760**. This amounts to a total counteroffer of **\$37,415 USD**, paid to Tank and the Bangas by MPAP.

We would like to propose the following, in an attempt to come to an agreement that serves the best interests of both Time for Three and MPAP.

**Artist:** Tank and the Bangas

**Performance Dates:** Saturday, April 13, 2022

**Venue:** Hamburg Hall, Minneapolis, MN (capacity: 750)

**Number of performances:** One (1)

**Outreach activity requested:** Sponsorship/attendance at Community Spoken Word Night with ArtsMidwest

**Deal Structure:** Flat Guarantee

**Artist Fee:** \$30,000

**Hotel:** Ten (10) hotel rooms (six (6) double-occupancy and four (4) single-occupancy) for one (1) night (Saturday, April 13, 2023) at Residence Inn by Marriott Minneapolis Downtown/City Center, totaling \$1,180.

**Transportation:** Two (2) vans (10-person occupancy) and one (1) car (2-person occupancy) to and from airport, totaling \$911.

**Catering/Per Diem:** \$60 per diem per company member per one (1) day for total payment of \$960.

**TOTAL PAYMENT TO TANK AND THE BANGAS: \$33,051**

Minneapolis is an outstanding hub for music of all types: rock, classical, reggae, indie, jazz and blues all have a place in this Twin City. We believe Tank and the Bangas will stand out in our city, as they work spoken word into their funk and jazz inspired music. The people of Minneapolis are always up for musical creativity, and bringing your company to our city would create a boon for both parties. However, we feel that your proposed fee would hinder MPAP in continuing to produce works like Tank and the Bangas for future audiences. We have put forth our own proposal in order to adequately compensate your company for its incredible work and mitigate the financial deficit faced by MPAP. Tank and the Bangas will arrive in the early afternoon before the performance and load in shortly thereafter, as well as loading out directly following said performance, leaving the next morning. We believe that **four single-occupancy rooms for the band with six double-occupancy rooms for traveling members and crew for one (1) night** will provide ample space and opportunity for the company to rest following the performance. Additionally, **two vans (seating 10 people each) and one car** will be used to shuttle the company to and from the airport. These spacious vans will provide plenty of space for both the company and their instruments/equipment. Lastly, we have proposed a **per diem of \$60 per company member**, which will provide for three meals (lunch and dinner on the first day, and breakfast the next) and snacks. We believe that increasing the per diem will allow the company to enjoy all that Minneapolis has to offer, especially our robust and underrated dining scene. We are ecstatic to have the opportunity to present Tank and the Bangas to our city, and we believe that the proposed offer serves both MPAP and your company's interests.

Sincerely,

Ryan Dumas & Elle Norman  
Directors of Programming  
Minnesota Performing Arts Presenters

	Show 1	Show 2	Show 3	Show 4
Performance Genre	Dance	Music	Theatre	Music
Venue	Heinz Theater	Hamburg Hall	MAM Studio	Hamburg Hall
Artist	Emanuel Gat Dance	Time for Three	Waterwell	Tank and the Bangas
Popularity (1-3)	3	2	1	3
International	1	0	0	0
Touring Party	19	12	14	16
Number of tour presenters	1	1	1	1
Technical Ranking (1-4)	3	2	1	2
Date-Start	Sat, Oct 15, 2022	Sat, Nov 20, 2022	Thur, Mar 16, 2023	Sat, Apr 15, 2023
Date-End	Sun, Oct 16, 2022	Sat, Nov 20, 2022	Fri, Mar 17, 2023	Sat, Apr 15, 2023
Number of perf's	1	1	2	1
Capacity / perf.	1,500	750	300	750
Capacity	1,500	750	600	750
Budgeted Avg. Tkt. Price (Excl. Fac. fee)	\$ 55.50	\$ 45.75	\$ 17.60	\$ 69.50
Gross Potential (Excluding Fac. fee)	\$ 83,250.00	\$ 34,312.50	\$ 10,560.00	\$ 52,125.00
# of Paid Tickets (Estimated)	1,125	600	500	700
Percent Capacity	75%	80%	83%	93%
<b>Budget / Actual \$ Sales</b>	<b>\$ 62,437.50</b>	<b>\$ 27,450.00</b>	<b>\$ 8,800.00</b>	<b>\$ 48,650.00</b>
<b>Facility Rental Fees</b>	<b>\$ 6,000.00</b>	<b>\$ 2,000.00</b>	<b>\$ 2,000.00</b>	<b>\$ 2,000.00</b>
Stage Labor	\$ 15,000.00	\$ 2,500.00	\$ 1,000.00	\$ 2,500.00
Marketing	\$ 11,250.00	\$ 11,250.00	\$ 10,000.00	\$ 7,500.00
<b>Other Charges:</b>				
Program Printing	\$ 500.00	\$ 500.00	\$ 500.00	\$ 500.00
Catering/Hospitality/Per diem	\$ 1,615.00	\$ 840.00	\$ 1,260.00	\$ 960.00
Travel/Transport/Lodging	\$ 3,742.84	\$ 2,224.00	\$ 3,272.00	\$ 2,091.00
<b>Misc:</b>				
Police/Security/Fire Insp	\$ 500.00	\$ 500.00	\$ 500.00	\$ 500.00
Runner	\$ -	\$ -	\$ -	\$ -
League/Ascaph/BMI Fees	\$ -	\$ 823.50	\$ -	\$ 1,459.50
Amusement Places Permit	\$ 25.00	\$ 25.00	\$ 50.00	\$ 25.00
Stage Supplies From Stock	\$ 150.00	\$ 150.00	\$ 150.00	\$ 150.00
Piano Tuning	\$ 220.00	\$ -	\$ -	\$ -
Backline	\$ -	\$ 1,000.00	\$ -	\$ 1,500.00
Equip Rental	\$ 4,000.00	\$ 3,300.00	\$ 1,000.00	\$ 2,300.00
Shipping	\$ -	\$ -	\$ -	\$ -
Visa	\$ 5,000.00	\$ -	\$ -	\$ -
Other _____	\$ -	\$ -	\$ -	\$ -
Credit Card Fees 3% of sales	\$ 1,873.13	\$ 823.50	\$ 264.00	\$ 1,459.50
Attraction Fee	\$ 39,000.00	\$ 18,500.00	\$ 15,000.00	\$ 30,000.00
<b>Total Expense</b>	<b>\$ 88,875.97</b>	<b>\$ 44,436.00</b>	<b>\$ 34,996.00</b>	<b>\$ 52,945.00</b>
<b>Surplus (Deficit)</b>	<b>\$ (26,438.47)</b>	<b>\$ (16,986.00)</b>	<b>\$ (26,196.00)</b>	<b>\$ (4,295.00)</b>
<b>Projected Season Deficit</b>	<b>\$ (73,915.47)</b>			
<b>Total Season Budget</b>	<b>\$ (75,000.00)</b>			
	<b>\$ 1,084.54</b>			
EG DANCE Fee	\$49,357.84			
TFT Fee		\$21,564.00		
WATERWELL Fee			\$19,532.00	
TATB Fee				\$33,051.00

# Minneapolis, MN Environmental Analysis

**Team:** Yuxin Du, Ryan Dumas, Elle Norman, Yuwen Shen, Qianying Zhao, Snow Zhou

## DEMOGRAPHICS

### **Summary:**

As the largest city in Minnesota, Minneapolis is located in the southern part of the state, lying along both banks of the Mississippi River. Compared with other areas in Minnesota, Minneapolis has a younger population, higher poverty rate, and smaller household size. The Minneapolis metropolitan area's population is 3,690,261 and the City's population is 429,605 in 2019, according to Data USA. A 0.99% increase in population was witnessed between 2018 and 2019. The median household income grew from \$63,590 to \$65,889, a 3.62% increase. The male/female ratio is balanced and 18 to 44 years old takes up to 50% of the population. White (Non-Hispanic) is the largest ethnic group, while Black or African American (Non-Hispanic) and Asian (Non-Hispanic) residents are the second and third most common groups. Minneapolis is also famous for its cultural landmarks and rich art resources.

### **Population Data:**

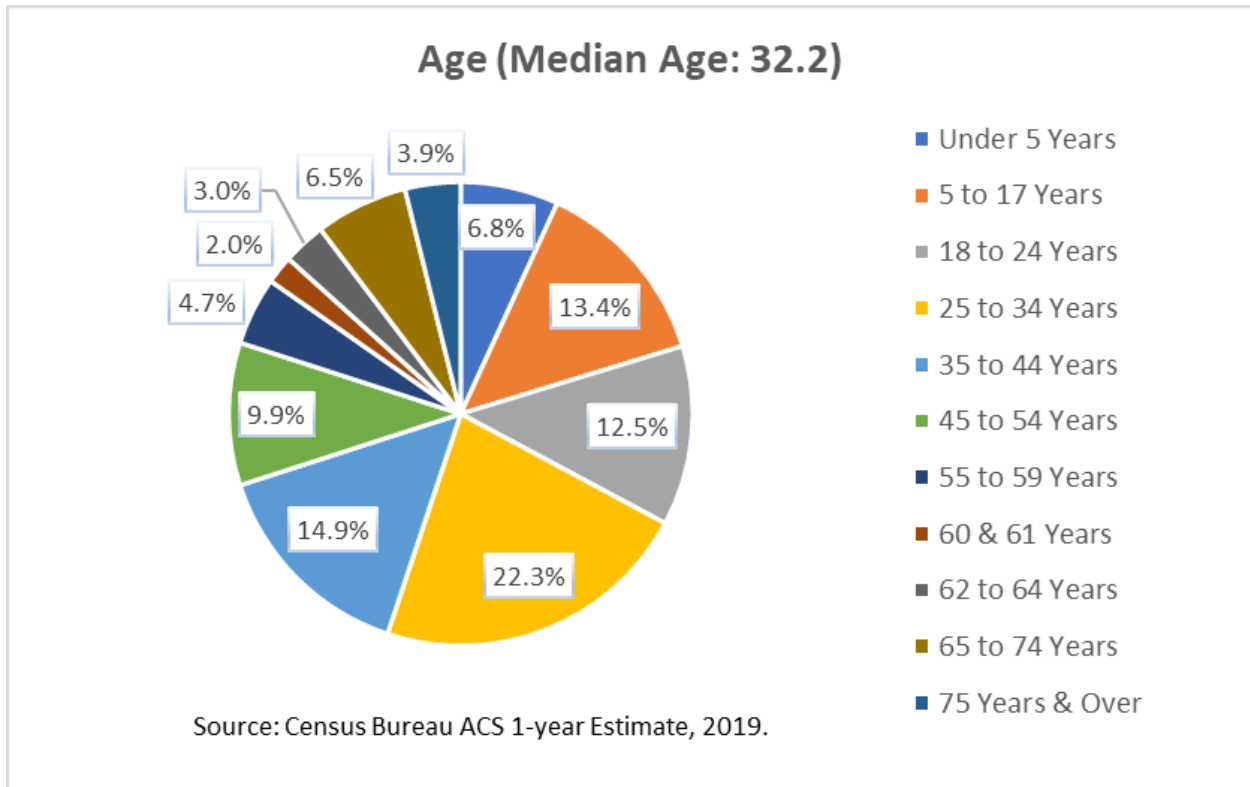
	Minneapolis	Minnesota
Population	429,605	5,640,000
Median Age	32.2	38.4
Poverty Rate	19%	10%
Median Household Income	65,889	74,593
Per capita income in 2020	\$40,368	\$38,881
Married (15 yrs & older)	36%	52%
Household Size (persons per household)	2	3

1

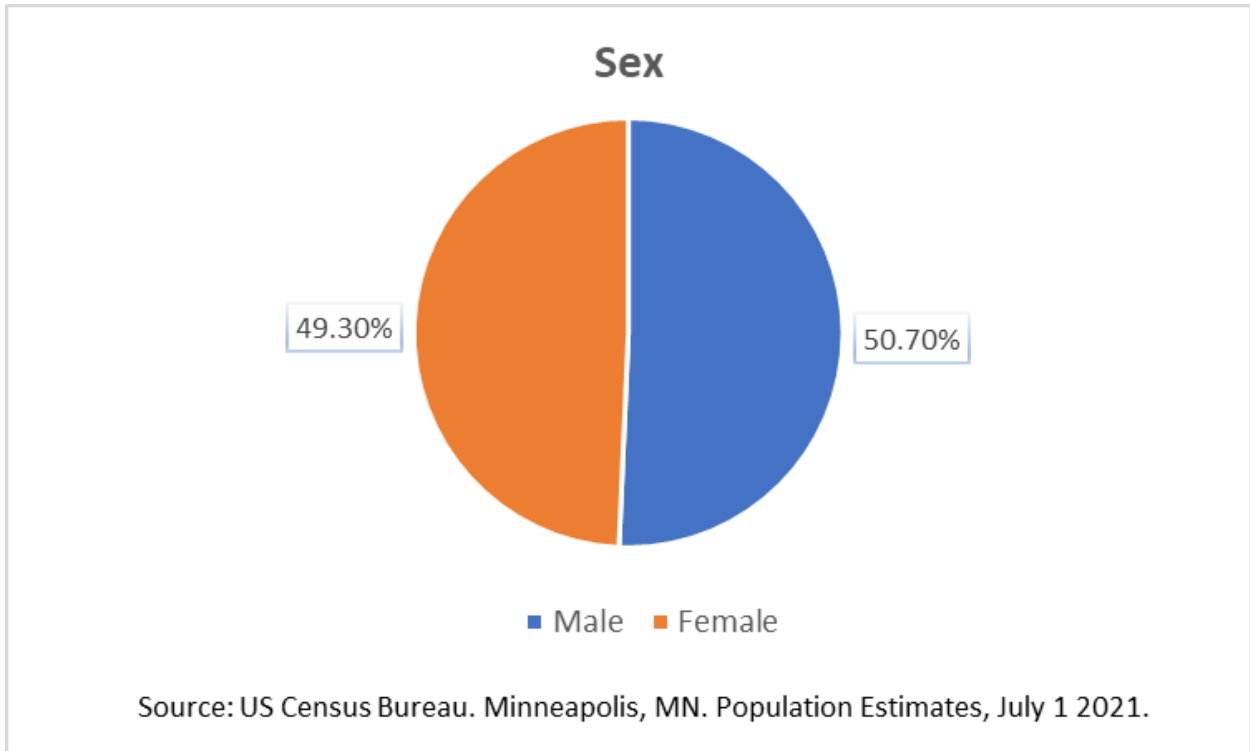
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<sup>1</sup> <https://datausa.io/profile/geo/minneapolis-mn/>  
<https://censusreporter.org/profiles/16000US2743000-minneapolis-mn/>  
<https://www.census.gov/quickfacts/fact/table/minneapoliscityminnesota/INC910220#INC910220>  
<https://www.census.gov/quickfacts/fact/table/MN/INC110219>

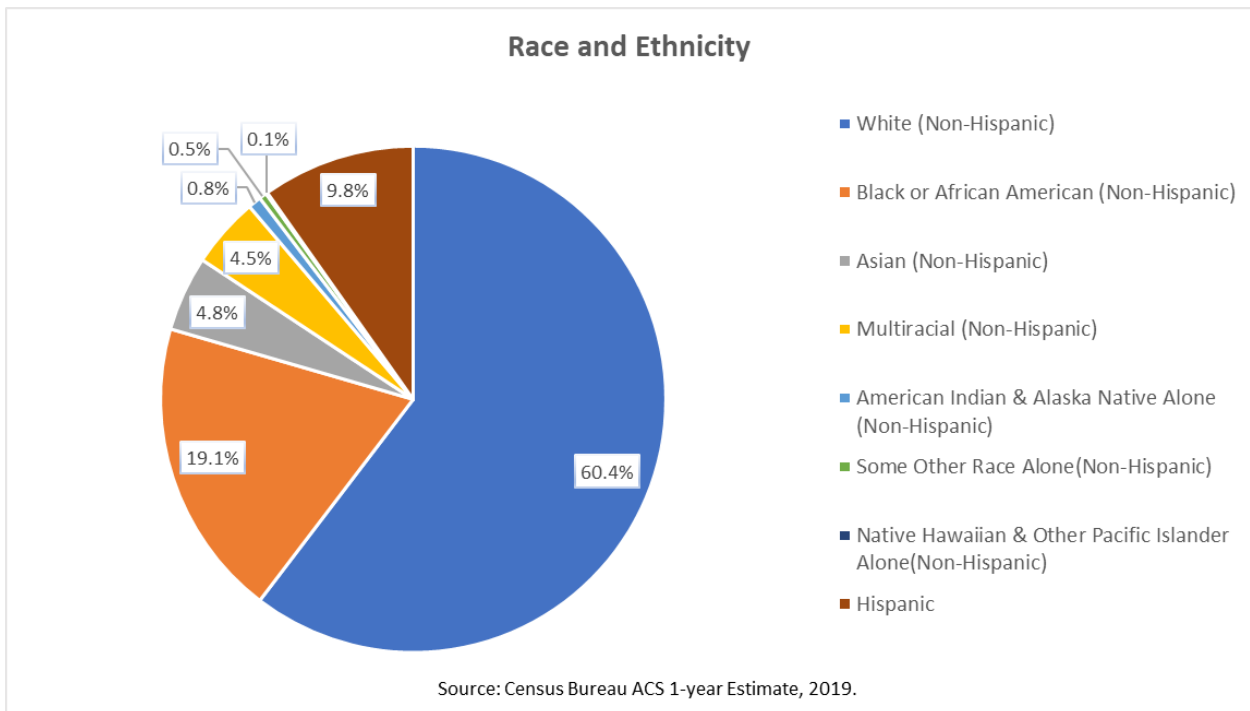
**Age:**



**Sex:**

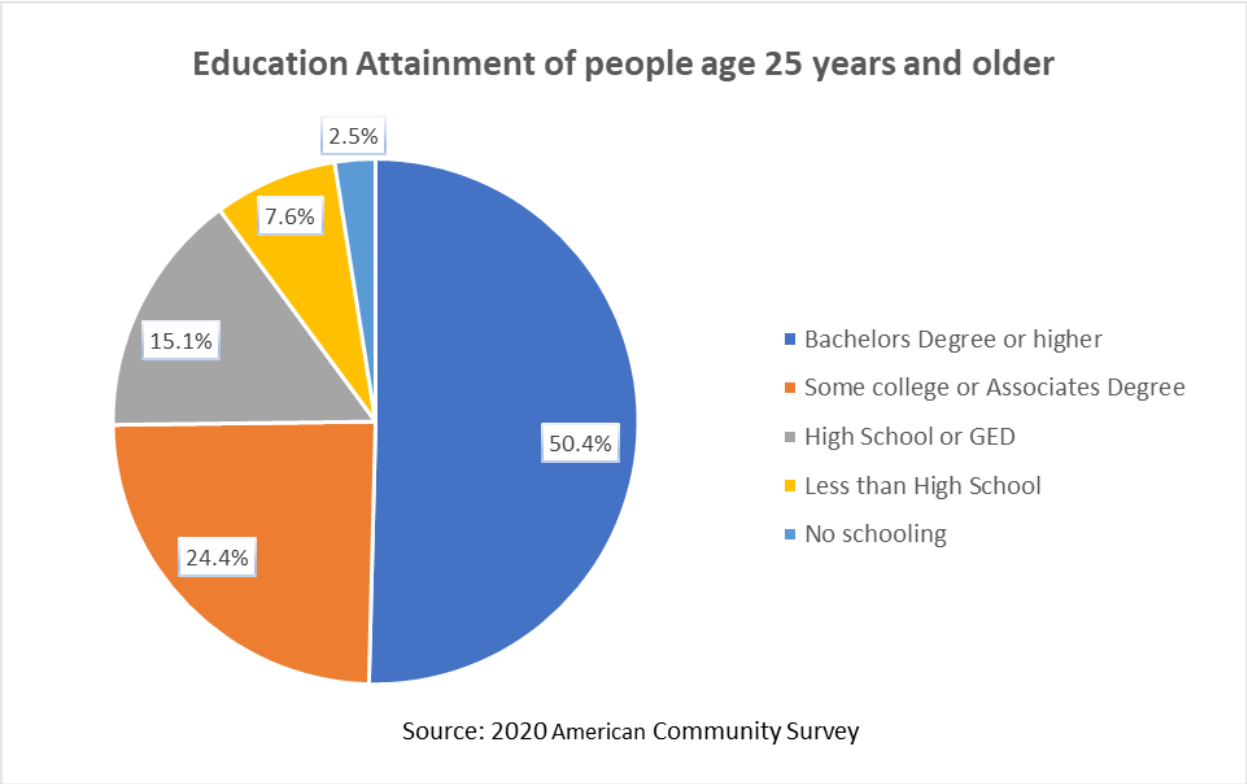


**Race and Ethnicity:**

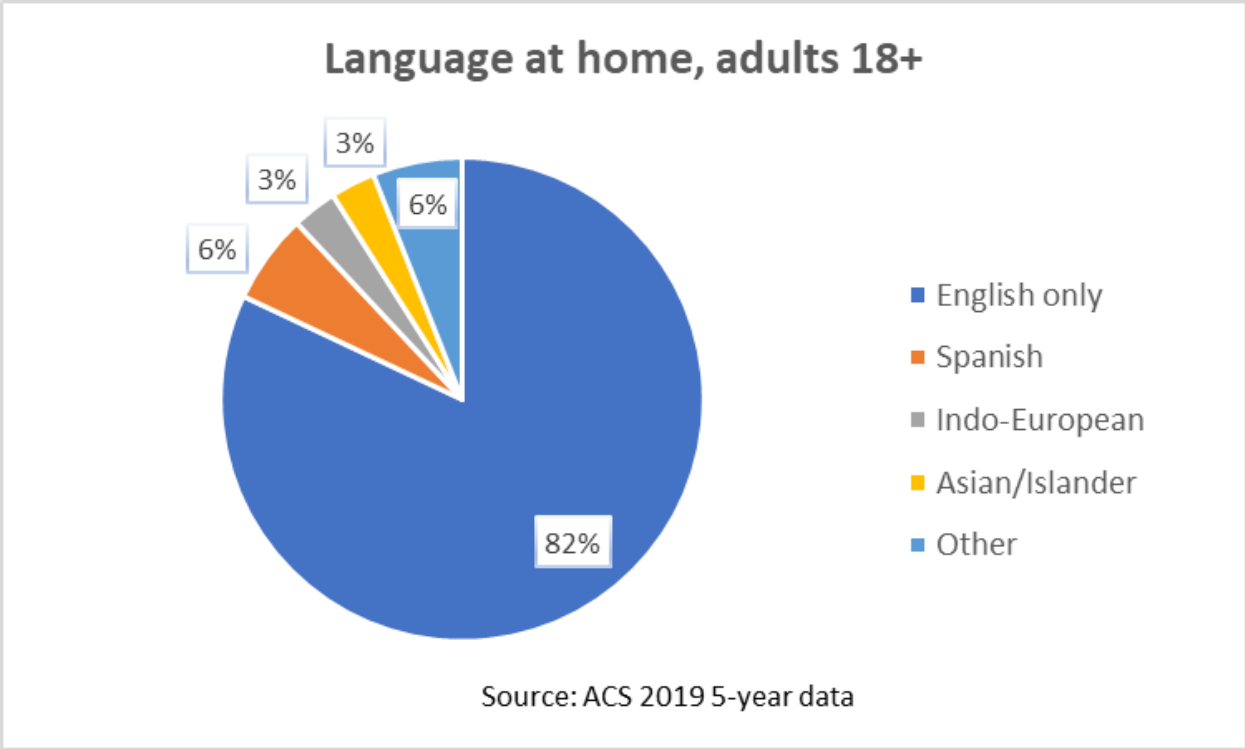




**Educational Attainment:**



**Language:**



## INDUSTRY PROFILE

### Summary:

Minneapolis' cultural scene is split in two: in each major category of performing art, the scene is dominated by a giant with immense resources and industry respect. From the Guthrie Theater to the Minnesota Orchestra, and from First Avenue Nightclub to the Fillmore, the city's resources are primarily focused towards these large organizations—from their high ticket prices, to large staffs, to near-constant performance calendar. However, aside from these major venues, a majority of the actual performances taking place are produced or presented by smaller, community-centered venues like Jungle Theatre or Icehouse MPLS—organizations whose work is explicitly centered on the needs and desires of the local community. This, then, tells us that there is an opportunity for a presenter who utilizes their major resources to present community-centered work. This would essentially serve as a “best of both worlds” scenario—Minneapolis audiences seemingly respect and embrace their large, big-budget institutions, but also crave a more local flavor. Finding a way to amplify local voices, or at least voices that resonate with the community, could serve the interests of all parties.

### Presenting Organizations:

- Presenter 1: **The Cedar**



- **Organization mission:** “The Cedar’s mission is to promote intercultural appreciation and understanding through the presentation of global music and dance. The Cedar is committed to artistic excellence and integrity, diversity of programming, support for emerging artists, and community outreach.”
- **Primary venue:** THE CEDAR CULTURAL CENTER (450 capacity/625 standing)
- **Genres presented:**
  - Music
  - Dance
  - Stand-Up Comedy
- **Average Ticket Price:** \$25
- **Next Show:**
  - An Evening with MILOE: Concert and Conversation - special guest Douala Soul Collective
    - *Venue:* The Cedar Cultural Center
    - *Tickets:* \$15 Advance, \$20 Day of Show

- Presenter 2: Hennepin Theatre Trust



- **Organization mission:** Hennepin Theatre Trust is a nonprofit 501 (c) (3) organization. Our mission We create positive change through the arts by bringing together people, businesses and organizations to create and enjoy cultural experiences.
- **Primary Venues:**
  - Orpheum Theatre (2,500 seats)
  - Stage Theatre (2,181 seats)
  - Pantages Theatre (1,014 seats)
- **Genres Presented:**
  - Broadway (Musical/Play)
  - Concerts
  - Comedy
- **Average Ticket Price:**
  - Concerts \$40
  - Broadway \$90 (various with shows)
  - Comedies \$90 (varies a lot depends on the artist)
- **Next Shows:**
  - Festival of Praise (Fred Hammond, Marvin Sapp, Pastor Hazekiah Walker)
    - *Venue:* State Theatre
    - *Tickets:* \$28
  - Colin Hay
    - *Venue:* Pantages Theatre
    - *Tickets:* \$60
  - *Hadestown*
    - *Venue:* Orpheum Theatre
    - *Tickets:* \$102

- **Presenter 3: The Fillmore Minneapolis**



- **Organization Mission:** No mission statement available.
- **Primary venue:** The Fillmore Minneapolis (1500 seats)
- **Genres presented:** Music (concerts)
- **Average ticket price:** \$75
- **Next show:**
  - Steel Panther - The Res-Erections Tour
    - *Venue:* The Fillmore Minneapolis
    - *Tickets:* \$26 General Admission, Standing Room Only

- Presenter 4: **Minnesota Fringe**



- **Organization Mission:** "Minnesota Fringe connects adventurous artists with adventurous audiences by creating open, supportive forums for free and diverse artistic expression. Through our summer festival and dynamic year-round programming, Minnesota Fringe is an artistic disruptor for local and national artists — to take bold risks, develop new ideas, and hoist themselves to the next rung of their artistic ladder."
- **Primary Venues:**
  - Augsburg Studio and UMN Rarig Xperimental, Bryant Lake Bowl, HUGE (99 seats)
  - Augsburg Mainstage, UMN Rarig Arena, Center for the Performing Arts Flex, Center for the Performing Arts Black Box (199 seats)
  - Mixed Blood Theater, Theatre in the Round, and UMN Rarig Thrust (200-400 seats)
- **Genres Presented:**
  - Theater
  - Music
  - Performance Art
  - Dance
  - Art Installations
  - Stand-up Comedy
- **Average Ticket Prices:**
  - Full price (\$15)
  - Admission credit discount rates (\$13 or \$11)
  - Kid fare (\$7)
- **Next Show:**
  - *Five Fifths of a New Hope*
  - *Venue:* The Cowles Center for Dance & the Performing Arts
  - *Tickets:* \$45 in advance (\$55 at the door) / Free with select Fringe with Benefits memberships

## Producing Organizations:

- Producer 1: **Guthrie Theater**
  - **Mission:** “The Guthrie Theater engages exceptional theater artists in the exploration of both classic and contemporary plays, connecting the community we serve to one another and to the world. Through its extraordinary artists, staff and facility, the Guthrie is committed to the people of Minnesota and, from its place rooted deeply in the Twin Cities, influences the field as a leading 21st-century arts organization.”
  - **Performance Genre:** Theatre
  - **Programming, 2021-2022 Season:**
    - *What the Constitution Means to Me* by Heidi Schreck
    - *A Christmas Carol* by Charles Dickens, adapted by Lavina Jadhvani
    - *The Tempest* by William Shakespeare
    - *A Raisin in the Sun* by Lorraine Hansberry
    - *Emma* by Kate Hamill, based on the novel by Jane Austen
    - *Sweat* by Lynn Nottage
    - *The School for Lies* by David Ives, adapted from *Le Misanthrope* by Molière (co-production with the University of Minnesota for BFA Actor Training Program)
  - **Primary Venue:**
    - Guthrie Theater building, with three primary performance spaces





- Wurtele Thrust Stage (1,100 seats)



- 
- McGuire Proscenium Stage (700 seats)



- 
- Dowling Studio (199 seats)



- **Average Ticket Price: \$60.58**



- Producer 2: **Minnesota Orchestra**
  - **Mission:** “Enrich, inspire and serve our community as an enduring symphony orchestra internationally recognized for its artistic excellence.”
  - **Performance Genre:** Music (Orchestra/Symphony)
  - **Programming, 2021-2022 Season:**
    - Classical Series
      - Osmo Vänskä and Joshua Bell
      - Vänskä Conducts *Romeo and Juliet*
      - Edo de Waart’s 80th Birthday Celebration
      - Vänskä and Batiashvili
      - Emanuel Ax Plays Beethoven
      - Slobodeniouk Conducts Brahms
      - Valčuha Conducts Beethoven’s Ninth
      - Ingrid Fliter Plays Mozart
      - Fabien Gabel Returns
      - Joyful Echoes with the Minnesota Orchestra
      - Sibelius Festival
      - Lunar New Year with the Minnesota Orchestra
      - Mozart, Chin and Stravinsky’s *Firebird*
      - Canellakis Conducts *Don Quixote*
      - Tchaikovsky’s *Pathétique* Symphony
      - Gabel and Hadelich
      - Mahler Recording Project: Vänskä Conducts Mahler’s Ninth
      - Shostakovich, Moussa and Ravel
      - Sunwook Kim Plays Brahms
      - Musicmakers
      - Tchaikovsky, Chen and Nielsen
      - Wilkins Conducts Tchaikovsky
      - Vänskä and Keefe
      - Season Finale: Mahler’s *Symphony of a Thousand*
    - New Music Series
      - *Banner* by Jessie Montgomery
      - *Though Lost Landscapes* by Anders Hillborg
      - *D’Om le Vrai Sens* by Kaija Saariaho
      - *The Hunter’s Funeral* by Donghoon Shin
      - *subito con forza* by Unsuk Chin
      - *Frontispiece* by Unsuk Chin
      - *Crimson* by Sammy Moussa
      - *Nocturne* by Sammy Moussa
      - *Aqua* by Vivian Fung
      - *L’Eloignement* by Qigang Chen
      - *Seven last Words of the Unarmed* by Joel Thompson
      - *Symphony* by Jaakko Kuusisto (\**World Premiere*)
    - Holiday Series
      - Merry & Bright with Charles Lazarus
      - George Winston
      - A New Year’s Celebration

- Live at Orchestra Hall Series
  - *Black Panther* with the Minnesota Orchestra
  - Disney In Concert: *Toy Story* with the Minnesota Orchestra
  - *Harry Potter and the Order of the Phoenix* In Concert with the Minnesota Orchestra
  - *Star Wars* In Concert: *Return of the Jedi* with the Minnesota Orchestra
  - Rick Steves' Europe: A Symphonic Journey with the Minnesota Orchestra
  - Cloud Cult with the Minnesota Orchestra
- Summer at Orchestra Hall Series
  - Jon Kimura Parker Plays Beethoven
  - Grand Piano Spectacular
  - Beethoven's *Pastoral* Symphony
  - Beethoven's Fifth Symphony
  - *Beethoven: The Artist's Influence*
    - A New Musical Play created by The Moving Company
- **Primary Venue:** Orchestra Hall (2,087 seats)



- 
- **Average Ticket Price:** \$83.71

- **Producer 3: James Sewell Ballet**

- **Mission:** “To create and perform works that connect artists with audience and to advance contemporary ballet.’
- **Performance Genre:** Dance (Ballet)
- **Programming, 2021-2022 Season:**
  - Retrospective: Celebrating 30 years of Dance
  - Dancing Waters 2021
  - JSB Sweetener: *warm your winter’s evening*
  - New Works Project
  - *Earth Tomes*
- **Primary Venue:** The Cowles Center - Goodale Theater (500 seats)



- **Average Ticket Price:** \$30

## COMMUNITY PROFILE

The City of Minneapolis is a commercial, industrial, and transportation center. Driving by these industries, the city is pumped with young professionals who are active in community organizations that focus on professional development and leadership across all races and ethnicity. Home to several universities and quality school districts, it is not surprising that the city has a robust community on education. These community organizations offer mentorship and academic opportunities to students of all ages who are seeking advancement opportunities.

### ***Community and/or Affinity Groups:***



### **Education Minnesota's Ethnic Minority Affairs Committee (EMAC)**

EMAC is an advisory body that focuses on ethnic minority issues in Minnesota schools. EMAC is made up of 20 Education Minnesota members appointed by President Denise Specht. These members of color hail from around the state and represent classroom teachers, education support professionals, and retired members.



### **Meals on Wheels**

Meals on Wheels is a community-based service that provides fresh, nutritious meals delivered directly to the homes of seniors and individuals with disabilities throughout the Twin Cities. In addition to regularly providing healthy food, caring volunteers provide the social connection that helps meal recipients remain living independently in their own homes.



### **Volunteer Lawyers Network**

VLN is a volunteer-based nonprofit organization providing free civil legal services to persons in poverty, including full representation, brief services, legal advice (in-person and telephone), and outreach.



### **Bolder Options**

Bolder Options is a health & wellness-based Youth Mentoring program that prevents young people, age 10-14, from going down the wrong path by providing positive opportunities, guidance, and support that empowers them to make the right turn.



### **Hispanics in Philanthropy**

Hispanics in Philanthropy is strengthening Latinx leadership, influence, and equity by leveraging philanthropic resources, and doing so with an unwavering vision on social justice and shared prosperity across the Americas.

### ***Universities and colleges:***

#### **University of Minnesota**

- Public
- 4-year
- Graduation rate: 80%
- Avg cost after aid: 18k

- Demographic:
  - White 65%
  - Asian 10%
  - International 8%
  - Black 5%
  - Hispanic 5%

### **Augsburg University**

- Private
- 4-year
- Graduation rate: 63%
- Avg cost after aid: 25k
- Demographic:
  - White 44%
  - Asian 10%
  - Black 19%
  - Hispanic 12%
  - Two or more races 6%

### **Dunwoody College of Technology**

- Private
- 2-year
- Avg cost after aid: 24k
- Demographic:
  - White 78%
  - Asian 5%
  - Black 6%
  - Hispanic 5%
  - Two or more races 3%

### **North Central University**

- Private
- 4-year
- Graduation rate: 46%
- Avg cost after aid: 21k
- Demographic:
  - White 68%
  - Asian 3%
  - Black 6%
  - Hispanic 10%
  - Two or more races 5%

### **Capella University**

- Private
- 4-year
- Graduation rate: 13%
- Avg cost after aid: 18k
- Demographic:
  - White 47%
  - Asian 2%
  - Black 18%
  - Hispanic 9%
  - Two or more races 3%

### **Minneapolis College of Art and Design**

- Private
- 4-year
- Graduation rate: 59%
- Avg cost after aid: 29k
- Demographic:
  - White 67%
  - Asian 9%
  - Black 5%
  - Hispanic 9%
  - Two or more races 3%

### **IPR - College of Creative Arts**

- Private
- 2-year
- Avg cost after aid: 24k
- Demographic:
  - White 72%
  - Asian 4%
  - Black 13%
  - Hispanic 5%
  - American Indian/Alaska Native 2%

### **Minneapolis College**

- Public
- 2-year
- Avg cost after aid: 12k
- Demographic:
  - White 37%
  - Asian 5%
  - Black 32%
  - Hispanic 14%

- Two or more races 7%

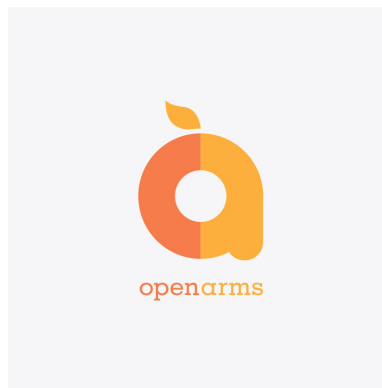
### **Walden University**

- Private
- 4-year
- Graduation rate: 27%
- Demographic:
  - White 42%
  - Asian 2%
  - Black 34%
  - Hispanic 7%

### **Minneapolis Community and Technical College**

- Public
- Avg cost after aid: 12k
- Demographic:
  - White 37%
  - Asian 5%
  - Black 32%
  - Hispanic 14%
  - Two or more races: 7%

### ***Nonprofits***

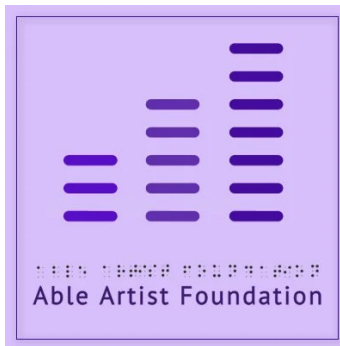


### **Open Arms of Minnesota**

**Mission:** To nourish body, mind and soul.

OAM aims to build a joyful and nourishing community that provides medically tailored meals and hope for people experiencing a significant health crisis or living with a life-threatening illness. The volunteer program, lunch & learn, and pop-up dinners are good event opportunities where art and cultural activities can be good catalysts to attract people from communities and volunteer groups.





## **Able Artist Foundation**

**Mission:** to provide music development, education, and mentorship to a select number of talented individuals through our artist-development training series of classes twice a year.

AAF serves creative people with disabilities who are on fixed incomes. When presenting, there are many opportunities that these artists with disabilities can be invited to perform. There are also other opportunities that disabled artisans to display their artworks and engage with communities. The events will attract people who love arts and culture and care about diversity and inclusion in culture and the arts.



## **The American Craft Council**

**Mission:** The American Craft Council is a national nonprofit organization that connects and galvanizes diverse craft communities and traditions to advance craft's impact in contemporary American life and to keep craft artists and the community connected, inspired, and thriving.

The marketplace events support artists and connect people to craft. They are designed to connect craft art lovers to craft artists from across the country—a chance to get to know the makers behind the work people admire, to support their practice, and to bring their craft into people's daily lives. The events can be incorporated into festivals or other events where people can enjoy the art of crafts and have cultural consumption.



## Arts Midwest

**Mission:** Arts Midwest promotes creativity, nurtures cultural leadership, and engages people in meaningful arts experiences, bringing vitality to Midwest communities and enriching people's lives.

The participants of ArtsLab, Community Creativity Cohort, Folkefest, and other programs connect art lovers and practitioners to communities. The programs reach more than half a million people annually, which has a big impact and a solid foundation of audiences.



[ourstreetsmpls.org](http://ourstreetsmpls.org)

## Our Streets Minneapolis

**Mission:** Our Streets Minneapolis works for a city where biking, walking, and rolling are easy and comfortable for everyone.

Our Street Minneapolis works to build joyful experiences for people of all backgrounds and identities in the city, making the streets and trails vibrant community spaces. Kids, families, senior citizens, people with disabilities will feel safe to be in the environment. There are many possibilities to integrate arts and culture experiences into the street spaces which contribute to a lively and healthy environment.

## **LOGISTICS COSTS**

The average living cost in Minneapolis is 106.5, which is 6.5% higher than the national average. In general, the average hotel cost is \$92 - \$159 for a 2 or 3-star hotel room per person per night in Minneapolis Downtown. Food cost per person per day is estimated at around \$32. According to the cost of past travelers by budgetyourtrip.com, the transportation cost per person per day is \$34.

### **Hotels**

We list the price of some popular hotels in Downtown Minneapolis.

<b>Hotel</b>	<b>Star-rating</b>	<b>Average cost (per person per night)</b>
W Minneapolis - The Foshay	4 stars	\$159
Embassy Suites by Hilton Minneapolis Downtown	3 stars	\$138
Residence Inn by Marriott Minneapolis Downtown/City Center	3 stars	\$118
Best Western Plus The Normandy Inn & Suites	3 stars	\$92
Hilton Garden Inn Minneapolis Downtown	3 stars	\$122

### **Food**

Food prices in Minneapolis supermarkets are a little bit higher than in the United States. According to the US Department of Agriculture Economic Research Service, Americans will spend around 8.6% of their income on food in 2020. Based on census, per capita income in 12 months in 2020 is \$40,368 in Minneapolis, which shows the food cost is around \$3,472 annually and \$9.5 per day.

For travelers, according to budgetyourtrip.com, dining out an average meal in Minneapolis will cost around \$13 per person. Since breakfast is cheaper, the average daily cost is around \$32 per person. The price of food in sit-down restaurants in Minneapolis is often higher than fast

food prices or street food prices. That means the cost will be lower if choosing fast or street food.

## Transportation

### Flight

Minneapolis–Saint Paul International Airport, which is the busiest and largest airport in the Upper Midwest, is located within 10 miles of downtown Minneapolis. There is a large number of routes to all parts of the United States. Top 5 busiest domestic routes are American destinations such as Denver, Chicago, Atlanta, Phoenix and Las Vegas.

According to ChampionTraveler.com, the average cost of flight is \$406 - \$858.

<b>Downtown-Airport</b>	<b>Taxi</b>	<b>\$32</b>
	<b>Shuttle</b>	<b>\$35</b>
	<b>Van</b>	<b>\$169</b>

### Taxi

The cost of a taxi is much higher than public transportation. The basic fee is \$5.00, the kilometer price is \$1.56.

### Public Transportation

The public transit in Minneapolis is convenient and inexpensive. There are buses and light rail in Minneapolis. The fares range from \$2.00 to \$3.25, depending on time of day. There is also a 7-day pass for \$24.

### Rail Travel

Amtrak offers the train route Empire Builder from Chicago to Seattle passing through Minneapolis. There is the time and price spent from Minneapolis to some cities.

<b>City</b>	<b>Time</b>	<b>Price</b>
<b>Chicago</b>	7h 55m	\$58 - \$237
<b>Milwaukee</b>	6h 11m	\$50 - \$222
<b>Seattle</b>	38h 5m	\$142 - \$859

# CHANGE MEMO

## *Show #1: Emanuel Gat Dance*

<b>Original Status</b>	<b>Updated Status</b>	<b>Reasoning</b>
Slotted as Show #2	Slotted as Show #1	Wanted to open with biggest show as the first. Additionally, had to change our final artist, so had to rebalance the season.
Artist Status 2	Artist Status 3	Based on Randal's advice, we bumped up Emanuel Gat Dance's Artist Status.
Performance at Hamburg Hall	Performance at Heinz Theater	With increase in artist status, it felt appropriate to move them up to the Heinz Theater. Additionally, we lost our original tenant of the Heinz, and EGD felt like the best option to move up.
Projected Attendance 900	Projected Attendance 1,125	Based on further research, higher attendance felt more likely based on increased stature.

## *Show #2: Time for Three*

<b>Original Status</b>	<b>Updated Status</b>	<b>Reasoning</b>
Show was “ <i>You’re Wrong About LIVE!</i> ”	Show was Time for Three	<i>You’re Wrong About LIVE!</i> became too pricy to set-up, and with EGD moving up to tier 3, we needed a replacement Tier 2 act.
Slotted as Show #4	Slotted as Show #2	In order to balance the season and split up the usage of the theatres, we moved this show to slot 2
Performance at Heinz Theater	Performance at Hamburg Hall	With the decrease in artist tier and financial considerations in mind, as well as having our other musical artist in Hamburg, it felt since to put this band in Hamburg.
Average Ticket: \$43.75	Average Ticket: \$45.25	In order to align more with Tank and the Bangas, we raised prices slightly.

***Show #3: Waterwell, The Courtroom***

<b>Original Status</b>	<b>Updated Status</b>	<b>Reasoning</b>
Slotted as Show #2	Slotted as Show #3	In order to avoid having bands playing shows at Hamburg in back-to-back slots, we moved Waterwell to March.

***Show #3: Tank and the Bangas***

<b>Original Status</b>	<b>Updated Status</b>	<b>Reasoning</b>
Slotted as Show #3	Slotted as Show #4	In order to avoid having bands playing shows at Hamburg in back-to-back slots, we moved Tank to April, which also moved it more than a year from their last appearance in Minneapolis.