

East Central Arts Council

A Program of the East Central Regional Development Commission
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07 - 0435

Arts Biennial Plan 2008-2009

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Table of Contents

Introduction /General Information	4
Use of this Plan	4
Overview.....	4
Mission Statement.....	4
Regional Characteristics	5
History/Overview of the East Central Arts Council	6
Needs Assessment Summary and Planning Process	7
Planning Process.....	7
Need Assessment Summary Report	7
Overview for the ECRDC, Mary Minnick-Daniels – Staff	10
Analysis.....	11
Work Program for FY 2008 - 2009	12
OBJECTIVE I	12
OBJECTIVE II	12
OBJECTIVE III	13
Work Program Evaluation Criteria	13
Impact	14
Budget	15
Program Information	17
Organizational Structure.....	37
Appendices.....	54

Introduction /General Information

Use of this Plan

This document has been prepared to meet the requirements of the Minnesota State Legislature to qualify the East Central Region (economic development region 7E) for receipt of a block allocation to be used in funding local arts development programs and activities. In addition, this two year plan is to provide a basis for decisions to be made by the East Central Arts Council regarding overall activities as a Regional Arts Council and to act as a guide against which progress can be measured as the Council strives to attain its stated goals in the next biennium (July 1, 2007- June 30, 2009).

Overview

The East Central Arts Council (ECAC) is located within the East Central Regional Development Commission at 100 South Park Street South in Mora, Minnesota, 55051. There are several ways to reach the ECAC. By telephone, at 320-679-4065; by facsimile, at 320-679-4120; or by e-mail at ecac@ecrdc.org. The website is www.region7Erdc.org. Mary Minnick-Daniels has been the Arts Council Program Director since 1996.

Programs of the ECAC include grant funding for individuals and groups for art projects, technical assistance to grantees and others interested in the arts, and the *Essential Arts* e-newsletter. We also provide funds for the Annual Image Art Show, identify economic and community development links in the region, and provide information, assistance and referrals on arts issues. We recently started a new webpage to make information more accessible and to house the ECAC blog. You can find it online at www.MySpace.com/eastcentralartscouncil

Mission Statement

The mission of the East Central Arts Council is to improve the quantity and quality of arts experiences in Region 7E by facilitating the production, presentation, and dissemination of art development for arts organizations and by promoting the growth of individual artists. The East Central Arts Council accomplishes this mission through programs and special initiatives for artists and arts organizations. The current work program of the Arts Council includes the following: grant programs for organizations such as the Arts Projects Assistance, Art in Our Schools, and the Small Grants Program; individual artist programs such as the McKnight/ECAC Individual Artist and Fellowship Grant Programs, Image-the annual regional art show, the K-12 Scholarship Program; other assistance is provided and includes continuing to host various grant workshops, and providing technical assistance and resource information. Our mission, vision and values are at the heart of the programs and grantees we fund. Our grantee partners are at the forefront of our work to enhance the arts environment in Region 7E. It is their daily work and commitment that expands arts opportunities, increases the quality of life, and enhances the community/economic development in the region.

Regional Characteristics

The East Central Regional Development Commission (Region 7E) is one of twelve Regional Development Commissions located outside of the seven county Minneapolis - St. Paul area and was established under the Regional Development Act of 1969. It encompasses the counties of Chisago, Isanti, Kanabec, Mille Lacs, and Pine, totaling 3,400 square miles.

Region 7E lies directly north of the Minneapolis - St. Paul metropolitan area, East of the St. Cloud Metropolitan Area, and South of the Duluth Metropolitan Area. It has experienced growth at a faster rate than most of the regions in Minnesota.

The southern counties of Chisago and Isanti border the first ring northern suburbs and are in the daily commuting zone of the Minneapolis-St.Paul metropolitan area. In fact in Chisago County 65.8% of the workforce works outside their county of residence as compared to the Minnesota total of 33.7%. The desire for a rural residential setting, lakeshore development, living in small cities, coupled with the growth in the metropolitan area, all have been factors in the rapid population and infrastructure growth of the East Central Region.

As evidenced in the Region 7E Community Profile produced by the Minnesota Economic Development Center (see the Appendix) the Region's population is growing rapidly. Noted are some continued signs of economic trouble in the Region with signs of a positive economic change. Clearly noted, once again, was the dichotomy of the southern portion of the region that has become suburban in nature and the northern more rural areas.

The five counties making up Region 7E are served by twenty-one (21) public school districts and five (5) non-public schools. All of the region's public school districts offer programs in Community Education. There are two higher educational institutions in the region, Anoka Ramsey Community College - Cambridge Campus and Pine Technical College, both of which offer two-year transferable degrees.

The region is also served by the East Central Minnesota Education Cable Cooperative (ECMECC), a consortium of 10 school districts (Braham, Cambridge-Isanti, Milaca, Mora, Ogilvie, Pine City, Princeton, Hinckley, Sandstone and Rush City) plus Pine Technical College and the Anoka Ramsey Community College - Cambridge Campus. The educational advantage of this two-way interactive system is that students can participate in classes from neighboring school districts, as well as post-secondary options from either of the colleges.

The East Central Regional Library with branches in Cambridge, Hinckley, Milaca, Mora, Lindstrom, North Branch, Pine City, Princeton and Sandstone provides general library services as well as a traveling bookmobile system. In addition, there is statewide access to information through interlibrary loan requests and access to remote information databases through the East Central branches and the colleges.

History/Overview of the East Central Arts Council

During the summer of 1977, the ECRDC appointed a regional arts task force. In so doing, the ECRDC contacted arts interested persons in each of the five counties making up the East Central Region, finally appointing representatives from each county to the task force. The basic purpose of the task force was that of developing a regional arts development plan which, when approved by the ECRDC and MSAB, would allow for designation of the ECRDC as the regional arts council and the legal organization to receive and administer funds for development of the arts in Region 7E.

In preparing the plan, the arts task force conducted an extensive needs assessment project during the summer of 1978 that identified existing arts resources as well as priority needs in the region. More than 1,200 people were surveyed or interviewed as part of that initial needs assessment project. With the information collected, the task force developed a work plan that specified goals and objectives and recommended the best utilization of available resources to encourage the growth and development of the arts in East Central Minnesota.

In the spring of 1979, the plan for arts development in the East Central Region for the fiscal year July 1, 1979 - June 30, 1980 was approved by the MSAB, and the task force was designated a regional arts council. With this designation, the Council could hire a staff person and also begin awarding grants for local arts projects. As was the case in its inception, the Council has continued to assess the needs of the people it serves. Please see the Needs Assessment Summary for further assessment details.

Since 1979 the Council has continuously acted as an arts information/coordination/referral and assistance resource within the region. As need indicated, the Council has also developed several on-going programs or projects of its own. It initiated a published newsletter (*Arts Quarterly*) that has become the e-newsletter, Essential Arts; it promotes the arts in conjunction with community events through its programs, and has established a judged art exhibition for regional visual and performing artists. During the fall of 2001 the ECRDC office hosted the annual art exhibit to great acclaim. Other projects have included the publishing of a regional artists' directory, establishing a region-wide art education program, sponsored a conference which examined the role and the use of the media in rural arts development and another conference examining arts and community/economic development. Due to The McKnight Foundation's www.mnartists.org initiative the Arts Council has assisted a number of artists in scanning and uploading their artwork to the website and has received very positive feedback. In June of 2003 ECAC hosted the Rural Resource Round-up (RRR) that was held in the Wahkon/Isle area. The RRR was yet another way to bring artists, art organizations together with community and economic development resources. March of 2004 saw the Access E-Commerce workshop sponsored by ECAC and produced by the University of Minnesota Extension Service. ECAC has also sponsored the Artist Teacher Showcase in conjunction with the Minnesota State Arts Board and the Perpich Center for the Arts, a meeting with artists as part of the Artists With Disabilities Alliance of VSA Arts Minnesota and the Minnesota State Arts Board. We are planning a workshop with mnartists.org.

In looking to the future, the Council has determined that a couple trends will have a heavy influence on the arts in the region during the next five years. They are:

Demographic changes in the region's population, including a significant artist/artisan population. The 2000 census shows that Region 7E continues to have a remarkable population growth. The population increase is almost 25% since 1990. The 2007 population estimates from the State Demographer show additional growth.

An increasing number of arts organizations and individual artists are seeking either grant funding and/or other resource/referral information. The number of first time applicants for grants has continued to grow, this growth of field is remarkable and quite significant.

Needs Assessment Summary and Planning Process

Planning Process

The planning over the past two years has enabled the ECAC to listen to the needs of its constituency and to respond with diverse programming for artists and arts organizations alike. In preparing this document, the planning process used by the East Central Arts Council included both informal and formal needs assessment and planning. ECAC also received input from grantees in the form of assessments and evaluations. There was a review of previously compiled information, there were FY 2007 monthly meetings with Arts Council Members, and of vital importance was the regionwide Needs Assessment conducted by Julie Larsen in 2004 (see below for details.) In addition, input was provided by local elected officials during the FY 2007 East Central Regional Development Commission (ECRDC) meetings. For a list of elected officials please see the ECRDC Board Member List in the organizational section.

It is important to note that in December of 2004 the East Central Arts Council held a special meeting. The topic of the meeting was to determine whether or not the East Central Regional Development Commission was still a logical fiscal agent and umbrella organization for the East Central Arts Council. After discussion and input from long-time ECRDC board member (and ECAC member) Dick Jackson the Council decided to continue at the ECRDC in the next biennium with the allocation of a new cash match from the RDC (\$5,000 the first year - FY 2006, \$10,000 during the second - FY 2007, and \$15,000 for the third - FY 2008.)

This Biennial Plan, and cash match allocation, was brought before the ECRDC Board for the public meeting and approval on April 23, 2007, in Mora, Minnesota. In addition, ECAC held a meeting and approved the plan May 8, 2007. Input from the arts community as well as general public was sought including a public hearing held by the ECRDC Board. This public hearing is advertised as such and was an open meeting for constituents to provide feedback. The public hearing was June 25, 2007, at the Rolf Olsen Center in Onamia.

East Central Arts Council

Focus Groups Need Assessment Summary Report, Julie Larsen - Facilitator

Once every four years each RAC must conduct an arts needs assessment. Minnesota Rural Partners and Julie Larsen were invited to conduct the needs assessment for the East Central Arts Council in the spring of 2004. ECAC will begin the next arts needs assessment in 2008 with the hopes that it will be part of a statewide needs assessment of the arts in conjunction with the Forum of Regional Arts Councils of Minnesota.

The East Central Arts Council (ECAC) organizational and artist survey were delivered online with a start date of April 5, 2004. A group of two hundred artists and arts organizations within a five county, east central region were invited to provide feedback via mailed postcards and e-mail invitations that provided instructions on how to access the survey. Twenty-two artists and twenty-one organizations responded. On May 10th and 11th 2004, three focus groups were conducted with a total of forty-four participants representing artists and arts organization in the five county, east central region. On May 11th and 13th seventeen individual interviews were conducted. The same questions were used in the focus groups and the interviews. Attached is a complete report of the focus groups and individual interviews. Following is a summary of the comments the participants made in the focus groups and interviews.

**1. When you think of art and the arts in east central Minnesota, what do you think of?
How would you describe the arts to a new resident?**

East Central has a wealth of artists and arts activities/ events in their area. There are many events and artists but still a gap in the knowledge of what's available and the degree of what participants would like to see.

2. What are needs of artists in this area? How would you prioritize them?

There are many needs for artists. The top needs are money / funding, more support from the community, connections with other artists and skills and knowledge about marketing / promotion. There were additional discussions about the difference between needs of professional artists and non-professional artists.

3. What are needs of arts organizations in this area? How would you prioritize them?

The needs of arts organizations were similar to that of artists: funding, skills and knowledge about marketing and promotion, community support, but also an infusion of leadership and arts calendar to link events. There were also discussions about how to link into the new people moving into the communities in the region.

4. What are things that are happening at community, county or regional levels that could impact the arts? Positive or negative?

The trend most often mentioned was the "new" population growth in the area. The people moving into the east central region have different needs and expectations than the "older" more traditional populations. At the same time some communities are seeing growth and expansion in the arts, others are seeing poverty, high unemployment and cutting of the arts. There was discussion about the role of technology and how that may impact the arts in the region.

**5. What ways could the arts position themselves to take advantage of these trends?
What could they do differently to take advantage of these trends?**

The responses to this question were mainly about how to use the trends that are occurring in the region to the advantage of the arts. New populations can be seen as building audiences and consumers of art. Linking the arts to community development may be an area to address as the arts community looks ahead. There was not a consensus but discussion on how the arts can have greater advocacy at the community, region and state level.

6. How would you describe the value of art in your community? Why?

The value of art and how it is perceived is very personal. The people being interviewed and in the focus groups already believe that there is a value in art and their responses reflected it. Most of the discussion centered around how to create an understanding of the value of art in others.

7. What is the economic value of art in this region?

Art contributes to the validity of a community and region but it was hard for the participants to quantify the value of art in the region.

8. What would you say to someone who asked you, "why support the arts?"

It was obvious in the responses to this question that the people being asked believe deep in their hearts that art is essential to life and to a community. Again, though, the discussion centered around how to build support for the arts from the entire community.

9. The Regional Arts Council in Region 7E is located in a Regional Development Commission. Do you think there is a connection between the arts program and other programs sponsored by the RDC? Is it a logical fit? Do the arts and community development and economic development complement each other?

Overall participants thought it was good for the ECAC to be located in the RDC. Many did not know exactly what the RDC did, but were pleased with what the ECAC did and liked that it had a regional focus. The participants also believed that the RDC was not as engaged as they could be in the development and support of the arts in east central Minnesota.

East Central Arts Council Status

Overview provided to the ECRDC Board from Mary Minnick-Daniels, ECAC Director

In my opinion the East Central Arts Council is a very thoughtful and fair-minded advisory committee. They take their Arts Council volunteer work seriously and pay a great deal of attention to not only their Regional Arts Council responsibilities but also to the mission of increasing the arts in the Region. They review about a 100 grant applications each year and make recommendations for each. They are one of two Minnesota Regional Arts Council's remaining at a Regional Development Commission. During the last biennium the fact became a topic of discussion between ECAC and the umbrella organization, ECRDC. This discussion was a transition from the usual ECAC scrutiny of grant applications to a self-examination and review of their own budget. The topic became a crucial one- whether or not there is a still a logical fit and beneficial connection between the Regional Arts Council and the ECRDC. This was an important discussion and it had a positive impact on the Council and the RDC.

In December of 2004, the East Central Arts Council, an advisory committee of the East Central Regional Development Commission, held a special meeting called by Chairperson Gailyn Holmgren. The purpose of the meeting was to determine whether or not the Council wanted to continue it's relationship with the ECRDC. This was an extension of a discussion held at the November ECAC meeting regarding the ECRDC budget and was prompted by Holmgren's attendance at the ECRDC Personnel and Budget meeting a week earlier.

It is important to note that the outcome of the special meeting came close to a petition by current members to leave the RDC and to initiate a non-profit. In fact, the motion was initially made to do so. The Arts Council members stated concerns that the East Central Arts Council, as an ECRDC program, has been the only financially self-supporting program (paying in to the indirect rate but not receiving a cash match for 25 years); has had ECAC members apply for special interest positions on the ECRDC board of directors 4 times, in recent years, with no success; and that there was a feeling it is not considered a vital or important program of the RDC.

Instead of deciding to remove the program from the ECRDC, with the assistance of and information provided by Dick Jackson (former ECRDC Liaison to ECAC and former Chair of both the ECRDC and ECAC,) the Arts Council decided to stay and negotiate. Negotiations centered around:

- an internal recoding of the Arts Council from an ECRDC human services program element to an ECRDC economic development coding per a modern view of the importance of the arts to quality of life and community/economic development;
- a review of ECRDC bylaws so that ECAC advisory committee members have a better chance of nomination to the ECRDC board as special interest representatives (which we now have, Linda Evans);
- and finally a cash match provided to the Arts Council so that it is in parity with other ECRDC programs. The P&B (Executive) Committee of the ECRDC voted to approve a graduated cash match to the ECAC program and the match has been included in the ECAC budget (\$5,000 the first year - FY 2006, \$10,000 during the second - FY 2007, and \$15,000 for the third - FY 2008.)

Analysis

The East Central Arts Council is the regional grant-making agency that supports the arts through funding from the Minnesota State Legislature and The McKnight Foundation. The Council distributes grant awards to artists, arts and other not-for-profit organizations, educational institutions, and local governments and provides technical assistance for these grants. A note on ECAC Grantmaking: Our mission is at the heart of the programs ECAC funds. Our grantee partners are at the forefront of our work to enhance the arts environment in Region 7E. It is their daily work and commitment that expands arts opportunities, increases the quality of life, and enhances community/economic development in the region.

In studying the needs, priorities and trends, the Arts Council has selected several long-term targets in order to focus the Council's work. The following policies are a direct result of Region 7E constituent input (from the needs assessments and other input) and they form the basis of the FY 2008 - 2009 Work Program of the East Central Arts Council.

They are, in order of descending priority:

- 1) Provide grant programs that have a positive impact on art organizations, artists, and youth.
- 2) Projects or programs should be supported that encourage development of artists and local arts organizations as well as cooperation between artists and arts organizations.
- 3) Efforts to increase communications between the Arts Council, artists, and community-based groups and artists should be continued.
- 4) Provide staffing for technical support, information assistance and referral and other services to artists and art organizations with an understanding of the impact the arts have on the quality of life, economic and community development.
- 5) ECAC should improve existing programs and structure where possible and as part of this will prioritize research on new/innovative sources of funding for ECAC programs (while not competing with our grantees.)

Work Program for FY 2008 - 2009

OBJECTIVE I - Provide Grant Programs that allow for the production or sponsorship of art by organizations, communities, schools, artists, and youth.

Work Elements:

- 1) Conduct up to two grant reviews for arts organization projects.
- 2) Conduct Small Grant program to fund projects that are sudden opportunities.
- 3) Provide the Art In Our Schools program, which provides funding for arts project within educational facilities.
- 4) Hold grant rounds for project applications from individual artists for project grants. (McKnight Funding)
- 5) Conduct a fellowship program to fund artistic fellowships on an annual basis. (McKnight Funding)
- 6) Continue to sponsor annual scholarship program for K - 12 students. (McKnight Funding)
- 7) Provide technical assistance and funds for Image, the regional art exhibition.
- 8) Utilize the Minnesota State Arts Board Information System Database to track grant applicants and to report activity.
- 9) Keep records of all grant activities through grant file documentation.
- 10) Evaluate programs and implement needed changes.

OBJECTIVE II - Provide technical workshop opportunities for artists and arts organizations.

Work Elements:

- 1) Distribute arts resource information as needed and requested.
- 2) Provide an arts information area in the ECRDC offices.
- 3) Provide services and technical assistance for www.mnartists.org. (McKnight funding)
- 4) Arrange at least one developmental workshop for artists.
- 5) Provide at least one organizational workshop for arts organizations.
- 6) Provide grant workshops for artists and arts organizations.

OBJECTIVE III - Provide staffing for technical support and other services to artists and art organizations in the Region.

Work Elements:

- 1) Provide technical assistance to applicants in all funding program areas.
- 2) Continue to develop working relationships with minority artists living in the region such as the TRAC initiative started by the Mille Lacs Band of Ojibwe Corporate Commission.
- 3) Continue the working relationship with the VSA MN to assist the Council in serving disabled artists and patrons in the region.
- 4) Organize workshop for artists with mnartists.org.
- 5) Continue to arrange for the use of the Walker Display standards and pedestals for artist/art organization use. (McKnight funding) .
- 6) Continue to work on the mail and e-mail distribution list for delivery of arts information and public service announcements.
- 7) Continue the e-newsletter *Essential Arts* and continue to improve the ECAC website services.
- 8) Participate in the arts leadership activities including participating in meetings and activities of the Regional Arts Council Forum, Minnesota Rural Partners, and the Minnesota State Arts Board including the Statewide Audience Development Initiative.
- 9) Complete all necessary annual reports to the Minnesota State Arts Board and The McKnight Foundation.
- 10) Conduct the ECAC needs assessment.
- 11) Continue evaluation of program via grantee assessments from final reports.
- 12) Research and disseminate various foundation and governmental grant opportunities for the purpose of expanding arts opportunities in the region.

Work Program Evaluation Criteria

The final report review will provide a reliable evaluation of the ECAC arts grantmaking and technical assistance services.

Numbers of arts organizations artists and others who are enabled to provide new or additional arts programming can be assessed through the numbers of arts grants reviewed and approved by the Arts Council and ECRDC during the biennium and the number of audience members served.

Numbers of technical assistance requests and workshop participants are documented.

Participate in at least 6 meetings of the East Central Regional Development Commission, Regional Arts Council Forum, Minnesota Rural Partners, The McKnight Foundation, and the Minnesota State Arts Board.

Impact

At least 35 area arts organizations, schools, community groups, etc., will be enabled to provide new and/or additional arts programming as a result of receiving technical assistance and funding provided through the ECRDC Arts Council program.

Area artists will be provided opportunities to show/display their art through at least one Arts Council sponsored event during each fiscal year and at least five groups or artists will utilize the display standards and pedestals each year.

Approximately 300 artists and 1500 others interested in the arts/arts activities will become more informed about local and regional arts activities and opportunities through public service announcements, outreach activities, the website, and other activities of the Arts Council.

Residents of and students in the East Central Region will benefit by having opportunities to view/participate in additional arts programming supported by Arts Council funding.

Budget

ECAC General Administrative Costs

General Administrative costs for ECAC are detailed in the following budget and include: salary; fringe benefits; use of agency vehicle; travel expenses; printing; registration/conference fees; membership dues; and advisory committee expenses. The goal of the salary for the ECAC Director will once again be at a full-time rate. During the first biennium after the budget cuts there was a staffing cutback but it was felt that the grantees and art constituents are better served with full-time representation.

ECRDC Indirect Rate

The ECAC is located in the East Central Regional Development Commission (ECRDC.) The ECRDC provides numerous services for constituents in the 5 county region such as economic and community development, transportation planning and the East Central Senior Resource Center. It is considered a quasi-governmental agency, and specializes in planning services, grant making, and grant administration.

The ECAC, as part of the ECRDC organization, contributes to the "indirect rate." This rate covers expenses such as: general administration of the ECRDC; financial officer and accounting services; clerical staff; geographic information systems (GIS) mapping services; disability sensitive and accessible office and meeting space, storage, and restroom space; art exhibit space/s; security systems; building and contents insurance; meeting rooms; office supplies; 2 computer workstations and software/upgrades and technical assistance for both; photocopy services; phone/fax/internet lines; postage; per diems for the ECRDC policy board (the oversight board of elected officials.) The indirect rate is approved each fiscal year by the Federal Department of Administration.

Due to concerns from various funding sources regarding the indirect rate the ECRDC has recently started an initiative towards more direct line item budgeting. FY 2006 was the first year of this initiative. For starters, ECRDC is targeting the charges that are most easily measured. They are long distance phone charges, photocopying, and postage. Expenses for the agency car will continue to be charged to individual programs as well. The ECRDC's Executive Director's hope and expectation is that each following year we can look at methods to break out other indirect expenses such as building, utilities, certain supplies, support staff time, etc. This should go a long way to reducing indirect expenses for ECRDC programs and track and charge costs to programs more accurately.

ECAC Budgetary Concerns

As mentioned earlier in December of 2004 the East Central Arts Council held a special meeting at to determine whether or not the ECAC should remain a program of the ECRDC. There were strong opinions on both sides of the issue. This discussion originated from a review of the ECRDC organizational budget in which the Arts Council was the only ECRDC program not receiving a cash match yet paying high amounts to the indirect rate. Please see the appendix for a memo regarding the ECRDC position after a Personnel and Budget (Executive) Committee meeting. Also note the minutes from the December ECAC special meeting. FY 2006 was the first year that the ECRDC board provided a cash match for the Arts Council budget. There has been a graduated increase in the match \$5,000 the first year, \$10,000 the second, and it will be \$15,000 in the third year, FY 2008 (which is an average for the other ECRDC programs.) The match will then remain at the average. This is a significant change in ECRDC policy and the ECAC applauds the efforts to support the arts in Region 7E. ECAC will work towards finding additional sources of funding this biennium to fund the grant programs.

**EAST CENTRAL ARTS COUNCIL FY2008
REGIONAL BLOCK GRANT SUMMARY**

JULY 1, 2007-JUNE 30, 2008
5/1/2007

<u>REVENUES</u>	<u>State Revenues</u>	<u>McKnight Revenues</u>	<u>FRACM Revenues</u>	<u>Total Revenues</u>
State Arts Board	\$ 96,155.00	\$ -	\$ 6,175.00	\$ 102,330.00
Project Refunds	\$ -	\$ -	\$ -	\$ -
McKnight Arts	\$ -	\$ 25,000.00	\$ -	\$ 25,000.00
East Central RDC	\$ 15,000.00	\$ -	\$ -	\$ 15,000.00
Income-Other	\$ -	\$ -	\$ -	\$ -
FRACM (SMAHC- Fiscal Agent)	\$ -	\$ -	\$ 17,600.00	\$ 17,600.00
FRACM Board	\$ -	\$ -	\$ 600.00	\$ 600.00
TOTAL REVENUES	\$ 111,155.00	\$ 25,000.00	\$ 24,375.00	\$ 160,530.00
<u>EXPENDITURES-MSAB</u>	<u>State Expenses</u>	<u>McKnight Expenses</u>	<u>FRACM Expenses</u>	<u>Total Expenses</u>
I. GENERAL ADMINISTRATION & FUNDRAISING				
A. GENERAL ADMINISTRATION				
Salaries	\$ 24,694.01	\$ 1,367.98	\$ -	\$ 26,061.99
Fringe Benefits	\$ 6,879.84	\$ 381.69	\$ -	\$ 7,261.52
Copying	\$ 525.00	\$ 100.00	\$ -	\$ 625.00
Travel	\$ 300.00	\$ -	\$ -	\$ 300.00
Registrations	\$ 50.00	\$ -	\$ -	\$ 50.00
Telephone/Fax	\$ 325.00	\$ -	\$ -	\$ 325.00
Postage	\$ 60.00	\$ -	\$ -	\$ 60.00
Miscellaneous	\$ 140.00	\$ -	\$ -	\$ 140.00
Advisory Committee	\$ 481.00	\$ -	\$ -	\$ 481.00
Indirect Costs	\$ 17,008.74	\$ 942.13	\$ -	\$ 17,950.87
TOTAL ADMINISTRATION	\$ 50,463.59	\$ 2,791.79	\$ -	\$ 53,255.38
B. FUNDRAISING				
Salaries	\$ 2,782.22	\$ 611.96	\$ -	\$ 3,394.18
Fringe	\$ 774.94	\$ 170.34	\$ -	\$ 945.28
Indirect Costs	\$ 1,916.85	\$ 421.64	\$ -	\$ 2,338.49
TOTAL FUNDRAISING	\$ 5,474.01	\$ 1,203.94	\$ -	\$ 6,677.95
GRANTS PROGRAM & SERVICES				
A. GRANTS ADMINISTRATION				
Salaries	\$ 5,983.60	\$ 844.34	\$ -	\$ 6,827.93
Fringe Benefits	\$ 1,667.49	\$ 235.53	\$ -	\$ 1,903.02
Copying	\$ 125.00	\$ 450.00	\$ -	\$ 575.00
Supplies	\$ 150.00	\$ -	\$ -	\$ 150.00
Travel	\$ 50.00	\$ -	\$ -	\$ 50.00
Postage	\$ 180.00	\$ -	\$ -	\$ 180.00
Advisory Committee	\$ 2,200.00	\$ -	\$ -	\$ 2,200.00
Indirect Costs	\$ 4,121.37	\$ 582.59	\$ -	\$ 4,703.96
TOTAL GRANTS ADMINISTRATION	\$ 14,477.46	\$ 2,112.46	\$ -	\$ 16,589.91
B. GRANTS				
Regional Arts Show	\$ -	\$ 5,000.00	\$ -	\$ 5,000.00
Small Arts Grants	\$ 3,500.00	\$ -	\$ -	\$ 3,500.00
Arts in Our Schools	\$ 5,000.00	\$ -	\$ -	\$ 5,000.00
Arts Organization Grants	\$ 26,989.00	\$ -	\$ -	\$ 26,989.00
McK Individual Artists	\$ -	\$ 6,000.00	\$ -	\$ 6,000.00
McK Scholarships	\$ -	\$ 1,500.00	\$ -	\$ 1,500.00
McK Fellowships	\$ -	\$ 6,000.00	\$ -	\$ 6,000.00
TOTAL GRANTS	\$ 35,489.00	\$ 18,500.00	\$ -	\$ 53,989.00
III. NON-GRANT PROGRAM (TECHNICAL ASST.)				
Salaries	\$ 1,391.11	\$ 87.27	\$ 12,171.94	\$ 13,650.32
Fringe Benefits	\$ 388.00	\$ 24.18	\$ 3,391.02	\$ 3,803.20
Copying	\$ -	\$ -	\$ 250.00	\$ 250.00
Supplies	\$ 250.00	\$ -	\$ -	\$ 250.00
Artist Teacher Showcase	\$ 300.00	\$ -	\$ -	\$ 300.00
Equipment	\$ -	\$ 200.00	\$ -	\$ 200.00
Mtce. Of Equipment	\$ -	\$ 300.00	\$ -	\$ 300.00
Travel	\$ 25.00	\$ -	\$ -	\$ 25.00
Postage	\$ 135.00	\$ -	\$ 350.00	\$ 485.00
FRACM Board	\$ -	\$ -	\$ 600.00	\$ 600.00
Memberships	\$ 350.00	\$ -	\$ -	\$ 350.00
Misc.	\$ -	\$ -	\$ 400.00	\$ 400.00
Indirect Costs	\$ 957.90	\$ 60.99	\$ 8,384.50	\$ 9,403.39
TOTAL NON-GRANT PROGRAMS	\$ 3,797.00	\$ 672.44	\$ 25,547.46	\$ 30,016.91
TOTAL EXPENDITURES	\$ 109,701.06	\$ 25,280.63	\$ 25,547.46	\$ 160,529.15

ECAC Grant Program Information for State Funded Projects

ARTS PROJECT ASSISTANCE AND SMALL GRANTS

ART IN OUR SCHOOLS

EAST CENTRAL ARTS COUNCIL

Fiscal Year 2008
July 1, 2007 – June 30, 2008

ARTS PROGRAM INFORMATION- **Guidelines and Instructions** *for Arts Project Assistance and Small Grants*

East Central Arts Council
A Program of the East Central Regional Development Commission
100 Park Street South
Mora, Minnesota 55051
e-mail: ecac@ecrdc.org
www.region7erdc.org
320-679-4065

These guidelines and the application form can be made available in the following alternative formats:
computer floppy or cd-r disk (in Word or rtf), Braille, large print, and audio tape.
To accommodate your special request the ECAC will need at least 10 working days.
Or for ECAC grant applications on the Internet go to www.region7erdc.org and follow the ECAC link.

INTRODUCTION

The East Central Arts Council (ECAC) serves as an advisory committee to the East Central Regional Development Commission (ECRDC) which is the designated regional arts council for Region 7E. The ECRDC acts on recommendations from the ECAC.

The ECRDC receives funding through an appropriation of the Minnesota State Legislature and through The McKnight Foundation. These funding sources enable the ECRDC / ECAC to provide grant funds for local or regional arts projects in the following counties: Chisago, Isanti, Kanabec, Pine, and Mille Lacs.

All grants are contingent upon the availability of funds. Funds are offered for a variety of arts projects that develop or enhance local arts organizations, artists, or art audiences. It is best to contact staff of the ECAC prior to submission of a grant application to determine funding availability. The ECAC has a maximum grant award of \$5,000 per grant for Arts Projects and \$500 for Small Grants.

WHO IS ELIGIBLE

The ECAC serves the non-profit arts community. Agencies, organizations, or groups meeting one of the following three conditions are eligible to apply for grants:

- a. A public agency or organization such as a local unit of government, school, or public library.
- b. A Minnesota private, non-profit organization which has obtained a 501(c)(3) tax-exempt status under the Internal Revenue Code and which is registered with the Minnesota Secretary of State and Department of Revenue.
- c. A local group/organization which does not meet the above requirements but applies through a fiscal agent which does qualify.

A "fiscal agent" is any Minnesota non-profit, tax-exempt organization or governmental unit which applies to the Regional Arts Council on behalf of an organization not meeting non-profit tax-exempt requirements. The fiscal agent must sign the application, and if funds are received, sign the grant contract and Request for Payment. The fiscal agent is legally responsible for the project and proper management of grant funds. The fiscal agent should enter into a formal written agreement with the group carrying out the project clarifying the responsibilities of each party. A copy of this agreement must accompany the application. A Sample Fiscal Agent Agreement is included as the final page of instructions. Please note that this is NOT an application for individuals to use (such as booking agents.)

WHAT IS NOT FUNDED

The ECAC does **NOT** fund:

- Activities of a for-profit organization or business.
- Projects where funds are requested to account for deficits in projects or programs begun prior to the project earliest start date.
- Organizations with a past due report.
- Applications where funds are to be used to match other ECAC grant applications.
- Requests for construction or capital improvements, purchase of real property or endowment funds.
- Projects in which total state funding is more than 50% of the project costs.
- Fundraising events.
- Activities which are not open to the public.
- In-school projects by students or projects carried out exclusively by/for student organizations.
- Programs by schools that are limited in access to the public or serve only schools or staff.
- Projects which are for the religious socialization of the participants.
- Activities that engage in political lobbying.
- Projects where artists are required to pay entry or exhibition fees in order to exhibit or perform in the project for which funds are sought.

TYPES OF ARTS GRANTS AVAILABLE

The intent of the ECAC grant programs for organizations is to increase the quantity and to stimulate and maintain high quality arts experiences in the region. Grants are made to eligible organizations that are engaged in the creation or production of art, art services, or sponsorship of art activities. Arts in all disciplines are supported by the Council including, but not limited to: theatre, visual arts, folk arts, music, literature, dance, film/video, and artistic development.

Grant Categories to apply under:

Arts Projects Assistance

Small Grants

Art In Our Schools program - for schools only (this is a separate application)

ECAC also has funding for artists under separate application/guidelines.

Contact the ECAC staff if you need assistance in determining which category to apply for your particular project.

Note: The Arts Council funds projects which are high in quality and merit, projects which are well planned, include qualified artists, have strong community impact, and are clearly needed and valued by the community they serve.

Arts Projects Assistance

This category provides support to organizations for a wide variety of arts projects involving the creation, sponsorship, publication, performance, and/or exhibition of art. Arts producing activities or services for artists or arts organizations should result from the project. There are two application deadlines per year for this program (See page 6 for details.)

The ECAC funds requests of \$5,000 or less (with an equal match provided by the applicant) in this category. Average grants are about \$3,000. Examples of eligible projects:

- Performances by touring artists/companies
- Exhibitions such as visual art shows
- Local theatre productions
- Residencies involving a professional artist.
- Workshops, classes, publications, films, and presentations that promote artists or participation in the arts.
- Other projects providing access to the arts for community audiences.

Small Grants Program

The East Central Arts Council has grants available for local or regional arts projects sponsored/organized by organizations. This program is intended to provide an easier access to a limited amount of funds on shorter notice for arts projects. There are currently four deadlines per fiscal year for this program. Please call before applying to determine funding availability.

These grants provide funds for arts and cultural projects and are awarded on a matching funds basis. Small Grants of up to \$500 will be considered. Schools are eligible for funding.

In order to encourage new organizations/small communities to become involved in arts programming, the application has been simplified. However, all applicants must meet the eligibility and program standards for Arts Projects Assistance. The following criteria apply to the small grants program:

- The deadline is four times a year (see page 6 for details)
- There is a limit of funds of up to \$500 per organization per fiscal year
- Applicants need 50% matching funds for project.
- Requests for funding may be reviewed at any regular meeting of the Arts Council.

Art In Our Schools

There is an ECAC Art In Our Schools program that has a separate application and guidelines. However, schools can apply for art organization funds, as well. ECAC does not completely fund in-school student projects with art project funds. Schools may apply if their program or activity is clearly open and accessible to and intended for the broader community. Schools of higher education may apply for funds if their project or program is for the creation and production of arts programs clearly intended for the enhancement/benefit of the entire community. Please contact ECAC staff if you have any questions about funding for schools.

Project Matching Funds

For Arts Projects Assistance and Small Grants projects, the applicant must show evidence of match of at least 50% of the total costs of the project. Matching funds may consist of cash, inkind contributions, earned income, or other grants. Cash (not inkind) support of at least 10% is required.

Inkind are items such as materials, labor, and space which can be given a dollar value and are a significant part of the project. Applicants must be able to prove that inkind is committed (i.e., letter).

WHERE AND HOW TO APPLY

Applications should be made to the East Central Arts Council. This is a competitive grant program. There are different application forms for the funding categories (Art Project Assistance, Small Grants, and Art In Our Schools.) If in doubt which to use, contact the Arts Council staff. Applicants must use the ECAC application form for the category of funds requested. Applications must be typed or an identical form can be generated on the applicant's computer. Applicant's computer generated applications will be accepted only if the submitted application is an identical to the ECAC form. The application forms and guidelines can be made available in the following alternative formats: computer disk, Braille, large print, and audio tape. To accommodate your request the ECAC will need at least 15 working days. **Or reference the website for the application online at www.region7erdc.org and follow the ECAC links.**

Be sure to include all attachments with the completed application. This includes artist and project director résumé, board member information, fiscal agent agreements, documentation from the IRS of tax-exempt status, and the data collection form.

A reasonable amount of planning time should be allowed to develop an application. Grant writing technical assistance is provided by ECAC staff on a limited basis. The staff person can best be of help to you if you contact them well in advance of the application deadline. Assistance from the staff person does not, however, imply grant funding.

Completed applications must be postmarked or personally delivered to the ECRDC offices (during normal business hours) on or before the deadline date. Late applications and applications submitted by fax or e-mail are **NOT** be accepted for review. If the grant deadline falls on a weekend or holiday the deadline becomes the next working day.

DEADLINES

The Arts Council currently holds four grant rounds each fiscal year. FY 2008 is July 1, 2007, to June 30, 2008. The scheduled deadline dates for FY 2008 are:

<u>Category</u>	<u>Deadline</u>	<u>Earliest Project Starting Date</u>
Arts Projects Assistance	JULY 15, 2007	SEPTEMBER 1, 2007
Arts Projects Assistance	JANUARY 15, 2008	MARCH 15, 2008
Small Grants	2007: AUGUST 1 and OCTOBER 1 2008: FEBRUARY 1 and APRIL 1	

note- please contact ECAC staff to determine funding availability for each deadline. Also, if a deadline date falls on a weekend or holiday the deadline will be the 4:30 p.m. on the next working day. This is a postmark deadline.

REVIEW PROCEDURE

A staff person will review all applications for accuracy and completeness. Applicants will be notified by mail of the receipt of their application. Applicants are responsible for the content of their application and must use the forms or format provided by the Arts Council. The accuracy, completeness, and merits of the application are solely the responsibility of the applicant. All applicants will be notified when the Sub-Committee and/or the Council will be reviewing grant applications. If interested, applicants may attend these meetings, but will not be permitted to provide additional information at that time.

REVIEW CRITERIA

In reviewing the applications a sub-committee and/or the Council will use the following criteria listed in order of priority. These factors constitute the Review Standards:

- **The merit and artistic quality of the project or program.** In the case of arts service programs and projects, the merit and quality of the service being provided will be reviewed. **In the case of repeat projects/applicants a heightened consideration of artistic merit and quality is required.**

If the application is determined to be of sufficient merit and artistic quality to indicate further review, the following standards will be applied:

- **The ability of the organization to accomplish the project or program goals as presented.** This is demonstrated by providing evidence of a planning process, qualifications of artistic and/or administrative personnel, publicity efforts and previous successful efforts.
- **Applicants must demonstrate demand/need for the project or program for the community it serves.**

Based on the Review Standards, the Arts Council shall make one of the following decisions: full funding of the amount requested; partial funding of the amount requested; no funding; or to table the request, pending receipt of additional information or modification of the application.

The Arts Council will present its decisions in writing to the East Central Regional Development Commission. The ECRDC relies heavily on the recommendations of the Arts Council. The ECRDC will determine if the review procedures have been properly followed and will approve, disapprove, or table (asking the Arts Council to provide additional information) the Council's decisions based only on its adherence to the procedures herein described.

All applicants will receive a notification letter or rejection within 30 days after final review of the application by the ECRDC, except when a revised budget is necessary.

The Arts Council will consider each application on its own merit. The Council uses a rating and ranking system to determine funding priorities for allocation of grants.

CONFLICT OF INTEREST

Any member of the Arts Council with a direct financial or employment interest relating to any grant application to be reviewed will inform the Council of such affiliation prior to review of any grant application. The member will leave the room and not vote, rank, or participate in the grant review discussion. The Council will report annually on those members with affiliations who declared conflicts of interest.

A conflict of interest exists if an Arts Council member:

- receives direct financial benefit from the applicant organization or project being reviewed.
- serves as an employee or governing board member of an applicant organization.
- serves with or without pay as a consultant to an applicant on the application being reviewed.
- has familial relationship with an applicant or a staff or board member of an applicant organization.
- receives free tickets or other benefits from the application being reviewed.

GRANTS PAYMENT

Grantees will receive a letter of the ECAC/ECRDC's action. With the letter will be a Notification of Grant Award (NGA) with a final approved budget, and a Request for Payment (RFP) form. In cases where the grant is less than the full amount requested, the applicant will be contacted. A revised budget must be submitted within 30 days before the NGA and RFP can be sent.

If the grantee agrees with the approved budget and other terms of the contract, the grantee must sign both copies of the NGA and return one, and sign the RFP and submit them to Arts Council staff. No funds will be authorized until the signed NGA and RFP are on file at the ECRDC offices. Within 45 days of receipt of the NGA, funds will be approved and forwarded to the grantee.

TERMS OF GRANT CONTRACT and GRANTEE RESPONSIBILITIES

The Grant Contract is a legally binding document signed by the authorizing official of the organization that has received an arts grant (the fiscal agent.) The grantee agrees with these terms:

- The project will be carried out in compliance with the project description, budget, dates as indicated in the approved application.
- The grantee must notify the Arts Council staff in writing if at any point the project needs to be changed from the description in the application. The Arts Council must approve significant changes in the project (such as changes in dates, project personnel, and/or budget).
- Accurate documentation/records will be kept regarding the project costs. This includes supporting receipts, vouchers for in-kind contributions, etc. Copies of these will be submitted with the final financial report.
- All project records will be made available to the ECRDC upon request and such records will be kept for at least three years following project completion.
- Access to participation in the project will **NOT** be limited on the basis of ethnicity, race, religion, age, sex, sexual orientation, or disability.
- Note about Americans With Disabilities Act (ADA): It is the responsibility of each organization receiving public funds to comply with ADA regulations. The ECAC has information available about ADA compliance. If you have questions about this you may contact the Arts Council staff.
- The appropriate funding credit line will be included in all publicity related to the project including press releases, programs, and posters.
- Funds will not be released if any ECAC final reports are past due.
- Grant payments are contingent upon availability of funds.

REPORTS/GRANT EVALUATION

Grant recipients must submit a final report to the ECRDC within 60 days of the date stated on the NGA as the end of the project. The final report must include a financial report; project narrative; copies of press releases, project publicity, and news articles. The final report should show how grant funds were used and provide documentation of income and expenses pertaining to the project. The Arts Council does **NOT** provide grant funds to organizations which have past due reports.

GRANT TERMINATION

A grant contract may be terminated at any time upon written request of the grantee, but such termination does not necessarily relieve the grantee of its responsibilities as set forth in the grant contract. The ECRDC may terminate a grant contract at any time upon failure of the grantee to comply with one or more of the conditions of the grant contract. A contract may be terminated by mutual written consent of the ECRDC and recipient.

The ECRDC may rescind its grant commitment if:

- ◆ a grantee does not return the signed NGA and RFP within 45 days, or
- ◆ if requested, the recipient does not return a revised budget and/or project description within 30 days.

APPEALS

If an applicant can show cause that the established grant review procedures have not been followed, the applicant may file an appeal. There is no right of appeal for disputes of decisions of the Arts Council with respect to artistic merit.

To file an appeal the applicant must notify the Arts Council staff or Chair in writing within 45 days of the notification of the ECRDC's action and describe the points of issue. If the issue cannot be resolved at the next Arts Council meeting, it will be forwarded to the ECRDC for further action. The ECRDC will approve, disapprove, or table the council's decision based only on adherence to its review procedures.

OTHER

The ECAC reserves the right to adopt other policies related to grants. For example, the current allowable mileage rate is the established Federal (United States Internal Revenue Service) rate. If in doubt, please check with the ECAC staff for current policies.

The ECAC provides other services to the arts community in the region. These include:

- Resource Information
- Grant Workshops
- Grant Writing Technical Assistance

ECAC Structure

The ECAC is made up of two representatives from each of the five counties in the region plus one member of the ECRDC. Members serve staggered two-year terms renewable three times. Those interested in serving on the Arts Council should contact staff for further information.

APPLICATION INSTRUCTIONS

ARTS PROJECTS ASSISTANCE

BEFORE YOU BEGIN

Please read the entire application packet of information before completing the application form. You will be able to familiarize yourself with the basic information about regional arts funding through the East Central Arts Council.

The application form is designed to answer specific questions, which will assist the Council in determining artistic quality, merit, ability of the organization, and artistic need for the project.

Staff assistance or technical assistance is available for applicants who need help in developing a grant proposal. The Arts Council also conducts grant workshops that enable the applicant to understand the philosophy of the Council as well as the process for submitting successful grant applications.

Assistance from the staff does not imply funding of a particular application. The accuracy, completeness, and merits of the application are solely the responsibility of the applicant.

TIPS ON COMPLETING THE APPLICATION

1. Contact the ECAC Office to determine the availability of funding.
2. Make sure you have a current and the correct application form.
3. Read over the form to be sure you understand all of the questions. Call the ECAC office (320-679-4065) or e-mail ecac@ecrhc.org if you are unclear about the application questions or review criteria.
4. **Copy** the hard-copy application to use as a "draft". Save the original to send in to the ECAC. Or use the Word or rtf files via disk or the Internet and "save as."
5. Type **or keyboard** all the information on the form. The ECAC will make every effort to provide you with a typewriter if you have no access to one elsewhere. Or you can generate your own identical form by computer. In generating your own form you must duplicate the ECAC format and the amount of space given for answers. **The ECAC staff will provide you with the application on disk or by e-mail, if requested. The application is also on the ECAC website.**
6. Should you need more room than the space on the application form, you are allowed a **maximum** of one page for all additional information (**this one page maximum does not include résumé pages, or other needed supporting documentation.**)
7. Send or bring in the entire application packet by **4:30 p.m.** on the deadline date. Remember that the deadline is also a postmark deadline. **DO NOT** fax or e-mail the application. Applications received after this time are ineligible and will NOT be reviewed.
8. To be eligible, your application must include ALL required materials. See the checklist (the final page of the application) for a summary of the materials you must submit.

Reminder: Keep a copy of your entire application for your files

STEP BY STEP INSTRUCTIONS - ARTS PROJECTS ASSISTANCE & SMALL GRANTS

Cover Page (this corresponds to the Application Form)

Complete the Cover Page. This will be the first page of your application. Type on the form provided or generate your own identical form by computer.

1. The **Applicant Organization** is the group or organization actually doing the project.
2. The **Project Director** is the person responsible for the day-to-day details of the project. This is the contact person who is knowledgeable about the project and who is available to receive calls or correspondence. Please include your mailing and your street address if applicable and your e-mail and web information.
3. If you do not know your **Legislative District**, contact the State of Minnesota website or the ECAC office for that information.
4. **Tax Exempt Number:** This **MUST** be completed if you are in an incorporated, non-profit group.
5. **Fiscal Agent.** If your organization is incorporated as a Minnesota private, non-profit organization which has obtained a 501(c)(3) tax-exempt status under the Internal Revenue Code and which is registered with the Minnesota Secretary of State and Department of Revenue, **DO NOT** complete this section. You must provide proof of your non-profit, tax-exempt status with your application.
6. If your group is **NOT** incorporated as a 501(c)(3) tax-exempt non-profit organization, you may receive funds through a **fiscal agent**. Please refer to the Program Information for who is eligible to receive and administer the funds as a fiscal agent. You must furnish the letter of agreement (contract) with the organization that has agreed to serve as your fiscal agent and a copy of their proof of non-profit, tax-exempt status.
7. A sample copy of a **fiscal agent agreement** is included here for your convenience. The fiscal agent is legally responsible for the proper completion of the project as well as finances.
8. The Program Information contains the **earliest starting date** for applications under a particular deadline. We cannot fund projects which start before this deadline. In most cases, applicants will use the date(s) of the actual production of the art for which funds are sought.

Narrative (pages 2-5 or page 2 for Small Grants)

If you do not answer all of the questions asked in the various Project Description sections your project will be considered to have deficiencies. You can submit one additional page for Project Description information but you are required to use the section headlines shown in boldface type.

Detailed Project Description- refers to the actual project you are planning. The Council asks for details of the project, so be concise and specific. You must identify which items of the project you intend to use grant funds for. In their deliberations, the review panel uses the following criteria to evaluate your application: artistic merit and quality; organizational ability; and demand/need for the project in the community served. The narrative (project description) portion of the application is designed to help you address these criteria.

Artistic Quality- these questions refer to the artistic quality of this project.

Applicant Ability-Résumés of paid artists or staff must be submitted.

Need or Demand for the Project-This section refers to the need or demand for the project.

Board of Directors Information

Attach a list of your board members, indicating their profession, organizational affiliation or area of expertise.

Résumés

Include résumés or biographies of the project director, key project personnel, and artists.

Budget (pages 6 & 7 or pages 3 & 4 in the Small Grant)

Please round off figures to the nearest dollar. Applications should present the total project cost. **DO NOT** inflate your figures. An inflated budget reflects poorly on the organizational ability of the project. ECAC grants can provide up to 50% of the project cost. Eligible grant applications will show at least 10% cash support (i.e. not inkind) for the project.

Project Budget/Expenses Be as specific as possible, all costs of the project are to be identified in this section. Dollar values should be given to inkind and identified in this section. Please remember that these expenses are for an arts project and that ECAC does NOT fund operating expenses.

Identify in the Explanatory Notes column which expenses are an ECAC grant request and which expenses are an inkind contribution.

1. **Salaries or Wages** - May include the project director, artistic director or other personnel assisting with the project. An hourly rate should be identified along with estimated hours for the project. The personnel résumé(s) must be included in the application.
2. **Artist Fees** - This will include artist fees for service, artist contracts, and/or honoraria and the total to be paid to each. Artists must be identified by name and their résumé(s) included in the application.
3. **Transportation** - Include travel expenses such as allowable mileage and room & board for guest artists. An explanation of transportation expenses is helpful, including the amount of mileage (if applicable.)
3. **Publicity** - List the costs of all advertising; radio, newspaper, posters, flyers, etc.
4. **Rental Fees**- this can include the costs for renting performance space, costumes, audio equipment, etc. If performance or other space is inkind, the applicant must document, with a letter, to verify the amount.
5. **Expendable Supplies and Materials** - List consumable supplies for the project such as playbooks, music, etc. Durable items should not be listed here. You can list the cost of refreshments here, if they are an important part of your project budget, but do not ask ECAC to pay for food costs.
6. **Printing and Postage** - List all printing and postage costs here.
7. **Other**- Costs in this category could include telephone, royalties, and other costs.

Total all costs to get the Total Expenses.

Project Budget/Income

1. **Earned Income-** Project income based on your group's experience. Estimate the earned income you will receive during this project.
2. **Grants and Contributions-** other grants, anticipated grants, and expected contributions should be listed here. Indicate secured funds with an asterisk.
3. **Other includes both Cash and Inkind -** Cash support is budgeted for the project. Inkind is donated materials, labor, or space which can be given a dollar value and are committed to the project. Inkind should be significant items. Documentation must be available for inkind.

Total-Total all Project Income (subtotals 1,2, & 3). Identify your request to ECAC. The sum of the project costs and ECAC request is the Total Income. **The Total Income must be equal to the Total Expenses on the expense sheet.** Enter the total project cost and amount requested on the front page of the application.

Tax Exempt/Non-Profit Status

Eligible applicants are units of government, public schools, or Minnesota private, non-profit organizations which have obtained a 501(c)(3) tax-exempt status under the Internal Revenue Code and which are registered with the Minnesota Secretary of State and Department of Revenue. You are required to furnish proof of your group's IRS tax-exempt status which shows MN non-profit status OR furnish a letter of agreement with your fiscal agent AND proof of your fiscal agent's MN non-profit status (this is called a "letter of determination" from the IRS.) If the Minnesota non-profit status is in question you may be asked to provide additional information such as proof of registration with the MN Secretary of State, MN Department of Revenue tax exemption, and/or documentation of registration with the Charities Division of the MN Attorney General's Office. If you are with a unit of government or school you do not have to provide the non-profit status information unless there is a question regarding the determination and you are requested to do so by ECAC staff.

Certification (page 8 or page 5 in the Small Grant)

You must certify that your board of directors supports this application, that it is accurate and that you will carry out the project as described if it is funded. Two signatures are required; one signer must be a board officer. One signature is the project director. Complete the certification form and submit it with original signatures. If your organization does not have a board of directors please contact ECAC staff for instructions.

Checklist (page 9 or page 6 in the Small Grant)

To ensure that your application is complete, fill out the checklist as you assemble your application materials. The original of the completed checklist must be submitted with your application.

RAC Data Collection Form

Complete and submit the original for all information on this form is required. Without it, your application will be incomplete. This information is not provided to the review panel.

ADDITIONAL COMMENTS

- Review and reread your application for accuracy and completeness. Check your math on the budget page! Ensure that your budget and narrative tell the same story.
- Please submit one complete one-sided application, in the order specified in the checklist, with original signatures, to ECAC (or the post office) on or before the deadline date. This is a postmark deadline.
- Please do not staple any part of your application or submit information not requested.
- Do NOT submit information with private personal information such as social security numbers or other non-public information. These applications are public documents.

SAMPLE

FISCAL AGENT AGREEMENT

The _____ agrees to serve as fiscal agent for
(Fiscal Agent Organization)

The _____ under the following stipulations:
(Arts Organization)

1. The fiscal agent status is for one project grant only.
2. The arts group is responsible for submitting the complete grant and final report and for providing copies of these to the organization serving as fiscal agent.
3. The arts group will keep the organization serving as fiscal agent informed about the progress of the project and deviations from the grant will be brought to the attention of the fiscal agent.
4. The arts group will write no contracts or accept no other contributions from anyone or any group without prior approval of the organization serving as fiscal agent.
5. The organization serving as fiscal agent will keep all funds in its account and will write checks when furnished with appropriate bills or proof of expenses by the arts group.
6. Any unused funds, profit, or interest will be spent as stipulated by mutual agreement before any checks are issued for the grant.

Signature (Fiscal Agent Organization)

Position

Date

Signature (Arts Organization)

Position

Date

Note: Any one of the above stipulations may be changed as appropriate to the needs of the applicant and fiscal agent.

East Central Arts Council

ART IN OUR SCHOOLS GRANT

Maximum Grant of \$1,000

A program supporting artistic excellence in our schools

These guidelines and the application form can be made available in the following alternative formats: computer floppy or cd-r disk or attached in an e-mail (in Word or rtf files), Braille, large print, and audio tape. We also can help your group find a language interpreter to translate these guidelines. To accommodate your special request the ECAC will need at least 10 working days.

Or for ECAC grant applications on the Internet go to www.region7erdc.org
and follow the ECAC link.

East Central Arts Council

100 Park Street South
Mora, Minnesota 55051

(320) 679-4065 or e-mail: ecac@ecrdc.org

www.region7erdc.org

Art In Our Schools Grant

Fiscal Year 2008 Program Guidelines

July 1, 2007 – June 30, 2008

Deadlines: 2007: AUGUST 1 and OCTOBER 1

2008: FEBRUARY 1 and APRIL 1

A. INTRODUCTION

This program is made possible by funds provided by the Minnesota State Legislature, under a plan designed and operated by the East Central Arts Council (ECAC) for the purpose of enhancing the arts curriculum in education facilities throughout the five county area. The standard for the program is **artistic excellence**. This program will supplement the existing arts curriculum with such programs as artistic residencies, arts related field trips, and special arts events or projects. **Grants of up to \$1,000 are available.** Grants could be used to support all K- 12 students and/or student groups such as drama club, art classes, entire grades, or gifted and talented students.

B. NEW GRANT DEADLINES

Grant applications will be accepted for review by the following dates: August 1, October 1, February 1, and April 1. If the 1st is a weekend or holiday the applications are due the next working day. Applicants must apply at least 45 days in advance of project starting date. The review and notification process takes approximately 3 weeks, payment is 2-3 weeks later if forms are returned promptly. Funds are available on a first-come-first-served basis as long as the proposal fits the ECAC Art In Our Schools program criteria.

C. ELIGIBILITY

The Counties of eligibility include: Chisago, Isanti, Kanabec, Mille Lacs, and Pine. This grant program is open to all public or private non-parochial elementary, middle, secondary, or charter schools in order to support K – 12th grade students. Technical and Community Colleges are also eligible. No school district may have more than two Art In Our Schools grants per fiscal year. **All projects must be those not funded by the school in the last school year. These funds are intended to supplement existing curriculum, not supplant it. Applications found to be repeat projects are deemed ineligible by the Council.**

D. PROGRAM STRUCTURE

The Art In Our Schools program has an allocation in funding from the ECAC. The maximum grant amount is \$1,000. **Early application in the fiscal year is recommended. In addition, applicants are strongly encouraged to contact staff prior to submitting an application to review the project and inquire about funds available.**

E. PROGRAM BASICS (Rules and Regulations)

1. Grant funds must be used within one year from the date of funding.
2. Grants of up to \$1,000 are available. Grants may be for 100% of the Total Project Expenses. However, a match is encouraged. The request for funds should be the difference between the **Total Income (Match) for the Project** and the **Total Project Expenses**.
3. If a match is included in the project budget, the grant requests require a cash match and/or in-kind contributions. The cash contributions must be available and documented.
4. Residencies must allow at least one core group or class of students to work with the artist daily throughout the residency.
5. A teacher must be present in the classroom at all times during residency, special art project, or on the field trip.
6. Residencies, special projects, and field trips must include at least one hour of in-service for artist(s) / teacher contact time.
7. Artists selected should reflect applicable background to the schools needs. Their quality of work will be considered as part of the application process.
8. Artist's fees should be at least \$250 per four hour contact day. **If the artist is on the MSAB roster of artists**, fees need to follow the MN State Arts Board (MSAB) guidelines plus expenses. Exceptional costs may be considered where reasonable justification is included in the application. (Schools may be willing to pay a higher fee based on the artist's credentials.) Given these guidelines, fees and expenses are negotiable between the artist(s) and the school.
9. **Residencies** must involve the general community in some significant aspect. Example: receptions, poetry readings, exhibitions of the artist's or students' work, or a public performance.
10. **Field trips and special arts projects** must also involve the general community in some significant aspect. Examples: joint bus trips; slide show reviews; volunteer involvement as guides for particular works; student or teacher sharing program with community groups following a field trip or art project.
11. Applications for field trips may not include costs associated with food or beverages for participants.
12. Grant funds cannot be used for equipment, capital investments, construction, purchases of real estate, endowment funds, purchase or commission of works of art. Nor can funds be used for support of "routine" school arts activities such as one-act type plays, music competitions, etc. **All projects must be activities not funded by the school in the last school year or they will be ineligible.**
13. Granted activities must not be essentially for the religious socialization of the participants, or be primarily historic in nature.
14. Applicants must submit a **residency or field trip schedule** in addition to the application form, if applicable.
15. The Council does not provide grant funds to schools with past due reports from prior Arts Council funded projects. Please call to determine if this is applicable to your school.
16. It is the responsibility of each school receiving public funds to comply with the Americans with Disabilities Act (ADA) regulations. The ECAC has information about ADA compliance. If you have questions about this, you may contact Arts Council staff.
17. Include the following credit line in all advertising, news releases, printed programs, and promotional material: **"This activity is made possible by a grant provided by the East Central Arts Council with funds appropriated by the Minnesota State Legislature."**

F. APPLICATION REVIEW PROCEDURE

1. Review Process

Art In Our Schools grant applications will be reviewed quarterly. Applications must be received by the East Central Arts Council staff no later than the 1st of the month to be eligible for review. Those received after that date will be reviewed the following grant cycle. The grant is reviewed by the entire East Central Arts Council. The Council approves, denies, or requests clarification or modification of the grant application. Notification is approximately 3-5 weeks after the grant deadline depending on the review date.

2. Review Criteria

- a. **Artistic Quality and Merit**, demonstrated by:
 - ❖ The artistic quality of the artist to perform the residency (schools must submit the required support materials as outlined below);
 - ❖ The merit of the residency plan, including the artist or field trip schedule;
 - ❖ The involvement of parents and community in the residency; and
 - ❖ Effective use of artist / teacher contact time.
- b. **Ability of the school to accomplish the project**, demonstrated by:
 - ❖ Budget feasibility / fiscal responsibility;
 - ❖ Résumé of the Project Director;
 - ❖ How the residency, field trip, or arts related special project will be publicized, documented, and evaluated;
 - ❖ Feasibility of the residency plan and schedule; and
 - ❖ Number of artist to student contact hours as appropriate to the project.
- c. **Artistic Need for the Project**
 - ❖ Enhancement to the current arts curriculum.

3. Required Support Materials:

- a. Resumes of artists involved in residency work and of the project director. Preferably no more than two pages, including education and professional background and teaching or residency experience.
- b. Support material for field trip locations. This should include fliers from professional institutions, scheduling times and dates, performance or exhibition information, etc.
- c. A sample of the artist's work is vital in order to assist in the Artistic Quality evaluation.
- d. If the activity is an arts related special project, the instructor's and project director's resumes and other information supporting the artistic quality of the project.

G. PAYMENT PROCESS

Upon notification of grant award, the school receives a Contract, Request for Payment form, and a Final Report form. Full payment of the grant is made within 45 days of receipt of forms. The Final Report is due 60 days after the completion of the project. Failure to submit a final report will result in the school not being considered for funding in the future.

Organizational Structure

Staff Job Description

Arts Council Membership

ECAC Member Job Description

Principles for ECAC Grantmaking

ECAC Grant Review Meeting Process Information

ECAC Grant Making/Monitoring Process

ECAC Grant Review Criteria

ECAC Open Meeting Law Guidelines

ECAC Bylaws

ECRDC Board Members

ECRDC Bylaws

ECRDC Memorandum

Staff Job Description

May 2007

— ECRDC POSITION DESCRIPTION

POSITION TITLE - Arts Program Director

EMPLOYEE NAME - Mary Minnick-Daniels

POSITION CLASSIFICATION - Senior Planner

DATE STARTED EMPLOYMENT - November 6, 1996

ANNIVERSARY DATE - November 1, 1997

SUPERVISOR - Executive Director, Robert L. Voss

POSITION PURPOSE -

Arts:

To implement and maintain a program of arts development within Region 7E which enhances arts and cultural activities and which provides resources and support to individual artists, arts organizations and others interested in promoting artistic endeavors within the region.

PRIMARY RESPONSIBILITIES & ESTIMATED PERCENT OF TIME:

(based on 100% FTE)

ARTS (100% starting FY 2008)

1. Provide staff support to meetings of the East Central Arts Council (sending out meeting notices, agendas and minutes in a timely fashion, maintaining membership etc.)
2. Provide information and materials to Council members so as to enable the Council to conduct its business and fulfill program responsibilities.
3. Keep the Council informed about current issues pertaining to development of the arts in the region, program requirements of the Minnesota State Arts Board (MSAB) and other agencies as appropriate.
4. Provide direction, planning and technical assistance to the Council in development and implementation of the Biennial Regional Arts Plan and budget which is submitted to the East Central Regional Development Commission and Minnesota State Arts Board for approval (conducting needs assessments, maintaining a current inventory of arts resources within the region, policy development etc.)

5. Manage the Arts Re-Granting Programs including the Art Organization, Small Grant, Art In Our Schools, ECAC/McKnight Individual Artist, Fellowship, Scholarship, and IMAGE Art Show Programs by following the program information policies which govern the grant making process.
6. Provide assistance to applicants in development of projects, and in completion of their grant applications.
7. Manage approved grants following procedures established by the East Central Regional Development Commission.
8. Participate in meetings of the MSAB, State Regional Arts Council Forum and other organizations as needed and appropriate.
9. Monitor program activities to ensure compliance with administrative requirements of the ECRDC, MSAB, McKnight Foundation and so on.
10. Completion of annual reports to MSAB and McKnight, and other funding organizations as applicable.
11. Research various foundation and government grant opportunities for the purpose of expanding arts opportunities in the Region.
12. Publish the Essential Arts Newsletter, an as needed arts newsletter highlighting arts activities, works of art, and art related information.
13. Supervision of and assignment of duties to RDC support staff in relation to Arts Council items.
14. Staff support for the Forum of Regional Arts Councils of Minnesota per the approved contract with FRACM and the work program.

ECAC Member Listing

<p>Chisago County</p> <p>VACANCY</p> <p>Katherine Salverda Visual Artist 4650 335th St Stacy, MN 55079 Phone: (651) 462-8378 E-Mail: dickandkathie@juno.com 1st Term Ends: 8/07</p> <p>Pine County</p> <p>VACANCY</p> <p>Marguerite Walz Visual Artist, TRAC member, Autumn Winds Studio Tour 6035 County Road 142 Askov, MN 55704-9149 United States of America E-Mail: margueritewalz@frontiernet.net 1st Term Ends: 8/08</p> <p>Isanti County</p> <p>Lenore Whitney Karash Former Chair, Music Educator, Art Advocate, Musician 29175 Goldenrod Drive NW Isanti, Minnesota 55040 Phone: 763-444-4617 (Home) 763- 691-8616(Work) E-mail: cookie_karash@cambridge.k12.mn.us 1st Term Ends: 8/07</p> <p>Amanda Thompson Rundahl, Chair MIA Art Educator & Arts Advocate 500 Second Street NW Braham, MN 55006 Phone: 320-396-4200 (Home) 612-870-6317 (Work) E-Mail: athomps@artsmia.org 1st Term Ended: 8/03 2nd Term Ended: 8/05 3rd Term Ends: 8/07</p> <p>Director</p> <p>Mary Minnick-Daniels East Central Arts Council 100 South Park Street Mora, MN 55051 Phone: 320-679-4065 Fax: 320-679-4120 E-mail: ecac@ecrdc.org www.region7erdc.org</p>	<p>Kanabec County</p> <p>Susan E. Rogers Mora CAPP, Interior Decorator, Mora Photography Club 325 Willow Street Mora, MN 55051 Phone: 320-679-0791 (Home) E-Mail: donrog@nsatel.net 1st Term Ends: 8/09</p> <p>Carl Long Visual Artist, Art Educator, Kanabec County Artist Association, Kanabec County Artist Tour 1710 Highway 23 Ogilvie, MN 56358 Phone: (320) 272-4186 (Home) E-Mail: longart@ecenet.com 1st Term Ends: 8/07</p> <p>Mille Lacs County</p> <p>Douglas Bennington Photographer 4567 Grove St Wahkon, MN 56386 Phone: 651-501-8570 E-Mail: doug@scicable.com Web: www.dougbennington.com 1st Term Ends: 8/09</p> <p>Member Emeritus</p> <p>From Mille Lacs County Nancy McCracken Art Advocate 46855 Whistle Road Isle, MN 56342 Phone: 320-676-3805 E-Mail: mcandrsn@scicable.com</p> <p>Regional Development Commission Liaison</p> <p>Linda Evans, Vice Chair PAC Manager, MCA Board Member, Art Advocate Princeton Community Education President 7739 70th Avenue Princeton, MN 55371 Phone: 763-389-1177 E-Mail: linda.evans@princeton.k12.mn.us</p>
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Member Job Description

The East Central Arts Council (ECAC) is an advisory committee of the East Central Regional Development Commission (ECRDC). The Arts Council is given latitude in determining the work program and direction of the arts program for the region. Recommendations of the ECAC pertaining to some grants, members, and other items are reviewed and submitted for final approval to the ECRDC. Serving on the ECAC is a serious commitment. Responsibilities of ECAC members are as follows:

- Familiarity with ECAC programming, grants, and services.
- Attendance at all regularly scheduled meetings, usually held at ECAC offices in Mora. The ECAC schedules ten meetings per year (monthly, excluding July and December). Mileage reimbursement is available to members.
- Failure to attend three consecutive meetings and or more than forty percent of the Council's meetings annually, unless prior notification occurs, shall constitute reason to ask for the member's resignation. A member may be removed for other reasons by a three-fourths vote of the remaining members.
- Members will review all grant applications submitted for funding.
- Provide general program guidance and leadership as well as direction to staff. Propose specific policies to assist the ECAC in meeting its goals and objectives.
- Each Council member will serve on appropriate sub-committees of the Council to assist in carrying out the programs.
- Each member serves as a representative of his/her county and serves as a conduit for information between the Council and the county arts organizations, artist, schools, and community.
- Assist in publicizing ECAC activities, including submitting articles of interest for the *Essential Arts* e-newsletter.
- Attend art events in the member's county that are funded by the ECAC/ECRDC and report back to the Council via the Grant Site Visit Evaluation form and at Council meetings.
- Become familiar with the programs and services of the ECAC.

Each ECAC member should expect to participate in approximately 5-8 hours per month in ECAC activities. Members are considered ambassadors for the program and should positively represent the Arts Council in all situations.

Principles for East Central Arts Council Grantmaking

Members of the ECRDC East Central Arts Council Advisory Committee recognize that they play an important role in supporting the arts in their communities; that their role is sustained by the public trust; and that certain obligations follow from that trust. Members are committed to basing their work on principles that reflect those obligations.

Members and staff of the East Central Arts Council:

1. Deal respectfully with applicants, and grantees, as well as those simply seeking information about their programs.
2. Are accessible and respond clearly, promptly, and as fairly as possible to requests for information and meetings.
3. Make readily available basic information about their programs, funding priorities, and application requirements.
4. Respect the confidentiality of applicants, grantees and donors and use discretion in communicating with others about specific organizations and individuals.
5. Are thoughtful and purposeful in their grantmaking and periodically review and evaluate their mission, priorities, policies, and practices.
6. Recognize the increasing cultural diversity of the communities they serve, and within the limits of the mission and goals, proactively seek to reflect this diversity in grantmaking and in the membership of the Council or staff.
7. Adhere to the highest standards of ethical behavior and maintain an appropriate conflict of interest policy for staff and board members.
8. Are aware of and fulfill their fiduciary and legal responsibilities.

Adapted from the **Minnesota Council on Foundations Principles for Grantmaking**

<http://www.mcf.org/mcf/whatis/principi.htm>

Adopted 1/13/04

Principles for ECAC Grantmaking - code of conduct 1-22-04

Grant Making/Monitoring Process

The ECAC continues to follow a several step process concerning grant review and evaluation. Staff provides technical assistance to grant applicants. All applications must be received by the deadline date. Staff then review grants for completeness and accuracy. If needed, additional information or revisions are requested by staff. Grant applications are then submitted to the Arts Council for review. Grant applicants or other interested persons may attend the grant review meeting but may not offer additional information. At the grant review meeting, the Council ranks each application on a one to ten scale. Applications are ranked according to the criteria published in the East Central Arts Council Program Information. Funding is allocated based on the ranking.

Once grants are approved, Notification of Grant Award(NGA)/Terms of Contract are sent to grantees with a Request for Payment form. After a signed NGA and Request for Payment are returned, the ECRDC Finance Officer sends a check for the project along with a final report form. Files are kept on each grant which contain all pertinent information such as the correspondence, the grant application, data collection information, the NGA, information on any phone contacts with the grantee, etc.

A final report is due within 60 days of the completed project. The final report must include documentation of how the grant funds were used and all other income and expenses relating to the project. Final report documentation may include items such as photos, programs, and audience evaluations. The ECRDC reserves the right to conduct audits of randomly selected projects. This could either be a fiscal or program audit. Grantees are required to keep documentation of projects for a three-year period. Reviews of the final reports are conducted by the Arts Program Director and the ECRDC financial officer.

The Program Information contains further information regarding the grants process and evaluation. The arts program grant funding is included in the annual audit of the ECRDC.

Grant Review Process Procedures for all applications

This is a collection of notes relating to the review process that may help to clarify procedures and some of the philosophy inherent in the rules that form the basis for consideration of applications.

The ECAC is dedicated to improving the quality and quantity of the arts experiences in the region. Our grants programs are a significant part of accomplishing this mission. However, giving money is more complicated than one might first think. There are many considerations in determining what is fair. Keep in mind that the ECAC is generally one of the few funding sources for arts development in the region. We are here to serve new as well as ongoing efforts. Community arts programs are just as important as fine arts in many communities, making decisions often difficult. Hopefully these considerations will help clarify issues. **Also, please refer to each of the ECAC program guidelines to ensure fair review of all applications and feel free to contact ECAC staff with any questions.**

CONFLICT OF INTEREST

Any member of the Arts Council with a direct financial or employment interest relating to any grant application to be reviewed will inform the Council of such affiliation prior to review of any grant application. The member will leave the room and not vote, rank, or participate in the grant review discussion. The Council will report annually on those members with affiliations who declared conflicts of interest.

A conflict of interest exists if an Arts Council member:

- receives direct financial benefit from the applicant organization or project being reviewed.
- serves as an employee or governing board member of an applicant organization.
- serves with or without pay as a consultant to an applicant on the application being reviewed.
- has familial relationship with an applicant or a staff or board member of an applicant organization.
- receives free tickets or other benefits from the application being reviewed.

GRANT REVIEW CONSIDERATIONS

1. **Criteria:** Members should understand that the only criteria that may be used in assessing applications are the three that appear in the Minnesota State Arts Board rules: artistic quality and merit, ability, and need. Many other issues may relate more or less directly to these criteria, but you should be clear in your own mind about that relationship.
2. **Cutting budgets:** Budgets should not be cut arbitrarily. In working with applicants, staff advice to them is to tell us realistically what they need to do their program, rather than inflating their request in anticipation of a cut. Budgets may be cut under some circumstances but the reasons should be clear and related to the planning of the project. While no absolutes exist, it is probably unrealistic for an organization to depend too heavily upon public funds in its overall programming. Keep in mind, however, that the matching requirement is 50%, and that applicants are allowed to request up to half the cost of the project from us. Support from other sources for a project may also relate to the criterion of demand or need: local contributions, funds from other agencies, or cash from the organization itself may be an indicator of recognition of need for the program. It should also be understood that newer organizations usually have less resources to work from than organizations which have been in existence a while.
3. **Tendency to fund small grant requests:** Reviewers naturally tend to give the closest scrutiny to the largest requests. This can result in trying to pare down larger requests somewhat arbitrarily while approving most of the smaller requests. Size of the request should be less of an issue, assuming a well constructed budget, than the three review standards of quality, ability and need. An applicant who is conscientious will usually attempt to ascertain from a potential funding source what its

previous funding patterns have been. In our case, staff generally will give examples of low and high grants awarded recently.

4. Desire to insure geographic distribution of funds: The regional program itself was formed partially in response to Legislative concern that arts dollars be allocated across the state with some degree of equity. Geographic distribution is clearly not one of the three review criteria, and should not be used by members in arriving at their decisions. However, geography may be important in terms judging demand or need for the project. The merit of a project must always be the primary consideration, however, a good project from an area with little arts activity and high demand or need should fare very well within the context of the review standards, even without an allocation system. Keep in mind that council members serve on the council based on geographic factors.
5. Problems with school applicants: Projects from schools may be funded under state (Minnesota State Arts Board) funding if the project involves a community component. This limitation ensures that schools' programming will reach and involve the wider artistic and general community. Colleges and universities operate in a different context and with a wider and different mission than most public and secondary school systems. Some colleges are involved with the training of professional artists, a concept linked substantially to the mission of local arts development. Most colleges and universities see their role in the community as helping to provide programs and services in the arts which are both intended for and/or widely available to people other than just students in pursuit of academic degrees. Elementary and secondary schools less often see their mission as involving non-student schools less often see their mission as involving non-student populations. The aim of school applicants in terms of our grants programs should be to enhance or develop arts programming which takes into account the artist and general community as well as students; any programs that are funded through any type of applicant will hopefully make the best efforts possible to attract all interested members of the public including special constituencies. Projects that are intended to replace an existing arts curriculum are not eligible; the provision of an arts curriculum in the schools is the responsibility of each local school board and the Minnesota Department of Education.
6. Pure production vs. conferences, administrative or planning project: Many kinds of projects that do not directly involve a performance, production or presentation are listed as potentially fundable in our program information. Some of these may contribute greatly to the development of an arts organization or program without in effect being the program. Members should be aware that all of these kinds of projects are eligible, and that in making a judgment on merit, one type of project may not be assumed to be inherently better than another type. The merit of the service to the arts may be part of the first review criterion in cases where artists are not directly involved as performers or producers.
7. Specific reasons for recommendations: All decisions are to be made with reference to the review criteria, but in moving to fund or reject a project there is opportunity to state more fully what you feel are its assets or shortcomings. This can be a help to applicants in understanding the reasoning behind your judgments. This can also be, if used cautiously, a way of encouraging an applicant toward better future projects. You may want to approve, for example, a first-time project with the understanding that you are not completely enthusiastic about all of its elements, and would hope that some improvements would be made in reaction to future attempts. Applicants whose projects are approved but not funded because they fall below the funding line in the ranking system are advised of this which should give them some encouragement to try again.
8. The relationship between the review criteria and a fiscal agent: Remember that a fiscal agent is a group that assumes only the financial and legal responsibility for a project. When considering the ability of an applicant, or other artistic issues, refer to the applicant organization itself.
9. Number of people served: The number of people served by a project should be considered in your thinking, but numbers are not a review standard. A project of high merit may not involve a large group of people (and indeed some projects would not work properly with too many participants), but may still deserve grant support. Part of the philosophy of public tax support of the arts is that these funds should be helping to make available experiences that cannot hope to pay for themselves and

still be reasonably accessible by virtue of cost to the public. Looked at in another way, public support also helps to make possible work in art forms and media which have yet to develop strong public audience support, or which is experimental in nature.

10. Repeated projects: Projects need not be new in order to request support. Continuing or repeated projects are eligible, and should not be regarded as less desirable simply because they have been done before. However, the Council does have a heightened consideration of artistic merit and quality for repeat projects in order to ensure excellence in the arts. Applicants should also understand that a continuing project has no guarantee of funding, as it competes anew with whatever has been submitted for a particular deadline. In addition, projects that have existed for some time without grant support and now request such funding usually do well to explain why such support is now needed. Generally, the council has viewed favorably new efforts as this meets the goal of arts development for the region.
11. Distribution of funds: The ECAC has established deadlines during the year for grant applications. Funds for grant rounds are not divided equally. Usually, we have fewer grant applications during the summer months. The ECAC may add additional grant rounds if all funds are not allocated by the end of the grant rounds.
12. Payment to artists: Occasionally the question comes up of payment to artists, and what kind of payments are allowable or to be encouraged. One of the primary purposes of Minnesota State Arts Board funding is to assist professional artists. Often grant funds are awarded which enable paying those professionals who are asked to work with community groups. The resume requirement in the application is helpful in assessing what an individual's involvement in the arts has been over a period of time.
13. Demand or need: As funding gets tighter and arts groups become more versed in the realm of planning, the Council may want substantial kinds of justification for a "demand or need" criterion. This "demand or need" is for the project, not for the money. Assessing demand can be crucial, too, to the success of a project; a group that over estimates attendance or participation may wind up with a large income deficit. Organizations that have been operating for a time usually are better able to estimate what public response may be.
14. Access: Access is an important concept where public funds are involved. This is seldom a problem where audiences are concerned, except in so far as some people may have difficulty affording even moderately priced tickets. Travel to performance locations may also be difficult for reasons of economics, distance or disability. However, it is unlikely that a group will actively seek to keep any segment of the population from attending their productions. On the other hand, access may become a consideration in a project that has a strong artist participation element. Whenever possible, applicants do well to show how they arrived at their choice of artists and what efforts were made to find the most qualified and appropriate individuals.
15. Organization vs. project purpose: Occasionally an organization may propose a project that seems unrelated to its overall goal or programming history. In such a case, they are best served to attempt to explain this in their application, or for the staff to ascertain why they have selected to enter into arts programming. Most organizations determine their own goals internally, and good planning dictates selective use of their own staff and resources in pursuit of those goals.
16. Ability considerations: Members may wish to consider, in terms of the ability of an organization to carry out a project, the scope of their programming. A young organization, full of enthusiasm, may undertake a very ambitious program, only to find they cannot realistically sustain the pace. In this sense, a funding source has some responsibility to help the applicant to limit the program's focus in order to make the best use of the funds requested. Where there is reason to question the ability of an applicant to carry out a very complex project, a budget and program reduction might be a feasible alternative to rejecting the application. In any case, where a budget is reduced it is very important that the staff person be instructed to work with the applicant to honor the spirit of the Council's decision and to come up with revised plans and budgets which are clear in terms of expectations.

17. Admissions or solicited donations: Generally, precedent shows that most funding sources expect arts performances or productions will charge some level of admission or solicit donations. Philosophically, the rationale is simply that most of us must pay at least something for most of the services we receive. And, moreover, that the public should support the arts as they do other interest areas. This stance becomes important, too, because public arts support dollars are limited. Programs sometimes reduce charges to make events more available to low-income individuals, or to try to attract new audiences.
18. Historical interests: Projects which combine historical interests with arts interests are eligible for consideration, but artistic merit must always be the prime focus of the project rather than historic preservation considerations.
19. Project match: A project's match cannot be totally in-kind. Earned income is considered cash match. Sometimes members look at the cash commitment the applicant organization is willing to make to a project as an indicator of need. If individuals are contributing services, organizations should be keeping accurate records of the hours worked, and contributions of materials should also be documented at fair market value.
20. Time limit on grants: Organizations are required to complete a funded activity within 24 months of the notification of receipt of the grant.
21. Duplicate funding: Occasionally a program is proposed which has impact on the State Arts Board as well as Regional Arts Council. These would be projects where funding from both sources could be needed to complete the project. This can be done but MSAB should be notified that the RAC is funding a particular group or activity that receives MSAB funds. MSAB should also notify the RAC in this event as well.
22. Fiscal agent contract: An applicant using a fiscal agent must have a written agreement with the fiscal agent organization. The agreement should be submitted with the application form.
23. Grant changes: any changes in a grant which has been awarded must be described in writing and approved, in writing, by the Council staff person.
24. Final reports: Prior to each grant review meeting, the staff person should research the files to determine whether an organization with a new proposal submitted is delinquent in filing a past final report. The Council has set policy not to review an application from such an organization. The staff person should contact the organization early enough that they may be alerted of the consequences and have the opportunity to file the overdue report. Organizations that habitually file grossly overdue reports should be brought to the attention of the Council at regular meetings throughout the year.
25. Eligibility rules: The Minnesota State Arts Board rules state that the following circumstances render an application ineligible for funding:
 - a. When artists are required to pay entry or exhibition fees in order to exhibit and/or perform in the project or program for which funding is sought,
 - b. When funds are requested for capital improvement or construction, purchase of real property or endowment funds,
 - c. When funds are requested to account for deficiencies in projects begun prior to the project start date specified in program information.
 - d. When funds are requested to pay fees for touring costs, performances or exhibitions carried out exclusively by or for student organizations or schools,
 - e. When funds are requested to support activities that are essentially for the religious socialization of the participants.
26. Grant expenses: It is possible for an applicant to include prohibited costs as a part of a project as long as those costs are paid from other sources.

27. Right of appeal: The Minnesota State Arts Board rules affirm that there is no right of appeal on decisions with respect to artistic quality or merit, artistic excellence or leadership. Appeals on the basis of procedural error may be made to the Council as outlined in the program information.
28. Three year limit: The ECAC has operated in the past with an informal three year funding rule. Many organizations in the region are aware of this concept and are reluctant to reapply for funding. ECAC grant considerations should be on the project rather than the organization.

Grant Review Criteria

The East Central Arts Council uses the same criteria as the Minnesota State Arts Board (MSAB) in reviewing grant requests from arts organizations. The three criteria are: 1) merit and quality of the proposed project, 2) Ability of the organization to accomplish; and 3) demand or need for the projects.

The ECAC application form is designed specifically to address these criteria. Here are some possible questions to ask in reviewing each application according to the established review criteria:

Merit & Quality of Project

- Is it art? Does project have artistic merit?
- What is the Quality of the artists involved?
- Is the project designed well?
- How will the project advance the organization?
- What will this project mean to the region?
- How well does the applicant do with its capacity?

Ability of Organization to Accomplish

- Are project personnel qualified?
- What are examples of previous successful efforts?
- Is it well planned?
- Are organization goals met with this project?
- How will project continue once grant funds are gone?

Need or Demand for Project

- Does applicant show community need/support?
- How many people will benefit?
- Is it a good use of tax money? (State Projects)
- Will an underserved constituency be met?
- How did the group assess need for project?

Open Meeting Law Guidelines

The East Central Arts Council embraces the spirit and legal intent of MN Statute 471.705, Meetings of Governing Bodies. By law, all business meetings of the East Central Regional Development Commission are open to the public. Policy of the ECRDC includes all meetings of the East Central Arts Council's open meetings. The MN Open Meeting Law allows a governmental body to make and enforce reasonable rules for the conduct of its meetings to assure those meetings are orderly and free from interruptions and interference by observers. The following rules have been adopted by the ECAC for its meetings and advisory panel meetings:

1. No special rules are in effect until the session has been called to order. Rules of conduct shall remain in effect until adjournment, with the exception of a recess called by the Chair.
2. At the sole discretion of the Chair or Director, members of the public may be acknowledged during a session or invited to share information on subjects being discussed. Unless privileges are extended, members of the public may audit but must otherwise refrain from participation in the session.
3. At the beginning of a grant review meeting, there will be an announcement that the process will be held in the spirit of the Minnesota Open Meeting Law. This means that applicants may attend the meeting but will not be allowed to participate, unless invited to do so. It also means that throughout the meeting, any discussion of applications must take place as a part of public record—applications (even those already ranked will not be discussed at lunch or during breaks. Persons being disruption to the meeting will be asked to leave.
4. Persons wishing to make formal presentations to the Council should make a request with the Chair or Director no later than 24 hours prior to the beginning time of the public session.
5. At least one copy of printed material, such as an agenda for the meeting, will be made available for review in the meeting room.
6. Requests for information such as copies of public records of the ECAC will be submitted to the ECRDC as a general rule. These types of requests usually include a charge for materials and staff time.

East Central Arts Council By-Laws

ARTICLE I. Name

The name of this committee shall be East Central Arts Council.

ARTICLE II. Object

Section 1:

The goals of this Council shall be to improve the quality of the arts; to increase awareness of arts resources; to make the arts more available to all residents; and to promote communication in the arts.

Section 2:

This council may offer grants assistance, offer other forms of assistance, and offer program services.

Section 3:

The Council shall prepare an Annual Plan for each fiscal year and present it to the ECRDC for authorization. The ECRDC shall act upon such a plan within 30 days.

ARTICLE III. Membership

Section 1:

The East Central Arts Council is made up of two (2) representatives from each of the five counties in Region 7E, plus one member of the ECRDC. Members of the Arts Council serve staggered two-year terms, beginning September 1st and expiring August 31st renewable three times. There will also be one (1) member emeritus position, of standing, that will vote only if another board member is absent. When a vacancy upon the Council occurs, an open nomination process is followed whereby the position is advertised in the newspapers in the county to be represented. Arts Council members also recruit potential members. Any person who resides in the East Central Region and whose background includes involvement as an artist, an art consumer, a volunteer director, teacher, arts organizer, or who is with a library, historical society, arts guild, or an ethnic art is eligible to apply to serve on the Council.

Applicants for positions on the Council will be screened by a nominating committee consisting of the Council members from the county that the new member will represent and Council staff. The nominating committee names a candidate for the position, and the full Council votes on the nomination. The ECRDC confirms all newly appointed members of the Arts Council.

Section 2:

Members absent from three meetings in a row/and or more than forty percent of the Council's meetings annually will be asked to submit their resignation.

Section 3:

Members directly involved in a grant application as outlined in the State Arts Board Rule 5.005H shall identify that affiliation and abstain from the discussion and vote.

ARTICLE IV. Officers

The officers of the Council shall be the Chairperson, Vice-Chairperson, and Ex-Officio member. They shall be elected by ballot to serve for two years and not more than three consecutive terms in the same office. They shall be elected at the first meeting of each new fiscal year (August), and an election committee at the preceding meeting shall draw up a slate of candidates. The RDC Liaison is also an officer on the ECAC as appointed by the ECRDC for as long as the RDC term.

ARTICLE V. Meetings

Section 1:

The Council shall hold regular meetings monthly on the second Tuesday of the month unless otherwise ordered by the Council.

Section 2:

Special meetings may be called by the Chairperson and shall be called upon the written request to two Council members. At least seven days notice shall be given.

Section 3:

Three members representing at least three counties in the region shall constitute a quorum.

ARTICLE VI. Parliamentary Authority

The rules contained in the current edition of Robert's Rules of Order Newly Revised and any status applicable to this organization shall govern the Council.

ARTICLE VII. Amendment of Bylaws

These Bylaws can be amended at any regular meeting of the Council by a vote of two-thirds of the members, provided the amendment has been submitted in writing at the previous regular meeting.

East Central Regional Development Commission Board

EAST CENTRAL REGIONAL DEVELOPMENT COMMISSION MEMBERSHIP LIST AS OF APRIL 2007

<u>Term Expires</u>	<u>Name</u>	<u>Address</u>	<u>Phone</u>	<u>Representative</u>	<u>County</u>
3-09 (2005)	Dave Chmiel	212 Dion Ave Mora, MN 55051	320-679-5806	Municipalities	Kanabec
10-07 (2007)	Bob Cupit	2045 460 th St. Harris, MN 55032	651-674-4850	Township	Chisago
1-09 (2007)	Jack Edmonds	1309 3 rd St. S. Princeton, MN 55371	763-389-4404	County Commissioner	Mille Lacs
6-07 (2005)	Linda Evans	7739 - 70 Ave. Princeton, MN 55371	(h)763-389-1177 (w)763-389-6088	Public Interest	Mille Lacs
3-07 (1997)	Frank Grundmeier	49570 Grundmeier Rd. Hinckley, MN 55037	320-384-6932	Townships	Pine
1-09 (2007)	Steve Hallan	21007 St. Croix Rd. SE Pine City, MN 55063	320-629-2465	County Commissioner	Pine
6-08 (1995)	BILL HALLESTROM SECRETARY-TREAS.	2248 200th Avenue Mora, MN 55051	320-679-7009	Public Interest	Kanabec
1-08 (2003)	Richard Hansen	4379 - 305 th Lane NW Cambridge, MN 55008	763-444-5447	Township	Isanti
1-08 (2004)	Edward Hill	407 Maple Dell Road Cambridge, MN 55008	(763) 689-1943	Southern School Board	Isanti
4-09 (2007)	Donald Taylor	28621 Jeffrey Ave N Chisago City, MN 55013		Public Interest	Chisago
1-09 (1997)	GEORGE LARSON	444 Maple Dell Road Cambridge, MN 55008	763-689-2371-h	County Commissioner	Isanti
6-09 (1996)	MELVIN LARSON CHAIR	2312 334 th Lane NE Cambridge, MN 55008	763-689-2491-h	Public Interest	Isanti
1-08 (2003)	BEN MONTZKA	PO Box 74 Wyoming, MN 55092	(W) 651-462-4200 (H) 651-464-8515	County Commissioner	Chisago
1-09 (2005)	JERRY NELSON	330 Watkins St. Mora, MN 55051	320-679-2703	County Commissioner	Kanabec
1-08 (2002)	STEVE ODEGARD	31575 St. Croix Rd. Pine City, MN 55063	320-629-7497	Northern School Board	Pine
On-going (2002)	Al Olson	43408 Odena Drive Onamia, MN 56359		Native American Tribal Rep.	
1-09 (2003)	Marlys Palmer	605 N Fern, PO Box 123 Cambridge, MN 55008	(W) 763-689-2804 (H) 763-689-2080	Municipalities	Isanti
4-08 (2004)	Dave Patenaude	2758 - 225 th Ave Mora, MN 55051	(H) 320-679-0151 (W) 218-728-3601	Townships	Kanabec
2-09 (2007)	Jeremy Riddle	705 2 nd St N Princeton, MN 55371	763-389-2040	Municipalities	Mille Lacs
6-08 (2006)	RICK SMUSON	5936 450 th Street Harris, MN 55032	(W) 651-674-7546	Municipalities	Chisago
10-06 (2006)	Debra Smith	805 3 rd Ave NW Pine City, MN 55063	320-629-6688	Public Interest	Pine
12-07 (2005)	Paul Verhulzen	126 1 st St. SE Henriette, MN 55032	320-679-9880	Municipalities	Pine
1-08 (1997)	BARBARA WELTY	46393 Earle Brown Drive Garrison, MN 56450	320-692-4800	Townships	Mille Lacs

PERSONNEL & BUDGET (P&B) SUBCOMMITTEE MEMBERS

The P&B Subcommittee is made up of 8 members, 1 from each county and the officers.
(The Vice Chair of the Board is the Chair of the P&B Subcommittee)

Appendices

Region 7E Census Profile

2004 Needs Assessment Summary

Overview of Past ECAC Needs Assessments

Region 7E

Census Profile

General Population Data

2000 Census % of 2000 Total 1990 Census % of 1990 Total Change from 1990 to 2000

<u>Population</u>	136,244		109,178		24.79%
Male	69,070	50.70%	54,945	50.33%	25.71%
Female	67,174	49.30%	54,233	49.67%	23.86%
<u>Age</u>					
Median Age	35.9				
Under 5	8,914	6.54%	8,385	7.68%	6.31%
5-9	10,346	7.59%	9,801	8.98%	5.56%
10-14	11,743	8.62%	9,567	8.76%	22.74%
15-19	10,835	7.95%	7,848	7.19%	38.06%
20-24	6,541	4.80%	5,346	4.90%	22.35%
25-34	16,753	12.30%	17,007	15.58%	-1.49%
35-44	23,543	17.28%	15,978	14.63%	47.35%
45-54	17,896	13.14%	11,322	10.37%	58.06%
55-59	6,829	5.01%	4,456	4.08%	53.25%
60-64	5,702	4.19%	4,469	4.09%	27.59%
65-74	8,983	6.59%	7,874	7.21%	14.08%
75-84	5,809	4.26%	5,264	4.82%	10.35%
Over 85	2,350	1.72%	1,861	1.70%	26.28%
<u>Relationship</u>					
Total Population	136,244		109,178		24.79%
Population in Households	133,045	97.65%	106,205	97.28%	25.27%
Householders	50,026	36.72%	38,602	35.36%	29.59%
Spouse	30,100	22.09%	24,989	22.89%	20.45%
Child	43,262	31.75%	37,084	33.97%	16.66%
Other Relatives	3,452	2.53%	2,194	2.01%	57.34%
Non-relatives	6,205	4.55%	3,336	3.06%	86.00%
<u>In Group Quarters:</u>					
Institutionalized	2,855	2.10%	2,845	2.61%	.35%
Non-institutionalized	344	.25%	128	.12%	168.75%
<u>Household by Type</u>					
Total Households	50,026		38,602		29.59%
Family Households	36,572	73.11%	29,028	75.20%	25.99%
Married Couples	30,100	60.17%	24,989	64.73%	20.45%
Married with Children	13,661	27.31%	12,112	31.38%	12.79%
Non-family Households	13,454	26.89%	9,574	24.80%	40.53%

Region 7E Census Profile

Work, Income & Poverty Data

	2000 Census	% of 2000 Total	1990 Census	% of 1990 Total	Change from 1990 to 2000
<u>Employment Status</u>					
In Civilian Labor Force	70,625		51,384		37.45%
Employed	67,189		47,499		41.45%
Unemployed	3,436		3,885		-11.56%
Percent Unemployed	4.87%		7.56%		-35.65%
<u>Commuting to Work</u>					
Drove Alone	51,671	78.26%	33,378	71.47%	54.81%
Carpooled	8,888	13.46%	7,236	15.49%	22.83%
Public Transportation	187	.28%	104	.22%	79.81%
Walked	1,499	2.27%	1,960	4.20%	-23.52%
Other Means	555	.84%	481	1.03%	15.38%
Worked at Home	3,228	4.89%	3,543	7.59%	-8.89%
Mean Travel Time to Work (in minutes)	28.99		22.59		28.38%
<u>Household Income</u>					
Households	50,093		38,592		29.80%
Less than \$10,000	3,597	7.18%	6,491	16.82%	-44.58%
\$10,000 to \$14,999	2,845	5.68%	4,186	10.85%	-32.04%
\$15,000 to \$24,999	6,448	12.87%	7,330	18.99%	-12.03%
\$25,000 to \$34,999	6,358	12.69%	7,127	18.47%	-10.79%
\$35,000 to \$49,999	9,281	18.53%	7,458	19.33%	24.44%
\$50,000 to \$74,999	12,235	24.42%	4,506	11.68%	171.53%
\$75,000 to \$99,999	5,398	10.78%	878	2.28%	514.81%
\$100,000 to \$149,999	2,815	5.62%	450	1.17%	525.56%
Over \$150,000	1,116	2.23%	166	.43%	572.29%
Median Household Income	\$35,775		\$21,106		69.50%
Per Capita Income	\$19,255		\$9,480		103.11%

	2000 Census	% of 2000 Total	1990 Census	% of 1990 Total	Change from 1990 to 2000
<u>Poverty Status</u>					
Families below Poverty Level	1,907		2,580		-26.09%
with Children under 18	1,411		1,822		-22.56%
with Children under 5	692		896		-22.77%
Female Householder Families below Poverty Level	878		903		-2.77%
with Children under 18	826		814		1.47%
with Children under 5	414		411		.73%
Individuals below Poverty Level	10,122		12,009		-15.71%
18 years and over	6,679		7,707		-13.34%
65 years and over	1,520		2,258		-32.68%

Region 7E Census Profile

Education Data

	2000 Census	% of 2000 Total	1990 Census	% of 1990 Total	Change from 1990 to 2000
<u>School Enrollment</u>	35,796		28,874		23.97%
Pre-Primary	4,263	11.91%	2,285	7.91%	86.56%
Elementary & Secondary	27,851	77.80%	22,354	77.42%	24.59%
College & Graduate	3,682	10.29%	4,235	14.67%	-13.06%
<u>Educational Attainment (population 25 & over)</u>	87,907		68,363		28.59%
Less than 9th Grade	4,882	5.55%	8,781	12.84%	-44.40%
9th to 12th, No Diploma	9,061	10.31%	8,627	12.62%	5.03%
High School graduate	34,528	39.28%	27,902	40.81%	23.75%
Some College, no degree	21,996	25.02%	11,344	16.59%	93.90%
Associate Degree	5,966	6.79%	4,507	6.59%	32.37%
Bachelor's Degree	8,135	9.25%	5,200	7.61%	56.44%
Graduate or Professional Degree	3,339	3.80%	2,002	2.93%	66.78%
Pct. High School Grad. or Higher	84%		75%		12.88%
Pct. Bachelor's Degree or Higher	13%		11%		23.90%

Region 7E

Census Profile

Race, Ethnicity & Language Data

	2000 Census	% of 2000 Total	1990 Census	% of 1990 Total	Change from 1990 to 2000
<u>Race*</u>					
White Alone	131,028	96.17%	106,770	97.79%	
Black Alone	717	.53%	532	.49%	
Am. Indian Alone	2,249	1.65%	1,302	1.19%	
Asian Alone	634	.47%	359	.33%	
Other Race Alone	341	.25%	215	.20%	
More than one race	1,275	.94%			
<u>Hispanic/Latino Origin</u>					
Hispanic/Latino	1,551	1.14%	752	.69%	
White not Hispanic	129,975	95.40%	106,256	97.32%	
Percent Minority	4.60%		2.68%		
<u>Residence (5 Years Earlier)</u>					
Same House	75,812	59.48%	61,634	61.14%	23.00%
Different House in U.S.	51,212	40.18%	38,810	38.50%	31.96%
Same County	18,249	14.32%	16,612	16.48%	9.85%
Different County	32,963	25.86%	22,198	22.02%	48.50%
Same State	27,818	21.83%	17,304	17.17%	60.76%
Different State	5,145	4.04%	4,894	4.86%	5.13%
Elsewhere	424	.33%	358	.36%	18.44%
<u>Nativity</u>					
Native U.S. Citizen	134,697	98.86%	107,821	98.76%	24.93%
Born in U.S.	134,189	98.49%	107,215	98.20%	25.16%
Born in Minnesota	110,014	80.75%	87,526	80.17%	25.69%
Born in Different State	24,175	17.74%	19,689	18.03%	22.78%
Born Outside U.S.	508	.37%	606	.56%	-16.17%
Foreign Born	1,547	1.14%	1,357	1.24%	14.00%
<u>Language Spoken at Home (population 5 & over)</u>					
English Only	122,467	96.09%	96,770	96.00%	26.55%
Language other than English	4,981	3.91%	4,032	4.00%	23.54%
Speak English less than very well	1,392	1.09%	1,209	1.20%	15.14%

*Racial data from 2000 are not directly comparable to 1990 census data because the 2000 census allowed individuals to identify with more than one race, expanding the number of racial categories from five to 63.

Region 7E Census Profile

Housing Data

	2000 Census	% of 2000 Total	1990 Census	% of 1990 Total	Change from 1990 to 2000
<u>General Housing Data</u>					
Total Housing Units*	60,261		49,540		21.64%
Occupied	50,026	83.02%	38,602	77.92%	29.59%
Vacant	10,235	16.98%	10,938	22.08%	-6.43%
Vacant Seasonal	7,931	13.16%			
Homeowner Vacancy Rate	1.41				
Rental Vacancy Rate	4.02				
Owner-occupied	42,321	84.60%	31,969	82.82%	32.38%
Renter-occupied	7,705	15.40%	6,633	17.18%	16.16%
<u>Units Per Structure</u>					
Total Housing Units*	60,261		49,540		21.64%
1 Unit, Detached	44,861	74.44%	36,793	74.27%	21.93%
1 Unit, Attached	929	1.54%	489	.99%	89.98%
2 Units	790	1.31%	814	1.64%	-2.95%
3-4 Units	773	1.28%	635	1.28%	21.73%
5-9 Units	737	1.22%	636	1.28%	15.88%
10-19 Units	968	1.61%	782	1.58%	23.79%
20 or more Units	2,010	3.34%	1,346	2.72%	49.33%
Mobile Home	7,505	12.45%	7,169	14.47%	4.69%
Other	1,688	2.80%	876	1.77%	92.69%
<u>Bedrooms per Unit</u>					
Total Housing Units*	60,261		49,540		21.64%
No Bedrooms	232	0%	147	0%	57.82%
1 Bedroom	3,548	5.89%	2,851	4.73%	24.45%
2 Bedrooms	7,028	11.66%	5,792	9.61%	21.34%
3 Bedrooms	7,903	13.11%	6,239	10.35%	26.67%
4 Bedrooms	2,912	4.83%	2,316	3.84%	25.73%
5+ Bedrooms	563	.93%	463	.77%	21.60%
<u>Year Structure Built</u>					
Previous 15 Months	2,681	4.45%	954	1.93%	181.03%
2 to 5 Years Previous	6,578	10.92%	4,106	8.29%	60.20%
5 to 10 Years Previous	5,850	9.71%	4,913	9.92%	19.07%
10 to 20 Years Previous	9,063	15.04%	14,930	30.14%	-39.30%
20 to 30 Years Previous	12,706	21.08%	6,270	12.66%	102.65%
More Than 30 Years Previous	23,383	38.80%	18,367	37.08%	27.31%
Pre-1940	10,928	18.13%	12,334	24.90%	-11.40%
<u>Year Householder Moved In</u>					

Previous 15 Months	7,524	12.49%	5,491	11.08%	37.02%
2 to 5 Years Previous	14,590	24.21%	10,676	21.55%	36.66%
5 to 10 Years Previous	9,787	16.24%	6,392	12.90%	53.11%
10 to 20 Years Previous	8,371	13.89%	9,256	18.68%	-9.56%
20 to 30 Years Previous	5,863	9.73%	3,053	6.16%	92.04%
More Than 30 Years Previous	3,891	6.46%	3,734	7.54%	4.20%
<u>Value of Owner-Occupied Units</u>					
Less Than \$50,000	1,410	2.34%	5,487	11.08%	-74.30%
\$50,000 to \$99,999	8,906	14.78%	10,012	20.21%	-11.05%
\$100,000 to \$149,999	8,867	14.71%	1,250	2.52%	609.36%
\$150,000 to \$199,999	3,311	5.49%	191	.39%	1,633.51%
\$200,000 to \$299,999	1,628	2.70%	70	.14%	2,225.71%
\$300,000 to \$499,999	330	2.34%	13	11.08%	2,438.46%
More Than \$500,000	55	.09%	2	0.00%	2,650.00%
Median Value	81,895		44,068		85.84%
<u>Gross Rent of Rented Units</u>					
Less Than \$200	765	9.93%	1,172	17.67%	-34.73%
\$200 to \$299	873	11.33%	1,180	17.79%	-26.02%
\$300 to \$499	2,225	28.88%	2,396	36.12%	-7.14%
\$500 to \$749	2,023	26.26%	673	10.15%	200.59%
\$750 to \$999	497	6.45%	110	1.66%	351.82%
\$1,000 or More	246	3.19%	27	.41%	811.11%
No Cash Rent	511	6.63%	327	4.93%	56.27%
Median Rent	422		291		45.16%

*General housing data are from the Census short form completed by all households. All other housing data are estimates based on responses from approximately one of every six households. Because of this difference, the total number of housing units in these two groups may not match

East Central Arts Council

Full Focus Groups Need Assessment Summary Report, Julie Larsen – Facilitator

June, 2004

At least once every four years each RAC must conduct an arts needs assessment. Minnesota Rural Partners and Julie Larsen were invited to conduct the needs assessment for the East Central Arts Council in the spring of 2004.

The East Central Arts Council (ECAC) organizational and artist survey were delivered online with a start date of April 5, 2004. A group of two hundred artists and arts organizations within a five county, east central region were invited to provide feedback via mailed postcards and e-mail invitations that provided instructions on how to access the survey. Twenty-two artists and twenty-one organizations responded.

On May 10th and 11th 2004, three focus groups were conducted with a total of forty four participants representing artists and arts organization in the five county, east central region. On May 11th and 13th seventeen individual interviews were conducted. The same questions were used in the focus groups and the interviews. Attached is a complete report of the focus groups and individual interviews.

Following is a summary of the comments the participants made in the focus groups and interviews.

1. When you think of art and the arts in east central Minnesota, what do you think of? How would you describe the arts to a new resident?

East Central has a wealth of artists and arts activities/ events in their area. There are many events and artists but still a gap in the knowledge of what's available and the degree of what participants would like to see.

- Small band of active, hard core groups committed to the arts
- Strong connection between the arts and the school and some schools cutting the arts
- Events are available, but it's hard to get people to participate
- Artists are here but most are not professionals
- You have to search to find it
- Many traditional arts activities and events but not much that is out of the mainstream
- Pockets of creativity – more so in visual and performing arts
- Some strong local initiatives
- Artists are not connected – they work in their own communities
- Professional artists are here but they live out in the woods and no one knows about them
- ECAC is seen as a contact point for information regarding the arts
- Art is still seen as elitist

2. What are needs of artists in this area? How would you prioritize them?

There are many needs for artists. The top needs are money / funding, more support from the community, connections with other artists and skills and knowledge about marketing / promotion. There were additional discussions about the difference between needs of professional artists and non-professional artists.

- No art teacher in our school – use artists in residencies when we have the money and they are wonderful – someone coming in from the outside has much more influence
- Supplies – have to share with the entire school system and we are on the bottom on the list
- Space to do my art
- Workshops and opportunities to work with other artists in other disciplines

- Learn about marketing and the value of it
- Learn about working together and the value of working with non-artists
- Money, money, money
- Public's exposure to the arts and an understanding of what art is – long term exposure, not just a one time, one day shot
- Promotional opportunities and money and skills to do it
- Venue for up and coming artists, especially a place for young artists to perform, i.e. "Battle of the Bands"
- Sense of artistic community among the artists
- Venues to perform, display
- Support from community leaders
- Insurance
- Opportunities for young artists
- Book that shows artists and what they do

3. What are needs of arts organizations in this area? How would you prioritize them?

The needs of arts organizations were similar to that of artists: funding, skills and knowledge about marketing and promotion, community support, but also an infusion of leadership and arts calendar to link events. There were also discussions about how to link into the new people moving into the communities in the region.

- Money, money, money
- Getting more people to come to events – Promotion, marketing, visibility
- More events at the existing facilities
- Infusion of leadership and leadership development of new and emerging leaders
- Always the first to get cut, need community to understand the importance of art and support it
- Better connectivity between the groups and that would help with publicity and the audience numbers
- Arts calendar on the regional website with links to community calendars
- Volunteers
- Build partnerships and bridges between the arts and other community groups
- Insurance – can we share the cost of insurance any way?
- Administrative help at a regional level

4. What are things that are happening at community, county or regional levels that could impact the arts? Positive or negative?

The trend most often mentioned was the "new" population growth in the area. The people moving into the east central region have different needs and expectations than the "older" more traditional populations. At the same time some communities are seeing growth and expansion in the arts, others are seeing poverty, high unemployment and cutting of the arts. There was discussion about the role of technology and how that may impact the arts in the region.

- Some events are gaining momentum: dance, ethnic events, and music in the parks
- Parents are not as involved in their children's concerts because they are so busy, they divide up their time
- Poverty in our area in extreme and unacknowledged – high unemployment rates
- Population growth – double digit growth
- Young commuter population and increasing senior population – need to be aware of their needs
- How to maintain a sense of community with the urban sprawl and how to develop a community and bring people together?
- How to be creative in funding the arts with all the funding cuts: partnering with businesses to set up sponsorships
- Arts need to make money and therefore may be unwilling to take artistic risks
- Increasing costs for supplies
- Digital forms of expression are increasing

- New people from the Cities are moving in and have a different set of expectations – pushing us to expand our offerings, but also have a willingness to pay higher prices – whole new set of perspectives
- Linking of arts with economic development
- Misunderstanding of the role of arts is not a new trend but a continuing trend
- Censorship of the arts
- People wanting to experience art rather than just be a patron

**5. What ways could the arts position themselves to take advantage of these trends?
What could they do differently to take advantage of these trends?**

The responses to this question were mainly about how to use the trends that are occurring in the region to the advantage of the arts. New populations can be seen as building audiences and consumers of art. Linking the arts to community development may be an area to address as the arts community looks ahead. There was not a consensus but discussion on how the arts can have greater advocacy at the community, region and state level.

- Create a space where kids can make videos and use computer technology
- Using the arts to develop a community and bring people together
- Explore digital forms of expression
- Land use planning can be used to expand arts and create a sense of place
- Tours have been successful – do more of them
- Try to do more family events
- Look for key opportunities to talk about arts and arts events
- Be smarter about developing audiences
- Link arts to community development
- Opportunities for people to experience art rather than just be a patron
- Market to the new populations and gradually educate them through their experiences
- Ferret out other artists and connect, network with them
- Learn who the people in power in the community are and work with them
- Develop an advocacy calling tree
- Build a sense of community service among the artists (especially professional artists) and have ECAC coordinate it
- Opportunity to develop arts as a part of a community's comprehensive plan – within their goals and policies

6. How would you describe the value of art in your community? Why?

The value of art and how it is perceived is very personal. The people being interviewed and in the focus groups already believe that there is a value in art and their responses reflected it. Most of the discussion centered around how to create an understanding of the value of art in others.

- Some communities place a higher value on it than other, i.e. Mora and Pine City
- Priceless
- People don't realize how much art influences their lives - arts add to and enrich our lives
- Community builder
- Appreciated by a small group of people
- Traditional art is very valued
- It is how we express ourselves and transmit our culture, our history
- Quality of life issue – art is a big selling point for people and businesses moving into the area. It's part of a vital community.
- A way for people to connect with each other and their community
- Food for the soul
- A valuable way to kids to express themselves and grow
- Some people truly value the arts but it is not seen as something everyone can do – viewed as elitist

7. What is the economic value of art in this region?

Art contributes to the validity of a community and region but it was hard for the participants to quantify the value of art in the region.

- \$50 is what people will pay for a piece of art
- New businesses want to know about the cultural aspect of the community
- Contributes to a livable quality in the community
- We draw in up to 700 people and they will spend money in the community
- Art turns a place into a destination both tourists and residents
- Art isn't really an economic development tool – right now it is really a “trend du jour”
- Has a large economic impact
- Can't put a monetary value on it
- Artists pay taxes and are part of the tax base
- Art is an attraction to move to the community

8. What would you say to someone who asked you, “why support the arts?”

It was obvious in the responses to this question that the people being asked believe deep in their hearts that art is essential to life and to a community. Again, though, the discussion centered around how to build support for the arts from the entire community.

- It's a child's best hope for the future – discovering who they are and what they can be
- Art adds to our lives – enrich our lives
- It makes our communities better
- It is primary to life
- How can we put a price on someone being happy
- Transmits our culture
- If you need to ask, you can't appreciate the answer
- Need beauty in our lives
- Helps us view the world through different lens and be connected to the world outside
- Essential part of a vital community
- Creates a sense of balance in one's life
- Can civilization truly exist without art

9. The Regional Arts Council in Region 7E is located in a Regional Development Commission. Do you think there is a connection between the arts program and other programs sponsored by the RDC? Is it a logical fit? Do the arts and community development and economic development complement each other?

Overall participants thought it was good for the ECAC to be located in the RDC. Many did not know exactly what the RDC did, but were pleased with what the ECAC did and liked that it had a regional focus. The participants also believed that the RDC was not as engaged as they could be in the development and support of the arts in east central Minnesota.

- What is the RDC?
- I didn't know they were connected
- Seems like a weird mix
- Don't know much about it
- There is a connection with community development
- Not sure if it is effective but in an ideal world, it would be
- Good fit because it validates that the arts are part of a bigger picture
- Wish the partnership between RDC and ECAC was better and there was a better understanding of it
- Fit with the RDC is awkward - seems a little like a handout

- The RDC is not a fully engaged as they could be
- Logical fit, they do represent the region
- It is a stretch to connect arts with community and economic development
- Challenge the RDC to put arts onto a higher level and tie it more closely to economic and community development
- Good fit, centrally located

Other comments:

Without a doubt, the participants valued the ECAC. Following are some of their comments that reflect those feelings.

- If not for the ECAC help I wouldn't have been able to do my work
- ECAC is so approachable, they have fewer boundaries than at the state
- ECAC helps with the connections
- Good ECAC e-newsletter
- The Mille Lacs Messenger is really good to work with
- ECAC has been helpful
- Boards of arts organizations have trouble with fundraising and finding good people
- What the ECAC does is really important- artists value and respect them
- Mary is great – she's both a resource and an asset
- Mary is great, very supportive
- ECAC has allowed us to do many things we otherwise couldn't have done
- Need greater communication between ECAC and artists
- I think the arts council is a good vehicle and a good idea
- Our arts council has been really helpful – logical way to funnel state money to the region
- Mary is wonderful, so encouraging and helpful
- Without the arts council, less arts would be happening
- Mary is the network person for us to be connected to each other, we're fortunate to have her

Overview of Past ECAC Needs Assessments

Following is a summary of the past needs assessments conducted in Region 7E. Each study builds upon the last.

1978 NEEDS ASSESSMENT PROJECT- As mentioned in the history of ECAC, during the summer of 1978, the 7E Arts Task Force conducted a Needs Assessment Project which was designed to provide information which would assist the Task Force in identifying priority needs in the region and enable the preparation of an Arts Development Plan. Approval of the plan by the Minnesota State Arts Board would designate the Task Force a Regional Arts Council.

The project involved a mailed survey, which was sent to all artists that had been identified by Task Force Members, and a phone survey of Community Education Programs. The survey identified current programs being offered and other projects needed.

In addition to the mail and telephone surveys, the Task Force Members conducted personal surveys of the general public at nine "Arts Festivals" held throughout the region. A typical festival featured an Arts Task Force Booth, where questionnaires were filled out, questions answered, regional arts works displayed, and pottery throwing or some other art form demonstrated. Over 1,200 people were surveyed.

1980 NEEDS ASSESSMENT PROJECT-As required by the MSAB, the Arts Council carried out a needs assessment project during the summer and fall of 1980.

The process involved a series of meetings using key information held in three locations in the Region. The purpose of the meetings was to bring together key individuals to participate in a process to identify and prioritize some common needs relative to the arts. Using the nominal group process, each meeting generated a list of needs in response to a pre-determined question. Then, by silent vote, a priority ranking was arrived at. As time permitted, general discussion of the results followed.

Three meetings were held with a total of twenty-three carefully selected individuals participating. Represented were individual organizations, local government officials, interested citizens, and representatives of the media. The meetings were in Pine City on June 19, 1980; Cambridge on August 26, 1980; and Milaca on September 23, 1980. A summary of the results of this project is included in the Appendix.

1983 McKNIGHT PLANNING PROJECT-During the period of February through August of 1983, the East Central Arts Council undertook a major planning project. Financial support was provided by a grant from the McKnight Foundation, and professional assistance was provided by Barb Davis and Associates, an arts consulting firm.

The Council organized a special planning committee comprised of community arts volunteers representing various arts organizations and community groups from throughout the region. In a series of ten planning sessions, the committee extensively reviewed and discussed arts development in the region and studied future trends.

1989 NEEDS ASSESSMENT PROJECT-During the Spring of 1989 the East Central Arts Council conducted a needs assessment which would assist the council in identifying priority needs in the region and enable development of the biennial plan.

The process involved a mailed survey sent to all recipients of the Arts Quarterly newsletter. The survey identified current programs and other possible projects. A rating system was used to determine need.

1991 NEEDS ASSESSMENT PROJECT-With assistance from The McKnight Foundation, the East Central Arts Council conducted a needs assessment, including an Arts Census and Survey, as part of the five year planning process.

The first step was to identify the needs of individual artists in the region. This was accomplished through an arts census project. Through the Census the ECAC identifies artists and craftpersons throughout the region. The survey form was sent to almost 700 artisans in January 1991. The careful design and timing of the survey resulted in an unprecedented reply of 43%. The ECAC heard from approximately 300 creative persons in 7E thus enabling the Council to work from a highly qualified numerically significant group. Results impacting our State funded programs included a need for the continuation and expansion of our direct programming efforts such as the Image Art Exhibition, expansion of our current grant programs and adding a grant program for individual artists, continuing services such as our newsletter (Arts Quarterly), and improving and distributing the listing of artists in the directory.

1993 NEEDS ASSESSMENT PROJECT-The East Central Arts Council conducted one survey of arts organizations and participated in a statewide survey as well. A planning retreat was held in December 1992 to assess and plan for the future.

Programs and services of the ECAC were discussed and reviewed and results of the organizational survey were shared. The Council then rated the programs and services. Rated as high priority were the re-granting activities, artists-in-schools program, newsletter, and the regional art show. Also seen as important council activities were mini-fellowships, and support for development of regional artists groups. Survey responses from arts organizations showed the need to continue the granting programs, artists-in-schools program, arts census and regional art exhibition.

1995 NEEDS ASSESSMENT PROJECT-The East Central Arts Council conducted a needs assessment in fall of 1994. The ECAC used a new, more user-friendly format to request information from arts organizations in the region. Needs assessments were sent to 80 arts organizations. There was a 35% return rate from a variety of organizations.

Responses to the survey came from producing organizations, sponsors, and groups which are both. Most art organizations operate with little or no staff and rather limited budgets. Ratings of the grant programs revealed that grants to sponsor or produce art were seen as highest importance by 93%. Grants for capital needs were also seen as important. There was a mixed response to the scholarship program. Under current ECAC services, nearly 90% rated the Arts Quarterly newsletter with high or medium marks. Arts organizations voiced the need for increased public awareness for the arts.

1996 NEEDS ASSESMENT PROJECTS-A survey of Individual Artists in FY 96 proved to be quite beneficial to the Council. It provided a volume of raw data from which the Council could draw conclusions. With a return rate of 29%, the Council assessed its current programming and whether or not new programs should be developed. Results of the survey showed that a majority of all respondents were interested in grants, commissions, and selling work. Eighty-five percent of those responding had not applied to the ECAC Individual Artist Grant but many indicated a need for such grant opportunities. Forty-two percent felt the regional art show, Image, needed better equipment to display art work. Almost 80% thought that some arts-in-education program was needed. In addition, resource information such as a registry of artists is important and should be kept updated. Other written comments were received which generated additional discussion about ECAC programming.

The Council also held two focus group meetings in FY 96 for individual artists and art organizations, one was held in December 1995 and one in January 1996. It was clear from these discussions that the ECAC should focus more on providing resources. Continued and increased funding programs were seen as high needs. Workshops cover such topics as marketing, career development, and selecting art fairs. The work program has been refined based on these constituent needs and sound planning principles.

1999 NEEDS PROJECT- In the fall of 1999 the ECAC conducted a planning process which assessed the needs of 80 arts organizations in the region by surveying them. The ECAC continued its Arts Census program by surveying over 700 artists regionwide. The data collected provided the Council a basis for discussing the needs of art organizations and individual artists. The Council also sponsored a Community Conversation in which participants discussed artistic and development priorities. In addition, a number of planning sessions were held with ECAC Board Members in order to prioritize artistic needs. Please see Overview of Past Needs Assessments for further information regarding the arts needs in Region 7E.

Along with ECAC program data (from grantee written evaluations and assessments), the ECAC analyzed and discussed the results of the surveys and these meetings to determine which programming would be most beneficial to the Region's arts community.

The needs of arts organizations were first identified by the ECAC survey of 80 arts groups in the region in 1999. The survey produced a 42% return rate from a variety of sponsoring and producing organizations. The most significant result was the determination that funding for projects was important to these organizations. Grants for local art activities should continue. Grant funds for capital expenses were also seen as needed. Also important was the ECAC Art In Our School funding program and the Scholarship Program for youth. The availability of resource information was noted as very important to groups as well.

The survey of Individual Artists in the fall of 1999 proved again to be quite beneficial to the Council. It provided a volume of raw data from which the Council could draw conclusions. With a return rate of 21%, the council assessed its current programming and whether or not new programs should be developed. Results of the survey showed that a majority of all respondents were interested in grants and fellowships, commissions, selling and displaying their work. Eighty-three percent of those responding had not applied for a McKnight-ECAC Individual Artist Grant but many indicated a need for such grant opportunities. Sixty-two percent felt the regional art show, Image, needed to maintain the equipment to display art work and 41% said that they had an interest in using the equipment in addition to the Image Art Show .

The data from art organizations and artists provided the Council a solid basis for discussing the needs of art organizations and individual artists. The Council also sponsored a "Community Conversation" in conjunction with USDA Rural Development and MN Rural Partners, with funding provided by the Initiative Foundation, in which participants discussed artistic and development priorities. In addition, a number of planning sessions were held with ECAC Board Members in order to prioritize artistic needs.

In FY 2001 & 2002 Staff performed telephone surveys of constituents and reviewed grantee comments to gain further input. The Council then used the data to continue the Biennial Planning and discussed program evaluation, and policy changes. The Arts Council analyzed and discussed the results of input and grantee program evaluation to determine priorities and which programming would be most beneficial to the Region's arts community. As mentioned earlier this needs assessment information was compiled with constituent input, evaluations and assessments in planning for FY 2004-2005.