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Application

Application: 148592 - FY 2024-2025 Region 2 Arts Council Documents

Program Area: Regional Arts Councils

Funding Opportunities: 147119 - FY 2024-2025 Regional Arts Council Documents

Application Deadline: 04/03/2023 4:30 PM

Organization: Region 2 Arts Council

Instructions

Click for help: [Preliminary Biennial Plan Instructions](#) [WebGrants Frequently Asked Questions](#)

Narrative

[Go to Application Forms](#)

Title

Your council's name or acronym followed by FY 2024-2025 Preliminary Biennial Plan (e.g., Prairie Lakes Regional Arts Council FY 2024-2025 Preliminary Biennial Plan)

(100 characters max)* Region 2 Arts Council FY2024-2025 Preliminary Biennial Plan

Mission statement

The biennial plan must include the regional arts council's mission statement which must describe the overall philosophy and aims of the organization concerning local and regional arts development.

(1,000 characters max)*
 The Region 2 Arts Council strengthens the presence of the arts by supporting opportunities for arts creation, promotion, and education for the people of Beltrami, Clearwater, Hubbard, Lake of the Woods, and Mahnommen counties.

Region - Background, demographics, other context for the plan

(5,000 characters max)*

Provide any necessary context about your region (i.e., economic, demographic, geographic, cultural, etc.) or about your organization that has a meaningful impact on your planning or your programs and services.

Region 2 Arts Council serves Beltrami, Clearwater, Hubbard, Lake of the Woods, and Mahnommen counties in northern and north central Minnesota. We serve our region with a team made up of three staff members, a Board of Directors, and our Anishinaabe Arts Initiative Council. We seek to have two arts-engaged community members from each of our five counties serving on our Board of Directors. Our Anishinaabe Arts Initiative Council is made up of Indigenous community leaders, artists, and culture-bearers whose role includes overseeing and managing the Anishinaabe Arts Initiative grant program and related funds. Region 2 Arts Council has been an independent 501c 3 since 1980. Our Anishinaabe Arts Initiative Council has played an active role in our organization for 20 years.

The geographic region of the Region 2 Arts Council includes portions of the Native Nations of White Earth, Red Lake, and Leech Lake. The geographic area of Region 2 Arts Council is 7.8% of the square mileage of the entire state. This situates our region as 6th in size out of the eleven regional arts councils: the largest being the Arrowhead Region which covers 22% of the state's total square mileage, and smallest being the area encompassed by the Metropolitan Regional Arts Council, which is 3.5% of the state's total square mileage.

The 2020 Census results indicate a total population increase of 3,247 for Region 2 Arts Council, bringing our total population to 85,270. In relation to the population of the entire state, our region makes up 1.49% of the whole, which is second only to Region 1 as the region with the lowest population in the State.

76% of our region's population identifies as White European, 15% as Native American, 2% as Native American + White European, and those identifying as Black, African American, Asian, and Native Pacific Islanders as well as other races combined are 5% of our region's

population. Our greatest diversity exists in Beltrami County, the largest county in our region with a population of 46,228, and in Mahnommen County, the 2nd smallest county in our region with a population of 5,411.

The entirety of Mahnommen County lies within the boundaries of the White Earth Nation. 44.4% of Mahnommen County residents identify as White alone (not Hispanic or Latino), 43.9% identify as American Indian/Alaskan Native alone, .7% identify as Black or African American alone, 5% identify as Hispanic or Latino alone, and 9.5% identify as two or more races combined. The largest portion of the geographic make-up of the Red Lake Nation lies within Region 2's Beltrami and Clearwater counties. In Beltrami County, racial identities include 72.6% White alone, 22.2% Native American/Alaskan Native alone, .8% Black/African American alone, .8% as Asian alone, .1% Native Hawaiian/Pacific Islanders alone, and 3.5% identify as other races combined.

Three out of five of the counties we serve rank 1st (Mahnommen), 2nd (Beltrami), and 4th (Clearwater) as the counties with the highest poverty rates per capita in the state <https://mndatamaps.web.health.state.mn.us/interactive/poverty.html>. Blue Earth County, one of the 9 counties of Prairie Lakes Regional Arts Council, ranks as having the 3rd highest poverty rate per capita in Minnesota.

Our region is alive with creative energy and initiative. Artists and organizations seek funding from R2AC and beyond. Between FY2021-FY2023, individuals and organizations in our region received MSAB's Creative Support Grants in unprecedented numbers. This has resulted in arts, culture, and creativity in our communities has not only been sustaining, but has fostered creative connection during a time of great isolation.

In 2023, Region 2 arts organizations continue to make connections by expanding their methods of engagement. The Watermark Art Center hosts story and poetry slams. The Northern Light Opera Company offers lighting, playwriting, and filmmaker workshops, and has not stopped creating an annual bridge between Park Rapids and Pine Point youth through theater making. Four Directions Development heads up the annual Anishinaabe Art Exhibition with the support of partners from the City of Bemidji and each of the tribes. The Bemidji Community Theater teaches the art of puppetry and podcasting. Headwaters Music and Arts offers everything from Fiddle Camp to a thriving pottery studio. Creative collaboration is strengthening across county lines. Artists from our Region will travel to share their art with others, presenting workshops in Gonvick and Baudette, Naytahwaush and Park Rapids, Ponemah and Bemidji, and Park Rapids and Bagley. Our musicians criss-cross our region and play at different venues both here, in western MN and in the Metro.

Attachment (optional)

Needs assessment

(10,000 characters max)*

The biennial plan must be based on a needs assessment carried out in a manner which ensured input from the arts community and the arts involved public. The components of the needs assessment shall be determined by the regional arts council and may consist of any combination of constituent meetings, focus groups, program evaluations, mail, e-mail, online, or telephone surveys, individual interviews, or other evaluative tools. The assessment shall be conducted to assess and prioritize constituent needs, to evaluate appropriate community and regional resources to meet those needs, and to determine the practicality of continuing existing programming activities, service and grants assistance programs, or the feasibility of developing new programs, services, or grants by the regional arts council. The needs assessment shall be updated at intervals determined and announced by the regional arts council, but no less frequently than once every four years. The results shall be included in the biennial plan.

In this section, describe:

1. When the needs assessment was completed.
2. The process used to generate input from the arts community and the arts involved public.
3. The methods and/or tools used to gather input.
4. The key findings identified through the needs assessment.

Part 1: The Needs Assessment Results

This Needs Assessment is framed within a values clarification process that we undertook with the support of a consultant beginning in November 2022. One of the key priorities in our previous biennial plan was for the Region 2 Arts Council Staff and Board to explore ways to continue to serve our communities responsively, but also in a way that is sustainable for our human and financial resources. We worked with consultant Nicolle LaFleur, who conducted a series of 22 initial interviews with past and current Staff, Board, and Anishinaabe Arts Initiative Council members, completing a Strengths, Weaknesses, Opportunities, and Threats (SWOT) analysis, and holding follow-up meetings to process the results and identify R2AC core values that would focus and guide our work into the future. As a visual representation, LaFleur arranged our six identified values of curiosity, connection, celebration, responsiveness, inclusivity, and equity in the form of a wheel with the word "spark" at the center (attached). The power of a well-placed spark is that it can catalyze others to relate, seek opportunities, grow, and lead, or as one focus group participant from Mahnommen County stated, "They (R2AC) are relationship builders. They create the network, but don't hoard the network."

Staff worked directly with the Biennial Planning Committee comprised of four R2AC board members representing four separate R2AC counties to develop components of the Needs Assessment Survey, and to advise R2AC staff on the changes that we had been considering to our grant programs, as we sought to make changes that would align with our identified values and promote a culture of sustainability for our staff and applicants.

From mid-February to early March 2023, Region 2 staff, board members, and our values consultant conducted a series of five Zoom focus groups with Region 2 artists, arts leaders, and community panelists. We gathered insights that would support our values identification work and needs that would provide focus for our biennial priorities. In these Zoom focus groups and staff presentations in Park Rapids at a Heartland Arts meeting, in Lake of the Woods County at a LOW Art Guild meeting, and in Bagley at a Bagley Area Arts

Collaborative meeting, we were able to present the proposed changes to our grant programs, and gather important feedback that helped shape our plans.

We met with 35 artists total. 22% Native American; 78% White European.

By county:

22.8% Beltrami

8.5% Hubbard

2.8% Mahnommen

31.4% Lake of the Woods

8.5% Clearwater

5.7% artists outside our Region

We met with 27 arts leaders total. 7.4% Native American; 92.5% White European.

By county:

29.6% Beltrami

44.4% Hubbard

7.4% Mahnommen

7.4% LOW

7.4% Clearwater

On March 1, 2023, our Biennial Survey closed. 84 surveys were submitted. 91% of respondents indicated that the arts are very important to their quality of life. 53% of the respondents indicated that they are very familiar with Region 2 Arts Council, 41% indicated that they were somewhat familiar, and 4% indicated that they were not at all familiar with Region 2 Arts Council. 45% of our respondents were 41-60 years old, 42% were 61 or older, and 11% were 20-40 years of age.

Their ways of arts engagement included:

80% are artists

51% are involved in planning arts events in our communities

71% volunteer their time for the arts.

45% teach/instruct the arts.

The major racial identities respondents shared on the survey included 22% identifying as American Indian/Alaskan Native, 73% identified as White, 11% identified as Native/White.

The counties where survey respondents reside included:

46% Beltrami

17% Hubbard

5% Mahnommen

14% Lake of the Woods

7% Clearwater

and 8% from counties adjacent to our Region 2 counties

Part 2: Combined Focus Group/Survey Key Findings

Sorting the feedback we received through the lens of our values, we identified the following list of what our respondents and feedback-contributors value. These key findings support our decision making for the coming biennium:

Art is valuable-it builds communities, it supports mental and physical health, it is integral to a quality of life, it is life

Connection is valuable- both within and beyond Region 2 borders and networks

Acknowledgement is valuable- it encourages, uplifts, validates, shines a light, celebrates

Relationships are valuable- within communities, with audiences and patrons, among artists, arts leaders, organizations, galleries, and funders; with teachers and mentors, with collaborative partners

Resources are valuable- knowing how, where, and when to apply for funding; understanding that resources like space, tools, materials, and supplies can allow, inspire, and facilitate creativity; knowing who to ask, knowing who has the expertise

Information is valuable- collected, centralized, and widely-shared by Region 2 Arts Council, both in-person, through media outlets, on social media, and on the Region 2 website

Training is valuable- in the form of technical support, skill development, about how to make money, how to build a career, how to build a network, how and where to market and promote, how to be a healthy non-profit

Eliminating barriers to access, to application, to participation, to belonging is valuable.

Part 3: Key Findings Application to 25-Year Legacy Goals

Overarching Goal: The arts are essential for a vibrant society

Key finding: Art is valuable-it builds communities, it supports mental and physical health, it is integral to a quality of life; art is life

Goal 1: The arts are interwoven into every facet of community life

Key findings:

Eliminating barriers is valuable- to access, to application, to participation, to belonging

Resources are valuable- knowing how, where, and when to apply for funding; understanding that resources like space, tools, materials, and supplies can allow, inspire, and facilitate creativity; knowing who to ask, knowing who has the expertise

Relationships are valuable- within communities, with audiences and patrons, among artists, arts leaders, organizations, galleries, and funders; with teachers and mentors, with collaborative partners

Connection is valuable- both within and beyond Region 2 borders and networks

Key Strategies:

Foster Connections and build Networks

Expand Promotions and Outreach

Collect and share information

Goal 2: Minnesotans believe the arts are vital to who we are

Key findings:

Eliminating barriers is valuable- to access, to application, to participation, to belonging

Acknowledgement is valuable- it encourages, uplifts, validates, shines a light, celebrates

Connection is valuable- both within and beyond Region 2 borders and networks

Key Strategy:

Generate inclusivity; build equitable structures and practices

Celebrate community, creativity, engagement, and accomplishment

Foster Connections and Build Networks

Goal 3: People of all ages, ethnicities, and abilities participate in the arts

Key findings:

Eliminating barriers is valuable- to access, to application, to participation, to belonging

Training is valuable- in the form of technical support, skill development, about how to make money, how to build a career, how to build a network, how and where to market and promote, how to be a healthy non-profit

Resources are valuable- knowing how, where, and when to apply for funding; understanding that resources like space, tools, materials, and supplies can allow, inspire, and facilitate creativity; knowing who to ask, knowing who has the expertise

Relationships are valuable- within communities, with audiences and patrons, among artists, arts leaders, organizations, galleries, and funders; with teachers and mentors, with collaborative partners

Connection is valuable- both within and beyond Region 2 borders and networks

Key Strategies:

Re-envision and design former grant programs for greater future impact

Make resources widely accessible for greater impact

Foster Connections and Build Networks

Expand Promotions and Outreach

Goal 4: People trust Minnesota's stewardship of public arts funding

Key findings:

Relationships are valuable- within communities, with audiences and patrons, among artists, arts leaders, organizations, galleries, and funders; with teachers and mentors, with collaborative partners

Resources are valuable- knowing how, where, and when to apply for funding; understanding that resources like space, tools, materials, and supplies can allow, inspire, and facilitate creativity; knowing who to ask, knowing who has the expertise

Eliminating barriers is valuable- to access, to application, to participation, to belonging

Key Strategies:

Build and foster relationships based in mutual support with regional and statewide partners

Build consistent processes for greater transparency

Develop, manage, and evaluate our new grant processes

Goal 5: The arts thrive in Minnesota

Key Findings:

Information is valuable- collected, centralized, and widely-shared by Region 2 Arts Council, both in-person, through media outlets, on social media, and on the Region 2 website

Eliminating barriers is valuable- to access, to application, to participation, to belonging

Training is valuable- in the form of technical support, skill development, about how to make money, how to build a career, how to build a network, how and where to market and promote, how to be a healthy non-profit

Resources are valuable- knowing how, where, and when to apply for funding; understanding that resources like space, tools, materials, and supplies can allow, inspire, and facilitate creativity; knowing who to ask, knowing who has the expertise

Relationships are valuable- within communities, with audiences and patrons, among artists, arts leaders, organizations, galleries, and funders; with teachers and mentors, with collaborative partners

Acknowledgement is valuable- it encourages, uplifts, validates, shines a light, celebrates

Connection is valuable- both within and beyond Region 2 borders and networks

Key strategies:

Any and all of the above

Attachment (optional) [uploads for needs assessment documents combined.pdf](#)

Description of the planning process

(5,000 characters max)*

The biennial plan must include a description of the biennial planning process used by the council including a list of the steps included in the development of the biennial plan and the participants involved in the biennial planning process.

Region 2 Arts Council Biennial Planning Process

The Region 2 Arts Council biennial planning process began in November 2022 when current and former Region 2 Arts Council Board, staff, and Anishinaabe Arts Initiative Council members were contacted by our Values and Sustainability Consultant Nicolle LaFleur for one-on-one feedback sessions. It was extremely important to our planning process that we had the opportunity to first look inward, and examine some of our processes, procedures, and policies and consider which values have been guiding our decisions. Following that, Board and staff started defining which core set of values we would use as a guiding light when it came to making decisions about what we would prioritize going forward, and how we would approach our priorities and our work.

The Board committees that would be working on elements of the biennial plan were the ad-hoc Biennial Planning Committee, made up of four board members representing four of the counties we serve; the Policy Committee, supporting the 2023 revision of our Bylaws, Personnel Policy Manual, and policies related to our grant making made up of three board members representing three of the counties we serve; and the Finance Committee, which included four board members representing four of the counties we serve.

The 2023 committee and board meetings in which the aforementioned biennial planning discussions took place include the following:

Board Meetings

- Thursday January 19, 2023 via Zoom (board business meeting with values consultancy presentation)
- Wednesday Feb 1 in-person (values workshop)
- Mid-February small group board member values Zoom discussions with consultant
- Thursday Feb 23 via Zoom (board business meeting)
- Thursday March 23 in-person (board business meeting/draft approval of Biennial Plan)

Biennial Planning Committee Meetings

- Thursday Jan 26 Zoom
- Monday Feb 6 Zoom
- Tuesday March 7 Zoom
- Monday March 13 Zoom

Policy Committee Meetings

- Monday January 30 Zoom
- Wednesday March 8 Zoom

Executive / Financial Planning Committee Meetings

- Monday Feb 13 Zoom
- Wednesday March 8 Zoom
- Thursday March 16 Zoom

We strive to engage our board members closely in the Biennial Planning process; inviting their visions and insights, assessments and questions. In the end, the Executive Director, Grants Manager, and Finance Manager are responsible for writing up the plan to be shared with the public and approved by the Board of Directors. The biennial plan is first approved by the board as a draft, then subsequent drafts are put in front of the Board for approval until the final Biennial Plan and Biennial Budget have been approved.

Attachment (optional) [R2AC FY24 25 Biennial planning process upload.pdf](#)

Work plan for grants, programs, and services - Overview

(4,000 characters max)*

The biennial plan must include a work plan which contains a description of services, programs, and grants available from the council, and the goals and objectives of these activities as related to the needs assessment, and the 25-year arts legacy outcomes.

Region 2 Work Plan Overview Attached

Attachment (optional) [R2AC FY24 25 Work plan overview.pdf](#)

Are you ready to work on work plan priority 1?* Yes

Work Plan Priority 1 (2,000 characters max)

Priority #1: Assess New Grants and Redesign Young Artist Grant Program

We commit to prioritizing the development and implementation of a process for assessing whether the applications, criteria, evaluation and awarding processes are reflective of and uphold R2AC values while meeting needs for organizational sustainability and community needs for arts activity.

With the support of arts educators, parents, young artists, arts leaders, the Region 2 Arts Council Staff, Board and AAI Council will reassess the value of the Young Artist Grant Program and redesign its delivery. This program currently does not meet our standards for region-wide relevance, accessibility, inclusivity, and diversity.

State one measurable outcome the council expects to produce through Priority 1 activities.

Measurable Outcome (150 characters max)

Changing R2AC grants will result in wider community engagement, expanded audience participation, and sustainability in grants management

Which of the 25-year arts legacy outcomes will this measurable outcome address (select all that apply)?

The arts are interwoven into every facet of community life

Minnesotans believe the arts are vital to who we are

People of all ages, ethnicities, and abilities participate in the arts Yes

People trust Minnesota's stewardship of public arts funding Yes

The arts thrive in Minnesota

Plan for measuring results (1,000 characters max)

Surveys to artist and nonprofit grantee and grant applicants, R2AC staff and Board, and community grant evaluators to rate the extent to which new r2ac grant applications, criteria, evaluation, awarding processes, and technical support achieve greater sustainability in grants management, expand opportunities, and reflect r2ac values including equity and inclusivity.

Focus groups and surveys to parents, arts educators, arts leaders, young artists, R2AC staff, Board, and AAI Council will result in the development of a new grant or non-grant program for area youth. This program will be assessed for region-wide relevance, accessibility, inclusivity, and diversity.

Is there a second work plan priority? Yes

Work Plan Priority 2 (2,000 characters max)

Priority #2: Test and Apply Values

We value curiosity, connection, celebration, responsiveness, inclusivity, and equity in our governance, service, partnering, and granting. The process of testing these newly minted values over the next two years will ensure they are realistic, viable, sustainable, and appropriate to the service of our mission.

State one measurable outcome the council expects to produce through Priority 2 activities.

Measurable Outcome (150 characters max)

To cultivate a culture of observation and self-reflection that ensures both relevance and managed sustainability across all areas of our work

Which of the 25-year arts legacy outcomes will this measurable outcome address (select all that apply)?

The arts are interwoven into every facet of community life

Minnesotans believe the arts are vital to who we are

People of all ages, ethnicities, and abilities participate in the arts Yes

People trust Minnesota's stewardship of public arts funding Yes

The arts thrive in Minnesota

Plan for measuring results (1,000 characters max)

Measurement for Priority #2:
The following values-based questions will be used with the R2AC staff and Board to weigh our capacities, resources, and next steps. The results will be added to a values matrix showing how our decisions intersect with our values, and will be reviewed for changes and adjustments to our values as well as ensure the appropriateness of our decisions.

How does this value guide our decisions and priorities in this situation?
How does this value open us to opportunities and relevant growth?

How does this value contribute to our sustainability to work within a reasonable capacity?
How does this value help us align with our mission and vision?

Is there a third work plan priority? Yes

Work Plan Priority 3 (2,000 characters max)

Priority #3: Fostering Connections and Building Networks

Relationships are valuable- within communities, with audiences and patrons, among artists, arts leaders, organizations, galleries, and funders; with teachers and mentors, with collaborative partners. Connection is valuable- both within and beyond Region 2 Arts Council borders and networks. One of the key organizing principles for FY24 & 25 is to create opportunities for artists and organizations to develop relationships that expand and strengthen their networks.

State one measurable outcome the council expects to produce through Priority 3 activities.

Measurable Outcome (150 characters max) Through network, program, and partnership development, folks will discover new opportunities, increasing engagement across sectors and geographies

Which of the 25-year arts legacy outcomes will this measurable outcome address (select all that apply)?

- The arts are interwoven into every facet of community life Yes
- Minnesotans believe the arts are vital to who we are Yes
- People of all ages, ethnicities, and abilities participate in the arts Yes
- People trust Minnesota's stewardship of public arts funding
- The arts thrive in Minnesota Yes

Plan for measuring results (1,000 characters max) Measure for Priority #3: Surveys will ask artists and arts leaders to rate the extent to which to R2AC opportunities for artists and nonprofits have expanded and strengthened their networks and resulted in greater engagement across diverse sectors and geographies.

Is there a fourth work plan priority? Yes

Work Plan Priority 4 (2,000 characters max)

Priority #4: Expanding Promotions and Vehicles for Connection and Outreach

Region 2 Arts Council is uniquely poised in our region to improve access and expand participation in the arts, by innovating and advancing our strategies for engagement through a variety of modalities including audio, video, print, in-person, and virtual, that are adaptive to evolving needs and expectations of information seekers. We are committed to making our online platforms and website a hub that sparks creativity and includes practical and useful information about available resources to help overcome barriers to the development of creative ideas. Whether virtually or in-person, we are committed to organizing, centralizing, celebrating, and sharing accomplishments, opportunities, and resources for those who create art or engage with it.

State one measurable outcome the council expects to produce through Priority 4 activities.

Measurable Outcome (150 characters max) New ways of sharing resources and opportunities will strengthen individual and organizational capacity for creative engagement

Which of the 25-year arts legacy outcomes will this measurable outcome address (select all that apply)?

- The arts are interwoven into every facet of community life Yes
- Minnesotans believe the arts are vital to who we are
- People of all ages, ethnicities, and

abilities participate in the arts Yes

People trust Minnesota's stewardship of public arts funding

The arts thrive in Minnesota Yes

Plan for measuring results (1,000 characters max)

Measurement for Priority #4
A broadly distributed survey will measure the degree of awareness, positive response, and impact of R2AC's expanded vehicles for connection, outreach, and promotion.

Is there a fifth work plan priority? No

Program information

(7,000 characters max)*

Describe the grants and other forms of assistance the council will provide, the review criteria for evaluating grant requests, and eligibility requirements.

See attached program information

Attachment (optional) [FY24 25 R2AC Grants and EVAL criteria.pdf](#)

Grant making and monitoring process

(5,000 characters max)*

Provide a detailed description of the council's grant making process including the review process, the terms of the grant contract with grant recipients, the time needed and process followed in paying grant recipients, the responsibilities of grantees, and the grant monitoring process.

See attached grant making and monitoring process information

Attachment (optional) [R2AC Grant deadlines policies procedures contract.pdf](#)

Public meeting

(1,000 characters max)*

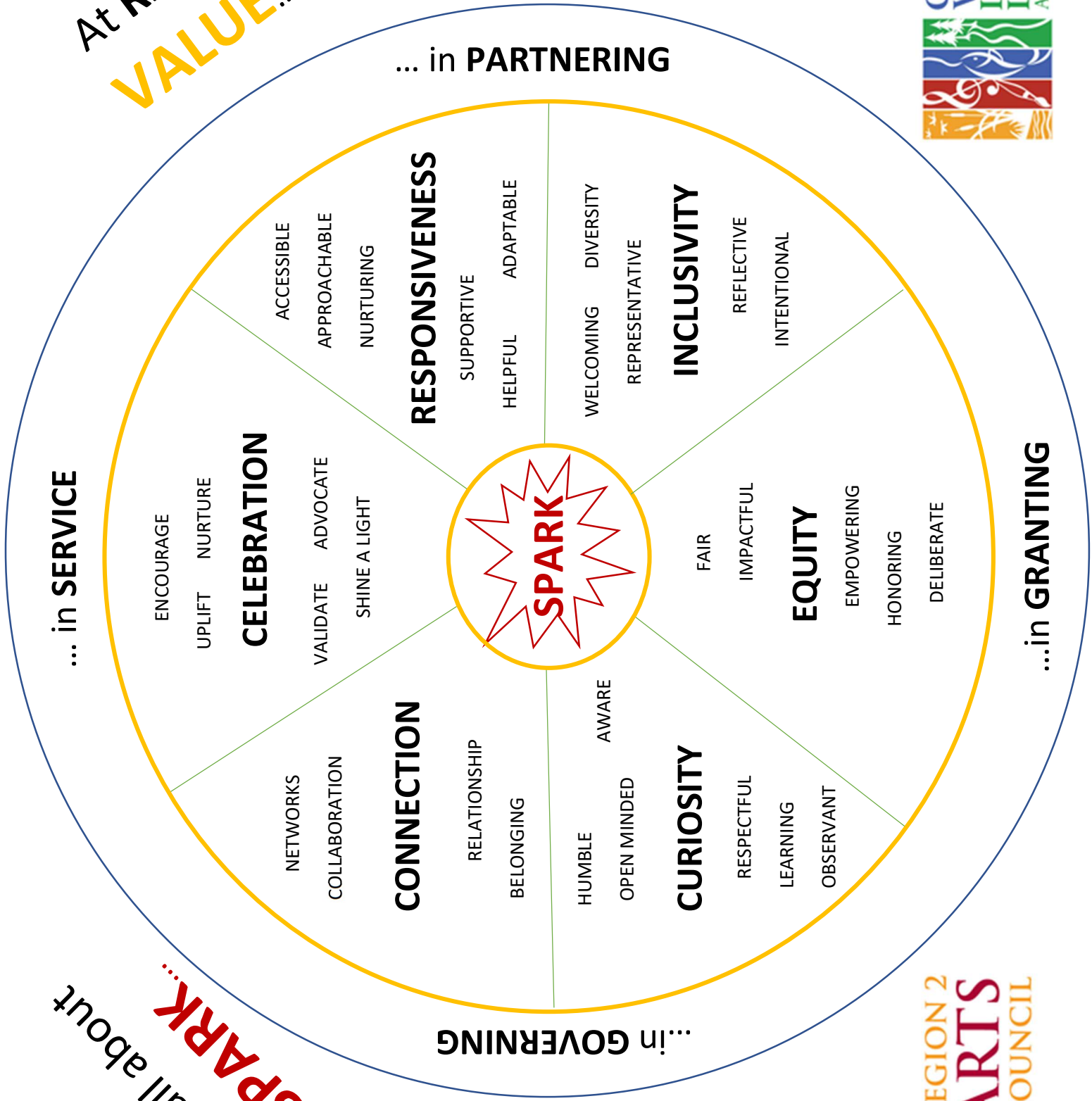
Each council must hold at least one public meeting to solicit reaction to its preliminary biennial plan before it is approved and submitted to the Arts Board. Provide the date(s) and location(s) of the public meeting(s). How was the public informed? Who participated in the meeting (types and numbers of attendees)?

The Region 2 Arts Council draft Biennial Plan and invitation to attend a virtual public meeting was uploaded to our website and promoted widely on March 21, 2023. By March 26 there had been only one request for the Zoom link to attend the public meeting on March 27. The Executive Director then directly invited more than 70 artists, arts leaders, community panelists, board members, Anishinaabe Arts Initiative Council members and members of the public who had shown interest in the process via email to attend the Zoom meeting. 7 artists and arts leaders and three board members attended the public meeting on March 27. 4 others requested a copy of the powerpoint presentation. There has been wide appreciation and validation for the plan. (see attached for the promotion)

Attachment (optional) [R2AC Draft Biennial Plan Ready for Your Feedback.pdf](#)

Last Edited By: Laura Seter, 06/01/2023

At R2AC, we
VALUE....



R2AC is all about
the **SPARK**....



FINDINGS

STRENGTHS

- ACCESSIBLE, APPROACHABLE, RESPONSIVE, HARD WORKING
- RESPECTFUL, CULTURALLY SENSITIVE
- DEDICATED & CARING
- RELIABLE SOURCE OF FUNDING
- COMMUNITY ENGAGEMENT (PANELS)

WEAKNESS

- GRANT STRUCTURE & PROCESS
- PERCEPTION: RIGID, PUNATIVE
- LACK OF ALIGNMENT TO SHARED VALUES
- BOARD AS VISIONARY
- LACK OF TRUST
- LACK OF PARTNERSHIP ENGAGEMENT

OBSTACLES

- DISTANCE, TECHNOLOGY, ECONOMIC IMPACT WITHIN 5 COUNTY REGION
- COMMUNITY NEED FOR HAND HOLDING
- LACK OF CAPACITY/TIME/RESOURCES
- PAST SYSTEMS/PATTERNS
- OVERWHELMING GRANT STRUCTURE

OPPORTUNITIES

- RECOGNITION, VISIBILITY, ENGAGEMENT
- WEBSITE
- DEI TRAININGS
- ADVOCACY POWER
- CONNECTIONS
- CATALYST FOR THE ARTS & CULTURE

ASSUMPTIONS

- “It’s always been done this way and cannot be changed.”
- “The funding/grant structure that has been set for many years is still relevant.”
- “We’re only about the grants – our value is the money we pass through.”
- “If we change, we’ll lose everything we’ve built.”
- “We must respond equally and rapidly to everything and every request.”
- “Our rigidity is imposed and unnegotiable.”
- “External needs outweigh the value of internal reflection.”
- “Accessibility means we must be available in this way for our target audience.”
- “We are bound by outcomes of needs assessments.”
- “We all believe in the same thing when common terms are used: creativity, inclusion, accessibility, etc.”

Artist Focus Group #1

February 22, 2023

Descriptions of Region 2 and what they do:

Caring – supportive – they’ve done so much for me, I couldn’t wish for more

r2 made it possible for me to get there

Region 2 helps artists get equipment they need

Support; staple, r2 is the staple organization that is there to be there to support artists, especially beginners

Foundation of our region for connecting everyone artists, orgs, and arts appreciators

Feel a sense of loyalty for Region 2 and the AAI Council; want to give back.

Acknowledgement for Region 2’s relevance in this space. Its value in the space. Its contribution to this space.

Region 2 has empowers artists to take themselves beyond Region 2 and into the Minnesota Networ.

Needs

Access to somebody’s knowledge

A list of MN galleries and where / how to get shows would be helpful

Supporting artists in our region who are self-taught to understand what they are getting into/ the business side of things

Not a lot of positive support for Springboard’s Work of Art series; this artist’s experience seemed to demean rural artists. Rural artists were encouraged to use their networks, and yet we have the smallest networks

On the other hand, the “train the trainer” training opportunity was valuable- community connectors

For region 2 to celebrate- that what artists do is of incredible value to the whole region;

Work needs to be done on the audiences to fully understand the value of the arts, there’s lots of appreciation, but people don’t really know what goes into it

Biggest barrier is financing – capital and having funds

Any financial assistance is of value;

For artists seeking opportunities to show their work in galleries: more knowledge about how to assess which shows what would be worth the investment;

Mentorship, access to others knowledge; available to help

Someone who is willing to throw their weight behind a new emerging artist;

Connections beyond our region; or even just pulling artists into the MN network makes an artist more empowered to take it where they need to;

Support in knowing where to connect

Creating opportunities to support artists in MEETING PEOPLE in the arts network

Funding and support for getting into juried shows; traveling to artist talks;

Finding curators that can help navigate the art world beyond Bemidji.

Grant notes/ideas

These two experienced artists (who have already been fellows) wouldn't come back to Region 2 for smaller grants because they feel it is someone else's turn. They don't want to take someone else's space.

R2's support should be for as many people as possible. Give others the opportunity to feel what they felt and get support from Region 2.

One artist noted she would be taking space for someone else. "I have already been there at that stage."

R2 grants are really empowering and validating.

Fellowships are validating- in the realm of "you're an artist and we believe in you" Fellowships acknowledge an artist's relevance, value, and contribution to this space

Like the McKnight Fellowship- maybe there is something / some opportunity that can go along with the fellowship; like having a mentor or a curator. Someone with connections

Artist Focus Group #2 Zoom February 23, 2023

What does Region 2 Arts Council mean?

“without Region 2 I wouldn’t have been able to accomplish everything I’ve accomplished”

“more than grants has been the ear. Kathryn Gonzalez was a sounding board:

Support and encouragement

Help promote events

Region 2 is an equalizer & fertilizer – artists have a garden and R2 allows them to flourish

They provide the seed

“this is where it’s happening”

Region 2 provides access

Region 2 is a clearing house

Region 2 offers free marketing

They offer an opportunity to connect with and see what others are doing

Helpful

People are hesitant to ask questions, but region 2 is very helpful & an important resource

Welcoming and inclusive

Accessibility

Support

Encouragement

Celebrate

Region 2 uses its platform- FB and Instagram

Region 2 is aware, knows what’s going on

Needs

Rural meetings- would it be possible for region 2 to offer something like the rural connection fund

It’s difficult for artists to have to do things for others when they need to focus on themselves

“No one is going to take care of me except me”

How does Region 2 continue to be a sounding board?

Need for grant writing support- although need assurance that it’s not cheating to get region 2 help

Artists need to rely on others; how to put an art business together

Artists need mentors

Some artists choose to do something else full time so that they don’t have to compromise their art; and can have resources for their creative pursuits & build sustainability

Some artists leave their 9-5 and then invest a lot of time in writing applications, seeking grants, resources; or get income from consulting, program development sales. Several artists in the group talked about being teachers

Artists need so many partners.

Insecurity with financials causes an artist to say “yes” to so many things; and be on the run, working more hours than in the regular job
Knowledge of how to build a website, shopify to do custom work for people
Artists want to give back, share knowledge and skills,
Artists can help young people stay on the good path
Large commissions
Community art projects have been valuable
Artists want to get people to make art
A gallery space would be wonderful
Artist Cooperatives are valuable, commissions take a big cut in other galleries
Collaborative opportunities and open artist studio in Bemidji, like the maker space in Duluth, where there are tools and artists can rent a space
Applying for stipends- a safety net that artists can lean back on
A central location, list of people that you can call when you have questions about how to do something RESOURCE PAGE of experts, or experienced artists
Springboard’s consulting page was mentioned. We could create something like that locally
Community connections

Grants

Grants for buying tools have been necessary and a game changer (rolling mill, shear, & torch)
It’s really wonderful when there are grants and fellowships that don’t expect anything in return
Not to be bogged down

**Arts Leader Focus Group 1
February 17, 2023**

What R2 does

Educating people to call themselves artists, terminology, value,
Region 2 is all about the artists- local artists feel comfortable working with them
Nurture/ nurturing artists with fairness and equity
Connections and mentoring-
Region 2 is the main source of grant info
“I feel special” with region 2 Arts Council staff
They’re challenging us: “Sky might be the limit- always raising the bar- not only encouragement but challenge as well. Challenge in a positive way”
Nurturing and economic importance of region 2; provide arts orgs and artists with financial support

What Bubbles to the surface, what do you see or feel that R2AC’s impact is beyond grants?

Relationship builders They create the network but don’t hoard the networks. They pivot and shift.
They shine a light on arts organizations and individuals. They celebrate the (funded activities)
Region 2 Arts Folks are invested in our success
They are advocates- uplifting artists and organizations
\$ is important; they have a small pot of money
Connections- they connect artists to each other
Region 2 is active on social media (more active than many other Regional Arts councils)
The Anishinaabe Arts initiative is innovative and unique in the state
Relationships are important; they are building community
Region 2 staff are relational and accessible; because they are accessible they make the arts accessible
They partner with people to have broad community impact
They share technical skills, like how to write by-laws
Because of region 2, individual artists on White Earth ended up applying for bigger \$ amounts [through the State Arts Board and other granting entities]
They change processes to support outcomes
Thinking in 2-year blocks

Needs:

More art workshops
Gallery and studio spaces for artists
Event planner /planning device for orgs doing arts activity
Support artists and arts sales
Future: Need Region 2 to come back up to Red Lake

Ideas:

Host an Arts Summit with speed dating or a meet up; presentations & talks
supporting public art commissions

Support Anishinaabe Arts Festival- especially with connecting with the city of Bemidji

Grant ideas:

Support collaboration

Have structures that recognize parallel programming

Arts Leader Focus Group 2 notes
From Zoom meeting- Monday February 27, 2023

What does Region 2's impact mean?

Communication- what's going on in our region including newsletter, emails, trying to bring arts groups together, (mention of some of Region 2's former initiatives)

Part of a large supportive arts community

Ongoing communication and support

R2 helps make activity visible; helps organizations be known and seen

w/o region 2 we wouldn't survive

our county wouldn't be doing as much- a lot of things are going on now that we didn't have before.

Maintaining trust of the community

Needs:

Board training- finances, training cooperation. This may need to happen every four years. Sometimes it may seem repetitive but boards are changing.

Statewide Reports through Creative MN were very helpful in the past to advocate for the arts

Operating support is VERY helpful. We can use it for hearing assisted devices, increasing accessibility

Coordinating collaborative meetings; such as meeting across organizations. In the past, Oxcars built goodwill, celebrations

At the State level in the last 10 years rural arts entities have been supported in the same way that BIPOC organizations have started to be supported.

Organizations have had to learn how to do video and zoom classes online

Need for information regarding grants and grant deadlines. What about a data base?

People are more optimistic about Minnesota State Arts Board grants

Grants:

Bigger grants are better and a combined final report would be wonderful. All of the applications and paperwork to keep a non-profit going are a nightmare.

How does Region 2 handle large visionary grants?

Organizations are needing to learn how to diversify, with their grants

Bringing up younger people into the arts leadership/arts community

To reduce the number of grant rounds for a single bigger grant would be wonderful

The financial reporting for the final report might be a bit of a nightmare, people will really have to track their funds and their receipts.

Constant Contact Survey Results

Campaign Name: Biennial Planning Survey for FY 2024-2025

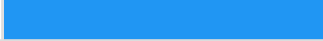





Survey Starts: 381

Survey Submits: 84

Export Date: 03/02/2023 12:45 PM


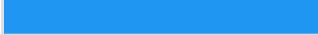
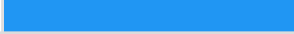
MULTIPLE CHOICE

In which county do you live?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Beltrami			39	46%
Clearwater			6	7%
Hubbard			15	17%
Lake of the Woods			12	14%
Mahnomen			5	5%
Other			7	8%
Total Responses			84	100%



MULTIPLE CHOICE

What is your age?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
0-19			0	0%
20-40			10	11%
41-60			38	45%
61 or older			36	42%
Decline to state			0	0%
Total Responses			84	100%

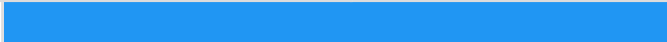

MULTIPLE CHOICE

Race

Answer Choice	0%	100%	Number of Responses	Responses Ratio
American Indian/Alaska Native			19	22%
Asian			1	1%
Native Hawaiian/Pacific Islander			0	0%
Black/African American			0	0%
Hispanic/Latino			0	0%
Middle Eastern/North African			0	0%
White			62	73%
Decline to state			1	1%
Other			1	1%
Total Responses			84	100%

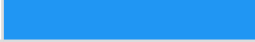

MULTIPLE CHOICE

Do you attend arts events?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Yes			80	95%
No			4	4%
Total Responses			84	100%



MULTIPLE CHOICE

Do you have young family members who participate in area arts activity?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Yes			31	36%
No			53	63%
Total Responses			84	100%

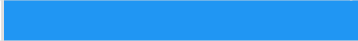

MULTIPLE CHOICE

Are you an artist?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Yes			68	80%
No			16	19%
Total Responses			84	100%

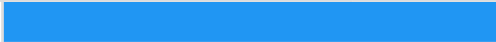
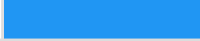
MULTIPLE CHOICE

Do you plan arts events for the community?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Yes			43	51%
No			41	48%
Total Responses			84	100%

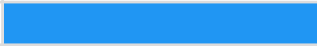
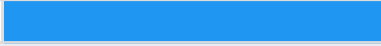
MULTIPLE CHOICE

Do you volunteer your time in the arts?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Yes			60	71%
No			24	28%
Total Responses			84	100%

MULTIPLE CHOICE

Do you teach/instruct in the arts?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Yes			38	45%
No			46	54%
Total Responses			84	100%

OPEN QUESTION

Anything you'd like to add?

23 Response(s)

1. I am now semi-retired and wish to participate more in community arts
2. Regions 2 has awarded my children a total of 5 young artists grants. It was an amazing experience for them! They learned new skills and improved on others. We are very grateful!
3. I enjoy 'dabbling' in fabric arts...just don't think of myself as an artist, but rather use fabric to both relax and stimulate my creativity!
4. I am a member of the Bagley Area Arts Collaborative and we are so grateful for the arts programming you help fund!
5. I used to teach art at the Boys & Girls Club in Cass Lake
6. I have done events through Adult Education at the Aitkin and Remer school with my my Singing Bowl Sound. I have taken payment for that but am open to doing so with grants
7. I used to
8. I love doing art and talking with people with the same likes I would live to have my own shop at some point.
9. No
10. I would like to do more in the arts community.
11. I'm a retired art teacher. I used to spend lots of time bringing arts opportunities to our local youth.
12. The arts are a critical part of our family's activities. We connect with community through arts events and broaden our perspectives by participating in a wide variety of art activities.
13. I said yes to these because I dabble in the arts and teach art to a small class of children at Apple Blossom. Apple Blossom has been volunteering to provide coffee and snacks for Open Mic night at HSMA. I also run events that are arts inspired for children and families. We love the art of storytelling and puppetry and we include artists as vendors at our small community events.
14. Non-fiction author associated with the Jackpine Writers Bloc.
15. NONE
16. I would teach/instruct, and have in the past
17. I love all the arts in our community
18. Art work is. Art. Work.

20. I'm not an arts teacher at this time, but I did serve for 8 years as Drama Advisor for Bemidji High School. Since then, I've had the joy of seeing several of those students become leaders in the arts themselves. I also want to express my appreciation for the commitment made to local arts development through the Regional Arts Councils, and the support made available by the State Legislature through the Legacy funding.


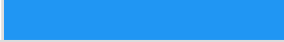
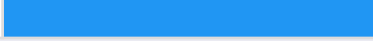
21. Being able to share the knowledge I have to emerging artists is very important to me.

22. I do a lot of community educational classes on and off the the 3 reservations.

23. I am planning on teaching watercolor classes at a local coffee shop! I have a dozen people signed up.

MULTIPLE CHOICE

How familiar are you with Region 2 Arts Council?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			4	4%
Somewhat			35	41%
Very			45	53%
Total Responses			84	100%

OPEN QUESTION

Anything you'd like to share about your experience with Region 2 Arts Council?

38 Response(s)

1. The Region 2 Arts Council is a very valuable resource to not only artists but the whole community. It provides us with educational activities through arts organizations as well as many incredible art experiences and entertainment. The organization is always available to artists for support not only financially but also educationally. It provides the community with information about what arts events are happening by having a strong on line presence, too! I am so very grateful to R2AC for all this.
2. Region 2 has been instrumental and foundational in growing arts and as collaborators in Mahnomen county for both artists and organizations. Their kind patient(tiny but steadfast)staff work and succeeds in having accessible grant processes.
3. I appreciate all they do for area artists and have enjoyed many of the programs they have sponsored. I hope to someday qualify for a grant.
4. Great staff
5. I was thrilled to be on the Arts Council panel for individual artist grants and learned a lot.
6. So greatfull that Regions 2 is in our community. I have seen many artists benefit from them being here. This benefits the community in many ways as well! Bemidji has become quite the artistic hub! This brings in people who spend monet in our community as well as supporting the artists!
7. They are a very supportive group of ladies. Always happy to help.
8. I have appreciated taking part in events sponsored by the arts council
9. Thumbs up!
10. I received a grant and am extraordinarily grateful as I have learned so much and finally am comfortable calling myself an artist
11. I had some help years ago with a gentleman (Grant Opegard) in learning about a rural business start up.

12. Super efficient art's council with excellent employees!!
13. Good. The information i have viewed for grant writing was very helpful.
14. Staff provide invaluable support when it's needed whether it's figuring out grant questions or facing other challenges for community arts organizations.
15. I'm glad to always have the opportunity to be encouraged to apply and have a day where they actually help you apply.
16. Thankful for all you do! How wonderful that Minnesota and the Region 2 Arts Council have been such an integral part of bringing the arts to remote areas like Lake of the Woods County. Your help is greatly appreciated and has made a tremendous difference in the quality of life here.
17. The staff is accommodating, a fantastic resource for artists, and very friendly.
18. I submit, oversee and report on grants submitted on behalf of a Bemidji nonprofit.
19. Great community program.
20. A terrific organization that sets the standard for promoting arts in our region.
21. My experience has always been positive. Whenever I have a question, they are my first source of information. The Region 2 Arts Council is extremely valuable to the arts community in my region.
22. Our Region 2 Arts Council staff have been entirely gracious in offering time and assistance to grant applicants and recipients. The Council is a rich resource for the 12 county area which they serve, and is a deeply appreciated member of the arts communities in NW Minnesota.
23. It is a vital part of our community and the staff are so supportive and helpful to artists.
24. Since February of 2022 I came on as a board member and now serve as chair. Prior to that appointment I was unfamiliar with Region 2 Arts Council. I have learned a lot since then and hope to find Mahnomen board representatives in the future.
25. The staff of R2AC are very helpful and at times even inspiring. For the arts organization with which I work they have consistently offered a good balance of helpful suggestion and constructive criticism. They have been remarkably accessible when I have a question or need to seek advice, and they are passionate about the work they do for the arts in our region and the services they provide.
26. Events I have taken part in have been very good.
27. Wrote grants for the Paul Bunyan Playhouse
28. The staff are supportive and delightful!
29. I was hoping to receive a Region 2 Art Grant for individual artists. I was so close!
30. I am a former grant recipient, reviewer and board member.
31. Very helpful staff for understanding grant applications. Appreciate the promotional posts on social media that help us know what arts activities are happening around the region.
32. Wonderful people! Great arts and community support
35. The staff is extremely helpful and make applying for grants a more pleasant experience!


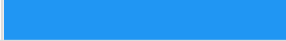
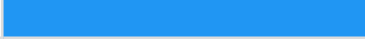
37. Region 2 is very nurturing and always willing to help you as much as they possibly can. They are good to help us become better at what we do.

38. I really appreciate the time and talents of all involved in Region 2 arts events, support, and community involvement!!

38. Served on the board of Pequana Playhouse, report on events in our community that are funded by grants from R2AC

MULTIPLE CHOICE

How visible are the arts in your community? (arts workshops, murals, sculptures, music/theater/dance performances, writing groups, readings, etc.)

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			5	5%
Somewhat			35	41%
Very			44	52%
Total Responses			84	100%

OPEN QUESTION

Anything you'd like to add?



21 Response(s)

1. We have new murals, residencies, and monthly workshops with collaborators to grow an arts centered vitality.
2. Many visitors have commented favorably on the art on display in our community.
3. There are multiple art events both in Clearwater County and Beltramy County. I am impressed by the diversity and enthusiasm of rural counties such as these. I have been able to showcase my paintings at Gallery North and in local vendor shows. Such an encouragement to know that you can actually do this here!
4. Rural areas like ours need the arts. We have many talented people in Region 2 and they benefit greatly from arts in our communities.
5. There is always something artistic going on in our community. Plays, Art shows, musical events, art fairs and displsys...so many things!
6. I love all the public art, both 2-d and 3-d.
7. It has taken a few years but local government and other civic and business leaders recognize the value of arts in our community, especially as part of quality of life that attracts talent, families and entrepreneurs.
8. Baudette has 3 buildings with murals. Would love to see more! The Lake of the Woods School offers music and theater performances. There are performances during events such as the 4th of July. The Baudette Depot has a Blue Grass Festival and the Lake of the Woods Museum holds events. The Lake of the Woods County Fair is a venue to showcase visual arts, quilts, and music. It would be wonderful to have a "Cultural Center" where art could be displayed year around.
9. I would love to see more
10. Cass Lake doesn't have much for art

11. We cover a large geographical area and have a small, not dense population so we often have to leave our county to have arts experiences.
12. We are waiting for the Armory events center to really get up and running. Enjoy NLOC efforts, Art Leap, and more in our community.
13. I love to see more murals in Bemidji, MN. Mural that connect all the different cultures that live here.
14. Love the arts
15. Bemidji is a "mecca" of sorts for the arts in this northern part of MN. Artists retire here because of the beauty and peacefulness of the area and set up their studios to continue making art in their "retirement."
16. NW Minnesota has a surprisingly rich and diverse arts presence. This includes all of the arts areas mentioned in the above question. Our geographical area includes three Native American tribal groups, which further enriches the diversity and presence of arts in this region. We are not wealthy in monetary terms, which gives us a special appreciation for Arts Council funding to enhance and promote all forms of artistic expression.
17. The Indigenous arts and culture appear to me to be entering a renaissance. Opportunities abound in the wider area and yet Mahnomen County is underrepresented in some ways. At the same time, Region 2 has granted, promoted or participated recently in some vibrant programs in my county such as the water spirit puppet-making, the mural in downtown Mahnomen and the second annual Wild Rice Festival!
18. Depends on the community and the town.
19. I would love to see more businesses in Bemidji reaching out to artists to create murals that depict the rich cultural backgrounds of our community.
20. We have articles in the local newspaper almost weekly at times and always have a presence on Facebook.
21. none

MULTIPLE CHOICE

How important are the arts to your quality of life?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			0	0%
Somewhat			7	8%
Very			77	91%
Total Responses			84	100%

OPEN QUESTION

Anything you'd like to add?

17 Response(s)

1. Art makes life more interesting and beautiful
2. Art is my world. I come from an artistic family and attended Art school in Paris, France many, many years ago. I paint nearly every day but will need to work this summer as my Social Security check is not enough to sustain us.
3. I really wouldn't want to live in this remote area if the arts were not present or supported.

4. They bring emotional value too
5. Very important to my everyday living.
6. They are very important to my life, but I am not sure if that is the majority opinion in my community.
7. Having PTSD and other disabilities, Art helps me focus and take my mind off of everyday struggles, and I'm able to do thing at my own pace without any streamers.
8. Our family makes a concerted effort to include arts activities in our lives, and we find that no matter what difficulty we are facing or challenging times we are in, the arts pull us into a broader perspective on life and make us feel better and more connected to others.
9. I do my art everyday
10. Selling books helps my quality of life financially. Other arts enrich other parts of my life.
11. none
12. One of the great things about the Bemidji area is the great art community we have.
13. Thank you
14. The arts speak to the soul of human beings and are vital in defining the core of what it means to be human.
15. Without the arts, life is little more than existence. R2AC knows this and it does indeed help bring life to our community!
16. I'm planning on doing A LOT more art shows, teaching art, and supporting other area art events.
17. I would feel lost without arts.

MULTIPLE CHOICE

What motivates you to participate in arts activities?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
To be inspired			27	32%
To learn something new			12	14%
To connect with others			14	16%
To understand my community better			3	3%
To be entertained			2	2%
To support artists/organizations			19	22%
My curiosity			4	4%
N/A			1	1%
Other			2	2%
Total Responses			84	100%

OPEN QUESTION

Anything you'd like to add?

18 Response(s)

1. There are multiple reasons I wish to participate in arts activities.
To be inspired and to satisfy my curiosity as well as connect with others. I always learn something new. Isn't that what Life is all about?
2. Multiple answers above

3. I like to think my work is in the health field as I am retired from Emergency Medicine and this is another way of being out of crisis and proactively giving people complimentary medical relaxation opportunity.
4. I'd like to choose more than one of the above.
5. I would choose -All of these above.
6. Also could check more than one here. To be inspired, to learn something new, to support others with the same passion and support the arts in the community.
7. Because of my PTSD I don't really get out much .
8. I would like to be able to check all of the above circles .
9. All of the ABOVE
10. I wish I could choose all that apply for this question. There are many reasons why I participate: to learn something new, to be inspired, to connect with others in the community, to support artists...
11. to also enjoy seeing different artists and their art work
12. All of the reasons
13. Hm, we should be able to check several options here. Motivated to participate for ALL of these reasons. It all fits under quality of life, I think.
14. Participating in the arts gives me that connection to like minded souls.
15. Actually, I would have chosen to indicate all 7 potential options presented. All of those things are important motivators for me.
16. I would have checked "all to the above."
17. My life would be nothing with out art and dogs.
18. All of the above.

MULTIPLE CHOICE

What is your biggest barrier from participating in arts events or activities?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Health concerns			3	3%
Cost			13	15%
Transportation			3	3%
Distance			11	13%
Timing of events			19	22%
Weather			0	0%
Child/elder care			5	5%
Lack of accessibility at the venue			0	0%
Lack of prior knowledge of activity/event			11	13%
Lack of interest in the activity that's available			3	3%
N/A			9	10%
Other			7	8%
Total Responses			84	100%

Anything you'd like to add?

22 Response(s)

1. If it's worthwhile I'll find a way.
2. Also timing of events as I have to work part time for now
3. I live a half hour out of town...but I am used to it and it rarely prevents me from going to an event. Just on occasion the distance prevents me from going out.
4. I live with chronic pain
5. I was only able to identify 1 but have other factors
6. Living on fixed income, supplies and additional costs to participate cause me to have to pick and choose.
7. I work through the week so it is hard to attend if they are through the week.
8. It's usually a combination of cost and lack of knowledge of the event.
9. I'm a mom of a busy teen. Sometimes we run out of time to attend events that have a limited timeframe.
10. Lake of the Woods is a pretty rural area. It is hard to find other art activities in the county. We usually have to travel to Beltrami county
11. I am usually so tired after a week of working it's hard to get motivated to go back to town. Weekends I am often catching up on stuff at home.
12. For those of us in rural MN, distance is the biggest obstacle
13. Would love art events throughout the year. There is plenty to do in our community during summer months. It can get pretty dry during the fall, winter, and spring. Bemidji has great events, but sometimes distance is a factor. It is a 100-mile round trip from Park Rapids.
14. none
15. Very few performing arts events, zero art shows or gallery viewing opportunities, zero opportunities for children to participate in art outside of the classroom
16. Fortunately, most of these issues are not a barrier for me.
17. There is more than one reason for not being super active in the arts community. I could of checked off many in this category
18. I want to do it all!
19. Many of the opportunities I've come across are in Becker, Beltrami or Clearwater counties.
20. The timing of events isn't often a factor but it is more of a barrier than any of the other choices.
21. Vendor fees are big concern if mine. Artists already need displays, transportation and inventory and then we are hit with fees to attend the art events sometimes those fees are extremely high which cut into any profit we may see from attend the event.
22. Transportation is also an issue. Bemidji's bus line only runs until 5:00 on weekdays, which is a problem when many events are at night.

MULTIPLE CHOICE

Offer grants so non-profit organizations can offer arts activities that are open to the public

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			0	0%
Somewhat			9	10%
Very			75	89%
Total Responses			84	100%

MULTIPLE CHOICE

Offer grants so artists can learn new skills, teach their skills, or create art

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			0	0%
Somewhat			8	9%
Very			76	90%
Total Responses			84	100%

MULTIPLE CHOICE

Help people apply for our grants

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			1	1%
Somewhat			16	19%
Very			67	79%
Total Responses			84	100%

MULTIPLE CHOICE

Support people in their applications for other grant opportunities

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			3	3%
Somewhat			30	35%
Very			51	60%
Total Responses			84	100%

MULTIPLE CHOICE

Offer free professional development opportunities in the arts

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			1	1%
Somewhat			26	30%
Very			57	67%
Total Responses			84	100%

MULTIPLE CHOICE

Show up for arts events, performances, activities, openings

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			3	3%
Somewhat			22	26%
Very			59	70%
Total Responses			84	100%

MULTIPLE CHOICE

Be an active presence on social media: spotlight artists and organizations, share opportunities, keep people informed

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			3	3%
Somewhat			20	23%
Very			61	72%
Total Responses			84	100%

MULTIPLE CHOICE

Keep an updated list on our website of area arts events

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			3	3%
Somewhat			16	19%
Very			65	77%
Total Responses			84	100%

MULTIPLE CHOICE

Be a hub for arts information and inspiration

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			1	1%
Somewhat			16	19%
Very			67	79%
Total Responses			84	100%

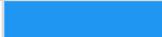
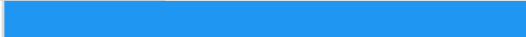
MULTIPLE CHOICE

Spark connections among artists, organizations, and others

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			0	0%
Somewhat			18	21%
Very			66	78%
Total Responses			84	100%

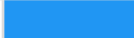

MULTIPLE CHOICE

Strive for equitable practices in the distribution and use of our funds

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			1	1%
Somewhat			20	23%
Very			63	75%
Total Responses			84	100%

MULTIPLE CHOICE

Support diversity in artistic expression

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Not at all			0	0%
Somewhat			16	19%
Very			68	80%
Total Responses			84	100%

OPEN QUESTION

Anything you'd like to add?

14 Response(s)

1. There are some Arts that need to be particularly supported in order that they not disappear. I am thinking of Stained Glass art, Native art, leather and wood working. I was reminded of this when I participated in the Individual Artist Grant discussion.
2. I think you do amazing work!
3. There are a lot of opportunities for young and more experienced artists. I have found the application process for a grant to be too overwhelming for younger applicants.
4. Seems some of the same people, organizations get grants over and over. Do not follow a lot of social media platforms.
5. Other regions have been able to purchase music instruments, and I wish our region shared that same opportunity.
6. I think it's important to have art in our communities, not only does it help with mental health, but physical as well. Also it would be nice if Cass county was part of the area, because Cass lake is only 15 miles away, makes finding grants a little difficult
7. How can you possibly do it all?! :)
8. none
9. I would love to help create more opportunities for art in our community as well as a venue for artists to show their work/community viewing, but I have no idea where to start or how to get help to make that happen.
10. As for the updated list of arts events on the website - not so well known, could be leveraged as a broader community resource. Is this the spot to go to find out what is happening in Bemidji on any given weekend?
11. Region 2 is doing an amazing job!

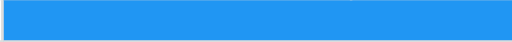

12. I haven't seen much about promoting arts to the elderly. You have a wonderful program for young artists. Have you thought about a similar project to support older people wanting to learn or mentor in a field of their interest?

13. I checked "very" for everything. I feel that all of these things are important for you to provide.

14. What would our area be like if we didn't have the regional arts council? Pretty dismal.


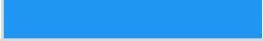
MULTIPLE CHOICE

May we use any of your comments on this survey for future publications?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Yes			62	73%
No			22	26%
Total Responses			84	100%


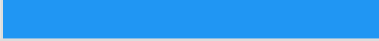
MULTIPLE CHOICE

If your answer is "yes" how would you like your comment to be attributed:

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Anonymous			41	62%
Name			25	37%
Total Responses			66	100%

MULTIPLE CHOICE

Would you like to participate on a focus group, grant review panel, or consider serving on our Board of Directors or Anishinaabe Arts Initiative Council?

Answer Choice	0%	100%	Number of Responses	Responses Ratio
Yes			38	45%
No			46	54%
Total Responses			84	100%

Email Sent Jan 25, 2023

Dear Committee,

We will be meeting tomorrow from 5:30 to 7 p.m. to discuss several things:

1. What does our current granting system look like month to month (see Hollys attachment)
2. What would a grant schedule look like if we offered larger amounts and fewer deadlines (see Holly's other attachment)

And we'll look at this through the lens of who has been getting grants over the past two years (see my FY22 & 23 organizational grant recipient breakdown).

I've also begun a document showing the grant programs we'd like to discuss as options for next year, if we are thinking of a change.

Fewer grant deadlines and, in some cases larger grants (or even awards for individual artists) is a very new concept and there's quite a bit to think about.

Finally, if we have time,

3. we will discuss the various survey ideas that I sent you yesterday, that both Anna and Nicolle have chimed in on. We may not get to this, so please send your ideas on this.

Thanks so much everyone!

Laura

March 6, 2023

Dear Biennial Planning Committee,

Thank you for joining me and Holly for this portion of the biennial planning process.

In advance of the meeting, it will be very helpful for you to look over the survey results, the notes from the focus group meetings, and the Nicolle's notes from conversations with board, staff, and select constituents.

Please help us synthesize the information by noticing and naming trends or key findings.

Trends/Key Findings: Prepare to share with us the way any trends you notice are linked to our stated values. Of course we want to note the ways in which people see us living & working into our values, but the main point of the needs assessment is to spend more time looking into the future, identifying values-centered ways that we can meet arts needs going forward; building on what we are already doing, for the most part.

Full grant line-up including new grants for FY24&25: We'll go through the key changes we're proposing in our grants and get any final feedback from the committee.

Naming Priorities: Managing the life-cycle of our new grant programs for success and sustainability will most-likely be one of our main priorities. We've gotten excellent feedback from our focus groups on our proposed grant line-up for the coming biennium.

In short:

Biennial Planning Committee's work for next two meetings includes

1. Review survey results, notes from Nicolle's meetings with staff, board members, and others, and Laura's typed notes from focus groups
2. What are the key findings? What are some key trends that you are noticing. How do people feel about the presence/availability of the arts in our region?
3. How do our grant programs & changes in our grant programs address the key findings from our needs assessment methods?
4. What will our top three priorities be?
5. How do plans for the coming biennium (and the work we currently do) translate into strategies for meeting the statewide legacy goals? Can we possibly bring values language into our strategies?

Thanks so much everyone!

Our Zoom meetings are Tuesday March 7; 5:30 p.m. – aiming to end by 7 p.m.
Monday March 13 via Zoom, 5:30 – also aiming to end by 7 p.m.

VALUES CLARIFICATION WORKSHOP – REGION 2 ARTS COUNCIL

February 1, 2023 – with Nicolle LaFleur, Consultant

OVERALL OBJECTIVE: To go through a **values** clarification process, identifying core **strengths**, **boundaries** and avenues in **capacity** for **growth** and **change**, so that the organization will continue to carry out our **mission** in ways that are **creative** and **visionary**, while ensuring **relevance** and **sustainability**.

WORKSHOP OBJECTIVE: To gather the **key members** of the organization, which consist of Board members and staff, to **contemplate, discuss and explore** what key words **represent** the **CORE VALUES** of the Region 2 Arts Council.

WORKSHOP OUTCOME: The group will **identify** and **select** 3-6 **words**, with **draft statements** of clarification for each if possible, for further **reflection** by the Board and staff on the implication and direct **implementation** of each value on the actual activities and decisions carried out by the organization.

FOLLOW-UP PLAN: An online and **open discussion forum** will be monitored by Nicolle to further **refine** the **values and their statements** over the coming weeks, and upon consensus, the **final draft** of R2AC VALUES will be presented to the Board for **approval** at a future Board meeting.

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Vision: The future you intend to create; your purpose—how you’re going to change the world.

Mission: Your core work; what are you going to do to work towards making your vision a reality, and how are you going to do it?

Values: The **guiding principles for which you stand; the ideals you refuse to compromise as you conduct your mission in pursuit of your vision.**

Goals: The handful of achievements and goals towards which you will work over the next one to five years (you choose the timeframe).

Strategies: The broad courses of action you will take to achieve your goals.

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REGION 2 ARTS COUNCIL (for alignment)

Our Vision

Creating a thriving arts culture that enhances the quality of life in our communities.

Our Mission

The Region 2 Arts Council strengthens the presence of the arts by supporting opportunities for arts creation, promotion, and education for the people of Beltrami, Clearwater, Hubbard, Lake of the Woods, and Mahanomen counties.

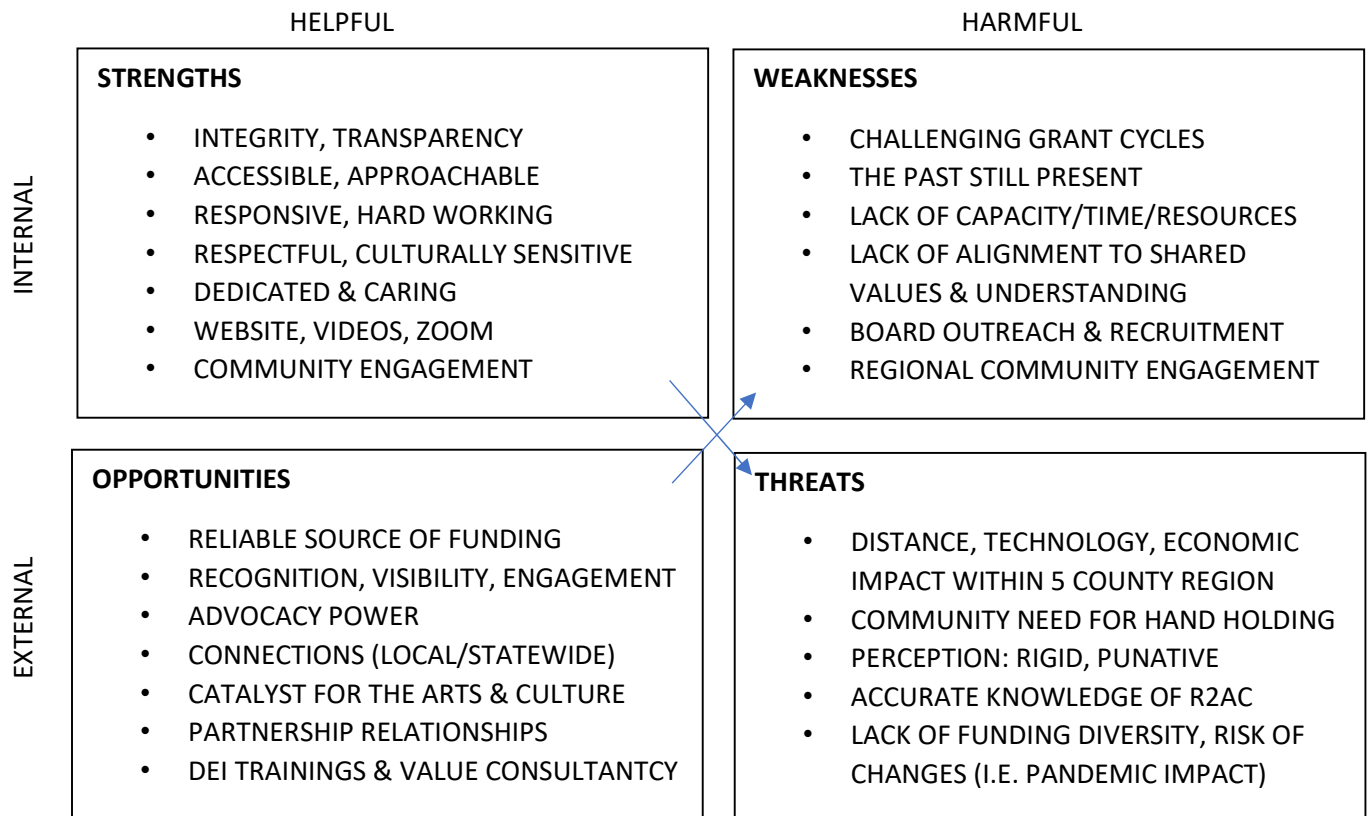
Our Equity Statement

Artistic expression acts as the eyes, ears, and voice of humanity, building empathy and calling us to see, hear, and respond as one human being to another. Being an organization that supports and celebrates the diversity of human expression, we acknowledge and must be aware of the racial, cultural, social, and economic forces that have defined us and our organization. Every day in any decision we make, Region 2

Arts Council is called to listen, learn, and respond to all those around us, regardless of race, gender, age, sexuality, mental or physical capability, social status, or economic circumstances.

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SWOT ANALYSIS



*This list was compiled and edited from interviews, staff workshops and observations. Explanations of what these summarized line items mean will be briefly discussed at the workshop. Please contact Nicolle if you have any questions ahead of the workshop on the meaning of any of these short phrases.

PRE-WORKSHOP INDIVIDUAL REFLECTION:

- In these boxes, what sticks out as the most important information for you?
- What is missing that should be noted?
- How can you imagine using our STRENGTHS to counteract the THREATS, and OPPORTUNITIES to counteract WEAKNESSES?
- What does this tell us about our organization, our values, and our purpose?
- How do we WANT to be perceived? How do we WANT to be serving our community?
- What could be your one action that would catapult the organization into the future of possibility?

WHAT MATTERS MOST

Reflections from December Staff Workshops

SERVICE	GRANTS – AS STIMULANT	PARTNERSHIP
<ul style="list-style-type: none">• SAFE & APPROACHABLE• AWARE & OBSERVANT• INCLUSIVE & SENSITIVE• TRANSPARENT• ADAPTABLE	<ul style="list-style-type: none">• UPLIFT• CATALYST• FAIRNESS• EQUITY• ACCESS• INCLUSION	<ul style="list-style-type: none">• MUTUAL RESPECT• ADVOCACY• HUMILITY• CONNECTION• STRENGTHENING

PRE-WORKSHOP INDIVIDUAL REFLECTION:

- In these boxes, what sticks out as the most important to you?
- What is missing that could help us serve our communities in the best way possible?
- How can you imagine using our STRENGTHS & OPPORTUNITIES to ensure these priorities are deliverable? What support might the staff or Board need to do so? How might we do that?
- What does this tell us about our organization, our values, and our purpose?
- Is “what matters most” coming through in how we are perceived in the region?
- What could be your one action that would catapult the organization into the future of possibility with these priorities in mind?

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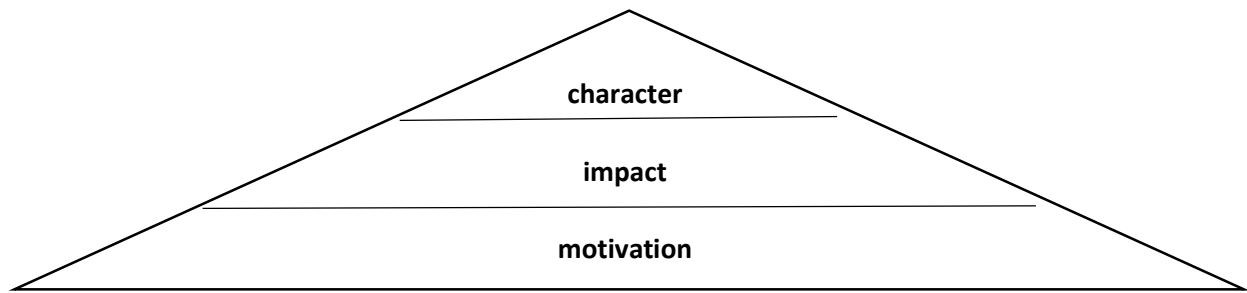
EXPLORING OUR CORE VALUES

The **CORE VALUES** of an organization **shape** and **guide** each and every decision and action at all levels. They should represent the **REALITY** of how the organization is guided, not the goal. They should also point to what is **unique** to this organization, what defines the way this organization serves. Usually, a no more than **5 single words** are selected as representations of what the organization **STANDS** for and is applicable in **every area of impact** within the organization.

Experts **caution** the use of foundational values that should be a *given* for all organizations and employees, such as “integrity”. Some values can be **merged** or tucked under the key words that surface to the top of the list as the true CORE values we uphold. **Statements** can also be drafted for better clarity and implication. Let’s have some FUN!

Contemplate these questions to find the **VALUES** that are important to you:

- What **MOTIVATES** us in every aspect of our work? What are our guiding principles that inform our decisions and our efforts?
- What **IMPACT** do we make that matters? What do we believe R2AC stands for? Will be known and appreciated for?
- What **CHARACTERISTICS** of our organization, emulated by our dedicated employees and volunteers (Board, AAI, Panel), uniquely set us apart?
- How do we want to be seen/known? What lens are we looking through and what principles will be mirrored throughout the organization?



Think about these concepts as you **reflect** on this list of words that have come up in staff workshops and interviews thus far:

FAIRNESS	CREATIVITY	RESPECT	LEARNING
INCLUSIVITY	CONNECTION	INTEGRITY	BELONGING
ACCOUNTABILITY	ADAPTIVITY	CURIOSITY	CELEBRATING
RESPECT	AWARENESS	EQUITY	TRANSPARENCY
EQUITY	HUMILITY	INNOVATION	COMPASSION
DIVERSITY	COLLABORATION	TRUST	STEWARDSHIP

What other words come to mind that you'd like to add? What is missing?

How do these words gain deeper meaning through the following phrases:

We value ...		
And this is reflected in our ...	Services & Relationships	... in these ways ...
	Decisions & Priorities	
	Budgeting & Granting	
	Visioning & Strategic Planning	

Try holding up some common decisions you make in the organization against each word you've selected:

- How does it align with our principles and priorities?
- Does it add clarity and help you prioritize?
- If this word is adopted, how does it manifest in our actions, policies, structure?

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YOUR NOTES:

R2AC BOARD & STAFF CORE VALUES WORKSHOP

With Nicolle LaFleur, Consultant

February 1, 2023

WORKSHOP SUMMARY:

The workshop started with a short discussion about the notes shared in advance, which included SWOT analysis, What Matters Most outline, value words used to describe R2AC in interviews, and examples of values from other arts organizations. The discussion highlighted the unique characteristics of R2AC, being an advocacy organization for the arts in the region, a spark for growth, a hub for connections, and known for being a trusted and respected organization. The concept of being a spot-light that sees, and helps others see, the value of the arts in our region and uplifts artists of all kinds. Words like curiosity and creativity stood out in the examples from other organizations.

Small groups discussed the value words that have been pre-identified through interviews and workshops thus far, with the questions presented on the worksheet for small groups. Groups reported back to the whole group for discussion. Each group identified words that represented what they think R2AC stands for or what sets the organization apart in its own unique way. These words were then voted on with sticky-dots: blue for favorite words, yellow & green for next best, and red for least favorite words.

Reminder: all the words that were brought up in discussion represent something important. The red dot vote just means that some words are less clear, or representative, of the whole of R2AC's work.

VOTING SUMMARY:

WORD	BLUE FAVORITES	YELLOW+GREEN	RED
SPARK		6	
RESPONSIVENESS	2	3	
EQUITY	1	3	
HUMILITY	3		1
DIVERSITY	2	1	
CELEBRATING/ENCOURAGEMENT		3	
INTEGRITY	2		
CONNECTION	1	1	
FAIRNESS	1	1	1
CURIOSITY		2	
TRUST	1		
ACCESSIBILITY	1		1
ARTS INCLUSIVE			1
JUSTICE			1
CREATIVITY			1
COMPASSION			1
LOVE			1

The participants then observed the results and discussed what words stood out. Some key discussion points around words that resonated in our conversations are noted here:

Spark:

- Through funding support, R2AC creates new avenues
- Sparking connections, igniting opportunities
- Networking artists & communities
- Expanding opportunities

Connection:

- As a HUB
- Artists connecting artists
- Seeing people, validating them beyond granting
- Every Minnesotan benefits
- Positive impact in every community

Celebrating/Encouragement:

- Human expression in art forms
- Opening minds to art, and learning
- Growing, thriving, agent of vitality

Humility:

- Knowing our place in the eco-system
- Building trust
- Respect for others, and earned respect from others
- A red dot vote for the vague interpretation this word may carry

Fairness:

- Questions raised (red dot) on whether this word is the right choice for the concept it represents
- Perhaps it points to a value of equity?

Equity: Clarification of this term and the difference between equity and diversity was explained by Laura per the definition given during the previous workshop on Diversity, Equity and Inclusion.

“Equity recognizes that everyone doesn’t begin in the same place in society. Some people face adverse conditions and circumstances making it more challenging with the same effort to achieve the same goals. Equity advocates for those who may have been historically disadvantaged, making it difficult for them to be successful. What is “fair” as it relates to equity isn’t a question of what is the same but rather the point from which a person begins. Equity takes in account history and other factors in determining what is fair.” (JBM Consulting)

Other words, such as compassion and love, were given red dot votes because they can be perceived as classist, charity-based, or feeling sorry for someone. Others that received red dots were noted as being unclear or unspecific enough to the organization’s deep-rooted values.

Other answers to key questions included the following examples:

What are the key qualities of R2AC?

- Responsive
- Integrity
- Involvement

What drives our decisions?

- Funding entrusted to us
- Equity
- Community impact

What is uncompromisable?

- Equity
- Trust
- Respect
- Integrity

NEXT STEPS:

Small groups or pairs will further discuss the top words identified in the workshop. Nicolle can be invited to attend or results of discussions can be shared with her afterward. Questions to contemplate on the value words are listed below. Our goal is to find the most appropriate and representative words of what will guide R2AC's decisions and its employees and volunteers, in every aspect of the organization's impact throughout the region. Please refer to the pyramid and descriptions in the pre-workshop handout for deeper understanding and clarification when needed.

CLUSTERING & NESTING HELP:

- What does this word really point to?
- What about this VALUE is most important? Why does it matter?
- Does this VALUE apply to everything we do?
- Is this VALUE timeless? (Not attached to the people, but the organization's strengths through time.)
- Is this word pointing to another word or could be clustered/nested under another word?
- What category or cluster of words might this belong to? And where does it sit in the hierarchy?

PERSONAL & SMALL GROUP/PAIR REFLECTION:

- What does this value mean to me in my work with R2AC?
- What does this value look like in action, specifically the decisions I am entrusted to make?
- How might it be misinterpreted or cause confusion?
- How will we evaluate adherence to this value?

STATEMENTS:

We value ____ in how we _____. This is demonstrated in our commitment to _____.

R2AC BOARD CORE VALUES – SMALL GROUP FOLLOW-UP MEETING

February 9, 2023

SUMMARY:

This small group of Board members liked the top words: SPARK, RESPONSIVENESS, EQUITY and HUMILITY. They added COLLABORATION as a word to consider as a VALUE.

NOTES:

We value RESPONSIVENESS in how we interact, demonstrated in our commitment to collaborate.

The group discussed how COLLABORATION is definitely a strength of R2AC, but it wasn't one of the words that were highlighted, but may need to be brought back into discussion.

All agreed that SPARK was a great word and captures exactly the impact of R2AC and the energy and synergy. Perhaps CATALYST also describes the same meaning, but it is all about the potential of R2AC to light the fire to get things going.

It also leads to CONNECTIONS which points back to COLLABORATION.

referenced the Biennial plan 2021 and wording that was used in that document and process, which included "support collaborative..." for "new generation of arts leaders."

Again, the group noted that R2AC SPARKS CONNECTIONS by helping to facilitate and then step back and allow grantees to do their work.

Even panels are the SPARK of COLLABORATIVE spirit in the way they determine where to put the funding.

RESPONSIVENESS is also seen in the INVOLVEMENT of R2AC staff, Board and panels. In fact, having community members INVOLVED as panelists and Board/AAI Council membership show the reach of R2AC in various ways.

HUMILITY, RESPONSIVENESS and ENCOURAGEMENT seem to define how the TEAM functions. These words specifically represent the service and approach to all R2AC efforts of staff.

The Board members noted that their job should be focused on helping to improve visibility and outreach within the region so that more people know they can be involved, as applicants, as panelists, board members, etc.

DIVERSITY and EQUITY speak to the role the Board might need to pay attention to more in the coming years, especially when we see how various communities in the region are being underserved by the grants and services.

CELEBRATING is the positivity SPARK that carries the good work of R2AC forward, and can even dissipate or undo the fear of grant application, the unknown of what R2AC is, etc.

CELEBRATING can also be part of our outreach, which includes being present at various events and having our presence seen and heard.

EQUITY vs DIVERSITY, since both are on the top word list, was briefly discussed to be sure we are considering both words as they relate to geography, race, gender and art forms. It must ripple through all areas of our work and impact.

How do we use EQUITY in relation to our granting process? This is an area that will require a good deal of work by the Board and staff to ensure we are considering the concepts in laying out HOW we do things, especially in relation to grant panel reviews.

important for us to refine our panel matrix/rubric.

-

What stands out?

Collaborative

Spark

Responsiveness

Spark

Equity is important, even if it isn't easy to define or do; but at least striving toward it is important to show.

Humility – goes hand in hand with respect, servant leadership, and represents the staff's approach.

For example, RESPONSIVENESS could be measured in a survey with the question: Did you feel listened to? Did the staff adapt their service to help you in your unique needs? On a scale from 1-5, we could see how that value is being upheld.

Values could be further discussed within focus groups. It could be important to hear how these values are perceived by our partners, grantees, panelists, etc.

R2AC BOARD CORE VALUES – SMALL GROUP FOLLOW-UP MEETING

February 15, 2023

SUMMARY:

This small group of Board members liked the top words: SPARK, CELEBRATING, EQUITY and DIVERSITY.

NOTES:

Pointing to the word CONNECTION and how R2AC is actively part of the connections made within our region.

The group discussed and agreed that the core values should be about the whole organization, not just who we are as individuals, or what we do personally in our roles, but it should reflect the guiding principles of how we prioritize and make decisions as an organization that fulfills our mission within the region.

CELEBRATING- it captures exactly the spirit of the work the staff does well.

CELEBRATING is essential, and you must ENCOURAGE in order to celebrate. R2AC is a beacon of celebrating the arts. This naturally leads to encouragement, which the staff do well in their support. It is a responsibility of ours, and thus could easily be a value.

When we give out a grant, it is truly a celebration of what the artist or organization is doing, and what good impact they make in our communities. They need encouragement and they need to be celebrated.

CELEBRATING/ENCOURAGING is what we stand for! We stand beside these artists and organizations that receive our grants, or other funding, in celebration of their achievements.

SPARK is another word that captures something special about R2AC's impact.

SPARK as the beginning of something, which gets bigger. The funding support given through grants at the R2AC may not be the largest grants in the world, but what might grow out of it, we see can, can have significant impacts in our region. There is an element of growth in the word.

SPARK might encompass things like collaboration and such. Nicholas also noted that R2AC can pose the question "If we do this/fund this, what else would it SPARK?"

When art happens, it sparks other things beyond just the arts. It engages the community; we fan the flame, and community happens in a way it otherwise wouldn't.

All participants talked about the changes they have witnessed personally in the region in terms of arts activities, community engagement, etc.

SPARK is the beginning – a huge movement that spreads to places that you may not even know; it stays active in dormant times, under snow; it permeates everything once it catches, in ways we may not even understand.

We are not the blaze. We are the helper; we are the starter.

HUMILITY is a word many in this small group feel doesn't fit the organization well.

In looking for a similar word that captures the ideas of LEARNING, CURIOSITY, or CULTURALLY SENSITIVE, one mentioned that “openness” could be a clearer value for what R2AC stands for.

What does humility have to do with the organization? How does it interface with the organization as a whole?

Is HUMILITY was similar in nature to INTEGRITY, a word that should be integral to all organizations such as ours, but not a unique quality. “If we don’t say it, does it mean we don’t have it?”

EQUITY and DIVERSITY represent the organization very well.

If we are putting these words out there for new board members and panels, maybe we need to state the obvious to ensure their values align with R2AC’s core values, in order to ensure we are making decisions that reflect EQUITY and DIVERSITY.

If someone applies for a grant, what barriers might they encounter that would stop them from getting the grant that may be imbalanced by a lack of EQUITY and DIVERSITY?

R2AC staff also offer support for anyone on understanding the complex questions posed in the applications, so EQUITY in educational status is directly met with that sort of support. It seems the R2AC staff are purposefully working towards EQUITABLE means for applicants, regardless of their barriers.

How do we use EQUITY when we are looking at the larger organizations who can pay someone to write grants in comparison to the smaller start up organizations that struggle to fill out the application with comparable detail? How will we assess our decisions in that light?

What are we communicating by the words we choose? What are we conveying to the region in the words we use to emulate what we stand for? Can we carry it out with integrity?

EQUITY and DIVERSITY are the two most important things we do in society right now.

RESPONSIVE- we should remain aware of the limit of time that we are expecting staff to take on in their various responsibilities. RESPONSIVE may be representative of how staff function, but it might not always be reasonable.

FOCUS gives a feeling that we know where our priorities and impact is.

DELIBERATIVE is already a strength of the organization, and it is demonstrated in our diving deep into everything related to our decision making.

It would be expected that the organization may decide annually to review the VALUES and alter or change as needed, according to what is realistic and reflective of R2AC’s true VALUES. It will become a living document, just as the organization is indeed an adaptive, learning, responsive organization. The process is just beginning.

NEXT STEPS:

Nicolle share notes with everyone, attend focus groups that will further discuss these value words, and work closely with the staff to make final determination on the CORE VALUE STATEMENT for R2AC. The Board will have an opportunity to make comments and suggest changes before a vote should be taken in the coming months.

R2AC FY24-25 Work Plan

Overview of Non-Grant Programs and Services & Showcase Opportunities

DECISION-MAKING FRAMEWORK

Key findings- Based on our focus groups and biennial survey, the following are known to be valuable to those we serve: art, connection, relationships, resources, information, training, elimination of barriers

Region 2 Values- We intend to plan, design, and carry out our programs and services in a way that honors and reflects our values: responsiveness, inclusivity, equity, curiosity, connection, and celebration.

Needs- The services listed below will be the vehicle for addressing our key findings. Some of our approaches are new; others are newly nuanced.

SERVICES

Information Sharing: Sharing events and opportunities through various media, creating a resource and event clearinghouse on our website. Intentional sharing of information that highlights the diverse art forms, artists, arts activity, and art happenings in and around all of our counties.

Technical Support: Offering support in grant-writing, grant application access and submission, through in-person and virtual trainings and one-on-one support, tailored to the knowledge, skill, and ability of the individuals in need of support.

Professional Development programs for artists and non-profits: In FY24 & 25 provide workshops and training that support the creation of new networks and reestablishment of former networks for artists and organizations.

Showcasing

Spotlighting the accomplishments of artists and arts activity on social media, at in-person events, and on our website through our online galleries.

Overview of Grant Programs

DECISION-MAKING FRAMEWORK

Key findings- Based on our focus groups and biennial survey, the following are known to be valuable to our granting processes: connection, acknowledgement, resources, information, eliminating barriers.

Region 2 Values- We intend to plan, design, and carry out our grant programs in a way that honors and reflects the following values: responsiveness, inclusivity, equity, curiosity, connection, and celebration.

Needs- Based on our focus groups and biennial planning survey, the pilot grant programs and schedule we've designed have been considered and accepted as an opportunity for Region 2 Arts Council to look at the grant programs through the lens of our values, and encourage and reflect sustainability in the granting cycle.

GRANT PROGRAMS for ORGANIZATIONS and NON-PROFIT ENTITIES

- Season/Series Arts Support Grant (made possible by the Arts and Cultural Heritage Fund)
- Arts Access Grant (made possible by the Arts and Cultural Heritage Fund)
- Community Arts Support Grant (made possible by the State General Fund and Arts and Cultural Heritage Fund)

GRANT PROGRAMS for ARTISTS

- Artists Engage Community Grant (made possible by the Arts and Cultural Heritage Fund)
- Individual Artist Support Grant (made possible by the McKnight Foundation)
- Anishinaabe Arts Initiative Grant (made possible by the McKnight Foundation)
- Anishinaabe Arts Initiative Fellowship (made possible by the McKnight Foundation)

AWARDS FOR ARTISTS

- Artist Fellowship Award (made possible by the McKnight Foundation)

Outcomes and Addressing the 25-Year Legacy Goals

In order for

- The arts to be interwoven into every facet of community life
- Minnesotans to believe the arts are vital to who we
- People of all ages, ethnicities, and abilities to participate in the arts
- The arts to thrive in Minnesota, and
- People trust to Minnesota's stewardship of public arts funding

Region 2 Arts Council's Non-grant Programs and Services will strive to create opportunities for residents to experience a change or increase in

- access to the arts via a reduction in geographic, cultural, and/or physical barriers
- knowledge, skill, attitude, awareness, behavior, or condition due to the opportunity to create, engage with, or participate in public art, arts festivals, or arts experiences.
- knowledge, skill, attitude, awareness, behavior or condition due to the opportunity to grow and develop in one's role as an arts coordinator, leader, volunteer
- knowledge, skill, attitude, awareness, behavior or condition due to the opportunity to grow and develop in one's skill in creating, promoting, developing, and managing one's art
- building connections to their own and others' cultural heritage through the creation, participation in regional arts and cultural experiences.

R2AC is an organization that celebrates creativity. Therefore, applicants will experience receptivity and interest in their creative plans, visions, and ambitions before, during, and after the grant application process.

- Through staff responsiveness, application design, adaptations that support a range of comfort-levels with tech, and inclusion of a range of art forms, applicants feel welcomed, and experience a reduction in barriers to the process.
- Through directly addressing biases with review panelists, and the stated expectation that panelists center curiosity, respect, and validation of the creative process and its diverse presentation in the arts, panelists will understand the boundaries of their role, offering a more fair and equitable process.
- Through R2AC's culture of belonging and desire to strengthen the presence of the arts in our communities, whether an applicant is granted or not, they will feel welcomed and supported in the development and expression of their creative dreams, plans, and ambitions.

FY24 25 Program Information: Grants, Programs, and EVAL criteria

FY24-25 REGION 2 ARTS COUNCIL GRANT PROGRAMS

FY24/25: Two Arts Project Grant Programs for Non-Profit Entities

Overview

Key to creating a thriving arts culture that enhances the quality of life in our communities is our support of performances, workshops, events, and activities that directly welcome and include the public to engage in the arts our region. Region 2 Arts Council offers two grant deadlines annually that support arts creation, production, and presentation of arts activities that are designed to be accessible to the members of the communities we serve. Eligible proposals commit to specific arts access, arts learning, or arts and cultural heritage-focused outcomes.

25-Year Legacy Goals

- The arts are interwoven into every facet of community life
- Minnesotans believe the arts are vital to who we
- People of all ages, ethnicities, and abilities participate in the arts
- The arts thrive in Minnesota

Outcomes

Arts Access-focused proposals outline plans for creating accessible and inclusive programs; and describe the actions that will be put in place for intentionally removing barriers to participation.

Arts Education-focused proposals outline plans for offering participants and audiences the opportunity to develop knowledge, skill, and understanding of the arts.

Arts and Cultural Heritage-focused proposals outline plans for promoting arts opportunities for participants and audiences that build bridges between Minnesotans through arts and culture. These proposals offer opportunities to understand oneself and connect with others through the diverse ethnic and cultural traditions in the state.

Eligible Organizations:

- arts organizations with 501(c)3 designation
- schools (parochial schools are ineligible)
- community education programs*
- institutions of higher learning (colleges or universities)
- 501(c)3 non-profits providing arts programming
- local city, town, county government entities
- tribal government entities
- arts affiliate to a 501(c)3 host organization or other non-profit entity (such as a school, institution of higher learning, or city, town, county, or tribal government entity)

SEASON/SERIES ARTS SUPPORT GRANT (one fall deadline)

This grant program is made possible through the Arts and Cultural Heritage Fund. Applicants may apply for up to \$18,000.00 to support two or more activities that will occur within the course of 18 months. Groups formed for nonprofit purposes that would need a fiscal sponsor are not eligible to apply. Funds will be drawn from the Arts Access, Arts Education, and Arts and Cultural Heritage funding categories depending on the specific plans outlined in the application. Goals, objectives, and impact of arts programming must be developed as outcomes and evaluation methods for each activity that the funding is intended to support. Organizations will be asked to describe the artistic vision behind the proposed series of arts activities. They will be expected to offer a proposed timeline for each activity and name the specific qualities and abilities that they will be seeking in artists who will be a part of these projects, if those artists have not yet been selected. Applicants will provide a proposed budget for the Season/Series that is realistic, feasible, and demonstrates a clear understanding of the scope of the financial needs of the series. Organizations that receive this funding can expect to be in contact with Region 2 Arts Council staff to share more detail on each of the activities named within the proposal before each is launched. Once the series has concluded, organizations will complete a single final report.

Specific Eligibility for the Season/Series Arts Support Grant:

In order for an organization to be eligible to apply to the Season/Series Arts Support Grant, the organization will have held at least four arts or arts and culture programs, performances, projects, or workshops within the 24 months prior to the application deadline. These four qualifying arts activities must have been accessible by the public, and may have been funded by any means.

Review Criteria for Season/Series Arts Support Grant:

- Proposal
- Artistic Vision of the Season/Series
- Community Impact and Evaluation of the Season/Series
- Previous Activity and Ability to Carry out the Season/Series

ARTS ACCESS GRANT (one deadline):

This grant program with awards for up to \$6,000.00 is made possible through the Arts and Cultural Heritage Fund. Funds will be drawn from the Arts Access funding category and special attention will be given in each application to how the activity will address removing barriers that audiences may have to accessing the proposed arts activity. Organizations will be asked to describe the artistic vision behind the activity and provide work samples and resumes/biographies for the artists, culture bearers, or arts programming providers they intend to work with. They will be expected to offer a proposed timeline and detailed description of their arts project. Goals, objectives, and impact of the proposed arts project must be developed as outcomes and evaluation methods. Applicants will provide a proposed budget for the activity

that is realistic, feasible, and demonstrates a clear understanding of the financial needs of the project. Once the activity has concluded, organizations will complete a final report.

Specific Eligibility for the Arts Access Grant:

Arts Access grants are for those non-profit entities that did not qualify, did not apply, or did not receive a Season/Series Arts Support Grant. Organizations that were awarded a Season/Series Arts Support Grant are not eligible for this grant opportunity. Groups formed for nonprofit purposes can apply for this grant program with a fiscal sponsor. Applicants may apply for and receive up to two Arts Access Grants.

Groups without 501(c)3 nonprofit tax status must be formed for non-profit purposes, must have the equivalent of a governing body similar to a board of directors or advisory council, and must use a Minnesota-based non-profit, tax exempt 501(c)3 organization, or other tax-exempt entity such as a school, institution of higher learning, or city, town, county, or tribal government as a fiscal sponsor.

Review Criteria for the Arts Access Grant:

- Artistic Vision of the project
- Arts Access provided by the project
- Community Impact and Evaluation of the project
- Ability to Carry Out the project

**FY24/25 Two-Year Operating Support Grant
for Arts Organizations and Arts Affiliates**

25-Year Legacy Goals

- The arts are interwoven into every facet of community life
- Minnesotans believe the arts are vital to who we
- People of all ages, ethnicities, and abilities participate in the arts
- The arts thrive in Minnesota
- People trust Minnesota's stewardship of public arts funding

Program Outcomes for Community Arts Support Grants:

- Audiences and participants experience a reduction in barriers to arts activity due to structural additions and changes to an organization's facility, programming, or services
- Audiences and participants feel a greater sense of inclusion and connection due to improvement in equitable practices, policies, and presentation
- The capacity of those providing arts experiences is strengthened by changing or expanding the ways in which they connect to their communities through the arts
- The knowledge, skill, behavior, or capacity of the artists, performers, musicians, technicians, and artistic directors is strengthened due to specific training the organization has provided

- Organizations are more resilient to disruption in their capacity to reach and serve audiences due to improved financial management practices, risk management preparation, board development, and staff

COMMUNITY ARTS SUPPORT GRANTS:

These operating support grants are made possible by a legislative appropriation from the Arts and Cultural Heritage Fund. This grant program is also funded, in part, by an appropriation from the Minnesota State Legislature with money from the State’s General Fund. This is an operating support grant for 501c3 Arts Organizations, Arts Affiliates, and arts groups seeking 501c3 status. Eligible entities must have arts programming at the center of their mission. They must **have been providing arts programming to our Region 2 Arts Council communities during the two years prior to the application deadline**. Award amounts between \$2,000 and \$7,000 will be paid out twice; once in FY24 and again in FY25.

Tiered Funding Structure:

Applicants will average their expenses for the two consecutive fiscal years prior to the fiscal year of the application deadline. This will determine the level of funding they will receive.

Average Annual Expenses under

\$5,000 receive \$2,000/year funding support

Average Annual Expenses between

\$5,000-\$10,999 receive \$3,000/year funding support

\$11,000-\$20,999 receive \$4,000/year funding support

\$21,000-\$34,999 receive \$5,000/year funding support

\$35,000-\$90,999 receive \$6,000/year funding support

\$91,000-\$173,999 receive \$7,000/year funding support

Organizations with averaged expenses of \$174,000 and over are eligible to apply for a Minnesota State Arts Board (MSAB) operating support grant, but are NOT eligible for an R2AC Community Arts Support grant.

Review Criteria for the Community Arts Support Grant

- Sound Management and Fiscal Responsibility
- Commitment to Quality and Excellence in the Arts
- Commitment to Community
- Commitment to Organizational Growth and Stability

FY24/25 Grants for Artists

25-Year Legacy Goals

- The arts are interwoven into every facet of community life
- Minnesotans believe the arts are vital to who we
- People of all ages, ethnicities, and abilities participate in the arts
- The arts thrive in Minnesota

Program Outcomes for Artists Engage Community Grants

- **Arts Access-focused proposals** outline plans for creating accessible and inclusive programs; and describe the actions that will be put in place for intentionally removing barriers to participation.
- **Art Education-focused proposals** outline plans for offering participants and audiences the opportunity to develop knowledge, skill, and understanding of the arts.
- **Arts and Cultural Heritage-focused proposals** outline plans for promoting arts opportunities for participants and audiences that build bridges between Minnesotans through arts and culture. These proposals offer opportunities to understand oneself and connect with others through the diverse ethnic and cultural traditions in the state.

Program Outcomes for all other Artist Grants and Awards:

- Regional artists expand and improve their work and the way in which they create it
- Regional artists capacity is strengthened by changing, expanding, or enriching ways in which they connect to others through their art
- Regional artists experience a change in knowledge, skill, attitude, awareness, or behavior by participating in arts training or mentoring

****NEW** ARTISTS ENGAGE COMMUNITY GRANT:**

Up to \$6,000 in Arts and Cultural Heritage Funds for artists to do a project that engages the community. Funds will be drawn from the Arts Access funding category. In their applications, artists will give special attention to how they intend to welcome participation by removing barriers that audiences and participants may have to accessing the proposed arts activity. Applicants will be asked to describe the artistic vision behind the activity. They will be expected to offer a proposed timeline for the project, and provide a proposed budget for the activity that is realistic, feasible, and demonstrates a clear understanding of the financial needs of the project. Artist applicants will share samples of their work that demonstrate their artistic capacity, and provide evidence of their ability to carry out the project as intended. Within the application, artists will name their goals and outcomes, describing the intended impact the project will have on participants and audiences. Applicants will be expected to evaluate the impact their project has had on their audience/participants. They will include this information in their final report.

Review Criteria for the Artists Engage Community Grant:

- Artistic Vision of the project
- Arts Access provided by the project
- Community Impact and Evaluation of the project
- Ability to Carry Out the project

****NEW** ARTIST SUPPORT GRANT:**

This grant program is made possible with funding from the McKnight Foundation, providing up to \$2000.00 in funding to artists in any arts discipline or in any stage of their career as an artist to advance their work as an artist. This grant can offer funding for costs associated with the exhibition, performance, or production of a creative work; purchase of materials or equipment; educational opportunities; mentorships; and proposals for artistic career-enhancing projects or opportunities that will take place within the next 18 months.

Review Criteria for Artist Support Grant:

- Artistic Vision
- Artistic Experience
- Use and Management of Funds

Eligibility for the Artists Engage Community and Individual Artist Support Grant:

- The proposed use has arts or arts and culture as its primary focus.
- The applicant must be eighteen years of age or older and be a U.S. citizen or have resident alien status.
- Must have established residency in one of the following counties: Clearwater, Hubbard, Lake of the Woods, Mahnomon, or Beltrami at least six months prior to the deadline/submission date for this grant and will reside there for the duration of the granted project
- Is not a current member of the Anishinaabe Arts Initiative Council, the R2AC board or staff, or a member of their immediate family. (Immediate family is defined as: spouse, domestic partner, parent, child, child's spouse, brother, brother's spouse, sister, or sister's spouse)
- Has not received an R2AC Individual Artist Grant, Fellowship, or an Anishinaabe Arts Initiative (AAI) Grant within the last 2 years.
- Has not received an Artists Engage Community Grant this year (*Applicants can receive only one grant for artists*)
- Is not applying for funding for activity that promotes violence, and/or racism and will not include pornographic content
- Is not applying for funding for activity that will proselytize a belief or involve the religious socialization of the audience or participants
- Is not applying for funding for activity that will attempt to influence any state or federal legislation or appropriation
- Is not seeking funding for classes, workshops or projects resulting in academic credit, tuition for academic coursework, teaching licensure, or continuing education requirements (CEUs) to retain teaching licensure
- Is not enrolled as a full or part-time student in their artistic discipline at any institution of higher learning.
- Is in compliance with the Indian Arts and Crafts Act and is only promoting their art as Native American/Indian art if they are a member of a federally recognized tribe, or if they are an individual certified as an Indian artisan by a federally recognized tribe.

FY24/25 ARTIST GRANTS FOR ENROLLED TRIBAL MEMBERS and DESCENDANTS

The Anishinaabe Arts Initiative Program serves enrolled tribal members and descendants residing in Region 2, as well as those residing in the additional counties that comprise the Native Nations of Red Lake, White Earth, and Leech Lake. In total, this program serves Beltrami, Clearwater, Hubbard, Lake of the Woods, Mahnommen, Becker, Itasca, Cass, and Roseau Counties. The AAI Council shall act in the capacity of advisors to the Region 2 Arts Council, their duties limited to overseeing and managing the Anishinaabe Arts Initiative grant program and related funds.

ANISHINAABE ARTS INITIATIVE GRANT: Open to artists who are enrolled tribal members and descendants to apply for up to \$1000 for specific projects in any arts discipline. Artists must reside in Becker, Beltrami, Cass, Clearwater, Hubbard, Itasca, Lake of the Woods, Mahnommen, or Roseau counties. Funding awards to be used for costs associated with the exhibition, performance, or production of a creative work, purchase of materials or equipment to create works of art, educational opportunities in the arts (excluding for academic credit), and proposals for projects or opportunities to enhance the career of an individual artist.

See Eligibility for Individual Artist grants above and include the following variations:

- Must be an enrolled tribal member or descendant of a federally recognized tribe
- Must have established residency in one of the following counties: Becker, Beltrami, Cass, Clearwater, Hubbard, Itasca, Lake of the Woods, Mahnommen, or Roseau at least six months prior to the deadline/submission date for this grant and will reside there for the duration of the granted project
- Is not applying for funding for activity that exhibits the use of illegal substances, or promotes violence, and/or racism and/or includes pornographic content

Review Criteria for Anishinaabe Arts Initiative Grant:

- Creative Excellence
- Commitment to Artistic Growth
- Project Planning & Management

ANISHINAABE ARTS INITIATIVE FELLOWSHIP: The Anishinaabe Arts Initiative (AAI) Fellowship is made possible by the generous support of the McKnight Foundation to provide \$5000 in unfettered funding to one individual Indigenous artist to fuel his/her art. The goal of the annual Region 2 Arts Council AAI Fellowship Program is to assist the region's most talented artists who are enrolled tribal members and descendants in furthering and innovating their work by awarding substantial financial support to fund creative time and/or arts experiences that facilitate depth and advancement in their art form. Through such support, Region 2 Arts Council aims to raise the profile of artistic work in the region and create a strong community of Anishinaabe Arts Initiative Fellows.

Eligibility Criteria for the Anishinaabe Arts Initiative Fellowship- see Eligibility for Individual Artist Grants, the Anishinaabe Arts Initiative variations, and the following:

- The artist has a history of sustained accomplishment in their chosen artistic field over a period of at least the past five years. This does not include time spent as an art student in a degree-seeking program or any student performances, works of art, publications or exhibitions.

Review Criteria for the Anishinaabe Arts Initiative Fellowship:

- Artistic Quality
- Artistic Merit
- Proposal

FY24/25 Awards for Artists

****NEW**ARTIST FELLOWSHIP AWARDS:** Two \$6000 McKnight funded Fellowships Awards will be given to artists who demonstrate artistic vision and engagement, artistic quality, and artistic merit or accomplishment. Artists will be nominated in the form of a letter of recommendation submitted to the Region 2 Arts Council Board of Directors. Nominated artists who are eligible for the award will be contacted and asked to provide an artist statement, artist resume, and work samples. A board-appointed committee will select up to two artists to receive the Artist Fellowship Award per year.

Review Criteria for the Artist Fellowship Award:

- Artistic Vision
- Artistic Quality
- Artistic Experience/Accomplishment

FY24-25 REGION 2 ARTS COUNCIL NON-GRANT PROGRAMS and SERVICES

25-Year Legacy Goals:

- The arts are interwoven into every facet of community life
- Minnesotans believe the arts are vital to who we
- People of all ages, ethnicities, and abilities participate in the arts
- The arts thrive in Minnesota
- People trust Minnesota's stewardship of public arts funding

Program Outcomes for Non-grant programs and services:

1. Regional residents gain knowledge, awareness and appreciation for a variety of artistic disciplines and mediums.

2. Artists and arts presenting organizations gain knowledge, skills, and awareness that support their capacity to create art and share the arts with diverse audiences
3. Artists across various stages of their career build and expand their capacity through professional development and showcasing opportunities.
4. The infrastructure and sustainability of arts and arts affiliate organizations is strengthened through access to operating funds, professional development, and best practices/equity sharing.
5. R2AC's Arts Sector grows in reach and impact through programs and strategies that improve the health, access, operational capacity, and equitable and inclusive practices of regional arts organizations and arts affiliates.
6. Understanding and appreciation between diverse Minnesotans through arts and culture opportunities are expanded
7. Regional artists gain experience and visibility through increased showcasing opportunities.
8. Regional artists experience an increase in interest and demand for their work.

Region 2 Arts Council Non-grant programs and services address the following expressed needs for

1. **Connection** both within and beyond Region 2 borders and networks
2. **Acknowledgement that** encourages, uplifts, validates, shines a light, celebrates those doing creative work in our communities
3. **Relationships** within communities, with audiences and patrons, among artists, arts leaders, organizations, galleries, and funders; with teachers and mentors, with collaborative partners
4. **Resource strategies and sharing** that point to how, where, and when to apply for funding; understanding that resources like space, tools, materials, and supplies can allow, inspire, and facilitate creativity; knowing who to ask, knowing who has the expertise
5. **Information that is** collected, centralized, and widely-shared by Region 2 Arts Council, both in-person, through media outlets, on social media, and on the Region 2 website
6. **Training that comes** in the form of technical support, skill development, about how to make money, how to build a career, how to build a network, how and where to market and promote, how to be a healthy non-profit
7. **Barriers being Eliminated** to access, to an application, to participation, to belonging

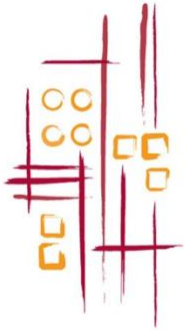
Non-grants Programs and Services Action Plan

1. Providing broader opportunities for artists, beyond our grant programs

2. Design gatherings that help develop networks among artists, among organizations, among both. These can be both in-person and virtually, to spark relationships, collaboration, and new ideas within our region and beyond.
3. Spark opportunities for artists to showcase and sell their work
4. Offer opportunities where artists can get practical support, from experts and from one another
5. Explore a set of ways to eliminate and defray costs for things that artists need in order to take their work to a new level, such as opportunities for professional photography of artwork; studio recordings; getting work published
6. Support artists in their awareness and pursuit of other funding opportunities.
7. Support organizations in their own sustainability initiatives with free and low-cost trainings in financing, healthy board governance, fiduciary responsibilities, succession planning, staffing, equitable practices in management, audience development, and participant engagement
8. Strengthen outreach and information sharing to increase equity and access for diverse populations including younger, elder, multi-generational groups; and people w/ physical & cognitive, socio-economic, racial and mixed racial, LGBTQ populations, and veterans
9. Utilize written communication including e-newsletters, public service announcements, web site posts, social networking tools, direct email communication, and flyers for wide information sharing.
10. Provide a showcase opportunity on our website for artists in our region, including but not limited to an online gallery showcasing artists who have received funding through Region 2 grant programs.

Outcomes will be measured by

1. Surveys with participants
 - a. ranking impacts, before and after assessments, scale of 1-5, rating effectiveness of experience
2. Surveys and focus groups with participating artists
 - a. self-identify current career stage, ranking impacts, before and after assessments, scale of 1-5, rating effectiveness of experience on professional, networking, artistic growth, and/or showcasing value
3. Interviews and surveys with organizational leadership
 - a. ranking impacts, before and after assessments, scale of 1-5, rating effectiveness on infrastructure and sustainability, rating effectiveness of relevance and implementation capacity and needs around best practices and equity



REGION 2
ARTS
COUNCIL



CLEAN
WATER
LAND &
LEGACY
AMENDMENT

FY24 Region 2 Arts Council Grant Deadlines

September 15, 2023: Season / Series Arts Support Grant (earliest start: late October)

October 1, 2023: Artist Fellowship Nominations due (awarded: mid-October)

November 1, 2023: Anishinaabe Arts Initiative Grant (earliest start: mid-December)

November 15, 2023: Arts Access Grant (earliest start: late January)

January 15, 2024: Artist Support Grant (earliest start: mid-late February)

February 15, 2024: Community Arts Support Grants (earliest start: late March)

March 1, 2024: Anishinaabe Arts Initiative Fellowship (awarded: early April)

April 15, 2024: Artists Engage Communities Grant (earliest start: late May)

Grant Writing Support Policy

- R2AC staff offer grant info. sessions, online and in-person, designed to assist applicants in writing a grant application, gathering documentation to support a grant application proposal (such as work samples, resumes, nonprofit documentation, etc.), creating a budget for arts activities proposed for funding, and navigating the online grant submission process. We also offer informative videos on our website outlining the grant application process and covering solutions to technical problems that could be encountered.
- Applicants may request one-on-one assistance from R2AC staff with technical issues, or any other questions, before submitting their grant applications.
- On request, R2AC staff offer in-depth help to individuals with specific needs.
- Online meetings, chat, email, and phone assistance via voice and text is available for grant applicants and grantees during posted office hours. We also offer use of a computer and/or Wi-Fi access to applicants who visit in-person at our office.
- Applicants who would like staff to review an application that is in-progress must contact staff requesting a review. Requests for review made two weeks prior to the deadline date or earlier guarantee staff response. Requests made after the two weeks prior to the deadline date will be responded to as staff time allows.

Grant Submission Policy

- Only applications submitted in their complete form by the deadline time and date will be considered eligible and sent to the grant review panel.
- Staff will review all applications that have been submitted by the deadline date for eligibility. No additional materials will be solicited or accepted after the deadline date, unless there was a technical problem with submitting the application online.
- Applicants may initiate conversations with R2AC staff regarding a submitted application at any time.
- Staff may initiate conversations with an applicant regarding a submitted application at any time.
- Applicants may not initiate communication with R2AC board members or panelists regarding a submitted application until the grants have been awarded. If an applicant does this, their application will be deemed ineligible for funding consideration.
- Board members or panelists may not solicit input from an applicant following the submission of a grant.

Anishinaabe Arts Initiative Grant Submission Policy

- All online applications must be submitted in their complete form online.
- All paper applications must be submitted in their complete form either in-person at the R2AC office and accepted by a staff member by 5:00 p.m. on the deadline date, or mailed to the R2AC office with a postmark on or before the deadline date.
- Incomplete applications, late applications, emailed or faxed applications, or applications slipped under the R2AC office door will be ineligible.

R2AC Budget Guidelines

Arts Grants for Organizations

Season/Series Arts Support Grant
Arts Access Grant

NOTE: *Project-specific* costs incurred and paid prior to a grant program's Earliest Start Date will make a project ineligible for funding. (e.g. down payments made on venues, scripts, scores, or to arts teachers, presenters, performers or other contractors)

Unallowable expenses: Those few expenses that ***must NOT be added to your budget***, but may be part of a project *without making a project itself ineligible*.

- Costs *related* to the proposed project incurred and paid prior to a grant program's Earliest Start Date. (e.g. venue rental for an entire year, promotional materials for an entire season or concert series if you are applying for only one concert or production)
- Cost of any item that was purchased prior to the Earliest Start Date for a different purpose or project but will be used in the proposed project. (e.g. Lights or sound equipment, leftover materials or supplies, etc.)
- Grant Writer Fees
- Equipment purchases for applicant groups that are not explicitly 501(c)3 nonprofit organizations such as Schools, Community Education Offices, Libraries, Colleges, Universities, Federal/State/County/Municipal or Tribal Government entities, or groups formed for non-profit purposes that are applying through a fiscal sponsor.
- Rent, mortgage or payment for use of space that is owned/leased by the applicant organization or group.
- Salary or wages for an employee of the applicant organization for services that are part of the employee's regular duties.
- Project specific administrative expenses that go above 15% of the total project cost.
- Administrative expenses that have already been covered by a Region 2 Arts Council Community Arts Support grant.
- Purchase of food and drink for events (e.g. refreshments for sale, celebratory dinners, etc.)

Festival Costs

- Grant budget and income for a proposed festival must only be for the arts portion of the overall festival activity. If rentals or other items will be shared by arts and non-arts activities at the festival, indicate in your project budget only the percentage of the rental expenses that will be used for the arts portion of the festival activity. Remember to provide details.

Expense Categories – List allowable expenses only

- **Artist Fees** - artists' labor \$/hour, honoraria, etc. *Note:* Region 2 Arts Council suggests payment for artists-in-residence = \$300 per 4 contact hours or approximately \$75/hr.
- **Contractor Fees** - compensation paid to non-artist personnel for project activities. (e.g. project coordinator, outreach consultant, assistants to the artists, project specific contractors, ASL interpreters) *Grant funds may NOT be used to pay employees of the organization,*

unless the organization contracts for their specific services and can prove that the planned arts programming goes above and beyond the employee's paid position and is not part of their normal salary or wages.

- **Travel** - mileage, airfare, lodging, meals. Provide details, such as how much you are paying per diem, and follow guidelines for any out-of-state travel expenses. Mileage rates should be calculated at less than or equal to the current IRS recommended rates per mile.
- **Publicity** – ads (print, radio/tv, social media), printing (posters, tickets, programs, etc.), postage for mailing promotional materials.
- **Equipment Rental** - include payment for the rental of equipment or other non-expendable items including rental of equipment related to ensuring equitable access for people with disabilities.
- **Venue Rental** – rental of space directly related to the project and only for the duration of the project, beginning with the earliest start date, concluding with the project's end date. *Rent, mortgage or payment for use of a space that is owned by the applicant organization/group is NOT an allowable project expense (in-kind or actual).*
- **Supplies and Materials** – expendable items only, such as paints, clay, fabric, or other materials or supplies needed for your project.
- **Equipment**- includes payment for the purchase of equipment or non-expendable items essential for the project. Equipment/nonexpendable items are any items that can be utilized again and retain usefulness beyond the duration of this project, such as easels, amplifiers, sheet music, etc. *Equipment is also NOT an allowable expense for Schools, Community Education Offices, Libraries, Colleges, Universities, Federal/State/County/Municipal or Tribal Government entities, or groups formed for nonprofit purposes that are applying through a fiscal sponsor.*
- **Administrative Expenses** - include general expenses such as accounting and other administrative activity necessary for the completion of the project such as supervisory personnel, custodial services, phone, tech, office supplies, utilities costs, and insurance, for the duration of the project and ONLY if necessary to running and/or managing the project. These costs must be kept to a minimum and may not exceed 15% of the total project costs. *Administrative duties that are part of an employee's paid position and part of their normal salary and wages are NOT an allowable administrative expense.*
- **In-Kind Donations** - include non-cash donations of goods, rental (performance venue/tents/tables/chairs) or professional services. Unallowable expenses are not allowable in-kind expenses. *Rent, mortgage or payment for use of a space that is owned/leased by the applicant organization/group is an unallowable expense. Artist fees are not allowable in-kind expenses nor are they an allowable source of in-kind income.*
- **Other** - includes expenses that do not fit the categories listed above.

Estimated Project Income

Includes applicant funds, grants (from NEA, MSAB, or other funders), donations (cash or in-kind), and earned income (tickets, registration fees, etc.) for this project only. **Note:** *Your proposed project may NOT be over 80% funded by Minnesota State Arts Board, Library Legacy, Historical Legacy, Department of Agriculture or other grant awards funded by the Clean Water, Land & Legacy Amendment and may not become over 80% funded if awarded this grant.*

- **Earned Income** - List sources and provide detail. Indicate ticket prices, estimate of tickets sold, fees charged, number of audience members/participants expected, etc.
- **Other Grants/Donations** - Do not include this grant. List other grants or donation sources and indicate which are anticipated and which have been secured. In an additional document, please provide information about where your organization will seek funding if anticipated funding falls through.
- **In-Kind** - include sources of non-cash donations of goods, rental (performance venue/tents/tables/chairs or professional services) that appear in your budget above. **Note:** *Unallowable expenses cannot be used as in-kind. Rent, mortgage or payment for use of a space that is owned by the applicant organization/group is an unallowable expense. Artist fees are not allowable in-kind expenses nor are they an allowable source of in-kind income.*
- **Applicant Funds** - include funds your organization has available to use for this project that do not fall into any other category above.

Misuse of Funds Policy

All 11 regional arts councils and the Minnesota State Arts Board adhere to the new Misuse of Funds Policy. Grantees will be required to indicate that they have read the misuse of funds policy as part of signing their contract. There will always be consequences when misuse of funds occurs, from returning the funds to being ineligible for receiving funds within the state.

Change Forms

If an organization changes project dates, location, contracted artists, expected expenditures, the content of the project or program, outcomes or evaluation methods, project leadership, the applicant will be expected to submit a change form. Specifically:

- Budget amendments 20% or more on budget items that were originally \$1,000 or more.
- Artist changes
- Authorizing official and/or project director changes
- Revised start/end dates
- Revised project dates
- Change in location
- Change in outcomes and/or evaluation methods
- Contractor, vendor, or in-kind service provider changes
- Other changes, please contact our office

Operating Support Grants for Arts Organizations & Arts Affiliates

Community Arts Support Grant

Two-year award amounts between \$2,000 and \$7,000 per year are based on an applicant organization's averaged expenses for the two completed fiscal years previous to the application deadline. Payout of the 1st year award amount is contingent on completion and R2AC approval of the organization's outcomes and evaluation measures. Pay out of the 2nd year of this grant award is contingent upon a completed interim report including evidence of expenditure of the first year of funding, and a renewed commitment to the organization's proposed outcomes, organizational growth, and stability as evidenced in the original application.

Funding Levels

Average Annual Expenses:

Under \$5,000 receive \$2,000/year funding support

\$5,000-\$10,999 receive \$3,000/year funding support

\$11,000-\$20,999 receive \$4,000/year funding support

\$21,000-\$34,999 receive \$5,000/year funding support

\$35,000-\$90,999 receive \$6,000/year funding support

\$91,000-\$173,999 receive \$7,000/year funding support

***Note:** Organizations with two-year averaged expenses of \$174,000 and over are eligible to apply for a Minnesota State Arts Board (MSAB) operating support grant, but are NOT eligible for an R2AC Community Arts Support grant. Funds cannot cover arts project and programming production costs other than administrative or operational support costs associated with arts projects and programming. (Community Arts Support Grant funding is designated for an organization's administrative or operational costs; those costs that support an organization's ability to provide arts programming).*

Eligible Uses for Funding

- Administrative and operating expenses such as rent, utilities, wages/salaries, facility maintenance that support an organization's growth, expansion, and improvement
- Capital improvement projects, which support arts access, education, and arts and cultural heritage activity, made to property owned by the applicant arts organization.
- Training for staff and board to expand and/or improve an organization's accessibility and equity in its programming and practices.
- Development/improvement of diversity, equity, inclusion, and/or accessibility plans.
- Development/improvement of marketing and publicity plans including website development, engagement of consultants, etc. that will support an organization's new or updated initiatives
- Free standing equipment for an arts organization's office or facility, or non-expendable items, such as instruments, easels, computers, updated technology.
- Capacity building, audience and board development, feasibility studies, strategic planning, facilitation of networking, collaborative projects, outreach.
- Expenses associated with obtaining 501(c)3 tax exempt status for arts organizations or groups with a mission and purpose focused solely on the arts, to prepare organizations for increased arts programming.

Arts Grants for Individuals

Artist Support Grant

Artists Engage Community Grant

Anishinaabe Arts Initiative Grant
Anishinaabe Arts Initiative Fellowship

Note: Anishinaabe Arts Initiative Fellowships do not require a budget.

Total Estimated Project Expenses: Please list all of the allowable budgetary expenses associated with this project. The Estimated Project Costs may be greater than, less than, or equal the funding limit.

Allowable Budgetary Expenses Include:

- Fees, honoraria, contracted labor
- Mileage (*the current IRS rate may be used to calculate mileage*), air fare, lodging, meals
- Publicity
- Printing
- Equipment
- Materials & Supplies
- Rental space
- Artist time to engage in grant project

Unallowable Budgetary Expenses for Artists Engage Community Grant Include:

- Costs *related* to the proposed project incurred and paid prior to a grant program's Earliest Start Date. (e.g. venue rental for an entire year, promotional materials for an entire workshop series if you are applying for only one workshop)
- Cost of any item that was purchased prior to the Earliest Start Date for a different purpose or project but will be used in the proposed project. (e.g. an easel you already own, materials or supplies from a previous project, etc.)
- Grant Writer Fees
- Rent, mortgage or payment for use of space that is owned/leased by the applicant.
- Salary or wages for an employee of the fiscal sponsor or any partner organization for services that are part of the employee's regular duties.
- Project specific administrative expenses that go above 15% of the total project cost.
- Purchase of food and drink for events (e.g. refreshments for sale, celebratory dinners, snacks for participants, etc.)

Change Forms

If an artist changes project dates, location, contracted mentor artists or collaborating artists, workshop providers or contractors, expected expenditures, and/or the content of their project, they will be expected to submit a change form. Specifically:

- Revised start/end dates
- Revised project dates
- Change in location
- Budget amendments (such as a change in equipment you plan to purchase)
- Mentor artist or collaborating artist changes
- Contractor, vendor, or service provider changes
- Other changes - please contact our office

Arts Awards for Individuals

R2AC Artist Fellowship

Two \$6,000 McKnight funded Fellowships Awards will be given to artists who demonstrate artistic vision and engagement, artistic quality, and artistic merit or accomplishment. Artists will be nominated in the form of a letter of recommendation submitted to the Region 2 Arts Council Board of Directors. Nominated artists who are eligible for the award will be contacted and asked to provide an artist statement, artist resume, and work samples. A board-appointed committee will select up to two artists to receive the Artist Fellowship Award per year.

Grant Panel Policy

- At least 2 R2AC board members, Designated Delegates, or current/former Anishinaabe Arts Initiative (AAI) Council members must serve on each grant review panel.
- Only current or former members of the AAI Council may serve on the Anishinaabe Arts Initiative Grant and Fellowship review panels.
- Only R2AC board members or Designated Delegates will review and award the Community Arts Support Grant.
- To ensure thorough preparation for a grant panel review, R2AC board members, AAI Council members, Designated Delegates, and Community Panel Members will be trained in the use of our online grants portal.

Designated Delegate

In the event of an unavoidable scheduling conflict, the board member who will be absent must contact a former R2AC board member from their county to act as a voting member in the business meeting and/or the grant review panel.

Community Panel Member

Any arts-interested community member living in our region may volunteer as a community panelist. R2AC staff will strive to find panelists with experience in a variety of arts mediums and performance styles, and/or experience in arts education, arts administration, or arts advocacy activities.

Conflict of Interest Policy

A conflict of interest exists if a Region 2 Arts Council Board member, AAI Council member, Designated Delegate, or Community Panelist

- Serves, with or without pay, as an advisor or consultant to an applicant organization being reviewed.
- Receives direct financial benefit from the applicant or grant proposal being reviewed.
- Receives gifts, free tickets or any other favors or benefits from the applicant being reviewed.
- Is unduly biased due to an adversarial relationship or personal affiliation with an applicant.

- Has a familial relationship (beyond that of immediate family defined as spouse, domestic partner, parent, child, child's spouse, brother, brother's spouse, sister, or sister's spouse) with an applicant.
- Is an immediate family member of an applicant, grant writer, or project director. (Immediate family member is defined as spouse, domestic partner, parent, child, child's spouse, brother, brother's spouse, sister, or sister's spouse).

Conflict of Interest Procedure

- Any Region 2 Arts Council Board member, AAI Council Member, Designated Delegate, or Community Panelist with a conflict of interest relating to any grant application will declare this conflict prior to the grant review.
- If a Board, Staff, or AAI Council member is the immediate family member of an applicant, grant writer, or project director, the grant will be deemed ineligible, the applicant will be notified, and the grant will be excluded from the grant review.
- If a Board, Staff, or AAI Council member serves as an employee or governing board member of the applicant organization, the grant will be deemed ineligible, the applicant will be notified, and the grant will be excluded from the grant review.
- If a Designated Delegate or Community Panelist is the immediate family member of an applicant, grant writer, or project director, or serves as an employee or governing board member of the applicant organization, the Designated Delegate or Community Panelist must declare a conflict of interest, but the grant will remain eligible.
- During a grant review panel if an R2AC Board Member, AAI Council Member, Designated Delegate, or Community Panelist declares a conflict of interest, they will refrain from discussion of the grant application with which they have a conflict, leave the room or mute microphone and speakers, and abstain from scoring that grant application.
- During approval of a grant review panel's recommendations or during board grant reviews if a Region 2 Arts Council Board member or Designated Delegate declares a conflict of interest relating to any grant application being recommended for a grant award or grant application being reviewed, they will refrain from discussion of the grant review panel recommendations or any grant application with which they have a conflict, and abstain from scoring that grant application or voting when the grant review panel recommendations are presented to the Board for approval.

Online Grant Review Policies and Practices

- The R2AC staff reviews each grant application to ensure eligibility before releasing it for review by the grant panel.
- The grant review panel, comprised of any combination of Board members, AAI Council members, Designated Delegates, and Community Panelists, receive access to all eligible grant applications online at least two weeks prior to the grant review.
- Any member of the grant review panel who declares a conflict of interest, whether personal or transactional, must declare that conflict of interest with R2AC staff as soon as the grant applications are available for viewing and commentary.
- Staff will immediately inform all panelists of any declared conflict of interest.

- All panelists may discuss the eligible grant applications with one another prior to the grant review meeting, unless they have declared a conflict of interest and then they may not discuss that particular grant application with other panel members.
- Panelists with a conflict of interest will mark all responses as N/A on the online evaluation form and will leave the room during discussion of the grant application with which they have a conflict.
- Prior to and during the grant review meeting, R2AC staff will point out any inaccuracies found in the information provided in a grant application, such as any math errors on the grant application's budget.

Grant Review Procedure

- The public is invited to observe grant review panels via Zoom, as are grant applicants; however, public commentary is neither allowed nor solicited during grant reviews.
- Panelists must have a laptop or tablet and internet access to participate in the review panel. For in-person meetings, if a panelist does not have a laptop or tablet computer, R2AC will provide one for their use.
- Board members, AAI Council members, delegates, and community panelists serving on the review panel must be part of the grant evaluation conversation, either in-person or remotely via phone or video conferencing, in order for their vote to be valid. If they are absent, or have stepped out of the room due to a conflict of interest, their vote will be entered as N/A.
- There must be a quorum for the grant review to be valid. Staff will ensure that the majority of the designated group or quorum (a number greater than half of the grant review panel's size) are in attendance. If a quorum cannot be reached, then the grant review will be rescheduled.
- Staff will review the scoring criteria and the grant review procedures with the grant review panel prior to discussion of the grant applications and final scoring.
- Each application is discussed in detail based on the scoring criteria. Discussion will be limited to information presented through the grant application. It is standard (and mandatory) practice not to allow anecdotal information during the grant review. Although panelists are instructed to be aware of and question their own biases in an effort to be fair in their evaluation and scoring, any perceived biases brought up during the grant panel review will be discussed openly and, if possible, resolved by the panel.
- Staff will take notes during the grant panel discussion to summarize and share panelists' comments with applicants upon request. (*Grant review panels are not recorded.*)
- During the grant review panel, panelists access the grants portal to individually rate each grant based on the criteria and point system in the evaluation form. At that time, panelists may provide written comments or constructive criticism for the applicant about their application. The scores of each evaluator are averaged for each grant application to provide an average score and these averaged scores are ranked from the highest to the lowest. Grant money is awarded, in order of highest to lowest score, until the money is depleted. **R2AC will not fund any application whose average score is below 65%.**
- Following the spirit of the open meeting law, all scores that are shared at a grant review meeting may be shared with anyone who makes a post-meeting request for the averaged score. It is standard R2AC practice to present the scores of grant recipients as part of the

awarding process at the end of each grant panel review. Comments from panelists will continue to be shared verbally with any applicant who requests them.

- In the event of a tie at the point where the grant money runs out, the R2AC Executive Director will divide the amount of remaining money available by the amount of the requests and will use this percentage to distribute the available funds to each applicant.

Example: Group A requested \$1,000 and Group B requested \$1,885 in grant money. They each received a score of 68% in the grants round. After all of the higher scored grants were funded, the remaining amount of money was \$1,895. The tie occurred where the money available ran out.

Total amount requested by Groups A & B:	\$2,885
Total amount left to award:	\$1,895

Percent of request available: $\$1,895 / \$2,885 = 65.68\%$

Group A:	\$1,000 request x .6568 = \$657 award
Group B:	\$1,885 request x .6568 = \$1,238 award

Fellowship grant application ties will be resolved with a show of hands.

- After the grant panel has scored the grant applications, the scores and any funding recommendations are reported to the R2AC board in the next scheduled board meeting. A detailed discussion follows and then the motion to fund those recommended for grant awards is voted on.
 - **Full Funding:** A motion of full funding is made when a grant application is complete and eligible for funding in the form in which it was submitted.
 - **Partial Funding:** A motion of partial funding may be made when a change in the budget is deemed necessary by the board. When a motion for partial funding is made, a revised budget amount must be specified.
 - **No Funding:** The Board reserves the right to make a motion of “no funding” on any project based on their perception of the applicant’s readiness to fulfill the grant requirements as presented in the grant application, or on the quality of the work samples submitted with the application.

Notification Policy

- Each applicant will be notified via email of the results of the grants review within five calendar days after the board approval date.
- Fellowship awardees/grantees will be notified personally via phone call by R2AC staff.
- Applicants that are awarded full funding for their proposed project plan will fill out and submit the required grant agreement/contract (and a W-9 tax form for individual grantees) within 30 calendar days of notification or the funds will be awarded to the next applicant in line for funding.
- Applicants awarded partial funding will be assigned a change form, and asked to submit a revised budget which must be completed and returned within 30 calendar days of notification or the funds will be awarded to the next applicant in line for funding.

- Applicants who wish to obtain feedback on their grant application following the grant review session may call R2AC and request the grant review panel's comments, which will be shared verbally.

Appeals Policy

- Any applicants who can show cause that established grant review procedures were not followed on their grant request may file an appeal. Appeals must be based on alleged procedural errors.
- Appeals based on judgments of the grant criteria will not be heard. Applicants may only appeal their own grant for procedural errors.
- Appellants must submit a formal letter of appeal to the R2AC Executive Director stating the reason(s) for the appeal. Letters of appeal must be received within 10 calendar days of written notification of the Region 2 Arts Council Board's decision on the original application.

Policy for Contractual Grant Agreements

Legal Responsibility

The grantee, or the fiscal sponsor if one was used, is legally responsible for the completion of the proposed project plan and the proper management of grant funds. In the event the proposed project cannot be completed, the grantee, or fiscal sponsor if one was used, must return the entire grant award to R2AC to fund future grants.

The grantee is responsible for complying with all applicable federal, state, and local laws, rules, regulations, and ordinances in relation to the use of these funds. Failure to comply may result in termination of the contract and forfeiture of grant funds.

Access and Accommodation

Access to participate in the funded project shall not be limited on the basis of national origin, race, religion, age, or gender. The grantee will accommodate requests from persons with disabilities who wish to access the funded project. Requests may involve an individual's access to a facility or to the content of a project.

Site Evaluations

Because 50% of the Season/Series Arts Support Grants and Arts Access Grants require site evaluations of the project, organizations receiving a grant award from the R2AC will receive contact information for their site evaluator along with their grant award notification and again with their grant award check. Organizations are encouraged to contact their site evaluator with information and a ticket to their event. Region 2 Arts Council will share the site evaluation with organizations upon request. Failure by the grantee to contact their site evaluator could result in ineligibility of future grant applications.

Changes to a Funded Project

Funded projects must be carried out in compliance with the project description, budget, and date, as entered on the approved grant application form, any changes need to be reported immediately to R2AC staff. The grantee will need to submit a Granted Activity Change Form if the project description, date, location, or contracted artist(s) change or if any budget item of \$1,000 or more will

be increased by at least 20%. The R2AC Executive Director, the R2AC Board Executive Committee, or the full R2AC Board, depending on the nature of the change, will review and approve all Granted Activity Change Forms.

Changes in Residency

If the grantee moves out of R2AC's five-county service area before the proposed project is completed, the grantee must return the entire grant award to R2AC to fund future grants.

Audits

R2AC will conduct two audits per year of funded projects. Funded projects audited will be selected at random, unless misuse of funds have been detected or reported. In the event of an audit, R2AC will request financial documentation from grantee to determine EXACTLY how funds were spent, such as accounting records, books, receipts, cancelled checks, bank statements, documents, papers, or other records related to the project. Grantee agrees to retain all related books, records, and receipts for a period of **seven years** following the submission of their final report.

Misuse of Funds

If the grantee changes their activity without first informing R2AC and submitting a Granted Activity Change Form, or uses granted funds to pay for any of the above unallowable expenses, or does not submit a complete final report or does not return funds when requested, they will be investigated for misuse of funds. Misuse of granted funds will result in severe consequences, which may include termination of contract, return of all or a portion of granted funds, and ineligibility to receive State funds from R2AC, the Minnesota State Arts Board, or any other regional arts council for a period of 1-3 years from date of notification. Consequences depend on the amount of funds that have been misused and on whether the reason for the misuse of funds is deemed unintentional.

Publicity

Grant Awards Funded by the Arts & Cultural Heritage Fund

(These include Season/Series Support Grant and Arts Access Grant)

The Legacy Amendment Logo must appear on all publicity and is available for download at <http://www.legacy.leg.mn/legacy-logo>. The following credit line must also appear on all printed material and publicity related to the project: *"This activity is made possible by the voters of Minnesota, through a grant from the Region 2 Arts Council, thanks to a legislative appropriation from the Arts & Cultural Heritage Fund."*

Combined Arts & Cultural Heritage Fund and State Funded Grant Awards

(Community Arts Support Grants)

The following credit line must appear on all printed material and publicity related to the project: *This activity is made possible in part, by an appropriation from the State's General Fund, and by the voters of Minnesota, through a grant from the Region 2 Arts Council, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.*

McKnight Foundation Funded Grant Awards

The following credit line must appear on all printed materials and any publicity related to the proposed project:

✓ **Artist Support Grant**

This activity is made possible, in part, by a Region 2 Arts Council Artist Support Grant Award with funding from the McKnight Foundation.

✓ **Anishinaabe Arts Initiative Grant or Fellowship:**

This activity is made possible, in part, by the Anishinaabe Arts Initiative through support from Region 2 Arts Council with funding from the McKnight Foundation.

Termination of Contract

R2AC may terminate a Grant Contact at any time for noncompliance with any or all conditions stated within the grant contract. The Grant Contact may be also terminated by mutual written agreement by the grantee and R2AC. If Termination occurs after the funds have been distributed to the grantee or their fiscal sponsor, the entire amount of the grant award must be returned to R2AC.

Payment

Full payment of the award will be made to the grantee, or to their fiscal sponsor, 30 calendar days prior to the start date of the project, as entered on the application or as modified in a subsequent Granted Activity Change Form. No payments will be made prior to the earliest start date listed on the application. Grantees must have their signed Grant Contract, including any revisions or changes such as a revised budget for a partial award, approved by R2AC staff prior to payment. All individuals must also provide a signed W-9 tax form to receive payment. Funded arts activity cannot begin before the Grant Contract is signed and approved and any other required paperwork is submitted and approved, such as a Granted Activity Change Form or Revised Budget.

Final Report Policy

- A Final Report, detailing the actual budget and the outcomes of the project, must be submitted within 45 calendar days of the project end date. The project end date is chosen by the grantee in their grant application.
- If a grantee has requested a modification to their project *which includes a change in the end date*, then a new final report deadline, 45 days after the modified end date, will automatically be instated. This modified end date is not considered an extension.
- Grantees may call, email, or send a letter to the executive director requesting a maximum 45-day extension on a final report, if the request is made on or prior to the project's final report deadline.
- The day after the final report deadline, a single email alerting the grantee of their final report's overdue status and the consequences of noncompliance will be sent to grantees whose final reports have not been turned in and an extension has not been requested.
- If a grantee requests a final report extension after a final report deadline has passed, the extension may be granted, but only for as many days that remain from the allowable 45 day extension past a final report deadline. (e.g. June 30 is the final report deadline. July 2 an extension request has been made and granted. The maximum extension request is 43 days).

- Grantees who have surpassed the maximum 45-day extension on a final report are in non-compliance of their grant contract. Their grant contract will be terminated and they will be requested to return their grant funds to Region 2 Arts Council.
- Grantees who are deemed in noncompliance of their grant contract are ineligible to apply for another R2AC grant, until the grantee has returned the total grant award to R2AC.

Grant Specific Requirements

- Anishinaabe Arts Initiative and Artist Support grantees must submit receipts for any single equipment purchase over \$500 (not multiple equipment purchases that total \$500) and all items or groups of like-items (such as tubes of paint) that cost \$200 or more with their Final Report.
- Community Arts Support grantees must submit one piece of publicity or promotional material that exhibits the legacy logo and the appropriate credit line.
- Season/Series Arts Support, Arts Access, and Artists Engage Community grantees must submit one piece of publicity that exhibits the legacy logo and Arts & Cultural Heritage Fund credit line.
- Season/Series Arts Support, Arts Access, Community Arts Support and Artists Engage Community grantees must submit copies of letters sent to Minnesota State Legislators thanking them for their support of state arts funding.
- Season/Series Arts Support, Arts Access, Community Arts Support and Artists Engage Community grantees must submit receipts for all items or groups of like-items, including goods and services (such as equipment, graphic design, sheet music, carpentry work, or lumber), that cost \$500 or more with their Final Report.
- Season/Series Arts Support, Arts Access, Community Arts Support and Artists Engage Community grantees must submit receipts and documentation for **all** travel. This includes receipts for airfare or other transportation tickets, car rental, and/or mileage vouchers or documentation. Mileage vouchers or documentation must include the name of mileage recipient, travel departure point and destination, total mileage, and the amount reimbursed per mile or amount of travel stipend.
- Season/Series Arts Support, Arts Access, Community Arts Support and Artists Engage Community grantees must submit in-kind documentation by the contractor/service provider, such as a pro-bono invoice or contract.

Terminology

Modification - what it's called when specific changes have been requested and approved on a granted project, such as through a Granted Activity Change Form and a Grant Contract Amendment. Modified end dates will result in modified final report deadline dates. A modification IS NOT considered an extension.

Open modifications - it's what we call a modification that has been mentioned, but the details have not been spelled out. For example, if an individual or organization suggests that they "can't get their project done/started and they are going to fill out a Granted Activity Change Form", they are in a state of open modification. Anyone in a state of open modification is not eligible to apply

or ANY Region 2 Arts Council grant until the Granted Activity Change Form is submitted and approved and a Grant Contract Amendment has been signed and approved.

Noncompliance - when a grantee has not complied with the requirements of a grant contract.

Overdue final report - a final report is not overdue if it has been granted a 45-day extension. It is overdue if an extension has not been granted or if the extension period has ended and no final report has been turned in.

Extension - the allowable 45-day period following a final report deadline in which a final report may be turned in. Only one 45-day extension may be granted.



Included as addenda with your Region 2 Arts Council Grant Contract are:

- Your original Season/Series Arts Support Grant Application
- Your approved Granted Activity Change Form (if applicable)
- Guidelines for Mandatory Use of Legacy Logo & Credit Line
- R2AC Final Report Policy
- Statewide Misuse of Fund Policy



Season/Series Arts Support Grant Contract

Grantee: Organization Name

Grant Amount: \$???

Final Report Due: Date



Funding Source

Region 2 Arts Council's Season/Series Arts Support Grant is funded using the arts access, arts education, and arts & cultural heritage portions of the Arts and Cultural Heritage Fund, which is part of the Clean Water, Land and Legacy Amendment. The voters of Minnesota decided in 2008 to increase the state sales tax by three-eighths of one percent beginning on July 1, 2009 and continuing until 2034. The additional sales tax revenue is distributed into four funds as follows: 33% to the clean water fund; 33% to the outdoor heritage fund; 19.75% to the arts and cultural heritage fund; and 14.25% to the parks and trails fund.

The grantee shall agree and adhere to the following terms as set forth by the Region 2 Arts Council:

Legal Responsibility

The grantee is legally responsible for the completion of the proposed plan, as outlined in the application and any subsequent granted activity change forms, and the proper management of grant funds.

The grantee is responsible for complying with all applicable federal, state, and local laws, rules, regulations, and ordinances in relation to the use of these funds. Failure to comply may result in termination of the contract and forfeiture of grant funds.

Publicity

The Legacy Amendment Logo **must** appear on all publicity. Please include the Region 2 Arts Council logo if possible. Guidelines for use of logos are included with this contract. Logos are available for download at <https://r2arts.org/logos/>. *The following credit line must also appear on all printed material and publicity related to the proposed arts programming or activities, including online promotions and social media, and must be read aloud to the audience or participants before arts activities funded by this grant:*

"This activity is made possible by the voters of Minnesota, through a grant from the Region 2 Arts Council, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund."

Geographic Area Restrictions

The funded arts programming or activities must occur within the state of Minnesota in one or more of the following Minnesota counties: Beltrami, Clearwater, Hubbard, Lake of the Woods or Mahnomon, and must primarily impact residents of one or more of these five counties.

Out of State Travel Restrictions

Funding from this grant may not be used to pay for the organization or participants to travel outside of the state of Minnesota. (see addendum: *Statewide Misuse of Funds Policy*)

Access and Accommodation

Access to participate in the funded arts programming or activities shall not be limited on the basis of national origin, race, religion, age, or gender. The grantee will accommodate requests from persons with disabilities who wish to access the funded arts programming or activities. Requests may involve an individual's access to a facility or to the content of arts programming or activities.

Changes to a Funded Project

The arts programming or activities must be carried out in compliance with the description, budget, and date, as entered on the approved grant application form, any changes need to be reported immediately to R2AC staff. The grantee will need to submit a Granted Activity Change Form if the description, date, location, or contracted artist(s) change, or if any budget item of \$1,000 or more will be increased by at least 20%. The R2AC Executive Director, the R2AC Board Executive Committee, or the full R2AC Board, depending on the nature of the change, will review and approve all Granted Activity Change Forms.

Changes in Location

If the grantee moves out of R2AC's five-county service area during the grant period, the grantee agrees to return the entire grant award to R2AC.

Check-In

R2AC staff will contact the grantee and schedule an interview to collect details about the funded arts programming or activities such as more complete budget information, participating artist information, and check on publicity and outcomes.

Audits

R2AC will conduct audits of two funded activities per year. Funded activities to be audited will be selected at random; unless misuse of funds have been detected or reported. (*see addendum: Statewide Misuse of Funds Policy*) In the event of an audit, R2AC will request financial documentation from grantee to determine EXACTLY how funds were spent, such as accounting records, books, receipts, cancelled checks, bank statements, documents, papers, or other records related to the funded activities. Grantee agrees to retain all related books, records, and receipts for a period of **seven years** following the submission of their final report.

Final Report

A Final Report, detailing the actual budget and the outcomes of the proposed arts programming or activities, must be submitted within 45 calendar days of the project end. Past due Final Reports may result in ineligibility of future grant applications or termination of the contract, which would result in a request to return the entire grant award amount to R2AC. All grantees must agree to adhere to the R2AC final report policy. (*see addendum: R2AC Final Report Policy*)

Funding Restrictions for all Grantees**R2AC grant funds may NOT be used for**

- Payment of funding deficiencies in an activity that was already completed or payment of project-specific expenses that were incurred and paid prior to the earliest start date
- Purchase of food or drinks for events
- Payment of a grant writer
- Payment of salary or wages for an employee of the applicant organization for services that are not beyond the employee's regular duties.
- Payment of project-specific administrative expenses that go above 15% of the total project cost.
- Payment of costs for activity resulting in academic credit, tuition for academic coursework, teaching license, or continuing education requirements (CEUs) to retain teaching license
- Payment of costs associated with a new building project, capital improvement, building renovation, or building construction
- Payment of costs for activity that will take place outside the geographic boundaries of the state of Minnesota.
- Payment of costs for activity that will either primarily take place outside the geographic boundaries of Beltrami, Clearwater, Hubbard, Lake of the Woods and Mahnomen counties, or will not primarily impact residents of those counties
- Payment of costs associated with relocating the applicant organization's legal address outside the geographic boundaries of Beltrami, Clearwater, Hubbard, Lake of the Woods or Mahnomen counties
- Activities that are currently receiving funding from a different R2AC grant award, including general operating support from an R2AC Community Arts Support Grant.
- Activities that are essentially for the religious socialization of the participants or audience
- Activities that attempt to influence any state or federal legislation or appropriation
- Activities that include objectionable content such as promoting violence and/or racism or having pornographic content. (Please note it is at the board's discretion to deem an activity objectionable)
- Activities that raise funds for an organization, charity, or cause or to start or build an endowment
- Literary, Film/Media/Television, or Public Art activities that do not follow R2AC's Literary, Film/Media/Television, or Public Art policies.

Additional Funding Restrictions for Schools, Community Education Offices, Colleges or Universities**R2AC grant funds may NOT be used for**

- Activities meant to supplant discontinued or non-existent arts programs

Season/Series Name

SSAS-2024-??

- Activities that provide essentially the same services that an arts teacher/instructor/professor or arts specialist employed by the institution would be expected to provide
- Compensation of personnel to complete work in the institution of their employment (k-12 schools only)
- Activities that serve the students and faculty only. All projects must include some component specifically designed for and easily accessible to the general public, such as an evening performance or art exhibit
- Freestanding capital equipment (equipment that does not alter the property, is not permanently affixed to the property, and does not change the value of the property)

Misuse of Funds

If the grantee changes their activity without first informing R2AC and submitting a Granted Activity Change Form, or uses granted funds to pay for any of the above unallowable expenses, or does not submit a complete final report or does not return funds when requested, they will be investigated for misuse of funds. Misuse of granted funds will result in severe consequences, which may include termination of contract, return of all or a portion of granted funds, and ineligibility to receive State funds from R2AC, the Minnesota State Arts Board, or any other regional arts council for a period of 1-3 years from date of notification. Consequences depend on the amount of funds that have been misused and on whether the reason for the misuse of funds is deemed unintentional. (see addendum: *Statewide Misuse of Funds Policy*)

Termination of Contract

R2AC may terminate a Grant Contact at any time for noncompliance with any or all conditions stated within the grant application or contract. The Grant Contact may be also terminated by mutual written agreement by the grantee and R2AC. If Termination occurs after the funds have been distributed to the grantee or their fiscal sponsor, the entire amount of the grant award must be returned to R2AC.

Delivery of Contract

Once your signed contract has been received by R2AC, the Executive Director will also sign your contract and a copy of the signed contract with all addenda will be uploaded to Documents Uploaded by Administrator. Please retain a copy of the entire Grant Contract and all addenda for your records. Your grant award payment will be processed and a check will be sent to the address listed for your organization.

Included as addenda with this contract are:

- Your original Season/Series Grant Application (including budget)
- Your approved Granted Activity Change Form (if applicable)
- Guidelines for Mandatory Use of Legacy Logo & Credit Line
- R2AC Final Report Policy
- Statewide Misuse of Fund Policy

Other Contractual Agreements

Other contractual agreements may be added by R2AC on a case-by-case basis.

I have read and agree to the above conditions.

Signatures:

Grant Administrator	Title	Date
---------------------	-------	------

Leadership of Grantee Organization or Arts Affiliate	Title	Date
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*(Board Chair/President, Artistic/Executive Director, or Principal/Superintendent. **Cannot be the same person as the Grant Administrator.**)*

Authorizing Official of Host Organization <i>(if applicable)</i>	Title	Date
--	-------	------

Executive Director of Region 2 Arts Council	Date
---	------

Serving Beltrami, Clearwater, Hubbard, Lake of the Woods and Mahnomem Counties of North Central Minnesota

Publicity Responsibilities for your Legacy Funded Arts Activity

1. **SHARE THIS DOCUMENT** with all people responsible for developing publicity and social media promotions during the life cycle of this funded arts activity. If you have an outside marketing consultant, a person that updates your website, an intern that takes care of your social media, a board member that updates your Facebook page, a dedicated employee that does all your communications, a guy who designs your posters, programs, brochures, or postcards, etc. – make sure you share this document with ***all of them***.
2. **The Legacy Logo MUST appear on all publicity, published or digital – It's the Law!** All versions (print & web) of the Legacy logo and the R2AC logo are available for download at <https://r2arts.org/logos/> (Please also include the Region 2 Arts Council Logo on promotional materials as well, wherever possible.)
3. **The following credit line must also appear on all printed material and publicity related to your funded arts activity AND must be read aloud to the audience or participants before a performance, concert, presentation, exhibit opening, or workshop, or during any television or radio interview about the funded activity:**

“This activity is made possible by the voters of Minnesota, through a grant from the Region 2 Arts Council, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.”

We realize that the credit line may be cut from radio/tv broadcast segments due to time constraints, but please include wherever possible. It is important for voters to see what their sales tax investment is producing and how many different arts activities their tax dollars help to make possible in our region each year. Thanks ☺

4. **Social Media** - Keep in mind that this requirement holds true for any publicity you are directly responsible for, including social media (Information and photos for Facebook event posts, promotional photos via Social Share, webpages, etc.) within reason. We realize that the credit line is a lot, but at least the logos should appear on social media posts promoting your funded arts activity.
5. **Share all promotional PSAs with Region 2 Arts Council.** We can help promote your project via social media and our monthly e-newsletter. Send any PSAs to staff@r2arts.org and remember to share on Facebook with Staff Regiontwoarts.

Clean Water Land and Legacy Amendment Logo Usage Guidelines

Legislative Direction for Use of Legacy Logo (Minnesota Laws 2010, chapter 361, article 3, section 5, (b)):

“A recipient of the funds from the outdoor heritage fund, parks and trails fund, clean water fund or arts and cultural heritage fund shall display, where practicable, a sign with the logo developed under this section on construction projects and at access points to any land or water resources acquired in fee or an interest in less than fee title, or that were restored, protected, or enhanced, and incorporate the logo, where practicable, into printed and other materials funded with money from one or more of the funds.”

File types:

For print:

Print documents should utilize the CMYK version of the following formats:

EPS- This format is suitable for publication and lends well to enlargement

JPEG- Jpegs are typically easy to work with, however, do not enlarge or reduce well. They maintain a smaller file size but text can become blurry at smaller and larger sizes. They are compatible with most publication software programs including Microsoft word and PowerPoint.

TIF- TIF files are larger in size but maintain their integrity better than JPEG files.

For web or digital documents:

Web and digital documents should utilize the RGB versions of the following formats:

JPEG- JPEG files are typically easy to work with, however, do not enlarge or reduce well. They maintain a smaller file size but text can become blurry at smaller sizes. JPEG is not an ideal format for logos on websites or digital media.

GIF- A highly compatible file, will work well in web and digital applications and when utilize few colors are small in size.

PNG- An ideal web format however is less compatible with some internet browsers and operating systems than a JPEG or GIF.

TIF- Highly compatible and high quality, yet file size can be larger.

Electronic versions of approved logo are located on: www.dnr.state.mn.us/legacylogo

Color:

- Do not alter the colors of the logo.
- In print documents a high resolution version of the logo using the CMYK color profile should be used.
- In web and digital documents, utilize the logo in the RGB color profile.
- If printing in black and white or grayscale, use the single color version (Black on white preferred) or the reversed (white on black) version.
- If printing in 1, 2, or 3 colors, use the black and white version of the logo.



C5 M41 Y96 K0	R238 G162 B42
C20 M95 Y99 K10	R183 G47 B39
C82 M67 Y1 K0	R68 G97 B171
C80 M10 Y100 K0	R45 G164 B74

Size:

- The minimum height of the logo should not be less than ¾ inch.
- Logo should not be reproduced in a manner that causes the logo to become illegible or blurry.



Position:

The logo should be clearly visible and maintain a clear space equal to 1/4 the width of the logo.

Logo Don'ts

- Do not distort the dimensions of the logo
- Do not alter the logo in any way including the text
- Do not place over an overly complex background as to preserve the visibility of the logo
- Do not place the logo in a box when applying on a non-white background



Regional Arts Councils' Misuse of Funds Procedure

Description and Scope

This procedure defines misuse of funds, outlines investigation and documentation of misuse, establishes a range of consequences when misuse has occurred, and outlines a process by which a grantee may appeal consequences.

This procedure applies to funds a regional arts council receives from the State of Minnesota from its general fund, its arts and cultural heritage fund, or any other State funds. The procedure does not apply to other revenue sources regional arts councils may have (e.g., contributions from other grant makers or donors, or earned income).

Objective

The intent of this procedure is to ensure that regional arts councils are managing state funds in a consistent manner; that similar consequences will be imposed when misuse of state funds occurs; and that a grantee that has misused funds will lose privileges statewide, not just in the region in which it resides.

Definition: What constitutes misuse of funds

Misuse of funds means using State of Minnesota resources for any purpose other than those allowed by:

- State of Minnesota statutes, laws, rules, policies; and
- The regional arts council receiving and disbursing the funds; and
- The program guidelines or grant contract through which funds are disbursed.

Misuse can happen both intentionally or unintentionally. Intentional misuse occurs when the grantee knowingly spends funds in ways that are outside the allowable parameters of the State, the council, or the program. Misuse also occurs when a grantee spends funds in ways that are inconsistent with the submitted proposal and budget. Unintentional misuse generally occurs as a result of miscommunication or misunderstanding.

Whether the misuse is intentional or unintentional— notices and consequences will be issued.

A grantee that is unable to complete all proposed activities is not misusing funds. For example: An artist receives a grant to conduct residencies in 3 schools—three months in school A, three months in school B, three months in school C. Midway through the project, and before activities have happened at school C, school C decides it is unable to host a residency. It is too late to find a

replacement school; one-third of the awarded funds will be unspent at the end of the grant period. The grantee will need to document how funds were spent, and return any unspent funds.

Unspent funds are not misuse. The notices and consequences described below would not apply in this situation.

When and how to identify misuse

Based on its internal risk assessment, each regional arts council is expected to put in place internal controls to prevent and detect misuse of state funds.

The following are some of the most common kinds of internal controls a council might put in place, however, this is not an exhaustive list:

1. Writing extremely clear program guidelines that explicitly describe what expenses are allowable and unallowable;
2. Issuing grant contracts that list costs that are unallowable;
3. Issuing grant contracts that incorporate the proposal and budget;
4. Conducting monitoring or site visits during the grant period;
5. Requiring and reviewing interim and/or final reports;
6. Conducting reconciliation or audits of grant expenses during or after the grant period.

Misuse may also be detected and reported by a third party. In these cases, council must conduct a careful investigation to ensure that the allegations are true and that misuse has occurred.

Grant records must be retained for seven years—the year in which the original grant contract was issued, and six subsequent fiscal years. Misuse must be detected and addressed within that seven-year period.

Responsibilities of council, when misuse has occurred

1. Verification and documentation

- Council will request financial documentation from grantee to determine exactly how funds were spent. If grantee does not provide requested documentation, skip to # 2.
- Council will review all financial documents to verify their accuracy and authenticity
- Council will authenticate any documents or receipts that seem suspicious
- Council will determine how much money was spent inappropriately
- Council will document how it determined money had been spent inappropriately
- If grantee has any other active grants, council will review those grants for potential misuse and will suspend any grant payments until a thorough investigation has been completed.

2. Notice of misuse and consequences to the grantee

- Council will notify grantee, in writing (via mail or e-mail), that misuse has been detected. Written notice will state:

- The amount of funds that have been misused, and how council determined funds had been misused.
 - How much money needs to be returned to council, and the date by which funds must be returned.
 - The consequences the grantee will face if funds are returned, and the consequences the grantee will face if funds are not returned.
- If grantee does not respond, a second written notice will be sent within 30 days of original notice, accompanied by a phone call from council to grantee.
- If grantee does not respond, a third written notice will be sent by registered mail, within 60 days of original notice.

Unless and until a grantee responds, no less than three notices will be given. More notices may be given, but all should be sent within 90 days from the date misuse is detected.

3. Notice to the Arts Board

- Council will call or e-mail Arts Board executive director as soon as the misuse is discovered.
- Upon receiving notice of misuse, the Arts Board will:
- Request documentation of the misuse.
 - Notify the Office of the Legislative Auditor. Other state agencies may also be notified, if relevant, i.e. Office of the Attorney General or Minnesota Management and Budget
 - Notify other regional arts councils that misuse has occurred and no other state funds may be awarded to that grantee until the investigation, recovery, and consequence phases have been completed.
 - Review its active grant contracts to determine if grantee is also receiving funds from the Arts Board. If grantee has an active grant with the Arts Board, any outstanding payments will be suspended and no new award(s) will be made to the grantee until the council's investigation, recovery, and consequence phases have been completed.

4. Recovery of funds

Council is expected to use all reasonable methods to recover the funds that have been misused. Recovery of funds might take different forms, depending on the amount owed and the circumstances.

- If there is an unpaid balance on the grant in question, council will withhold that payment until the investigation, recovery, and consequences phases have been completed, and will cancel the payment if misuse is proven and funds must be returned.
- If there is no unpaid balance, council may use a variety of methods to recover the misused funds:
- Council may request a lump sum repayment of funds
 - Council may negotiate a repayment plan with grantee
 - Council may engage the services of a collection agency to recover the funds
 - Council may ask the Arts Board for assistance in recovering the funds.

5. Consequences

Misuse of state funds is never allowable. Severe consequences must be imposed if funds are not returned; lesser consequences will be imposed if funds are returned. Consequences may be different, depending on the amount of funds that have been misused. If the reason for the misuse is unintentional, consequences may be minimized.

The following is the range of consequences a regional arts council will impose:

- If grantee does not return the funds:
 - Grantee is permanently ineligible to receive State of Minnesota funds from the council, from the Arts Board, or from any other regional arts council.

- If grantee does return the funds:
 - Misused funds are less than \$1,000 – Grantee is ineligible to receive State funds from the council, the Arts Board, or any other regional arts council for a period of one year from date of notification.
 - Misused funds are \$1,000 - \$5,999 – Grantee is ineligible to receive State funds from the council, the Arts Board, or any other regional arts council for a period of two years from date of notification.
 - Misused funds are \$6,000 or more – Grantee is ineligible to receive State funds from the council, the Arts Board, or any other regional arts council for a period of three years from date of notification.

In some circumstances, council may determine that consequences outside this range are appropriate and may impose them. In these cases, council should document, and provide written notice to the grantee, the reasons that it believes more or less severe consequences are warranted.

- Council will notify the Arts Board which consequences have been imposed. Arts Board will notify other regional arts councils that grantee is under consequences.

6. Reinstatement

- At the end of the consequence period, the grantee must submit a request to the council to have its eligibility reinstated. The request must clearly outline what safeguards have been put in place to ensure that misuse would not occur again. Grantee may not submit a grant application to the council until council has reinstated its eligibility.
- If council is satisfied that sufficient safeguards have been put in place, it will notify the grantee that eligibility has been restored.
- If council is not satisfied that sufficient safeguards have been put in place, it may deny the request. It will notify the grantee of the weaknesses that still exist and steps that need to be taken to regain eligibility privileges. Grantee may submit another request for reinstatement when those weaknesses have been corrected.
- Council will notify the Arts Board that it has reinstated grantee's eligibility, or that it has denied the reinstatement request. The Arts Board will notify other regional arts councils that the grantee's eligibility has, or has not, been reinstated.

Appeal process

Grantees that have been assigned consequences have the right to appeal if one of the following two circumstances has taken place:

- A. Consequences outside the guidelines have been assigned that the grantee feels are unfair or unwarranted.
- B. Grantee has made substantial progress toward remedying the situation that prompted the consequences; grantee may appeal to have the remainder of the consequences waived.

Each council may adopt its own appeal process, so long as the process aligns with the intent of this misuse of funds procedure. Council will document its appeal process, will make its grantees aware of the process, and will document the appeal process in its biennial plan that is submitted to and maintained by the Arts Board.

If the council does not adopt its own appeal process, it should use the following process:

- A. Consequences outside the guidelines have been assigned that the grantee feels are unfair or unwarranted

The grantee must submit an appeal in writing within 30 days of the date of the letter notifying the grantee that consequences will be imposed. The grantee's appeal must state the reasons for the appeal and must provide clear and compelling support for its assertion that the consequences assigned were unfair or unwarranted.

— or —

- B. Grantee has made substantial progress toward remedying the situation that prompted the consequences; grantee may appeal to have the remainder of the consequences waived.

The grantee must submit an appeal in writing no earlier than 180 days (six months) from the date of the letter notifying the grantee that consequences will be imposed. The grantee's appeal must state reasons for the appeal and must provide clear evidence that grantee has taken the necessary steps and implemented the appropriate remedies so that its privilege of eligibility should be reinstated.

- Council will review the appeal at its first meeting following the receipt of the appeal. At that meeting, the council may take one of the actions provided in subitems (1) to (5) in response to the appeal:
 - 1. Determine that the appellant does not show sufficient cause for an appeal;
 - 2. Direct the staff to investigate the appeal and bring a recommended resolution of the appeal to a subsequent meeting of the Council;
 - 3. Request that the appellant appear before the Council at a subsequent meeting and address the appeal at that time;
 - 4. Determine that the appellant does show sufficient cause for appeal and offer a settlement to the applicant at the meeting.

If the appeal results in early termination of consequences, the Council will notify the Arts Board that consequences have been lifted and eligibility has been restored. The Arts Board will notify other regional arts councils that the grantee's eligibility has been restored.

A grantee may not appeal to the Arts Board to overrule the decision of the regional arts council.

2019-05-01	Reviewed and approved by Minnesota State Arts Board
2019-03-29	Reviewed and approved by Minnesota State Arts Board/Regional arts council liaison committee
2019-08-09	Reviewed and approved by Forum of Regional Arts Councils



R2AC Draft Biennial Plan Ready for Your Feedback!

03/21/2023 by region 2 arts council, posted in announcements

03.27.23

FOR ZOOM LINK

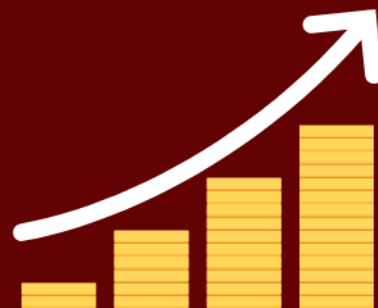
Email: staff@r2arts.org

Text: 218-407-2507

PUBLIC MEETING

R2AC BIENNIAL PLAN

Give us your feedback on our planned grants and services for the next two years



MONDAY, MARCH 27th
at 5:00 P.M.

r2arts.org

Click Here to read our draft biennial plan and then attend our Zoom meeting to discuss the changes we have planned for our grants and services over the next two years. Contact R2AC staff for the Zoom link.

edit

BYLAWS OF THE REGION 2 ARTS COUNCIL

ARTICLE I – NAME AND PURPOSE

Section 1.01. *Name:* The name of the organization shall be Region 2 Arts Council. It shall be a nonprofit organization incorporated under the laws of the State of Minnesota.

Section 1.02. *Purpose:* Region 2 Arts Council (R2AC) is organized exclusively for charitable and educational purposes in compliance with section 501(c)3 of the Internal Revenue Code, to encourage arts development in Region 2 through increased accessibility to the arts and arts resources by educating individuals and entities about programs, facilities and resources available to meet their artistic needs.

Section 1.03. *Area Served:* Region 2 consists of Beltrami, Clearwater, Hubbard, Lake of the Woods, and Mahnomen counties.

Section 1.04. *Anishinaabe Arts Initiative (AAI) Area Served:* Region 2 Arts Council’s Anishinaabe Arts Initiative Program serves enrolled tribal members and descendants residing in Region 2, as well as those residing in the additional counties that comprise the Native Nations of Red Lake, White Earth, and Leech Lake. In total, this program serves Beltrami, Clearwater, Hubbard, Lake of the Woods, Mahnomen, Becker, Itasca, Cass, and Roseau Counties.

ARTICLE II – MEMBERSHIP

Section 2.01. *Membership:* R2AC is not a membership organization; the only members shall be the Board of Directors. The property, business, and affairs of R2AC shall be managed by or under the direction of the Board of Directors of R2AC.

Section 2.02. *Anishinaabe Arts Initiative Council:* The AAI Council shall act in the capacity of advisors to the Region 2 Arts Council, their duties limited to overseeing and managing the Anishinaabe Arts Initiative grant program and related funds.

ARTICLE III – GENERAL

Section 3.01. *Work of R2AC:* The Region 2 Arts Council shall distribute grants to fund arts projects and programs in Region 2 and, in addition to other activities, shall carry out assessments and develop programs and services to meet the region’s artistic needs.

Section 3.02. *Biennial Plan:* Every two years, each odd-numbered year, Board members shall develop a Biennial Plan. R2AC shall follow the schedule, standards, and plan format for the Biennial Plan required by the state legislature in order to receive its allocation of block grant funds. This Biennial Plan shall be submitted to the Minnesota State Arts Board (MSAB) and the Legislative Library in accordance with the RAC/MSAB Fiscal Agent Agreement and shall follow the guidelines presented in the Regional Arts Council Forum Policy Manual. R2AC shall submit amended spending and work plans for the second year of the biennium to the MSAB as stipulated in the RAC/MSAB Fiscal Agent Agreement.

Section 3.03. *Fiscal Year:* The fiscal year of the Council shall coincide with that of the Minnesota State Arts Board; at this time being July 1 through June 30.

ARTICLE IV – BOARD OF DIRECTORS

Section 4.01. *General Powers:* The Board of Directors shall be vested with the general management, finances, and other affairs of R2AC under the Statutes of Minnesota, the Articles of Incorporation, and the Bylaws. Directors supervise and govern Region 2 Arts Council’s efforts in carrying out its mission, but are not required to manage the day-to-day activities of the corporation.

Section 4.02. *Power to Hire and Discharge:* The Board of Directors shall have the power to hire and discharge the Executive Director as deemed necessary to the functioning of the corporation. The guidelines specified in the R2AC Personnel Policy Manual shall be adhered to.

Section 4.03. *Housing and Properties Procurement:* The Board of Directors is authorized to do any and all acts necessary to acquire housing for the activities of the Corporation including leasing, building, or buying accommodations in keeping with the financial standing of the Corporation, with the full power to select the location and carry on all necessary business, including executing contracts, options, mortgages, leases with respect thereto; subject, however, to the following limitation: In the event of purchase or construction of a building, there shall be on hand at least 100% of the total amount before making any binding commitments.

Section 4.04. *Number and Qualifications:* The Region 2 Arts Council Board of Directors shall consist of two members selected by the board from the residents of each county. In the event that a board member cannot be identified, representatives from neighboring counties may be selected to represent that county. Board membership shall be composed of citizens who demonstrate interest, expertise or experience with the arts.

Section 4.05. *Nominations:* Current R2AC policy pertaining to the nominating process shall be adhered to. An open nomination process shall be used and shall involve publication of the membership vacancies in regional news media to inform the public.

Section 4.06. *Election and Terms of Service:* Board member elections will be held at the end of each fiscal year and will continue until positions are filled. The term of service for each Board member shall be two years. Members may be re-elected for a maximum of two additional terms. After three consecutive terms, members may be elected to serve on the board after the absence of one year.

Section 4.07. *Vacancy:* A vacancy in Board membership shall be filled by the Board for the expired portion of the term as soon as possible. The time served to fill a vacancy shall not apply toward that member's term of future service.

Section 4.08. *Voting Authority:* In-Person Business Meetings - Each Board member shall have a single vote on any issue. A designated delegate may vote when taking the place of a regular member. Remote Voting – Board members may be asked to cast votes via email, to reach decisions between business meetings.

Section 4.09. *Designated Delegates:* Delegates are former Board members. It shall be the responsibility of the member to contact their county’s delegate for any meeting that the member cannot attend. The designated delegate may convey the views of the regular member to the Board for their consideration and has authority to cast their own vote or the vote of the absent member on all agenda items.

Section 4.10. Community Panel Members: Grants shall be reviewed by Community Panels, the Region 2 Arts Council Board of Directors, and the Anishinaabe Arts Initiative Council. When a panel is comprised primarily of Community Panel Members, the panelists shall consist of the arts interested public, artists, arts leaders, and at least two current Region 2 Arts Council Board members. If no two Board members are available to serve on a Community Panel, they may be substituted with Designated Delegates and current or former Anishinaabe Arts Initiative Council Members. Community Panels make award recommendations to the Region 2 Arts Council Board of Directors for approval. The Anishinaabe Arts Initiative has the autonomy to make grant awards through their Anishinaabe Arts Initiative Program. There may be cases when the Region 2 Arts Council Board of Directors will review applications and award grants without the participation and advisement of a Community Panel. Board members, delegates, and community panelists may rate grants only when they attend the grant review, either in-person or remotely.

Section 4.11. Removal and Resignation: A director may be removed at any time, as deemed necessary to the functioning of the corporation with good cause, by a vote of two-thirds of all the remaining members of the board. Causes for removal of a member may include but are not limited to failure of a Board member to attend three scheduled meetings in the course of a fiscal year, and failure to be an active, informed, and engaged member who adheres to the fiduciary duties of care, loyalty, and obedience to the law. Resignation from the Board must be directed to the Board Chair in writing, which may be sent via electronic communication.

ARTICLE V – OFFICERS AND STAFF

Section 5.01. Number and Qualifications: The officers of R2AC shall be the Chair, Vice-Chair, Secretary, Treasurer, and Executive Director. Except for the Executive Director, all officers shall be members of the Board.

Section 5.02. Election and Term of Office: Election of officers shall be held annually in accordance with R2AC policy, with terms to commence during the first month of the fiscal year. A Chair, Vice-Chair, Treasurer, and Secretary shall be elected for one-year terms. A vacancy in office during a term shall be filled as soon as possible by the Board for the expired portion of the term.

Section 5.03. Duties of Officers and Staff

a. The Chair shall preside at all meetings and shall be charged with handling such meetings in an efficient and effective a manner in compliance with the best interests and purposes of the Board. The Chair shall use Robert’s Rules of Order as a guideline for properly conducting meetings. The Chair shall perform all other such duties as are incident to the office of the Chair or are properly required by the Board of Directors.

b. The Vice-Chair shall assist the Chair in such matters as the Chair and/or the Board may request and shall perform the duties of the Chair in the absence or in the case of the temporary disability of the Chair.

c. The Treasurer shall make a report at each Board meeting, shall ensure the keeping of records of expenses and receipts of operating funds and of special projects, shall review the yearly audit and report results to the Board. In the absence or disability of the Executive Director, the Treasurer shall perform

the financial operations required to carry on the mission of R2AC as directed by the Board. With the approval of the Board, the Treasurer may delegate duties of their office to the Executive Director.

d. The Secretary shall be responsible for keeping records of Board actions, including overseeing the taking of minutes at all Board meetings, sending out meeting announcements, distributing copies of minutes and the agenda to all Board members, and assuring that corporate records are maintained. With the approval of the Board, the Secretary may delegate duties of their office to the Executive Director.

e. The Executive Director shall be the chief staff person for R2AC and shall serve as its Chief Executive Officer. The Executive Director shall attend all meetings of the Board of Directors, but shall not be a voting member. The Executive Director shall be charged with the general management and supervision of the business and financial affairs, and offices of R2AC.

The Executive Director shall also be responsible for hiring, discharging, and supervising any and all employees, but the Board of Directors shall determine all compensation for said employees and approve the establishment of any staff positions not previously approved by the Board. The Board shall select and may remove the Executive Director, shall establish the compensation for the Executive Director, and shall determine all other terms of office and working conditions for the Executive Director.

The Executive Director shall prepare an annual budget for adoption by the Board of Directors, be responsible for the general direction of the budget, and is authorized to commit R2AC to indebtedness for expenses related directly to the budget as approved by the Board of Directors. The Executive Director is authorized to make non-budgeted expenditures up to \$500.00 without prior Board approval.

ARTICLE VI - COMMITTEES

Section 6.01. Executive Committee: The Executive Committee shall be comprised of the elected officers of R2AC and shall have full power of management of the business of the Corporation during the interval between meetings of the Board. The Executive Committee shall be empowered to authorize non-budgeted expenditures of amounts above \$500 but no more than \$2000 by a unanimous vote. Executive Committee votes may be polled by telephone or electronic communication.

Section 6.02. Nominating Committee: The Nominating Committee shall be established by the Board Chair according to R2AC policies and shall consist of two members of the Board of Directors. The members shall serve one-year terms. The Nominating Committee shall have the duty of presenting recommended candidates for Officers and any Board vacancies in the last quarter of the fiscal year and until any remaining positions have been filled.

Section 6.03. Financial Committee: The Financial Committee shall consist of the Executive Director and the Executive Committee. The Financial Committee shall be responsible for reviewing and presenting to the Board of Directors fiscal procedures, fundraising plans, audits, and the annual and biennial budgets.

Section 6.04. Other Committees: The Board of Directors may create other committees as necessary to carry on the program and policies of R2AC.

ARTICLE VII – MEETINGS

Section 7.01. Notice of meetings: Meeting dates, times, locations and instructions for remote access via a designated online communication service (only when applicable) shall be shared with Board members, AAI Council members, and the general public in the spirit of the Minnesota Open Meeting Law. A list of all Board and AAI Council meeting and grant review dates, times, and locations are made available on

the R2AC website at the start of each fiscal year. Notice of each upcoming business meeting and grant review shall be delivered via electronic communication to all Board members, designated delegates, and community panelists (when applicable). AAI Council members will be given notice of AAI business meetings and grant reviews via electronic communication and U.S. mail.

In the event of a business meeting or grant review to be held via a designated online communication service, provisions must be made and notice must be given for inclusion in the meeting by members of the general public.

Changes in meeting times, dates, location, or any information relevant to accessing a meeting via a designated online communication service shall be made available to all Board members, Council members, designated delegates and panelists via email and telephone, and posted for the general public on the R2AC website.

Section 7.02. Remote Participation in Meetings: In the event of a personal emergency or obligation rendering a voting member unable to attend a Region 2 Arts Council board meeting or grant review in-person, that member may request, with advance notice and on a limited basis, to participate in the meeting via phone or a designated online communication service.

Section 7.03. Minutes: Complete and accurate minutes of each meeting shall be maintained. Copies shall be provided in connection with notification of subsequent meetings to each member.

Section 7.04. Special meetings: Special meetings of the Board may be called by the Executive Committee to be held at a time and place as the Board may determine. The first meeting of each fiscal year shall be designated as a Board Retreat and will include an Annual Meeting.

Section 7.05. Quorum: Except as otherwise provided by statute or these bylaws, a majority (a minimum of one over half) of Board members, Council members, or Delegates participating in a meeting either in-person, via remote access, or a combination of both shall be required to constitute a quorum for facilitating the transaction of business at any meeting. The act of a simple majority (a majority in which the highest number of votes cast for any one issue or item exceeds the second-highest number, while not constituting an absolute majority) of the members present at any meeting in which a quorum exists shall be the act of the Board.

In the absence of a quorum at the convening of a meeting, a majority of the members present may adjourn the meeting until a quorum is present. Notice of any adjourned meeting need not be given, other than by announcement at the meeting at which adjournment has been determined.

If a quorum is present at the convening of a meeting, the members present may continue to transact business until adjournment, even if the withdrawal of members originally present, due to conflict of interest or otherwise, leaves fewer than the number required for a quorum. In the event that a super or qualified majority of the entire membership is required for a specific vote to be taken, the action item will be tabled until the entire membership is present.

Section 7.06. Voting on Policy: Changes in policy may be approved at any regular or special meeting by the affirmative vote of a simple majority, provided a quorum exists.

Section 7.07. Action without meeting: An action that cannot be taken at a meeting of the members may be taken by electronic communication, and will be effective only when a super majority of all members entitled to vote have consented to that action.

Section 7.08. Conflicts of Interest. Except as permitted by law, with respect to any contract or other transaction between R2AC and any member (or an organization in which a member is a director, member, officer or legal representative or has a material financial interest):

- the material facts as to such contract or transaction and as to the person's interest must be fully disclosed or known to the Board prior to discussion and approval of such contract or transaction
- the interested member shall not share their opinion on the contract or transaction or be present during the discussion or vote
- such approval shall require the affirmative vote of a simple majority of the members present

The Board shall have a conflict of interest policy that further defines this issue, and each year every Board and Council member shall complete and sign an R2AC conflict of interest statement. In cases in which a member or grant panelist has material financial interest with an otherwise eligible grant application, the individual will make known to the grant panel the nature of the specific conflict, sign a Conflict of Interest form, and recuse themselves from any discussion or vote on the application.

ARTICLE VIII – FISCAL RESPONSIBILITY

Section 8.01. Audit Review: R2AC staff shall annually have prepared an audit by a public accounting firm. The Financial Committee shall review the audit and monitor the work of the outside auditor. The results of any audit shall be reported to the Board as soon as practicable.

Section 8.02. Budgets: The Board must approve the budget and all expenditures must be within budget. Changes or variances in the budget must be approved by the Board or the Executive Committee.

Section 8.03. Reports: Monthly and year-to-date reports are required to be submitted to the Board showing income, expenditures, and pending income. The financial records of the organization are public information and shall be made available to Board members and the general public.

ARTICLE IX – INDEMNIFICATION AND REIMBURSEMENT

Section 9.01. Indemnification: Board members shall perform their duties in accordance with the standards set within Minnesota Statutes, Chapter 317 A, Section 251. R2AC shall indemnify and hold harmless members who meet that obligation, and R2AC may procure insurance for that and other related purposes.

Section 9.02. Reimbursement: R2AC may reimburse Board members, designated delegates, community panelists, or employees for such reasonable expenses incurred in the performance of their duties to the extent permitted by applicable law and as determined by R2AC policy.

ARTICLE X - AMENDMENTS

Section 10.01. Amendments: These bylaws may be amended at any regular or special meeting by the affirmative vote of two-thirds of the members present and voting, providing that the written notice for the meeting stated an amendment would be offered to the bylaws and that the notice contained the proposed bylaw change and that a quorum is present for the vote.

ARTICLE XI – RATIFICATION

Section 11.01. Ratification: These bylaws shall be ratified by the Region 2 Arts Council after being accepted by two-thirds of the Board members present and voting.

Duties of the Nominating Committee

The Nominating committee will be established by the R2AC Board Chair through a board vote. The term for Nominating Committee members is July 1 to June 30.

The Nominating Committee will be composed of two R2AC Board members. The members of this committee will serve one-year terms. If there are no volunteers willing to serve on this committee, the Board Chair will appoint two board members.

The Nominating Committee is responsible for presenting at the April Board meeting:

1. The names of four recommended candidates for the four R2AC board offices.
2. The names of recommended candidates for any Board vacancies.

Board Member Nominating Process

The Executive Director will identify board vacancies in the upcoming fiscal year and notify the Nominating Committee before they meet in February.

For each board member who will have completed his or her first 2-year term the Nominating Committee will ask if he or she would like to serve a second 2-year term. If the board member has served two consecutive 2-year terms, he or she is not eligible to serve a third consecutive term.

The Nominating Committee will advise the R2AC Executive Director of the names of those counties that will have vacancies and invite those interested to submit an application by a specified date. After that date, the R2AC Executive Director will forward all applications to the Nominating Committee.

The Nominating Committee will meet to review the applications given to them by the Executive Director. The committee will decide which candidates will be recommended for board membership. The committee will present these recommendations to the R2AC Board for a vote at the next board meeting.

The Nominating Committee may do any or all of the following during the review process:

- Call references provided by the applicants.
- Schedule interviews with applicants.
- Talk with the R2AC Executive Director about the applicants.
- Talk with other R2AC board members or approved designates about the applicants.

The Nominating Committee will also use the following established guidelines during the review process:

- R2AC board members should represent diverse interests and expertise in the arts. Representation should include people interested in visual arts, literary arts, theater, music, film, dance, craft, or multimedia.
- R2AC may also seek members with expertise in arts administration, art education, law and accounting.
- R2AC shall not discriminate on the basis of sex, race, age, physical disabilities, or religious beliefs.
- R2AC shall aim for a balance in the number of men and women on the board.

The Nominating Committee will be available to discuss the responsibilities of board membership with potential applicants.

Board Officer Nominating Process

The Nominating Committee will determine which board offices will be vacant in the upcoming fiscal year and will contact each board officer who will be finishing his or her term to determine if he or she is willing to serve another term. An officer who has served two consecutive one-year terms is not eligible to serve a third consecutive term in that office.

If it is determined that there will be office vacancies the Nominating Committee will ask each current board member if he or she is willing to serve as an officer in the upcoming fiscal year.

The Nominating Committee will recommend one candidate for each of the four officer positions of Chair, Vice Chair, Secretary and Treasurer. The committee will present this slate of four candidates to the R2AC Board for a vote at the R2AC April board meeting.



Board of Directors FY23

Anna Larson (Mahnomen County) Board Chair. Anna is excited to support Region 2 Arts Council's vision to improve quality of life through the arts. Anna's father is a watercolorist, cartoonist and multi-media collage artist who encouraged her artistic potential by taking Anna to art fairs and painting with her in his small basement studio. Anna furthered this artistic inspiration through an MFA in creative writing (poetry thesis). She brings a varied artistic interest in film, poetry, painting, oral interpretation and music, to name a few. Serving as museum assistant with the Blue Earth County Historical Society, Anna found ways to integrate her MFA background into more managerial duties that included an opportunity to coordinate Prairie Stories and River Rhymes with League of Minnesota Poet laureate, John Rezmerski, as well as a 5-person gallery exhibit in Mankato. Anna currently serves on a Native Neighbors Bridge Building Table with the ELCA Northwest Synod as secretary while living on the agricultural westside of White Earth Reservation - living in and with the tensions and dynamic gifts of a cross cultural setting.

As an Interfaith Universal Life Church minister, Anna contributes a strong, person-centered approach to her work. In her words, " Art must have both natural and human centered-value. A reciprocal, give-and take spirit builds people up and fosters collaboration and belonging. I have a person-centered approach to the value of art rather than "object" centered while maintaining high aesthetic standards for public spaces."

C.T. Marhula (Lake of the Woods County) Board Vice Chair. CT grew up in Baudette, MN. After graduating from Bemidji State University he returned to Baudette for about ten years. He then moved to Grand Forks where he obtained JD and MBA degrees from the University of North Dakota.

C.T. has served on two library boards, been president of two Rotary Clubs, served on the School Board and has been active in many other community events. He and his wife Cindy, also a BSU graduate, now live in Bemidji with their Golden Retriever, Sadie. They have two adult daughters.

Nancy Schmidt (Hubbard County) Board Secretary. Nancy has been a resident of the Bemidji area and Northern Hubbard County since 1993. In addition to the natural beauty of the area, she loves all the creative ways people express themselves through art, music theatre, and

traditional crafts. In her words, “I love that the voters of Minnesota chose to support all these pursuits through the Legacy funds and I am thrilled to be a part of helping artists from all walks of life to fulfill their visions and keeping rural communities vibrant and interesting.”

Becky Colebank (Clearwater County) Board Treasurer. Becky is a retired family law attorney. She received her JD from the University of North Dakota, and Bachelor of Arts in Political Science from Bemidji State University. She writes many articles for the Clearwater County History Center newsletter and compiled 109 short biographies of all Clearwater County’s war dead for the local Veteran’s Memorial Committee. She has just finished publishing a book on the city of Leonard and its history for the Leonard Centennial. Colebank practices the Norwegian art form of rosemaling and belongs to the Church Basement Rosemalers of Leonard.

Katie Larson (Hubbard County) brings her passion for, and experience in theater, as well as her organizational and planning skills, to contribute to strengthening and growing the R2AC services and programs. Katie served as assistant technical director for the Park Rapids Area High School Drama Club; was Stage Manager for Bemidji State’s production of Cabaret; and was on the Hubbard County Fair Board, where she managed the Open Class competition, planned and managed entertainment and applied for grants, among other exciting projects.

Nicholas Jackson (Beltrami County) believes that art is a movement; a beautiful dance. His study over the years has brought him to a new level of appreciation for all types of art. Whatever he does, whether painting or music, he sees the foundation as art and cannot separate the two. He started drawing in high school yet it wasn’t until his time at Bemidji State University that he began to take learning techniques seriously. Through the art that he creates, he wants to help other people to share in the experience of how the beauty he has seen and experienced has affected him. School visits, mentoring students, and teaching community classes have been a way for him to give back to the artist community. Nicholas explores painting techniques, artist life, and encourages fellow artists to follow their dreams through his YouTube channel. He wants to help others share the details of beauty that are so often missed. In his own words, Nicholas Jackson “tells stories and chases art.”

Terry Boal Leinbach (Beltrami County) moved with her husband from Michigan, bought land and built their home north of Blackduck in 1975. She worked at Head Start for forty years in Blackduck and supervised the center for thirty-five of those years. She was assistant Director of the Bi-Cap Head Start program for one year when the director took a leave of absence. In 2015 she retired. Through her experiences she has developed a good relationship with her community. Terry attended college at Olivet, a small liberal arts college in Michigan where she majored in Art and Literature. She spends her retirement gardening and painting and doing fiber work.

Bonnie Friborg (Clearwater County) is a lifelong resident of Clearwater County. Her motivation for serving on the Region 2 Arts Council Board of Directors is fueled by her hope to bring more art experiences to our schools and communities. Friborg is interested in many art forms, one of which is being a fabricator of metals and rock, the result of which is original jewelry, made with

her own cabochons of semi-precious rocks, granite, and even driftwood. She is a dedicated member of the Bagley Area Arts Collaborative, and she recognizes the strength of having the arts available to all. Bonnie Friborg feels strongly that creativity is a process, and that the arts can be a welcoming place, a place where everyone belongs.



Anishinaabe Arts Initiative Advisory Council Members
2022-2023

Bernice Mitchell Diver (Cass Lake/Leech Lake Band of Ojibwe) Years of AAI Service: 19

Bernice Mitchell-Diver (Leech Lake Band of Ojibwe) is a bead worker and regalia artist, and avid jingle dress dancer who creating intricate designs and regalia for her husband, herself, and members of her family. Mitchell-Diver is our longest serving member of the Anishinaabe Arts Initiative Council. She currently resides in Cass Lake, Minnesota.

Genny Lowry (Bemidji/Leech Lake Band of Ojibwe) Years of AAI Service: 18

Genevieve “Genny” Lowry (Leech Lake Band of Ojibwe-Pillager Band) was born and raised in Cass Lake, Minnesota by parents Benjamin and Margaret Lowry, with seven siblings. She indicates that she was greatly influenced by Grandmother Ida Chatfield-Martinez and Grandfather William Butterfly. Lowry holds a Bachelor of Science Degree in Business Management from Bemidji State University and is the Director of Finance at Leech Lake Tribal Collage in Cass Lake. She is a long-time member of the Anishinaabe Arts Initiative Council.

Debra Warren (Bemidji/ White Earth Ojibwe Nation) Years of AAI Service: 18

Debra Warren grew up in the town White Earth, MN on the White Earth Reservation. She is enrolled in the Minnesota Chippewa Tribe. She was taught by her elders, Josie Ryan taught her beadwork, leather, feather work, and shawls. Francis Keahna taught her how to weave black ash baskets and birchbark baskets. Deb taught Ojibwe art to K-12 for ten years on the White Earth Reservation and surrounding communities. She enjoys weaving the Hopi Gods Eye and the Spiral Gods Eye. She always enjoyed using vibrant colors in her artwork when she taught Ojibwe art. She feels that if you are going to put that much effort into your work, then why not make it eye catching? Deb is a long-time member of the Anishinaabe Arts Initiative Council.

Delana Smith (Red Lake/Red Lake Band of Ojibwe) Years of AAI Service: 11

Dr. Delana Smith, Red Lake Nation, has held the title, Miss Indian World 2004. She holds a doctorate in Educational Administration and Leadership from St. Cloud State University, and is an Assistant Professor of Professional Education at Bemidji State University. Dr. Smith has served on Region 2 Arts Council’s Anishinaabe Arts Initiative (AAI) Council since 2012.

Mary Ringhand (Ponemah/Red Lake Band of Ojibwe) Years of AAI Service: 7

Mary Ringhand (Red Lake Band of Ojibwe) has been an arts appreciator her entire life. She is the daughter of Maguerite Frieda Ringhand and James W. Ringhand. Mary is an engaged community member, having served in an advisory capacity on a range of boards and councils in our surrounding area. Mary appreciates art's capacity to bring purpose and positivity to our lives. She is always ready with an engaging story about her life and many adventures or a bit of humor to share with those around her. Ringhand is a graduate of Bemidji State University. She serves as a Tribal Court Judge for the Red Lake Band of Chippewa Indians.

David Ben White (Ponemah/Fort Peck) Years of AAI Service: 7

David Ben White (Oglala Lakota, Fort Peck), has been involved in drawing and sketching since his earliest memory while growing up in the Montana Children's Home in Twin Bridges, Montana. He remembers drawing the artwork for the newsletter at a very young age. White is Oglala Lakota and an enrolled member of the Fort Peck Reservation at Wolf Point, Montana. His interests in painting, sketching and drawing continued throughout his high school years as he entered and displayed art in his community. He continues to daily develop his art in multimedia visual arts, including acrylic painting, pastels, sketching, cartooning, wood burning, carving, found object creations and more.

Shawntia (Shawna) Bullen-Fairbanks (Bois Forte/Leech Lake) Years of AAI Service: 1

Shawna Bullen-Fairbanks (Bois Forte/Leech Lake) began her pursuit of a Bachelor's Degree in Social Work and Psychology at Bemidji State University in the Fall of 2022. She is an artist, and comes from a family of artists. In February 2022, Shawna received 1st place in Watermark Art Center's Poetry Slam. As part of her prize, she was invited to participate in the BlackBerry Peach Slam competition in Minneapolis. Additionally, she was invited to participate in a 1-month Do it Yourself arts residency in Rochester, MN. As a former foster youth, Shawna has been a Foster Youth Advocate/Leader since 2019, testifying in the MN House of Representatives in March 2022. Shawna is both community and solutions oriented, helping LGBTQ2S+ foster youth find more resources while in foster care and while transitioning out.

Board Membership Overview



Who We Are

Region 2 Arts Council (R2AC) strives to create a thriving arts culture that enhances the quality of life in the communities we serve. We orient ourselves around our mission, which is to strengthen the presence of the arts by supporting opportunities for arts creation, promotion, and education for the people of Beltrami, Clearwater, Hubbard, Lake of the Woods, and Mahnomen counties.

We are part of a statewide system comprised of 11 Regional Arts Councils and the Minnesota State Arts Board. This system ensures that all Minnesotans have access to the arts, no matter where they live in the state. Since 1980, R2AC has supported arts activity through professional development and capacity building opportunities for artists and nonprofit organizations. We also provide grants for artists, 501c3 non-profits, local city, town, county, and tribal government entities, colleges and universities, schools (non-parochial), community ed programs, and groups with a fiscal sponsor to bring the arts to our communities.

R2AC operations, grant making, and other programs and services are funded by an appropriation from the State's General Fund and the Arts and Cultural Heritage Fund. We also receive financial support from the McKnight Foundation to support artists.

Much of Region 2 Arts Council grant funding is made possible through the Arts and Cultural Heritage Fund and the Clean Water, Land and Legacy Amendment. The voters of Minnesota voted in 2008 to increase the state sales tax by three-eighths of one percent beginning on July 1, 2009 and continuing until 2034. The additional sales tax revenue is distributed into four funds as follows: 33% to the clean water fund; 33% to the outdoor heritage fund; 19.75% to the arts and cultural heritage fund; and 14.25% to the parks and trails fund. We also receive funds through the McKnight Foundation and the State's General Fund.

Our Board is made up of two arts-engaged community members from each county in our region. R2AC is also home to the Anishinaabe Arts Initiative (AAI) Council, made up of Indigenous artists and community leaders who act in a grant panelist and advisory capacity to R2AC. Our region extends into the Leech Lake, White Earth, and Red Lake Nations; therefore, we also extend our AAI services to artists who are enrolled tribal members and descendants residing in any one of the four additional counties of Roseau, Itasca, Cass, and Becker.

Serving on our Board

- Attend 2-hour monthly Board business meetings in person or via Zoom (R2AC By-Laws state members will miss no more than three meetings per year)
- Promote healthy governance by asking questions and posing solutions
- Support advancement of R2AC's equity, diversity, and inclusivity practices, policies, and initiatives
- Support the general improvement and alignment of R2AC practices and policies
- Ensure fiscal responsibility by gaining awareness and understanding of R2AC's budget, financial needs, requirements and restrictions of funding sources
- Participate on board committees
- Participate on grant review panels if your schedule provides (R2AC recommends new members participate on a minimum of two grant panels)
- Be a site-evaluator for granted arts projects and programs
- Help staff spread the word about R2AC services and grants
- Attend R2AC sponsored events
- Attend arts events in your county and your community

Note: Board Members and their immediate families will not be eligible to apply for Region 2 Arts Council grants while serving on the board of directors.

We are seeking applicants to begin in early Spring or Summer 2023 for

Lake of the Woods County; Mahnomen County

Thinking ahead: Not your county of residence? Contact us to learn whether we'll have openings in your county beginning in summer 2023

Interested applicants from Beltrami, Clearwater, Lake of the Woods, Mahnomen, or Hubbard counties please contact staff@r2arts.org or go to r2arts.org and look under "About" for more information and a downloadable application.

Board terms are 2 years with the option to add another two terms after your first two years.

THANK YOU FOR YOUR INTEREST IN SUPPORTING the ARTS!

BOARD APPLICATION FORM



Name: _____ County: _____

Email Address: _____

(An email address you check frequently is a requirement of board participation. Important information is often communicated via email. Grants are reviewed online and you will use your email address to login.)

Daytime Phone: _____ Cell: _____

Home Address: _____

Mailing Address (if different): _____

City: _____ State: MN Zip: _____

1. What interests you in serving on the Region 2 Arts Council Board?
2. Tell us about your past and current involvement and interest in the arts and/or in Region 2 Arts Council. Are you an artist? Arts appreciator? Have an artist in your family? Have you written and/or received R2AC grants? Are you or have you been an arts administrator?
3. Which arts disciplines are you either drawn to or knowledgeable about?
4. List significant past and current experiences (board, volunteer, work, etc.), which have required you to participate in making decisions that would affect operations or outcomes for a community, organization, business or other.

5. Describe your approach to teamwork / group decision-making.

6. Please let us know of any additional skills, expertise, or experience you'd like to bring to your service on the board of directors.

7. Anything else you'd like to share with the nominating committee?

8. Board members review grant applications online, often from a home computer or ipad. We do not want this to be a barrier to board membership. Please share any kind of support you think you might need in order to participate in reviewing grants online.

9. Please provide us with contact information for two references, not related to you, who know your work well. *(References will be contacted by our nominating committee)*

Name: _____ Phone: _____ Email: _____
 Position/Relationship: _____

Name: _____ Phone: _____ Email: _____
 Position/Relationship: _____

“All the information I have provided in this application is truthful and accurate.”

Signature: _____ Date: _____

Return this application form and a 1-2 page resume via email, mail, or in-person. The R2AC nominating committee will schedule a phone interview with you.

Mail:
 Region 2 Arts Council
 P.O. Box 693
 Bemidji, Minnesota 56619

In-person:
 Region 2 Arts Council
 505 Bemidji Avenue N
 Bemidji, MN 56601

Email: laura@r2arts.org

Located in the Watermark Art Center

Anishinaabe Arts Initiative Council Overview



Individuals interested in serving on the AAI Council must be

- An enrolled tribal member or descendant
- A resident of Beltrami, Cass, Becker, Mahnomen, Hubbard, Lake of the Woods, Roseau, Itasca, or Clearwater County
- An artist, craftsperson, and/or arts appreciator
- 18 years or older

AAI Council Roles and Responsibilities

- Advising Region 2 Arts Council staff on how to best support indigenous artists in our Region and beyond
- Providing vision for our AAI program and use of McKnight funds
- Participating in the development a community of artists
- Evaluating AAI Individual Artist Grants and Fellowships
- Promoting AAI programs and opportunities
- Supporting Region 2 Arts Council staff in the annual AAI art show
- Representing Region 2 Arts Council and the Anishinaabe Arts Initiative program in your community

Time Commitment

- 2 Council meetings / grant reviews in Bemidji (December & April- the first Wednesday of the month; 5:30 p.m. – 8:30 p.m)
- Approximately 5 hours reading grant applications in preparation for each review
- Occasional committee work
- Time spent sharing grant opportunities with potential applicants in our region
- Time spent in the planning, hanging, and taking down the Anishinaabe Arts Initiative exhibit

Stipend

- AAI Members will receive a stipend of \$62.50 per AAI Meeting
- AAI Members will receive a mileage stipend at the IRS rate for each meeting

Conflict of Interest

- Immediate family members of AAI Council members may not apply for Region 2 Arts Council grants, or be project directors or grant writers for R2AC grants
- AAI Council members may not serves as employees or governing board members of organizations that apply to Region 2 grants

Anishinaabe Arts Initiative Council Application Form



Name: _____ County: _____

Email Address: _____ Phone: _____

Mailing Address/city/zip _____

Tribal Affiliation: _____

1. Why do you want to serve on the Anishinaabe Arts Initiative Council?

2. Are you an artist? Do you have / have you had a relative who is an artist? Have you ever applied for an R2AC grant? Are you or have you been an arts administrator? Tell a little about your interest in and experience with the arts and/or creative expression.

3. Tell about decision making roles you've had in the past and/or that you currently have.

"All the information I have provided in this application is truthful and accurate."

Signature: _____ Date: _____

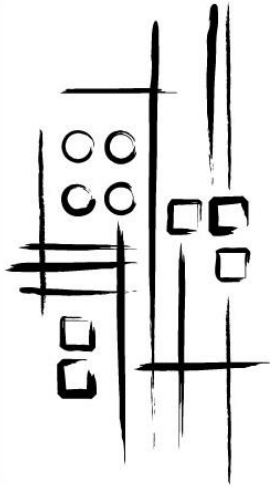
Return this application form and a 1-2 page resume via email, mail, or in-person. The R2AC nominating committee will schedule a phone interview with you.

Mail:
Region 2 Arts Council
P.O. Box 693
Bemidji, Minnesota 56619

In-person:
Region 2 Arts Council
505 Bemidji Avenue N
Bemidji, MN 56601

Email: laura@r2arts.org

Located in the Watermark Art Center



REGION 2
ARTS
COUNCIL

Staff
FY23 –

Executive Director: Laura Seter

Grants Manager: Holly Alcott

Bookkeeper/Finance Manager: Michele Sorenson



EXECUTIVE DIRECTOR Position Description

Leadership Skills

- Dedicated to professionalism, critical thinking, and problem solving
- Adaptive and flexible in the face of change and challenges
- Resourceful in the development of creative ideas
- Visionary and forward thinking
- Insightful and experienced in management and planning
- Embracing of new opportunities and solutions
- Able to cultivate and maintain relationships
- Committed to the creation of an equitable workplace environment
- Able to set aside implicit biases, maintain impartiality, confidentiality, and discretion
- Actively engaged in the implementation and standardization of equitable practices and policies in the development and delivery of programs and services
- Aware of cultural, political, social and economic issues of north central Minnesota
- Fiscally responsible

Staff Management

- Recruit and hire R2AC consultants and staff
- Prepare and negotiate contracts
- Oversee the development, coordination, and articulation of staff positions and duties
- Devise staff meetings to respond to issues and tasks in a strategic, effective, and timely manner
- Maintain a supportive team-based work environment
- Address issues as they arise
- Listen openly to staff ideas, concerns, criticisms and questions
- Welcome feedback
- Provide big-picture context as related to statewide practices and procedures
- Support staff in achieving success and job satisfaction
- Take on or delegate staff duties in the event of staff absence
- Ensure staff compliance with R2AC policies
- Ensure staff policies support staff practices, needs, and concerns
- Conduct and participate in performance appraisals
- Seek professional development opportunities for all
- Support ADA compliance for R2AC staff and in R2AC services
- Support and promote diversity, equity, inclusion, and cultural competency initiatives and practices
- Communicate relevant staff issues with board chair and executive committee

Board Management

- Work closely with Executive Committee and Board to carry out Region 2 Arts Council Mission
- Serve as a member of the financial committee

- Serve as an advisor to most ad hoc and biennial planning committees
- Inform Board of state and local developments pertaining to or affecting R2AC
- Design and prepare Board agendas and materials for Board meetings
- Provide programmatic, operations, and funding insights during Board meetings
- Design and implement effective biennial planning meeting activities
- Ensure Board compliance with all R2AC policies
- Engage in ongoing recruitment efforts for current and future Board openings
- Plan Board retreats and Board orientations
- Provide orientation to incoming Board members
- Update R2AC Board training materials annually

Anishinaabe Arts Initiative (AAI) Council Management and Development

- Provide guidance to AAI Council for compliance and consistency with program and grant reviews; prepare AAI budget, attend grant reviews
- Engage in ongoing recruitment efforts for AAI Council members
- Provide orientation to incoming AAI Council members
- Establish and maintain relationships with native artists in the nine AAI counties
- Support bridge building between AAI Council and R2AC Board
- Provide insight and opportunities for strengthening the development of AAI programming, via grants and services communication and support for grantees, relationships building with native-led organizations, and development and promotion of annual AAI art exhibition

Financial Management

- Ensure spending is aligned with budgetary capacity and funder requirements
- Approve all payments
- Oversee accuracy in monthly financial reports
- Maintain a system of fiscal checks and balances with support from auditor, accountant, Board treasurer, R2AC Staff, and R2AC Board
- Be responsible for R2AC financial reporting
- Ensure timely submission of monthly and quarterly payroll taxes, Charitable Organization Report and 990 Tax form.
- Track year-end spending and account balances to accurately project carry forward amounts/budgetary surplus for financial reporting
- Renew Minnesota nonprofit corporation status annually
- Retain auditor for annual audit of R2AC
- Prepare annual audit
- Develop biennial budgets
- Revise budget annually
- Seek new sources of funding as directed by Board

Programs Support

- Support and oversee Program Assistant initiatives
- Support newsletter, promotions, and PSA generation and dissemination as needed
- Oversee the management of the professional development workshop budget
- Coordinate with the program assistant to ensure
 - Prof development workshops are grounded in biennial plan & needs assessment results
 - Presenters, contracts, venues, evaluations are secured and prepared; publicity is timely

Grant Management Support

- Oversee grants management activity, including grantee compliance with contracts, timely grantee submission of final reports, grantee management of funds, grants manager data reporting to Minnesota State Arts Board
- Lead revision initiatives of all grant application forms and corresponding contracts, final reports, and outcomes evaluation forms as needed
- Customize, coordinate, and conduct grant writing workshops for R2AC grant programs
- Consult with individual artists, schools, community organizers, groups, and non-profits on arts project plans
- Assist applicants with the grant application process
- Assist recipients with Outcome evaluation forms
- Read and approve all final reports and outcomes evaluation forms
- Respond to grantee mismanagement of funds including compliance with the R2AC final report policy and the statewide misuse of funds policy
- Support Grants Manager in ensuring timely release of submitted grants to review panels
- Ensure grant review panels are fully staffed; support this effort as needed
- Support adherence to grant review criteria during review panel discussions
- Discuss Board decisions and comments with applicants
- Write personalized letters to individual artist applicants announcing outcome of application

Proposals and Reporting

- Prepare and submit proposals, interim, and final reports to the McKnight Foundation as required
- Prepare and submit proposals and reports to Minnesota State Arts Board as directed by the annual MSAB Fiscal Agent Agreement
- Prepare, submit, and present R2AC biennial plans to State Arts Board biennial planning committee, garnering and responding to feedback from the committee, the general public, R2AC board, and R2AC staff

Community Presence

- Represent R2AC at arts events in the five counties of Region 2
- Provide a presence at area tribal colleges, community centers, and events
- Serve as liaison between R2AC and groups whose programs or services affect or include R2AC programming
- Serve on community arts committees as requested

Arts Advocacy

- Ensure broad understanding and awareness of 25 Year Legacy Amendment
- Advocate on behalf of the arts on the local and state level
- Assist as requested with advocacy efforts for the Minnesota arts community
- Conduct surveys for statewide projects as needed
- Serve on the Minnesota Citizens for Arts Board of Directors

Forum of Regional Arts Councils of Minnesota Participation

- Serve on the Board of the Forum of Regional Arts Councils; including committee work
- Communicate, network, and share best practices in monthly FRACM meetings
- Collaborate as one of the state's 11 RACs on concerns relevant to building and maintaining an equitable arts system
- Promote awareness in our Region of issues impacting the arts and artists statewide
- Plan and implement statewide programming with the other RACs
- Work actively with our partners in the arts: MSAB, the McKnight Foundation, and MCA



GRANTS MANAGER

Position Description

SKILLS

- Experience assessing community needs to conceptualize, develop, and implement grant programs that provide growth opportunities to artists, arts organizations, local and tribal government offices, schools, universities, community education programs, nonprofit organizations, arts & cultural heritage groups, and other community members.
- Experience overseeing fiduciary responsibility of grants funds by tracking awards, scheduling payments, writing checks and processing receipts.
- Experience reporting in a data-driven environment using statistical analysis, graphical representations of numerical information, technical presentations and written reports.
- Experience public speaking, teaching, training individuals and groups, and creating presentations.
- Ability to craft and maintain a consistent online grants experience as a user interface designer and ensure organizational brand integrity as a graphic designer.
- Skilled in the following software: Foundant GLM, Filemaker Pro 12, Quickbooks, Microsoft Office Suite, Apple Office, Adobe Acrobat Pro, Google Drive, Wordpress, Photoshop, Zoom, Constant Contact, YouTube, Vimeo, Sound Cloud, Dropbox, and Facebook.
- Ability to think and solve problems creatively and to work collaboratively.
- Ability to build relationships with constituents of all ages, cultures, abilities, and socioeconomic backgrounds.
- Ability to supervise staff or consultants and implement effective workflow processes.
- Ability to work independently and prioritize tight deadlines and heavy workloads.
- Excellent oral and written communication skills.
- Meticulous attention to detail.

RESPONSIBILITIES

Grants Management

Grants Programs

- Ensure an accurate, timely, efficient and transparent process for the entire grant life cycle, from proposal to close. This entails pre-award management, tracking payments, reviewing or producing relevant reports, monitoring, and post-award management.
- Communicate status of applicants and grantees to Executive Director and Program Assistant and work directly with Program Assistant for help in communicating with applicants or grantees that have overdue final reports, changes in program dates or content, or are experiencing difficulties or need extra support with grant applications, contracts, final reports, or other aspects of the granting process.
- Oversee and act as expert for all aspects of R2AC's grant making process including all grant administration policies, systems, and documentation to ensure compliance, incorporate best practices, and ensure excellent controls.

- Communicate with Foundant Customer Support and our assigned Customer Support Manager to troubleshoot problems, ask questions about functionality, plan for new implementations, and work effectively within our software license.
- Review grants programs and policies annually with Executive Director, analyzing accessibility, clarity of language and intent, usability, compliance with funder requirements, and incorporating community needs/requests, and make recommendations for changes to the board.
- Plan and coordinate all aspects of the R2AC online grant system for both applicants and reviewers through the Foundant GLM interface.
- Design and implement online forms, including applications, scoring criteria and rubrics, evaluation/review forms, grant agreements/contracts, final/interim reports and email correspondence within the R2AC online grant system.
- Write, edit, and maintain grant policies and instructions.
- Provide all technical support and training for R2AC online grants system.
- Review all submitted grant applications for eligibility and accuracy and provide detailed notes on each grant application to the Executive Director and Program Assistant.
- Discuss board or review panel decisions and comments with applicants that ask for them.

Applicant and Grantee Services

- Provide training materials and present grant info sessions, both online and in-person, to assist applicants in being comfortable and confident with the online grants process.
- Meet or correspond with applicants to go over grant ideas, answer grant-related questions and provide grant information both on our grants programs and other potential funding opportunities.
- Provide technical assistance to applicants on saving and uploading files and preparing work samples for link or upload, including resizing large images or resizing, rotating, rearranging, and/or combining pdfs, providing help with Excel spreadsheets and utilizing budget templates, and assisting applicants in uploading video or sound files to YouTube or other file sharing sites to be used as work sample links.
- Set-up and supervise use of R2AC ipad or laptop for individual artists or arts club representatives who do not have access to a computer or the internet to apply.
- Enter grant application information for individuals who have physical or cognitive disabilities or otherwise need extra support.

Data & Tracking

- Manage existing grants by: tracking grants; developing internal reporting systems; writing reports; maintaining excellent historical records; confirm each project or program is meeting proposal conditions and expectations.
- Prepare and send data (spreadsheet) on Legacy funded grants in a quarterly report to Minnesota State Arts Board for use on the Legislative Coordinating Commission website.
- Prepare and send annual report data (spreadsheet) to MSAB on all grant programs and help Executive Director compile data for annual written reports to MSAB and the McKnight Foundation.
- Compile an annual grants summary for the Executive Director and R2AC board and supply data for any other statistics needed in the format specified, such as for Minnesota Citizen's for the Arts' Advocacy Day or for board meetings when the board has made a specific request for information.
- Coordinate the transfer of R2AC grants data from Foundant GLM and/or Filemaker Pro databases.
- Revise or redesign grants database to accommodate new data streams and create customized reports.
- Maintain system for paying grantees one month prior to project start date on calendar.
- Maintain system for keeping track of deadlines for grantee Final Reports. Keep a list of those who are no longer eligible for grants due to past due final reports.

- Field all database queries and provide grants data for public access and auditing purposes.
- Enter data as needed, routinely check for errors, and maintain the integrity of all grants information.
- Enter information from all AAI paper grant applications to more easily track grantees and export information for reporting purposes.
- Maintain paper and digital grant files for use by R2AC staff, grantees, board members, or auditors.

Grant Review Panels/Business Meetings

- Coordinate online access to grant applications by R2AC board members, Anishinaabe Arts initiative Council members, delegates, and community panel members.
- Mail grants packets to AAI Council and coordinate viewing of art samples.
- Inform board of issues of interest or significance and to frame complex situations and present options.
- Attend grant panels to facilitate grants discussions, present work samples, provide expertise, and troubleshoot tech issues.
- Participate in board committee work pertaining to the grants programs.
- Provide board orientation of online grants systems and maintain board documents online.

Information Technology

- Ensure the office has adequate internet access.
- Evaluate computer hardware and software needs.
- Install software or hardware as needed and back-up all office data.
- Manage email accounts, Google Drive, and update virus and malware detection software.
- Oversee website maintenance/updates and continually improve and expand the online user experience.
- Fix service or equipment failures or coordinate appropriate repair through vendor or consultant.

Audit

- Make our online grants system available to auditors and gather specific grants information as requested by the auditor for annual audit report.
- maintain grant-filing systems, both paper and digital.

Other Services

- Assist Executive Director to seek new funding for our organization, generate proposals for new programs, research potential funders and opportunities, plan fund-raising activities, and write grants.
- Provide organizations and individual artists with research on grant opportunities with other funders local state and national levels upon request.
- Provide individual artists with information on professional development opportunities and other services or networks that might benefit their arts practice.

+ ***Other duties as assigned***



FINANCE MANAGER/BOOKKEEPER

Position Description

Skills and Qualifications

- Strong desire to work with a non-profit team centering fiduciary responsibility, transparency, and equity in its use and distribution of funds
- Strong Interest in the arts and supporting artists and arts activity
- Familiarity with GAAP (Generally Accepted Accounting Principles)
- Familiarity with tax law and tax processes
- Skilled in working with QuickBooks, Microsoft Office Suite, Adobe Acrobat Pro, and Google Drive on an Apple computer
- Ability to process payroll
- Ability to think and solve problems creatively and to work collaboratively
- Ability to work independently while adhering to weekly, monthly, quarterly, and annual deadlines
- Ability to provide graphic representations of numerical information
- Interest in numbers and data analysis
- Meticulous attention to detail

Duties and Responsibilities

Finance Policies and Procedures

- Adhere to applicable federal and state regulations
- Implement fiscal policies and procedures as endorsed by the Board of Directors
- Participate in internal financial control activities of Region 2 Arts Council
- Remain up-to-date with current developments in accounting standards and other rules and regulations affecting Region 2 Arts Council

Payroll and Accounts Payable/Receivable

- Process payroll every two weeks
- Process accounts receivable and accounts payable
- Process payment vouchers and receipts, and check against monthly bank statement and transactions folders
- Print all checks for authorization
- Mail all payments
- Properly record all revenues and expenses in check register

Financial Reporting

- Prepare and distribute monthly and quarterly expense reporting via QuickBooks financial statements including Balance Sheet, Treasurer's Report, Reconciliation Data, and Profit and Loss Statements by fund
- Ensure proper recording of all transactions by preparing monthly account reconciliations with the support of the Board Treasurer and Executive Director
- Cross reference QuickBooks reports with budget, QuickBooks Checks Register, Transactions folders
- Work with the Executive Director and auditor to ensure fiscal health and regulatory compliance
- Generate funder reports for biennial planning, funder requests, and applications and final reports for the Minnesota State Arts Board as Fiscal Agent and the McKnight Foundation as required
- Participate in fiscal/calendar year financial procedures including but not limited to processing 1099s, w-2, MN Sales Tax
- Complete Quarterly Payroll tax filing, and recording

Fund Management

- Generate budget for the State of Minnesota/Minnesota State Arts board using the Statewide budget template for proposed budgets, annual end of year pre-Audit budgets, and biennial planning budgets
- Track spending and use of all funds received from the McKnight Foundation, the State General Fund, Arts and Cultural Heritage Fund, any additional fund, and from donors ensuring compliance with the intent of the funding source
- Track spending of all Region 2 Arts Council Funds according to IRS regulations, the rules and regulations of State and Private funders, and generally accepted accounting principles
- Prepare the "amount available to grant" on a regular basis, in accordance with the board approved budget and updates on grant funding
- Process changes for all funds; and any budget iteration
- Assist with calculating requests related to Staff merit and cost of living wage increase and note its impact on our budget
- Assist with year-end projections and budgeting procedures with Executive Director and Financial Committee/Executive Committee

Leadership

- Work closely with the Executive Director, Region 2 Staff, Board of Directors in developing and implementing budgeting goals & budgets
- Support the review and revision of accounting and other financial management activities related to compliance with grant programs and funders
- Act as liaison and support to the Executive Director, Grants Manager, Board Treasurer and Finance Committee in the presentation of organization financial information

Grant Support

- Maintain system for paying grantees one month prior to project start date on calendar.
- Collect W-9's from granted Individual Artists and consultants
- Make our online grants system available to auditors and gather specific grants information as requested by the auditor and Minnesota State Arts Board Remote Financial Reconciliation for annual audit report
- Provide auditor with grantee tax information such as W-9's, EINs, and 501(c)3 non-profit status letters.

Additional Office Support

- Maintain inventory of R2AC office supplies and make purchases annually or when deemed necessary
- Develop and maintain office-filing systems, both paper and digital
- Other duties as assigned

REGION 2 ARTS COUNCIL

Fiscal year 2024

		State General Fund	Arts and Arts Access	Arts Learning	Arts & Cultural Heritage	The McKnight Foundation	Other Funds	2024 Total
REVENUES:		<u>2024 State</u>	<u>2024 State</u>	<u>2024 State</u>	<u>2024 State</u>			
1	State of Minnesota	\$87,777.00	\$421,904.00	\$85,746.00	\$28,582.00			\$624,009.00
2	The McKnight Foundation					\$60,000.00		\$60,000.00
	Carry Forward from 2023		\$31,167.00	\$9,906.00	\$19,217.00	\$3,370.00	\$18,635.00	\$82,295.00
3	Other Income							\$0.00
4	Interest						\$2,500.00	\$2,500.00
5	TOTAL REVENUES	\$87,777.00	\$453,071.00	\$95,652.00	\$47,799.00	\$63,370.00	\$21,135.00	\$768,804.00
EXPENSES:		<u>State</u>	<u>State</u>	<u>State</u>	<u>State</u>	<u>McKnight</u>	<u>Other</u>	
6	Programs and Services							
	Grant Programs and Services							
	a Community Arts Support Grants	\$20,000.00	\$40,000.00	\$7,500.00	\$2,500.00			\$70,000.00
	b Arts Access Grants		\$80,000.00					\$80,000.00
	c Season/Series Arts Support		\$100,650.00	\$54,900.00	\$27,450.00			\$183,000.00
	d Artists Engage Community Grant		\$45,000.00					\$45,000.00
	e Artist Fellowship Grants					\$12,000.00		\$12,000.00
	f Artist Support Grant					\$18,000.00		\$18,000.00
	g Anishinaabe Art Initiative Grants					\$6,800.00		\$6,800.00
	h Anishinaabe Art Initiative Fellowship					\$5,000.00		\$5,000.00
7	Grant Program Services - Operations and Support	\$31,525.09	\$73,615.68	\$12,987.42	\$6,666.45	\$8,847.91	\$0.00	\$133,642.55
	Subtotal Grant Programs and Services	\$51,525.09	\$339,265.68	\$75,387.42	\$36,616.45	\$50,647.91	\$0.00	\$553,442.55
8	Non-grant Programs and Services							
	a Professional Development	\$0.00	\$11,089.44	\$2,352.03	\$689.34	\$0.00	\$0.00	\$14,130.81
	b Arts Promotion/ Website/Techn. Assist/Newsletter	\$3,427.88	\$13,917.76	\$1,996.56	\$476.18	\$0.00	\$0.00	\$19,818.38
9	Non-grant Programs and Services, Operations & support	\$25,329.33	\$57,154.64	\$11,076.39	\$4,733.50	\$10,573.56	\$0.00	\$108,867.42
	Subtotal Nongrant Programs and Services	\$28,757.21	\$82,161.84	\$15,424.98	\$5,899.02	\$10,573.56	\$0.00	\$142,816.61
	Total Programs and Services	\$80,282.30	\$421,427.52	\$90,812.40	\$42,515.47	\$61,221.47	\$0.00	\$696,259.16
10	Fundraising	\$0.00	\$0.00	\$0.00	\$0.00	\$1,267.40	\$0.00	\$1,267.40
11	General Administration	\$7,494.70	\$16,182.48	\$3,267.60	\$994.53	\$881.13	\$1,500.00	\$30,320.44
12	TOTAL EXPENSES	\$87,777.00	\$437,610.00	\$94,080.00	\$43,510.00	\$63,370.00	\$1,500.00	\$727,847.00
	SURPLUS/CARRYFORWARD OR DEFICIT	\$0.00	\$15,461.00	\$1,572.00	\$4,289.00	\$0.00	\$19,635.00	\$40,957.00

REGION 2 ARTS COUNCIL

Fiscal year 2025

		State General Fund	Arts and Arts Access	Arts Learning	Arts & Cultural Heritage	The McKnight Foundation	Other Funds	2025 Total
REVENUES:		<u>2025 State</u>	<u>2025 State</u>	<u>2025 State</u>	<u>2025 State</u>			
1	State of Minnesota	\$87,777.00	\$430,168.00	\$74,011.00	\$24,674.00			\$616,630.00
2	The McKnight Foundation					\$60,000.00		\$60,000.00
	Carry Forward from 2024	\$1,834.00	\$20,231.00	\$6,151.00	\$6,465.00	\$1,800.00	\$18,635.00	\$55,116.00
3	Other Income							\$0.00
4	Interest						\$2,500.00	\$2,500.00
5	TOTAL REVENUES	\$89,611.00	\$450,399.00	\$80,162.00	\$31,139.00	\$61,800.00	\$21,135.00	\$734,246.00
EXPENSES:		<u>State</u>	<u>State</u>	<u>State</u>	<u>State</u>	<u>McKnight</u>	<u>Other</u>	
6	Programs and Services							
	Grant Programs and Services							
	a Community Arts Support Grants	\$20,000.00	\$40,000.00	\$7,500.00	\$2,500.00			\$70,000.00
	b Arts Access Grants		\$80,000.00	\$0.00	\$0.00			\$80,000.00
	c Season/Series Arts Support		\$113,839.00	\$41,057.00	\$15,104.00			\$170,000.00
	d Artists Engage Community Grant		\$45,000.00					\$45,000.00
	e Artist Fellowship Grants					\$12,000.00		\$12,000.00
	f Artist Support Grant					\$18,000.00		\$18,000.00
	g Anishinaabe Art Initiative Grants					\$6,800.00		\$6,800.00
	h Anishinaabe Art Initiative Fellowship					\$5,000.00		\$5,000.00
7	Grant Program Services - Operations and Support	\$32,058.07	\$73,263.68	\$12,924.42	\$6,648.95	\$7,379.90	\$0.00	\$132,275.02
	Subtotal Grant Programs and Services	\$52,058.07	\$352,102.68	\$61,481.42	\$24,252.95	\$49,179.90	\$0.00	\$539,075.02
8	Non-grant Programs and Services							
	a Professional Development	\$0.00	\$11,073.44	\$2,347.53	\$688.34	\$0.00	\$0.00	\$14,109.31
	b Arts Promotion/ Website/Techn. Assist/Newsletter	\$3,473.24	\$13,853.76	\$1,987.56	\$474.18	\$0.00	\$0.00	\$19,788.74
9	Non-grant Programs and Services, Operations & support	\$25,771.59	\$56,858.64	\$11,017.89	\$4,708.50	\$10,508.40	\$0.00	\$108,865.02
	Subtotal Nongrant Programs and Services	\$29,244.83	\$81,785.84	\$15,352.98	\$5,871.02	\$10,508.40	\$0.00	\$142,763.07
	Total Programs and Services	\$81,302.90	\$433,888.52	\$76,834.40	\$30,123.97	\$59,688.30	\$0.00	\$681,838.09
10	Fundraising	\$0.00	\$0.00	\$0.00	\$0.00	\$1,236.00	\$0.00	\$1,236.00
11	General Administration	\$8,308.10	\$16,510.48	\$3,327.60	\$1,015.03	\$875.70	\$1,500.00	\$31,536.91
12	TOTAL EXPENSES	\$89,611.00	\$450,399.00	\$80,162.00	\$31,139.00	\$61,800.00	\$1,500.00	\$714,611.00
	SURPLUS/CARRYFORWARD OR DEFICIT	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$19,635.00	\$19,635.00