Hi! I’m Sherrie Fernandez-Williams, program officer for the Cultural Community Partnership program at the Minnesota State Arts Board.

This PowerPoint is intended to help potential applicants understand some of the key requirements of this grant program. I will cover common questions and highlight key areas.

This session is a general overview that is designed primarily for first time applicants and those who would like a basic review of the grant program.

All prospective applicants are strongly encouraged to visit the Cultural Community Partnership program page on the Arts Board Web site to download a copy of the full FY 2020 Program Overview and Application Instructions, and read it carefully before beginning an application.

After reading the program overview and viewing this presentation, if you have remaining questions, please don’t hesitate to contact me. I’m happy to talk with you about your ideas and project goals, and to support you as you navigate the application process.
Applications must be submitted before 4:30 p.m. on Friday, September 13th. There are NO exceptions. The funding opportunity closes at 4:30 pm precisely.

Submit your application well ahead of the deadline to give yourself breathing room and to avoid last minute problems.
Program Purpose

To enhance the careers of individual artists of color by working in partnership with a Minnesota nonprofit organization or another Minnesota artist of color.

Project must further the artist’s career or enhance the artist’s artistic abilities.

Each project must include a community component that will draw visibility to the artist’s work.

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Artists may be at any stage in their career to be eligible. At the beginning of the panel process, the panelists discuss how they will assess artistic quality from established artists, emerging artists, and those working in folk and traditional forms.

If the artist is collaborating with an organization, the organization can prepare and submit the application. The organization can be either the official applicant or the collaborating partner.

A live, in person, community component is required. However if the project will not reach its final form by the end of the project year, then a “work in progress” community component should be planned. The community component must take place within the project period.

All project activities must take place within the state of Minnesota.
Who is eligible to apply

Any Minnesota artist of color who is at least 18 years old at the time of application, and is a U.S. citizen or permanent resident.

Any Minnesota organization that is exempt from taxation under section 501(c)(3) of the Internal Revenue.

Any Minnesota public agency such as a unit of local, state, or tribal government.

To be eligible for this grant, applicants...

(READ SLIDE)

You can submit only one Cultural Community Partnership application each grant round.

Individual artists may only receive two Cultural Community Partnership grants (as the applicant or partner) during their lifetime. This rule does not apply to organizations.

Applicants or partners may be students, but the project for which funds are requested may not be associated in any way with a degree program. If one or both artists are students, be sure you indicate in the narrative that this proposal is outside of the work towards a degree.
Collaborating Partner

- Another artist of color who is 18 years old at the time of application, a Minnesota resident, and, a U.S. citizen or permanent resident.
- A Minnesota nonprofit organization operating and located in Minnesota.

The partner is just as responsible for the project as the applicant.

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Collaborating partners may only collaborate on one Cultural Community Partnership project each year.

If the artist is collaborating with a nonprofit organization, the organization can be the official applicant, but the application should be framed in terms of how the project will advance the artist’s career and aid their artistic growth. Organization can be either the official applicant or the partner.

Partners are ineligible for other Arts Board grants if the Cultural Community Partnership grant is not in compliance with program rules, reports, or other requirements.
Applicants may request a grant from $1,000 - $8,000. No match is required. The grant period is in effect for 12 months. Activities cannot begin before March 1, 2020 and must be completed by February 28, 2021.

Grants are taxable income for individual artist grantees. Talk to a tax advisor about how to keep records so that you can offset the income with the expenses of the project.

Grantees must be prepared to provide financial records and support documents that verify how grant funds were spent. Failure to provide necessary records and documents, and spending grant funds other than outlined in the application, may render the grantee ineligible to receive future funding from the Arts Board.
Use of funds

1. For the creation and presentation of art works representing the heritage of artists and/or communities of color;
2. For the creation and exhibition of visual art, either contemporary or traditional;
3. For the creation and presentation of plays, music, or choreography;
4. To support public art and design projects for neighborhoods or communities;
5. For arts components of neighborhood festivals or celebrations;
6. To support advanced study or residency for an individual artist with an arts organization;
7. To support mentorship between a master artist and apprentice;
8. For activities directly related to enhancing an artist’s career.

Cultural Community Partnership grant funds may be used for the purposes listed on the slide.

(READ SLIDE)
Applications will be ineligible if the following conditions exist:
(partial list)

- Activities that involve any organization at which the applicant is employed and/or from whom the applicant receives a W-2 or 1099 form;
- Paying for tuition, fees, or work toward any degree;
- Paying for translating another person’s literary work;
- Activities that are exclusively for curriculum development;
- Costs for relocating the applicant’s legal residence outside of Minnesota;
- Paying for the establishment of any type of organization;

An application will be deemed ineligible if any of these conditions exists. Funds may not be used for...

(READ SLIDE)

This is a partial list. You will find the full list of what activities make an application ineligible on pages 2 - 4 of the Program Overview and Application Instructions.
Arts Board Funds may not be used for these purposes

- Activities that primarily serve elementary or secondary school students;
- Work on scholarly manuscripts or standard journalism;
- For activities that take place outside of the project period;
- For travel for individuals or organizations brought into the state to participate in the project;
- For activities not directly related to the enhancement of an artist’s career.
The Arts Board uses WebGrants, an online grants management system. All applicants are required to use this system to apply. A link to WebGrants can be found on the home page of the Arts Board Web site as shown next to the green arrow on the slide. To access the application forms for this program, click on the WebGrants icon.
The first screen that you’ll see is the Log In screen. If you have already been assigned a user ID and password, enter them in the boxes provided; if you do not have a user ID and password, you’ll need to register as indicated above the green arrow on the slide. It is only necessary to register once. You’ll receive a WebGrants user ID and password within one-to-two business days.

Please be certain to factor the time it takes to register and receive approval into your work plan for completing the application. We strongly advise you to register early.

To ensure that the e-mail notice containing your password and user ID doesn’t go to a junk e-mail folder, enter the WebGrants E-mail address into your address book.
Once you have registered and received your user ID and password, the next step is to:

• Log in to WebGrants from the Arts Board home page, or click “Apply” at the bottom of the Cultural Community Partnership program page.

• In WebGrants, select: Funding Opportunities, shown next to the green arrow on the slide.
## Current Funding Opportunities

All currently posted opportunities appear below. The Application Deadline indicates the due date for the application submission. You will be unable to submit your application after this date.

Click on the title to open the Funding Opportunity summary. Click on the column headers to sort list of Opportunities.

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Select: FY 2020 Cultural Community Partnership
Select: Start a New Application as shown by the pink arrow.
The first form is the General Information form.

Individual applicants should select their own name as the primary contact. If the applicant is an organization, select the organization’s name.

The project title field will automatically populate with the name of the funding opportunity, Cultural Community Partnership, and there is no need to change this.

In the organization field, individual applicants should select “Apply as Individual.” If the applicant is an organization, then select the organization’s name from the drop-down list.
After you save and mark the General Information form as complete, this is the screen that you will see.

There are thirteen separate forms to complete for this application and I will talk about each of them. Each form needs to be “Saved” and then “Marked as Complete” before you will be able to submit the application. You can go back into the forms at any time prior to submission to make changes, but you must complete all the sections of a form before WebGrants will allow you to save it. Once the application is submitted, you will not be able to make any additional changes.
The next form is the Eligibility Questionnaire. You must complete this form before you can go on to the other forms.

There are 23 yes/no questions that must be answered. Most are very straightforward and easy to understand.

#13 asks if the applicant will charge admission whenever it is feasible to do so. The Arts Board puts a high value on earned income and encourages grantees to charge admission whenever it is feasible to do so. This does not mean that you must charge admission, especially if it is not an industry standard in your discipline - such as an art exhibition, reading, workshop production, or open studio.
Applicant’s project outcome(s) form: Create at least one measurable outcome that you intend to achieve. Remember, an effective project outcome is specific, measurable, and can be reasonably achieved by the proposed activities. An outcome statement describes changes in knowledge, attitude, skill, or behavior.

Outcomes always have two parts: the first part describes the person/people who will change, and the second part describes what the change will be. Outcomes for this program might look like the example shown on the screen: Jane Doe and John Smith will develop new jazz choreography to be presented at the XYZ theater in St. Cloud. You then will need to identify how your project outcome will be evaluated. In the example shown on the slide, the partners will receive feedback from three recognized experts in the field.

You will then select one of three Arts Board program outcomes that are supported by the project outcome you wrote above.
Cultural Community Partnership Outcomes

• Minnesota artists of color develop their artistic practice, public profile, audiences, or professional network.

• Both project partners develop authentic relationships and arts experiences within or across diverse communities.

• Grantee organizations change, expand or enrich the ways they connect to their communities.

There are three outcomes for this program. (READ SLIDE)

You should select the one that is the best fit for your project.

The form will allow you to select two outcomes and create two project outcomes but there is no advantage to selecting more than one.

If your application is funded, the proposed and actual outcomes, as well as the evaluation plan, will be posted on the Minnesota Legacy Web site.
The Artist and Participant Estimate form asks you to estimate the number of people who will be involved or participating in your project.

When estimating the number of artists involved in the project, estimate only those who will be actively involved in providing artistic services. Artists who might attend your community component should be included in the audience estimate.

Be realistic when making your estimates of the number of people who will attend or participate in your community component.

Broadcast/electronic estimates should be zero unless these mediums will be used to distribute project content. This figure is not intended to estimate marketing and promotion efforts.

New the year: The form also asks for community contributions in the way of donated funds, number of volunteers, and the number of people who will pay admission.
The next form is the Partnership Plan which asks you to provide a:

**Public statement:** If your application is funded, it is this statement that will be used for publicity purposes such as posting on the Arts Board Web site. Write in the third person, use complete sentences, and speak to a general audience, like the statement shown on the slide next to the blue arrow.

The next part of this form is the **plan narrative.** This is the essence of the application and is where you will describe the partnership and how the artist will benefit professionally. You have 7,500 characters, which typically translates to two pages of text.

Remember that panelists are reading anywhere from 30-50 applications so it’s important to be compelling and passionate while also being straightforward and clear. Do not use “art speak” or other insider language, and explain any acronyms that you use. Be complete and also succinct. Give yourself enough time to thoroughly plan your project and to write and edit the artist plan.

If you can, find an outside reader who will give you feedback on the application.

There are six parts to the plan. I will cover each of them in the next few slides.
a) **Background**

Provide information about the applicant’s work and the partner’s work.

The first is the background section. In this section you should:

- Provide information about the applicant’s work. If the applicant is an artist, describe the artist’s work and career level (for example, emerging, mid-career, well established). If the applicant is an organization, describe the organization and its mission.

- Provide information about the partner’s work. If the partner is an artist, provide information about the partner’s work and career level (for example, emerging, mid-career, well established). If the partner is an organization, describe the organization and its mission.
b) Project Outcome(s)

Copy and paste the project outcome(s) from the Outcomes Form.

- Describe how the outcome(s) will promote artistic or professional growth for the artist(s).
- Discuss why the outcome(s) is the appropriate next step on your career path, and how you expect it to impact your artistic career.

The next section is where you should talk about the how and why that your project outcome(s) will be an artistic or professional stretch.

Your outcome needs to be achievable within a year’s time. One comment that I often hear from panelists is that applicants are trying to do too much given the time and budget, so be selective and specific when you identify your project outcome(s). While you may have up to two project outcomes, there is no advantage to having more than one. If you decide to have two project outcomes, be sure that both can be accomplished within the scope of the project.

Successful applicants are those who can identify how their project outcome will be important to their future success, and are able to clearly articulate why this is the next step for them.
c) Barriers

Identify why the outcome(s) of this project can’t be achieved without the support of this grant.

In the barriers section, identify what is preventing the artist from achieving the outcome now. Go to the root of the problem. Don’t just write a blanket statement about needing time and money to create. It can be assumed that nearly everyone needs time or money, so be specific.

A good example of this comes from one of the sample grants on our Web site in which Harbi Kahiye is partnering with the Cedar Cultural Center to present a concert. In his application he writes about how as a refugee from the civil war in Somalia his career took a turn from being a highly respected percussionist in Somalia to now as he attempts to rebuild his life here in the United States. His barriers are that he must currently borrow percussion instruments in order to perform, and the practice of using playback is replacing live drumming at cultural events. This has become standard in the diaspora, which then limits further performance, teaching, and community engagement.

His barrier is fully fleshed out and gave the panel insight into the challenges facing this musician.

Be sure that the actions you list in the next section address the barriers you’ve identified and support your outcome.
• **Actions**
  Describe each partner’s role in the project.

• Outline the activities that each partner will undertake to address the barriers and achieve the project outcome(s).

• Explain why these activities are likely to result in the artistic and/or professional growth for the artist(s).

• Provide a project timeline that lays out individual steps of the process; be sure the budget reflects the expenses related to the actions you identify.

The panel wants to understand how the barriers will be overcome and the outcome will be achieved. So in the actions section, it’s important to lay out the steps that you’ll take so that the panel can see that you have thought through what you need to overcome the barriers in order to meet the outcomes.

Laying the action plan out in a timeline format helps make it clear to the panel what you intend to do and when.

Think of all the things you will need in order to accomplish the actions listed in the plan. Be sure that the expenses are in the budget, and that the project plan provides a growth opportunity for the artist.

If you write about purchasing equipment in the narrative, be sure that the expense is in the budget. Again, be as specific as possible. It is perfectly fine to ask for equipment (as long as it is less than $5,000), but you must make the case for why it’s needed, and how it will overcome the artist’s barriers.

Be sure to address the role that the partner will play in the project.
e) Community component

A live in-person community component that will draw visibility to the artist’s work and occurs within the project period is a requirement of the program.

For the community component section, you can meet the letter of the law by just having a public event within the project dates, but by being thoughtful about how you might interact with some of Minnesota’s taxpayers, you will build your case.

Venues do not need to be confirmed, but you should make it clear to the panel that you have considered some options and that you are capable of having a successful community component. You can indicate that you are still in discussion with the venues, but list the names and the contact people for the places you are considering. Then indicate why the venue is a good fit for the project and the event.

Be sure that whatever you propose can actually occur and indicate in this part of the narrative that you have permission to conduct a workshop, hang a show, or give a talk.

If your community component will take place in an unconventional venue be sure to indicate that you have checked into what permits or permission might be needed to access the location.

If the venue is highly selective it’s wise to identify a back up plan, so that the panel is assured that a community component will occur.

Keep in mind that venues need to be accessible to people with disabilities and welcoming to the general public.

The community component is not about reaching huge numbers of people, it’s about the thought and care you put into considering your options and the quality of the interaction that you will have with the public.

It’s also important to identify a community component that is a reasonable stretch and has the potential to engage a new audience with the artist’s work. Be specific about how you will market the event to these audiences.

If the project lends itself to interaction with a particular segment of the population, that’s a plus. An opportunity to interact with people who are not normally served by the arts also adds strength to your community component.
f) Impact on the artist(s) and community:
Describe the impact of the project on the applicant and partner, and how the project will increase visibility for the artist(s) and strengthen cultural diversity within the state.

In the (read slide)

Remember that expansion of arts programming from within and outside of communities of color is one of the criteria, so be sure to fully develop the ways in which this project will accomplish this criterion.

If you will reach an underserved population with your community component or bring to light unknown aspects of a particular population or location, this too will have an impact on the state.
The next form is the Budget form and it begins with the revenue section. I will go through it line by line, starting at the top with In-kind.

In-kind donations are another way of demonstrating support for the project. So if the performance venue is donating rehearsal space or a hotel is donating lodging for your project, you should find out the dollar value of these donations and put it on this line. The in-kind amount will be copied to the revenue and expense sections of this form. Do not include in-kind amounts in any other revenue or expense fields.

Next is project earned income. This is income that is expected to be earned through ticket or merchandise sales.

On the third line is “applicant cash or other income.” These can be funds from the applicant’s own resources budgeted for these activities. Other income includes private donations, grants from foundations, corporations, sponsors, local governments, or the federal government. If other funds are being raised to support the project, indicate if this funding is “pending” or “committed” as shown by the arrows.

Each number entered in the financial information form is a “line item.” You must provide an explanation for every line item with a dollar amount entered or enter N/A (not applicable) for those line items that have no dollar value listed. In this example all of the revenue lines show a dollar value, but many applications don’t have additional revenue and that’s fine.

The Arts Board request and other project revenue subtotal and total lines will calculate automatically and will only be seen after you select “Save.”

No match, be it in the form of cash on hand, other grants, or in-kind contributions, is required for this grant. So if all of the above revenue line items are left at zero, your request will equal the amount of your expenses, provided they are no more than $8,000.

If your project expenses exceed $8,000, you will need to show additional income for the project.

Prepare a draft of your budget in a spreadsheet program. Double check your math, particularly in the explanation of each line item. Be sure that project revenue equals project expenses, and that individual components such as the $1,000 in personal savings and $1,000 listed as crowd sourced funding equal the amount shown on the line item for “applicant cash or other income” that totals $2,000.
This screen shot shows you the expense side of the Budget form.

It’s important to help the panel understand what kind of hourly rate the artist is being paid by quantifying the amount of time spent on the project. Identify a gross wage, with the understanding that the artist will be responsible for the payroll taxes.

Expenses related to travel within Minnesota are fine, but travel outside the state cannot be funded by the Arts Board.

The Arts Board will support the purchase of equipment provided that it’s less than $5,000. Equipment costing $5,000 or more must be rented, have other revenue dedicated to the purchase, or be provided in-kind.

Provide an explanation for every line item with a dollar amount entered in the text box next to the line item. This helps the panel understand what items are included and the relationship of your budget to your project proposal. Be specific and clear. Lump sums raise questions that a simple explanation can easily address.

And, just like the revenue side of the form, you will need to enter “N/A” in the description box for those line items that have no dollar amount.
After you “Save” the Budget form, but before you mark the form as complete, you need to verify that the statements that appear on the WebGrants screen are true.

If the difference between total revenue and total expenses is not “0,” this means the budget is not balanced. If this is the case, then you need to go back and fix your budget so that revenue equals expenses. As you can see from the example on the screen, next to the pink arrow, this budget is balanced, so the statement is true.

And, as you can see from the blue arrow down below, the request to the Arts Board is $7,990 which is within the grant range of $1,000 - $8,000, so this statement is true as well.

You can now “Mark as Complete” and move on to the next form.
The next form is the Financial Materials Form. This form is only required for organizational applicants or partners. There is no financial documentation required from individuals.

Applicants or partners that are 501 (c) (3) organizations must also attach a copy of their IRS letter of determination.
If the applicant is an artist, work samples must be submitted. If the applicant is a nonprofit organization, work samples may be submitted if desired, but are not required.

If the applicant is an artist, then a resume of no more than two pages must be attached. The resume should provide evidence of strong career commitment, relevant educational background, training, mentorships, experience as an artist and artistic recognition.

When you select “Add” shown just above the pink arrow, the following screen will appear.
The work sample the artist provides is a key piece of the application. The form shown above allows you to tell the panel about the sample. Use it to full advantage so that the panel understands what they are seeing, hearing, or reading.

Panelists are trying to assess the artistic quality of the work. Do not submit documentation of teaching, training, or a festival event, but rather the documentation of the artwork itself. We recommend that the work be from the last four years.

If the work samples most relevant to the project are more than four years old, or the artist is moving in a new direction and doesn’t yet have work samples to support this shift, address the situation in the statement area next to the arrow. Help the review panel understand why you are including older work or don’t have examples that directly relate to the proposed project.

The statement section, is not a required field and applicants often overlook this opportunity to tell the panel about the work sample. A short statement can provide context to help them understand the work or why this sample has been selected.

The final step is to attach the work sample. Each work sample will have it’s own description form.
The image shown on the slide was submitted by Krista Laurie Beier as part of her FY2018 application and is a good example of a strong work sample.

Her work is professionally presented. The photo is sharp, well lit, and a high resolution file. All that the viewer sees is the artistic work itself. There is nothing extraneous in the background that makes the panelist wonder if the background is meant to be part of the artistic work.

Krista provided ten samples similar to this which made it very easy for the panel to see the quality of her work and showed her current level of skill.

An important thing to know is that panelists view the work samples when they are reading the application on their home computers and then again at the panel meeting just before we begin the discussion of the application. When panelists are at home, they typically see the images one at a time. At the meeting, they see them in groups of three on large projection screens, so keep this in mind when deciding about the order in which to present images.

As much as possible, the work sample should support the intention of the project. Try to provide the maximum number of images or pages. If submitting a video or audio, it should be as close to the 5 minute maximum as possible.

If your project is to take a work that is currently in progress into its next phase of development, be sure to include some of the work in progress as part of your work sample. Also include examples of strong, finished work. This will give the panel insight into the proposed work and an understanding of what your finished work is like. You still can’t exceed the limits, so you will need to balance finished work with the work in progress examples to fit within them. Pay close attention to the quantity limits and file formats that we accept for work samples as shown in the chart on page 19 of the Program Overview and Application Instructions.

Getting a good work sample put together takes time and should not be left until the last minute.

Remember not to include links in any of your work samples, additional promotional text, or in the case of audio or visual, additional promotional voice over content in your work samples. Those work samples might be deemed as ineligible if that content exists.
Partner Information and Qualification Form

This is the form that identifies the project partner. The partner may be either another artist of color or any Minnesota nonprofit organization.

The partnership agreement must be completed to indicate that the partner has agreed to participate in the project.

If the partner is an individual artist, an artistic resume of no more than two pages submitted as a PDF is required.

Work samples must be provided if the partner is an artist. If the partner is a nonprofit arts organization, work samples are not required but may be submitted if desired. For those partners who supply work samples and/or resumes, the same requirements in terms of length and file type apply as detailed in the previous slide.
The Arts Board uses information entered on the Artistic Discipline and Populations Benefiting form to prepare aggregate reports mandated by the National Endowment for the Arts. It also helps us to know who are we serving with Arts Board Funds.
As well, the Arts Board uses information entered on the Applicant Demographic and Partner Demographic Information forms to prepare aggregate reports also mandated by the National Endowment for the Arts.

If either the applicant or collaborating partner is not a U. S. citizen but is a permanent resident, attach a copy of the permanent resident card to this form as a PDF document.
The Certifications and Signature form is the final form of the application. This form certifies that all the information in the application is true and correct, that all of the program eligibility criteria are met, and that grant funds will only be used as described in the application.
Once you have completed the forms to your satisfaction and marked them all as “Complete,” select “Submit” as shown just below the pink arrow on the screen.
This is the confirmation screen that will appear when you have successfully submitted your application.

Applications must be submitted to and accepted by the online WebGrants system before 4:30 p.m. on the deadline date. Submit your application well ahead of the deadline. This allows you time to gather all needed materials, fill out the forms, upload documents, and make changes. It also provides a buffer in case you require technical assistance, encounter delays, or experience unexpected problems of any kind.
Review criteria

• Artistic quality (0-20 points)
• Merit and feasibility of the collaboration (0-20 points)
• Expansion of arts programming within and outside of Minnesota communities of color (0-20 points)

There are three review criteria in this program.

Your application will be scored by each panelist on a 60 point scale.
• Up to 20 points are available for artistic quality
• Up to 20 points for merit and feasibility of the collaboration
• Up to 20 points for expansion of arts programming within and outside of Minnesota communities of color

The result of the averaged scores becomes a ranked list. This list then becomes the basis for the panel’s funding recommendation to the board.

In fiscal year 2019 we had 39 applications to the Cultural Community Partnership program and awarded $104,000 to 13 grantees, representing a funding rate of 33%.

The rate of funding varies from year to year based on the funds available and the number of applications that are received. The amount of funding for FY2020 will be the same as it was in FY2019.
Artistic quality

• Technical skill, mastery of craft
• Innovation
• Originality /Authenticity
• Personal artistic vision/voice
• Work that evokes or provokes emotion, connection, intellectual inquiry, or other response from an audience

For the criterion of artistic quality, the panel is looking for (read the slide)

Panelists can award up to 20 points in this criterion.
In merit and feasibility of the collaboration, panelists are looking to find that (read the slide)

Merit and feasibility is worth up to 20 points.
Expansion of arts programming within and outside of Minnesota communities of color

- Community component draws visibility to the work of the artist(s)
- Cultural diversity is strengthened in Minnesota
- Arts programming within and outside communities of color is expanded
- Suitable promotion plan and budget are described to insure community attendance and/or involvement in the community component.

And, in expansion of arts programming within and outside of Minnesota communities of color, panelists are looking for a (read the slide)

Panelists can award up to 20 points in this criterion.

Keep all three criteria in mind as you develop your application. Panelists are awarding points on how well your application meets these criteria. They don’t compare applications to each other. They judge it solely on how well it meets the criteria.
Board decision and feedback

• Panel recommendations go to the board in January 2020 for the Cultural Community Partnership Grant
• Feedback to applicant
• Contracting process

In January, 2020, the panel's recommendations will be reviewed by the board of directors, and awards will be determined. All applicants will be notified first by e-mail followed by formal letters.

After grants have been awarded, the audio clip of your panel review, your rank, and scores in each criterion will be attached to your application in your WebGrants account.

If you are awarded a grant, a contract is developed and signed by you and the Arts Board.
There are three sample applications on the Cultural Community Partnership program page of our Web site. These applications were all funded last year. Of course your project will be different, but the samples may give you some good ideas as you develop your own application.

**READ THE PROGRAM OVERVIEW AND APPLICATION INSTRUCTIONS. YOU WILL FIND HELPFUL INFORMATION THAT IS NOT IN THE ONLINE APPLICATION FORMS.**

Be sure that the individual components of your application hang together and support the major goal you’ve identified.

Make sure that the work samples function on a computer other than the one on which they were created, are edited to be within the time restriction, and are the correct file type.

And lastly, ask someone unfamiliar with your project to read your proposal for clarity and understanding and look at your work samples and resume to replicate the experience of the panelist. What is unclear, confusing, or misunderstood by your reader is likely to be the same for the panel.
For questions or help

Content of the application forms or narrative:
Sherrie Fernandez-Williams
program officer
Sherrie.Fernandez-Williams@arts.state.mn.us
(651) 539-2672
800-866-2787

Technical aspects of forms
or WebGrants:
Tom Miller, project manager
apply@arts.state.mn.us
(651) 539-2660

Work samples:
Karl Warnke
work sample coordinator
Karl.Warnke@arts.state.mn.us
(651) 539-2654

This concludes the PowerPoint presentation. My contact information is shown on the slide and I’m happy to answer questions or provide clarification.

I’m accessible by phone or E-mail and good about getting back to people.

I can also be reached toll-free at (800) 866-2787

Thank you for the hard work and time you invest in putting together an application. I wish you a successful application experience!