

Minnesota State Arts Board
Park Square Court
400 Sibley Street, Suite 200
Saint Paul, MN 55101-1928
(651) 215-1600 (800) 866-2787

**FISCAL YEAR 2012
GRANT CONTRACT
ARTS LEARNING
Grant Number 4602**

NOTICE TO GRANTEE: You are required by Minn. Stat. § 270C.65 to provide your federal employer identification number and Minnesota taxpayer identification number if you do business with the State of Minnesota. This information may be used in the enforcement of federal and state tax laws. Supplying these numbers could result in action requiring you to file state tax returns and pay delinquent state tax liabilities, if any. This grant contract will not be approved unless these numbers are provided. These numbers will be available to federal and state personnel involved in approving the grant contract and the payment of state obligations.

This page of the grant contract may contain private information and should not be reproduced or distributed externally, except as defined above, without express written permission of the contractor. If you circulate this grant contract internally, only offices that require access to the tax identification number AND all individuals/offices signing this grant contract should have access to this page.

Grantee **Saint Paul Parks and Recreation**
(Referred to in this grant contract as the "Grantee")

Address **25 W 4th St 400 City Hall Annex St Paul MN 55102**

MN Taxpayer I.D. Number **8025095**

Federal Employer I.D. Number **41-6005521**

This grant contract is between the State of Minnesota, acting through its Board of the Arts (referred to as the "Board"), and **Saint Paul Parks and Recreation** (referred to as the "Grantee").

Whereas, Minnesota Statutes 2011, section 129D.04, authorizes the Board to distribute grants, loans, and other forms of assistance for artistic activities; and

Whereas, the Minnesota State Legislature in the 2011 First Special Session, chapter 6, article 4, section 2, subdivision 3, appropriated \$22,167,000 from the arts and cultural heritage fund to Minnesota State Arts Board for fiscal year 2012 arts grant programs and services; and

Whereas, the Board has instituted a pilot grant program, Arts Learning, to broaden opportunities for Minnesotans to participate in the arts; and

Whereas, the Board has selected the applicant as a Grantee in the Arts Learning grant program;

Therefore, the Board agrees to award to the Grantee in support of eligible costs a fiscal year 2012 Arts Learning grant as described in the approved project description in the Grantee's Application, attached hereto as Attachment A; and

The Grantee represents that it is duly qualified and agrees to perform all services described in this grant contract to the satisfaction of the Board. Pursuant to Minnesota Statutes §16B.98 subdivision 1, the Grantee agrees to minimize administrative costs as a condition of this grant.

Therefore, the Board and Grantee agree to the following terms and conditions, and further agree that Grantee's failure to comply with any of the requirements of this contract may jeopardize its eligibility to apply for or receive future Arts Board grants.

Originals distributed (when all signatures affixed) to: (1) Grantee and (2) Minnesota State Arts Board.

A. PURPOSE

The purpose of the Arts Learning grant program is to support projects that help lifelong learners acquire knowledge and understanding of and skills in the arts. Arts learning happens when participants are engaged in creating, performing, and/or responding to art in a disciplined and intentional way with a teaching artist.

B. DEFINITIONS

For the purpose of this grant contract the following terms shall have the meanings given to them.

“Arts and cultural heritage fund” means the special fund, created by the Minnesota Constitution, article XI, section 15, proceeds of which may be spent only for arts, arts education, and arts access and to preserve Minnesota’s history and cultural heritage.

“Application” means the official form supplied by the Board and submitted by the Grantee, including any required attachments submitted by the Grantee, which is attached hereto as Attachment A and incorporated herein.

“Artist” means an individual artist or arts organization that will be providing the art experience and whose name is listed in the application.

“Authorizing official” means the individual delegated authority to enter into contracts and accept grants for the Grantee’s organization (e.g. president or comparable officer, executive director, board chair).

“Primary contact person” means the individual with delegated authority to act for the Grantee’s organization on grant activity matters such as signing off on final reports and routine contact with the Board.

“Project” means the proposed activities in the Grantee’s application.

“Event” means a performance, exhibition, workshop, class, or other arts activity intended to engage members of the public.

C. TERM OF GRANT CONTRACT

Effective date: This contract shall take effect on the project date, **July 1, 2012**, specified in the Grantee’s Application (attached hereto as Attachment A), or the date the Board obtains all required signatures under Minnesota Statutes §16C.05, subdivision 2, whichever is later.

The Grantee must not begin work, and may not expend any grant funds, under this grant contract until this contract is fully executed.

Expiration date: This contract shall end on the project end date, **February 28, 2013**, specified in the Grantee’s Application (attached hereto as Attachment A), or until all obligations have been satisfactorily fulfilled, whichever occurs first.

All eligible costs must be incurred between the effective date and the expiration date of the grant contract.

D. CONSIDERATION AND PAYMENT

Consideration

The State will pay for all services performed by the Grantee under this grant contract as follows:

The total obligation of the State for all compensation to the Grantee under this grant contract will not exceed **\$143,000**.

Payment

Grant contracts that are fully executed and are less than \$25,000 will be payable in full on March 20, 2012. Allow three weeks for processing of payment.

Grant contracts that are fully executed and are \$25,000 or more will be payable in two installments as follows:

- 95 percent of the total grant will be payable on March 20, 2012. Allow three weeks for processing of payment.
- The final 5 percent will be payable upon the Board’s receipt and approval of the Grantee’s final report. Allow three weeks for processing of payment.

The Grantee agrees to return to the Board all funds not spent at the end of the grant period.

Federal Funds. If no federal grant number, CFDA number, and federal fund amount are listed in this section then no federal funds were used to fund this grant contract. Payments under this grant contract will be made from federal funds obtained by the Board from the National Endowment for the Arts, Federal grant number _____, CFDA number _____. The amount of federal funds included in this grant contract is \$0. The Grantee is responsible for compliance with all federal requirements imposed on these funds and accepts full financial responsibility for any requirements imposed by the Grantee's failure to comply with federal requirements.

The Board advances payments on all project grants. The justification for making advance payment is as follows: The Board uses a stringent, competitive review process to determine which projects to fund; this process ensures that there will be no substantial losses to the State. The agency has had a long standing tradition of advancing payments to Grantees, however, in keeping with advice from the Office of the Legislative Auditor, the board reserves 5 percent of the total award (for grants \$25,000 or more), and does not release those funds until the Grantee submits a final report. Advance payments ensure that projects can begin immediately upon contract execution, therefore increasing the amount of time the Grantee has for successful completion of grant objectives. Advance payments reduce the financial burden a Grantee might suffer waiting for the State to process reimbursements. A rigorous, citizen-driven review process and a practice of making advance payments enable the Board to make the most efficient use of its administrative resources.

E. GRANT ACTIVITIES AND USE OF GRANT FUNDS

The Grantee acknowledges that these funds are subject to certain legal restrictions and requirements and that the Grantee is responsible for compliance with these and all other relevant state and federal laws and regulations promulgated pursuant to governing these funds.

The Grantee shall use the funds received under this grant contract only for the eligible costs of the project as described in the approved project description in the Grantee's Application (attached hereto as Attachment A).

Eligible costs shall be those costs directly incurred by the recipient in actual conduct of the project during the effective term of this grant contract. Eligible costs must be directly related to and necessary for completion of the project.

In addition to the above conditions, the Grantee agrees that funds awarded through this grant contract shall be used to:

1. Supplement and not substitute for traditional sources of funding.
2. Support projects or programs that have measurable outcomes, and a plan for measuring and evaluating the results.
3. Support projects, programs, or activities that take place within the state of Minnesota.
4. Only support administrative, indirect, or institutional overhead costs that are directly related to and necessary for the proposed project.

The Grantee agrees that all of the following are true:

1. The Grantee has no overdue reporting requirements as specified in a previous contract with the Board.
2. The Grantee is in compliance with any additional active contract with the Board.
3. The Grantee is an organization established in Minnesota that primarily serves Minnesotans. The organization must be: exempt from taxation under section 501(c)(3) of the Internal Revenue Service Code; a group that does not have its own 501(c)(3) nonprofit tax status, but has an agreement with a fiscal agent; or a public agency or a division of a public agency such as a public school district or a unit of local, state, or tribal government.

F. AMENDMENTS

Amendments to this grant contract shall be in writing using the contract amendment form available from the Board and shall be made by the same parties who made the original contract, or their authorized successors. The Grantee agrees to submit any request to amend the contract to the Board during the term of the contract (see section C. Term of Grant Contract), and not later than 30 days prior to any desired changes in the contract activities.

G. NOTIFICATION

The Grantee agrees to notify the Board, in writing, immediately of any change in the primary contact person or authorizing official, address, e-mail, or phone numbers relative to this grant contract.

H. ACKNOWLEDGMENT

Grantee must acknowledge this Minnesota State Arts Board grant. Publications, printed programs, or other graphic material related to this project must use the Minnesota legacy logo and the following credit line whose wording may not be changed in any way.

This activity is made possible in part by a grant provided by the Minnesota State Arts Board through an appropriation by the Minnesota State Legislature from the State's arts and cultural heritage fund with money from the vote of the people of Minnesota on November 4, 2008.

Using the Arts Board or Minnesota legacy logo, alone, is not sufficient to meet this requirement; the text must be used as written above.

Oral acknowledgment should be given at any event for which there is no printed program, and in interviews with the media.

I. FINAL REPORT

The Grantee agrees to report to the Board using the final report form, supplied by the Board, and submit one sample credit line acknowledgment, as described in section H of this grant contract by **March 30, 2013, or within 30 days of the project end date, whichever occurs first.** Grantee will be expected to report on project activities that were supported and outcomes that were achieved as a result of this grant, and shall account for all funds awarded through this grant contract.

The Grantee also agrees to return to the Board all funds not spent at the end of the grant contract period.

These obligations survive the expiration date of this grant contract.

J. RECORDKEEPING, AUDITS, AND MAINTENANCE OF RECORDS

The Grantee agrees to abide by the financial recordkeeping standards that require Grantee to:

1. Provide for accurate, current, and complete disclosure of the financial results of the grant activities in accordance with Board reporting requirements;
2. Maintain records that identify adequately the source and application of funds for grant supported activities;
3. Provide effective control over and accountability for all funds, property, and other assets. Grantee shall adequately safeguard all such assets and shall assure that they are used solely for authorized purposes;
4. Provide a comparison of actual with budgeted amounts for the grant;
5. Provide principles and standards for determining allowable costs applicable to this grant. See section D. Grant Activities and Use of Grant Funds; and
6. Maintain accounting records that are supported by source documentation.

If Grantee received \$500,000 or more in a year from the federal government, the Grantee shall also comply with federal audit requirements in accordance with the Single Audit Act Amendments of 1996 (31 U.S.C. 7501-7507) and OMB Circular A-133, "Audits of States, Local Governments, and Non-Profit Organizations." If a Single Audit is required, the Grantee agrees to forward one copy to the State Auditor's Office.

The Grantee shall retain fiscal and program records of the grant activities for at least six years after submission of the final report. The books, records, documents, and accounting procedures and practices of the Grantee relevant to this grant shall be subject to examination by the Board, the legislative auditor, the National Endowment for the Arts, the comptroller general of the United States, or any of their duly authorized representatives for any lawful purpose including the making of audits, examinations, excerpts, transcripts, and other lawful purposes.

The fiscal records to be retained include, but are not limited to, invoices, receipts, canceled checks, supporting documents, statistical records, and all other records relating to this grant contract.

The program records to be retained include, but are not limited to, printed programs, posters, newspaper articles, and other publicity and information relating to this grant contract, as well as documentation appropriate to the grant activities.

These obligations survive the expiration date of this grant contract.

K. TERMINATION, RESCINDMENT, AND PENALTIES

This grant contract may be terminated at any time by mutual written agreement of the Board and Grantee; or upon written notice to the Grantee from the Board in the event the Grantee fails to comply with one or more of the conditions set forth in this grant contract.

In the event of termination, the Grantee agrees to return all funds that have not been expended as of the date of the termination and all funds that the Board determines were spent in violation of this grant contract.

These obligations survive the expiration date of this grant contract.

L. BOARD'S AUTHORIZED AGENT AND PROJECT MANAGER

The Board's authorized agent for the purposes of administration of this grant contract is the executive director. The Board's program officer for the purposes of this grant contract is Constance Skildum at (651) 215-1600.

M. NONTRANSFERABILITY

The Grantee shall neither assign nor transfer any rights or obligations under this grant contract.

N. LIABILITY

The Grantee agrees to indemnify and save and hold harmless the State of Minnesota, the Board, its agents, and employees from any and all claims or causes of action arising from or relating in any way to the grant activities by Grantee or Grantee's agents or employees. This clause shall not be construed to bar any legal remedies Grantee may have for the Board's failure to fulfill its obligations pursuant to this grant contract.

O. AFFIRMATIVE ACTION

The Grantee certifies having received a certificate of compliance from the commissioner of human rights pursuant to Minnesota Statutes, section 363A.36, when applicable.

P. WORKERS' COMPENSATION

In accordance with the provisions of Minnesota Statutes, the Grantee certifies compliance with the workers' compensation insurance coverage requirement of Minnesota Statutes, section 176.181, when applicable. The Grantee's employees and agents will not be considered State employees. Any claims that may arise under the Minnesota Workers' Compensation Act on behalf of these employees and any claims made by any third party as a consequence of any act or omission on the part of these employees are in no way the State's obligation or responsibility.

Q. ANTITRUST

The Grantee hereby assigns to the State of Minnesota any and all claims for overcharges as to goods and services provided in connection with this grant contract resulting from antitrust violations that arise under the antitrust laws of the United States and the antitrust laws of the State of Minnesota.

R. BOARD RULES

The Grantee agrees to comply with the rules of the Board, Minnesota Rules, chapter 1900, pertinent to the grant program of this grant contract. If and to the extent that this grant contract is construed to be inconsistent with the rules of the Board, the rules shall govern.

S. FEDERAL COMPLIANCE

This grant contract may be funded in whole or in part by the National Endowment for the Arts (refer to section D of this grant contract). The Grantee agrees to abide by all requirements of federal law applicable to programs funded in whole or in part by the National Endowment for the Arts including, but not limited to, the laws listed herein. General descriptions of those laws pertinent to this grant contract are provided below for the convenience of the Grantee only and are not intended to, and do not, interpret those laws. Grantee should consult the actual laws or legal counsel to determine their requirements and applicability.

National Endowment for the Arts regulations: 45 C.F.R. parts 1110, 1151, 1153, 1154, 1157, 1158.

General Terms and Conditions of National Endowment for the Arts grants are available on the NEA Web site:

<http://www.nea.gov/manageaward/GTC.pdf>

Age Discrimination Act of 1975: This act provides that no person in the United States shall, on the basis of age, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance as specified under 42 U.S.C. 6102.

Fair Labor Standards: Federal law requires that labor standards on activities assisted in part by funds from the National Endowment for the Arts must comply with 29 C.F.R. Part 505.

Discrimination on the Basis of Race, Color, or National Origin: No person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under these grant activities, as specified under 42 U.S.C. 2000d.

Debarment and Suspension: Grantee certifies that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in covered transactions by any federal department or agency, nor has, within the three years preceding the submission of the application for this grant, been convicted of or had a civil judgment rendered against them for commission of fraud or a criminal offense in connection with a public (federal, state, or local) transaction or a grant contract under a public transaction; for violation of federal or state antitrust statutes; for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; had any public transactions terminated for cause or default; or is presently indicted for or otherwise criminally or civilly charged by a governmental entity with any of the preceding offenses.

Drug-Free Workplace Act of 1988: The Grantee is required to certify to the Board that it will provide a drug-free workplace [45 C.F.R., part 1154.600(a) (1)]. Grantees should refer to 45 C.F.R., part 1154, Appendix C, for language regarding the required certification.

Discrimination of Individuals With A Disability: No otherwise qualified individual with a disability in the United States, shall, solely by reason of disability, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under these grant activities pursuant to 29 U.S.C. section 794 (Rehabilitation Act of 1973). The phrase "individual with a disability" means any person who (a) has a physical or mental impairment which substantially limits one or more of such person's major life activities, (b) has a record of such an impairment, or (c) is regarded as having such an impairment and as otherwise defined by 29 U.S.C. section 705 (20).

Americans with Disabilities Act of 1990 (ADA): The ADA encompasses private sector entities that serve the public including arts organizations that do not receive federal support, retail businesses, movie theaters, and restaurants. It extends accessibility requirements for individuals with disabilities to the private sector.

Lobbying: The federal provisions regarding the use of National Endowment for the Arts funds for lobbying activities are included in two provisions. 18 U.S.C. Sec. 1913, "Lobbying with appropriated moneys," prohibits any federally appropriated funds to be used directly or indirectly to pay for activities intended or designed to influence a member of Congress. In addition, 31 U.S.C. Sec. 1352, "Certification regarding lobbying," prohibits the use of federally appropriated funds to pay costs associated with lobbying members of Congress, employees of Congress, and employees of federal agencies regarding the award or amendment of any federal grant, cooperative agreement, contract, or loan. Exempted from the definition of lobbying are certain agency and legislative liaison activities and professional and technical services. Use of nonfederal funds for such activities must be disclosed to the federal agency. Exempted from the disclosure requirement are lobbying activities of long-term employees.

Sex Discrimination: No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance, as specified under Title IX of the Education Amendments of 1972, 20 U.S.C. 1681, as amended.

T. PATENTS AND COPYRIGHTS

To the extent allowable by federal law, any and all patents, copyrights, or other legal interest in and relevant to the grant activities, or materials generated in pursuance of the grant activities, shall be the sole and exclusive property of the Grantee or the Grantee's designee.

U. ATTACHMENTS (Attachments follow)

Arts Learning (Organization) FY 2012

userid: 112 | application id: 4602 | [applPrintId bi20]

Applicant Name: CITY OF SAINT PAUL DEPARTMENT OF PARKS AND RECREATION,
 Alternate Name: Saint Paul Parks and Recreation
 City: St. Paul

Project Dates

Start Date: 07/01/2012 End Date: 02/28/2013

Project Summary

The St. Paul Community Youth Arts Project expands Parks and Recreation's ability to engage 1,560 at-risk youth in arts learning opportunities at 18 recreation centers during out-of-school time hours.

Project Outcomes

(X)	The quantity and types of arts learning opportunities in the state, and the organizations or venues that offer them, increases.
(X)	Arts learning opportunities are more accessible to Minnesotans because barriers to participation have been identified and mitigated.
(X)	More Minnesotans are engaged in arts learning opportunities.

Audience Statistics

Artists:	25
Youth:	1650
Adults:	225
Broadcast:	0
Electronic:	0

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Project Budget

Project Expenses				
	Arts Board	Other cash	In-kind	TOTAL
1) Teaching artist fees	76350	0	(not applicable)	76350
ESAC – 20 artists for Summer Blast, Rec Check, KidVenture; Juxta – 1 artist at North End Teen Center; COMPAS – 4 artists at the Canvas. Includes artist planning time.				
2) Teaching artist expenses	0	0	0	0
3) Other artistic expenses	15975	0	0	15975
Artistic supplies: COMPAS = \$125/mon*8 mon for the Canvas. Juxta = \$1000. ESAC = \$3075 for KidVenture, \$5850 for Rec Check (including family nights), \$4500 for Summer Blast (including final event)				
4) Space and equipment	0	0	14180	14180
Space at Parks centers 709 days * \$20/day: Rec Check = 18 sites * 20 wks. Summer Blast = 18 sites * 9 weeks. KidVenture = 54 days. Canvas = 4 days/wk * 4 wks/mon * 8 mon = 128 days. NETC = 5 days				
5) Administrative personnel	36725	0	15770	52495
SPPR Project Manager = 8270 + 8270 inkind. COMPAS = 8000 Canvas Arts Coordinator, 3390 admin (=20%) + 3000 inkind. ESAC = 16315 (=20%) + 750 KidVenture Coordinator + 4500 inkind				
6) Publicity and marketing	750	0	1000	1750
COMPAS = 250 for Canvas Art Crawl entry fees. Parks = 500 for printing postcards, flyers. Parks = 1000 inkind for program brochure promotion.				
7) Planning	4500	0	0	4500
Canvas Youth Leadership Council stipends (4 mtgs/mon) = \$200/yr*10 youth. Planning for vision, design, and reflection – COMPAS \$1000, ESAC \$1000. Youth Work Institute trainer = \$125/hr * 4 hrs				
8) Evaluation	5000	0	7350	12350
U of M Youth Studies = \$50/hr * 100 hrs for data collection; 30 hrs inkind for writing and presenting report. Sprockets Network inkind Cityspan MIS = \$325/site * 18 sites				
9) (other) Exhibit Intern	500	0	0	500
Intern stipend to curate traveling exhibit of youth's artwork created in the project				
10) (other) Special Event food, supplies	2200	1200	0	3400
Special events supplies at the Canvas - 300. Rec Check family night food = 1500 + 1200 SPPR cash. Summer Blast event food – 400.				
11) (other) Summer Blast event buses	1000	0	0	1000
5 buses * \$200/bus to bring youth and families to Lake Phalen Summer Blast arts celebration				
12) Subtotals	Arts Board request: (lines 1–11) 143000	(lines 1–11) 1200	(lines 1–11) 38300	
13) Total project expenses				182500

Project Income				
14) Project earned income	(not applicable)	0	(not applicable)	
15) Applicant cash or other income	(not applicable)	1200	(not applicable)	
16) Other contributed funds	(not applicable)	0	(not applicable)	
17) Regional arts council grants	(not applicable)	0	(not applicable)	
18) Subtotals	Arts Board request: (from line 12) 143000	(lines 14–17) 1200	(from line 12) 38300	
19) Total project revenue				182500

Organization annual budget: 55248343

Organization FTE: 571

Budget detail

This budget shows only expenses directly related to the proposed Arts Learning-funded activities at each of the sites. It does not show additional resources for other aspects of the program infrastructure, such as Parks and Recreation onsite staff that support the artists' work with youth participants. Fifty-three percent of the budget goes directly towards artists and 11% towards supplies, covering nearly two-thirds of the budget. Including in-kind contributions, 7% of the total budget goes towards evaluation, which we feel represents a meaningful commitment to learn from and constantly improve our partnership work. SPPR and the Sprockets Out-of-School Time Network provide at least \$24,450 in in-kind resources to this project, including important infrastructure such as program space, compliance with Americans with Disabilities Act, a Limited English Proficiency plan, and access to a management information system.

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Contact hours: 1364

Project Background and Overview:

1. Mission/learning goals

The goals of the St. Paul Community Youth Arts Project are to:

- Expand the number and quality of community-based out-of-school time arts learning opportunities available to K-12 St. Paul youth
- Address cost and transportation barriers by offering free programs at 18 neighborhood locations
- Engage 1,560 youth, most of color and from low-income communities, in quality arts learning experiences
- Support St. Paul's framework for youth success by providing opportunities for youth to be learners and contributors in the arts

St. Paul Parks and Recreation (SPPR) facilitates the creation of active lifestyles, vibrant places, and a vital environment. As a leader in Sprockets, St. Paul's Out-of-School Time Network, SPPR works to improve the quality and accessibility of out-of-school time learning so that all youth are prepared to thrive. The East Side Arts Council (ESAC) collaborates with its community and artists to celebrate and experience the arts. COMPAS strengthens people and communities in Minnesota by engaging them in creating art. Juxtaposition Arts (aka "Juxta") empowers youth and community to use the arts to actualize their full potential. By collaborating we will provide engaging neighborhood-based arts opportunities that allow youth to work with professional artists in the creation and performance of art through a variety of mediums and venues.

2. Experience

Since July 2010, SPPR has partnered with ESAC and COMPAS to embed professional artists in our rec center programs, providing quality arts learning for over 1400 youth. ESAC and COMPAS were chosen because of their combined 60-year success record with arts education programs. Juxta will be added because of its 15-year history of providing hands-on art and design workshops to urban youth.

3. Project

The project provides arts learning opportunities after school, during summer, and on No School Days. St. Paul's Framework for Youth Success defines successful young people as Learners, Contributors, and Navigators. This project supports our community-wide effort to increase the quality and availability of out-of-school time learning in order to prepare our youth to thrive.

We partner with COMPAS to operate the Canvas, a rec center transformed into a teen arts center. The Canvas uses art to develop talent, build community, and improve the lives of youth. The Canvas Youth Leadership Council is a group of youth that help run the center. The Youth Leaders will select mentor artists from the COMPAS roster. In our first round of MSAB funding, we hired artists to lead workshops on an assortment of topics. Reflection with the Youth Leaders determined that youth ownership of the center would increase through ongoing work with artists on skills that can be honed at the center in a visible way. COMPAS will hire an Arts Coordinator for 10 hours per week to recruit and orient artists, and act as liaison between them and the Youth Leaders. A total of 12 artist hours per month will be dedicated to the Canvas; the Youth Leaders will select 3-4 Resident Artists throughout the year who will help them design merchandise, take photos for the blog, and curate gallery shows. Over 150 youth will participate at the Canvas.

SPPR opened the North End Teen Center in June 2011 after residents identified a lack of activities for teens. The North End struggles with poverty and crime and is one of the city's areas with the fewest

youth programs. We will partner with Juxta to run a one-week summer art workshop. Teens will choose the topic. Roger Cummings, MSAB roster artist and co-founder of Juxta, will lead the workshop for two hours per day. Five to 10 teens will participate.

We partner with ESAC to provide artists in three programs: KidVenture, Rec Check, and Summer Blast. Up to 20 artists will be employed in these programs. The artists will be drawn from ESAC's roster. Artists that will work in the programs and represent the overall quality of the roster include: Christopher Yaeger (dance and theatre), Malia Burhart (puppetry), Gita Ghei (sculpture), Margo McCreary (puppetry), Al Justiniano/Teatro del Pueblo (theatre), Francis Kofi (drumming and dancing), and Julie Kastigar Boada and Ester Ouray/In the Heart of the Beast Puppet Theatre. These artists are all also listed on the COMPAS and/or MSAB rosters.

East Side KidVenture offers safe, engaging camps on 14 No School Days and 8 weeks of summer (Monday through Friday). The East Side is home to many new immigrants and families in poverty. In KidVenture, youth in grades K-6 rotate through art, physical activity, and cooking workshops each day. ESAC recruits artists to teach three 1.5-hour workshops each day. ESAC coaches the artists on incorporating a youth development approach and State Arts Standards into their lesson plans. During the summer a component is added for 6th-8th graders. KidVenture will serve 200 youth.

Summer Blast is a free program at 18 rec centers for nine weeks during summer. Each site will host an artist for one 2.5-hour class per week. The artists will attend planning meetings with center staff. At the end of summer, youth and families from all of the centers will be bussed to Lake Phalen Regional Park for a day-long arts celebration. In our first round of funds, we did not serve every Summer Blast site. Now we will expand from 11 to 18 centers. Summer Blast will serve 500 youth.

During the school year, ESAC will bring artists into Rec Check, an afterschool program held five days per week for youth in grades 1-6. Artists will lead one two-hour workshop per week at each of 18 rec centers. Our past experience shows that matching up a single artist with each site allows strong relationships to develop between the children and the artists. Artists, youth, and rec staff will jointly plan two family nights to showcase the arts learning. Theatre groups will perform at seven centers so that youth can view and respond to a live piece. Rec Check will serve 700 youth.

Our first round of funding allowed us to develop these partnerships with COMPAS and ESAC. For this round we will add Juxta at the North End Teen Center. We will also expand to more Summer Blast sites, move to a residency model for Canvas artists, and curate a traveling exhibit of youth artwork. We will employ at least 25 professional artists and help our partners reach St. Paul's diverse and low income communities.

Our model brings art to neighborhoods and reaches the areas most in need. We foster ongoing relationships between youth and artists. Through surveys, many of our youth tell us they now hope to be a professional artist, demonstrating our impact in developing artists as community mentors. We provide planning time between the artists and rec center staff so that both understand their roles. Our partnership approach allows us to call upon other community resources, including the Federal meal program which provides free lunch and snacks for these programs.

4. Capacity

A SPPR Project Manager will oversee partnerships and evaluation for this project. A program manager from COMPAS will supervise the Canvas Arts Coordinator. The ESAC Executive Director, Program Coordinator, and KidVenture Program Coordinator, along with a SPPR program coordinator, will work on the artist components of KidVenture, Rec Check, and Summer Blast. An average of two

onsite Parks staff at each of the 18 locations will support the programs. In total, approximately 40 people will help implement this project.

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Addressing the Review Criteria:

1. Quality of the arts experience

The St. Paul Community Youth Arts Project will dramatically increase St. Paul Parks and Recreation's ability to use its many neighborhood spaces to engage St. Paul youth in grades K-12, many of whom come from families with low incomes and diverse ethnic backgrounds, in quality arts learning opportunities. Arts learners will benefit in concrete and meaningful ways through creating a wide variety of art forms and having opportunities to document and share their work with their families and the larger community. Our partner organizations stand apart from other organizations because of their hands-on, participatory approaches to serving individuals and strengthening communities. They also use a broad range of art forms and are not limited by a single medium.

All three organizations will draw from the State Arts Board and/or COMPAS rosters to employ professional artists at competitive rates. Their staff will work with artists to create age-appropriate lessons for culturally diverse youth in non-school settings. In this round of funding, we will place a stronger emphasis on professional development for the artists to ensure that they are prepared to work in out-of-school time settings. Although the artists are experienced with children and youth, working in community settings is very different than in school classrooms; extra training for the artists will help ensure success. We will contract the Youth Work Institute to provide training on youth engagement and program design geared specifically for our artists.

COMPAS, ESAC, and Juxta have demonstrated histories of working with the targeted population of arts learners. COMPAS has experience reaching underserved communities, diverse populations, and collaborating with artists and organizations with a hands-on, participatory approach to bringing the beauty and power of art-making into neighborhood settings. ESAC has partnered with St. Paul Public Schools and SPPR to provide artists in dance, visual arts, music and theater for out-of-school time programs. Artists on ESAC's roster are proficient in their field of art and demonstrate an interest in working with urban youth. ESAC has received four National Endowment for the Arts (NEA) Arts Learning grants for work based on the "create, perform, and respond" model. COMPAS and ESAC roster artists frequently receive awards such as Minnesota State Arts Board Fellowships and Artist Initiative Grants, Bush Artist Fellowships, and Jerome Travel Grants. Juxta has been working in North Minneapolis since 2004 as a youth-focused arts organization and is well-known for its work to create design projects, works of public art, and art entrepreneurship programs.

The creation of art and the opportunity for youth to share their learning with family and community both play a prominent role in this project. The Canvas Arts Coordinator will oversee a performance aspect by collaborating with youth to plan open mic nights and gallery exhibitions. The Summer Blast program will end with a community celebration at Lake Phalen. Bus transportation to and from the event will be provided for youth and families. Dignitaries from the city and community will be invited. The event will focus on engaging the youth in art stations led by the summer artists and youth sharing their stories about their summer art experiences. In Rec Check, two family nights will be planned at each location to allow the youth to showcase and discuss their art work, give their families an opportunity to engage in art projects, and build community among the families and staff. For KidVenture workshops, artists will incorporate State Arts Standards into their lesson plans. Youth will acquire arts skills in drawing, painting, dance and sculpture. ESAC will include arts standards and sample project ideas in the KidVenture handbook to help with the professional development of teaching artists.

Because St. Paul rec centers serve a diverse population of youth, the focus of this project is on allowing youth to participate in the creation of many different art forms rather than focusing on one or

two specific disciplines. The project recognizes St. Paul's need for more free, accessible, quality opportunities for youth that complement and enhance school-day learning. We are also aware that many students do not have regular access to arts programs in the schools and are often unable to afford extracurricular programs. Our hope is that their experiences with this project will help fill in areas of need. Programs are designed not only to provide enjoyment and entertainment, but to help develop young people's artistic literacy through elements of participation, demonstration, response, and critique. In addition to gaining creative and conceptual skills, the St. Paul Community Youth Arts Project will further the community goal of ensuring that all youth are prepared to thrive in the 21st century by developing them as learners and contributors.

2. Commitment to the Community

This project brings arts learning to low-income youth of color who traditionally have little or no access to similar experiences. All SPPR programs meet Federal criteria to serve the free- and reduced-price meal program, meaning a significant proportion of our participants are low income. In our first year of MSAB funding, over 65% of the 1400 youth served were persons of color. By embedding artists in free programs at neighborhood recreation centers, we reach those children for whom cost and transportation are often barriers.

This project utilizes community resources to plan, promote, and execute the programming. Our partners offer tremendous experience and expertise in recruiting and developing high quality teaching artists. We partner with the public schools to promote these opportunities. The Canvas grew out of a recommendation from the St. Paul Youth Commission to develop a public space dedicated to teens and the arts. The Hamline Midway neighborhood District Council promotes Canvas events through its website and listserv. Youth voice and engagement play a strong role in this project. Teens at the Canvas and the North End Teen Center will determine which artists/art forms they work with based on their self-identified needs and interests.

The KidVenture program was born out of the East Side Learning Collaborative (ESLC), a network of over 20 East Side neighborhood organizations and individuals who work together to create a community where youth learn, grow, and lead. KidVenture was designed to meet a need not filled by other community programs: free, structured, neighborhood-based, creative opportunities that encourage children's learning during school release days and in the summer. Many community partners, including neighborhood nonprofits, the community planning councils, St. Paul Public Schools, and St. Paul Parks and Recreation, support KidVenture by providing instructors, space, and promotion for the program. Parents demonstrate their support by bringing their children back time and time again for camps; the average youth participated in 28 out of 39 camps during summer 2011.

The project is based on partnerships between the public sector and three community-based arts organizations: ESAC, COMPAS, and Juxta. ESAC grew from a grassroots citizens group into a nonprofit organization with deep community roots that works with neighbors, artists, and local groups to sustain, improve, and celebrate the East Side community. COMPAS's program manager has been a strong voice for utilizing the city's vast network of recreation centers to increase the number and quality of arts opportunities available to the residents of St. Paul. Juxta has a history of collaborating with youth, residents, and university students to imagine and create new pedestrian focused public spaces. All COMPAS, ESAC, and Juxta programs build on some form of collaboration, which makes them ideal partners to provide arts learning opportunities in St. Paul rec center youth programs.

Individuals with special needs or disabilities are invited to participate in all SPPR programs. If the disability requires special services, SPPR has a team of staff who provide adaptive services. Individuals who are deaf/hearing impaired may contact any of the recreation centers through the 711 voice-relay system. An ADA notice of available services and grievance procedures, are posted outside

all St. Paul recreation centers. Information about adaptive services is available on the SPPR website, in the program brochure, and by calling any recreation center. The City also has a plan in place to provide meaningful access to its services for residents who speak limited English.

3. Project administration

This project will achieve its outcomes and goals by building upon the strengths of existing SPPR programs as well as the work of three well-respected community arts organizations. The project planning team includes:

- City of St. Paul – Project Manager, Program Coordinator, Community Youth Worker
- COMPAS – Program Manager, Canvas Arts Coordinator
- ESAC – Executive Director, two Program Coordinators

Juxtaposition Arts does not have a seat on the planning team because they will only lead one short-term workshop. The Parks Project Manager has masters degrees in public policy and social work, including 7 years of experience in program evaluation and grant administration and 12 years of experience in youth development. The Parks Program Coordinator brings 25 years of experience in designing and implementing parks- and school-based programs for urban youth. The Community Youth Worker has a B.A. in Youth Studies and oversees the St. Paul Youth Commission and the Canvas Youth Leadership Group. Juxta, ESAC, and COMPAS have all received State Arts Board funding before, which illustrates their commitment to hiring of professional artists who are qualified to execute the arts learning activities.

The Parks Project Manager will spend one-quarter of her time on project administration, and one-half of this will be given to the project in-kind. Both ESAC and COMPAS will receive 20% of the total amount for artists and supplies to cover administrative costs related to recruiting, hiring, and developing the artists.

Activities will be promoted through the City of St. Paul's website, program booklet, and social networking sites. In addition, program information will be distributed through flyers at recreation centers and several email listserves that reach broad networks of youth program providers. Information regarding events and performances will also be sent home to families through flyers. Individuals with special needs or disabilities are invited to participate in all recreation center programs. If the disability requires special services, Parks and Recreation has a team of staff who provide adaptive services.

Regular partnership meetings facilitated by the SPPR Project Manager will ensure that the project stays on track. Teaching artist rates are set by each partner organization. Administrative costs amount to 25% of the total grant budget. ESAC and COMPAS both receive 20% of their total contract amounts for administrative costs. Because of the large number of artists employed through the project and the vast scope of work, their program staff offer significant in-kind time to coordinating the relationships between artists and rec center staff. SPPR will receive 5.8% of the budget for overhead. Because the project will require approximately .25 of the Project Manager's time, a significant amount is given in-kind.

4. Evaluation and assessment

The Project Manager will oversee evaluation and assessment of the project. The evaluation model will utilize attendance and demographic data, youth surveys, and an external evaluator.

Demographic and attendance data for youth participants will be tracked via a web-based management information system from Cityspan Technologies. As a partner in St. Paul's Sprockets Network, SPPR uses the system for registering participants, tracking attendance and measuring outcomes. It allows

staff to easily summarize an array of statistical service data, including the unduplicated number of youth served, quantity of services provided, average daily attendance, and demographic makeup of participants. Youth vote with their feet; high quality programs attract and maintain strong participation from young people. The ability to monitor daily program attendance allows administrators to keep a close eye on quality and make adjustments when necessary.

Youth development outcomes will also be measured using surveys that the City developed in collaboration with external evaluators and the University of Minnesota's Center for Youth Development. Youth participants will complete surveys that measure the impact each program has on building life skills and building positive relationships with peers and adults. ESAC has helped us modify this survey to incorporate arts learning questions, and Juxta will offer some of its evaluation tools as resources. COMPAS has worked with the Improve Group for research and evaluation and will be customizing tools and strategies for work with the Canvas. Surveys will be distributed and analyzed twice during school-year programs and twice during summer programs so that midstream adjustments can be made based on survey results.

Finally, we will partner with the University of Minnesota Youth Studies department to conduct a formal external evaluation. Assistant Professor Ross VeLure Roholt, Ph.D., will lead an investigation of these questions:

- What art activities, experiences, learning do youth, staff, stakeholders say exists/that they take part in?
- How do participants, staff, and other important stakeholders make sense of these activities? How do they describe them? What do participants say they are learning?
- What are the consequences of supporting this art-based activity for participants, staff, rec centers, and SPPR as an organization?

VeLure Roholt's research interests include: deepening and enriching understanding about youth work practice and practice education, evaluation studies, and participatory models of youth work and youth development. The evaluation design for this project will include workshop observations, participant focus groups, and interviews with staff and stakeholders. Each center will be visited at least one time, and five centers will be investigated more in-depth as a representation of the system. MSAB funds will cover data collection costs. VeLure Roholt will give 20 hours of time in-kind to write the final report and present his findings.

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V. ACCEPTANCE OF GRANT CONTRACT

This grant contract shall not be considered accepted, approved, or effective until all required signatures are affixed. The Grantee is responsible for the obligations contained herein. If the terms of this grant contract are not clearly understood, grantees are advised to seek assistance before signing.

For the purposes of execution, the signatures of two different officials, having the authority to enter into this grant contract on Grantee's behalf, are required.

1.

GRANTEE

Authorizing official, printed name

Signature

Title

Telephone number

Date

3.

MINNESOTA STATE ARTS BOARD

Susanne K. Gens, executive director
<u>(651) 215-1600</u>
Telephone number

Date

2.

GRANTEE

Authorizing official, printed name

Signature

Title

Telephone number

Date

4.

FOR THE CITY

Director, Office of Financial Services

Approved as to form:

City Attorney

Department Director