



India Association of Minnesota:
Association Records

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Please round figures to the nearest tens place.

Applicant Organization Name The India Club

PROJECT BUDGET

EXPENSES		INCOME				REQUEST
Description of Total Project Costs Column 1	Amount \$ Column 2	Source of Cash Match Column 3	Amount \$ Column 4	Source of In-Kind Match Column 5	Amount \$ Column 6	Metropolitan Council Request Column 7
A. Salaries (list positions individually)						
Title	Time devoted to project (hrs.)					
PROJECT Director, \$15 x 200 hours	3,000			Volunteer time	\$ 2,500	\$ 500
Asst. Project Director, \$15 x 50 hours	750			Volunteer time	\$ 750	
Committee Chairs (5) \$10/hr x 5 x 25 hrs	1,250			Volunteer time	\$ 1,250	
Committee Members (10) \$10 hrs x 10 x 40 hrs	4,000			Volunteer time	\$ 4,000	
B. Artists' fees, contracts, honoraria (list individually)						
Artists (musicians, dancers, script-writers) as a Group (30) \$10 x 30 x 40 hrs.	12,000			Volunteer time	\$ 11,000	\$ 1,000
C. Expendable supplies and materials (detail expenses)						
Miscellaneous office supplies	25	Organization Budget	25			
Stage props (labor and materials)	2,000			Volunteer time \$10 x 100 hrs	1,000	1,000
Costumes	1,000					1,000

Please round figures to the nearest tens place.

Applicant Organization Name The India Club

PROJECT BUDGET (continued)

EXPENSES		INCOME				REQUEST
Description of Total Project Costs Column 1	Amount \$ Column 2	Source of Cash Match Column 3	Amount \$ Column 4	Source of In-Kind Match Column 5	Amount \$ Column 6	Metropolitan Council Request Column 7
D. Transportation (detail expenses)						
E. Promotional costs (printing, ads, etc.)						
3,000 flyers	100	Organization Budget	25			75
2,000 copies of programs	200	Organization Budget	25			175
50 Posters	200	Organization Budget	25			175
Postage	500	Organization Budget	100			400
F. Rental and Other						
Auditorium Rental (Northrop Auditorium) including rental for extra lights etc	3,500					3,500
Total Project Cost	28,525	Total Cash Match	200	Total In-Kind Match	20,500	Total Council Request
						7,825

BUDGET NARRATIVE

Our organization's objective is to prepare a first class artistic musical dance drama program and present to the Twin Cities community at no charge to the audience. Invitations to our program will be opened to youth groups, students, ethnic communities and to the general public.

If The India Club fails to get the grants, the artistic director and the artists will be paid less.

FESTIVAL OF INDIA '88

Salute to the arts

Colors, sounds, smells, tastes, textures... All part of the magic of India. Share the excitement, joy and wonder of our culture as we celebrate India...

India Club presents the annual Festival of India on Sunday, October 16th at the Landmark Center in Downtown St. Paul. We have planned a day of festivities celebrating the culture, arts, food and entertainment from India.

COME AND ENJOY!!!

EVENTS

- ** DANCES and MUSIC from INDIA (both CLASSICAL and FOLK) ****
- ** EXHIBITION and DEMONSTRATIONS of MUSICAL INSTRUMENTS from INDIA ****
- ** PALM and FACE PAINTING - Delicate patterns created with artistry ****
- ** COSTUME PAGEANT - Beautiful jewelry, colorful, graceful garments from different regions of India ****
- ** SARI WRAPPING - Women can enjoy the experience of wearing the elegant and graceful six yard garment traditionally worn by women of India - the SARI ****
- ** FLOOR PAINTING, FLOWER ARRANGEMENTS ****
- ** ART EXHIBITS ** HANDICRAFTS ****

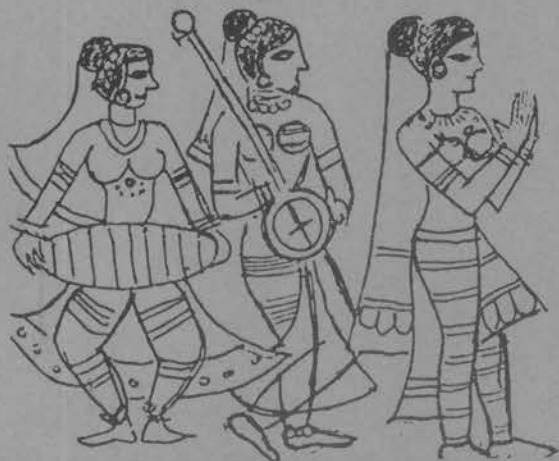
FOOD

**** Let your tastes explore the traditional Indian cuisine - There will be booths featuring authentic dishes from India - Discover the wonderful aromas and the special seasonings that tease and delight ****

SOUVENIRS

**** Display and sale of HANDICRAFTS, TRADITIONAL AND COLORFUL TEXTILES and APPAREL (including SARIS), BRASS and WOODEN DECORATIVE PIECES, WICKERWARE, traditional GOLD and SILVER JEWELRY from India**

**Admission is free
All are welcome
Bring along a friend or a neighbor**





WHEN: SUNDAY, OCTOBER 16TH, 1988, 12:00-6:00 P.M.

WHERE: LANDMARK CENTER

75 SOUTH 5TH STREET, DOWNTOWN ST. PAUL.

(ONE BLOCK FROM THE CIVIC CENTER)



SPONSORED BY INDIA CLUB AND MINNESOTA LANDMARKS.

FOR INFORMATION:

INDIA CLUB: RAJ AT 341-3721 OR GODAN AT 894-8945

LANDMARK CENTER: 292-3225

 **ADMISSION** IS **FREE** 



India Club of Minnesota

A Non-Profit Organization

1694 Como Avenue, St. Paul, MN 55108

Non-Profit Org.
U.S. Postage
Paid
Permit No. 2851
Mpls., MN

FESTIVAL OF INDIA '88

SALUTE
TO THE
ARTS AND ARTISTS



COMMUNITY ART FUND APPLICATION

SECTION I

DATE 1/28/88

APPLICANT INFORMATION

LEGAL NAME: The India Club
ADDRESS: 3300 Brunswick Avenue North DAYTIME PHONE: (612) 537-8291
Crystal, MN 55422
CONTACT PERSON Ms. Rita Mustaphi DAYTIME PHONE: (612) 537-8291
Artistic Director

PROJECT INFORMATION

Briefly describe your project: Presentation of a musical dance drama entitled SHYAMA, composed by the Indian Nobel Laureate, Rabindra Nath Tagore. In addition to the dance drama, other aspects of Tagore's artistry will be presented such as an exhibit of Tagore's writing, poem, art work, etc. A biographical movie on Tagore by the famous Indian artistic director and film producer Satarjit Ray, will be presented.

Project starting date: May 15, 1988 Project ending date: July 30, 1993

Project location: The Northrop Auditorium, Minneapolis
Location contact person: Dale Schotsline Daytime Phone: (612) 625-6600

NOTE: IF THE PROJECT TAKES PLACE AT A SITE OTHER THAN ONE OWNED OR OPERATED BY THE APPLICANT, A LETTER OF AGREEMENT FROM THE SITE MUST ACCOMPANY THIS APPLICATION.

Name of artist(s) involved. Please attach artist(s)' resumes.

Rita Mustaphi, Smarajit Mitra, Derek Phillips, Mariam Stonehill

Does your organization's annual budget exceed \$200,000? YES x NO
If it does, you are required to submit a written statement which specifically states why the organization is unable to support the project without Community Art Fund support. Please include your organization's annual arts budget figure in this statement.

SIGNATURES

The undersigned certify that the information contained in this application is true and correct and that the proposed project has been approved by the organization's board of directors or advisory panel if the applicant is an individual.

Smarajit Mitra Smarajit Mitra, Associate Project Director, 1/28/88
Signature of Individual Completing Application Typed Name/Title Date
Stefan K. Peterson Stefan K. Peterson, President 1/28/88
Signature of Chief Officer or President Typed Name/Title Date

SECTION II

PROJECT BUDGET

Organization: The India Club
 Prepared by: Smarajit Mitra
 Title: Associate Project Director

Date: 1/28/88

A. EXPENSES

1. Personnel

a) Administration:

	Actual Expenses	In- Kind
Project/Artistic Director \$15 x 200 hr	500	2,500
Assistant Project Director \$15 x 50 hrs		750
Committee Chairs & Members - as a group		5,250

b) Artistic:

Artists (Musicians, Dancers, Choreographers, etc. as a group of 30 - \$10/hr x 40 hrs x 130 indiv.	2,500	9,500
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c) Other Personnel Costs (please specify):

2. Supplies: <u>Office Supplies</u>	25	
<u>Stage Props</u>	500	1,500

3. Space/Equipment Rental: <u>Northrop Auditorium Rental</u>	3,500	
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4. Travel/Transportation: _____		
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5. Publicity/Promotion: <u>3,000 Flyers</u>	100	
<u>2,000 Copies of Programs for \$200, 50 Posters</u>	900	
<u>for \$200 and postage \$500</u>		

6. Other Expenses: _____		

7. TOTAL ACTUAL EXPENSES	\$ 8,025	
8. TOTAL IN-KIND EXPENSES		\$ 19,500
9. TOTAL PROJECT EXPENSES (add 7 and 8)		\$ 27,525

REMEMBER: PROJECT EXPENSES (A, #9) MUST EQUAL PROJECT INCOME (B, #8)

SECTION III

Please answer the following questions in the space provided.

1. What is your project?

The project is the presentation of a musical dance drama, entitled "Shyama", composed by the Indian Nobel Laureate, Rabindra Nath Tagore, at the Northrop Auditorium of the University of Minnesota in Minneapolis on the 16th. of July, 1988. In addition to the dance drama, other aspects of Tagore's artistry will be presented through recitations of Tagore's poems in English and brief introductory lectures on his themes and styles. These portions of the program will be covered by the budget for which funding is sought.

The above evening program will be part of a day long presentation of Tagore's literary, musical and artistic work by members of India Club, School of Indian Literature and Culture (SILC) and other participating groups including:

An exhibit of Tagore's books (available in some part through U.of Minnesota's Ames Library), art work and representative handicrafts of his school in India. The exhibits will be acquired in part from India, and partly from the Dept. of South Asian Studies of the U.of Minnesota, the Ames library, the Twin Cities' public library system and from private collections.

A biographical movie on Tagore by the famous Indian director, Satyajit Ray which we will seek to acquire from the Indian Embassy in Washington, D.C.

2. What are the goals of this project? Please include specific & measurable goals, such as anticipated number of participants and audience size.

Based on our past experience and our forecast for 1988, we expect an audience of 2,500 to 3,000 for the performance and an additional 300 visitors to the exhibits and movie. The exhibits will be open for the entire day of the 16th. of July and the evening performance of the dance drama will conclude the program. Our past experience has been that the audience is at least 50% from outside the Indian community in the Twin Cities. We are anticipating the combined effort of at least 60 performers taking part in the dance and music. The participants will be drawn from the local community. In addition 10 to 15 individuals will be involved in the various supporting functions. Publicity about the program will be made, amongst other places, to Children's Home Society, Parents with Adopted Indian Children, Twin Cities' Public Schools, Univ. of Minnesota and Art Organizations in the Twin Cities. The goals of this program are to bring to the Twin Cities' community an awareness and appreciation of the vast literary and musical wealth of India. In future we plan to extend this program to present the works of other Indian writers, musicians and composers of both classical and contemporary traditions and make this at least an annual event.

3. How do you plan to accomplish these goals?

The administration, publicity and fundraising for the program will be carried out by members of the Advisory Committee, as listed below, and members of India Club, the Indo-American Association, SILC etc. These organizations have had several years of experience in conducting such programs. We have a choreographer specializing in the Tagore style of dance in Ms. Rita Mustaphi. She has, on many previous occasions, successfully carried out major projects of this nature (see attached biography) and she will carry the responsibility as Artistic Director. A whole ensemble of male and female musicians including vocalists, drummers, instrumentalists (sitar, violin etc.) are available to us for this project. The University of Minnesota libraries carry an extensive collection of Tagore's works and the School of Indian Literature and Culture (SILC) is based in St. Paul. To make this program successful, we plan to bring together these various resources and talents.

4. Who is responsible for meeting these goals?

Ms. Rita Mustaphi, Director of Choreography will have the responsibility for the dance drama. An Advisory Committee is in place to oversee the detailed operation of the whole project. The India Club will support this program and act as the primary sponsoring organization responsible for the success of this program, i.e. meeting the goals of this project within the specified budget.

5. Who will this project benefit?

The general Twin Cities community will benefit from this project. In the past, the audience for such a program has been almost 50% from the general public and 50% from the Indian community of the Twin Cities. The appreciation level of the Indian art forms is increasing as evidenced from the many performances and workshops that are carried out every year through the auspices of the dance schools of Rita Mustaphi and Ranee Ramaswamy and the India Club. The performance and demonstrations provide the community an opportunity to be better acquainted with Indian culture. Particular attention will be drawn towards attracting as performers, support personnel and audience, children and teenagers of Indian lineage. This provides them with an understanding of cultures that their immigrant parents have an affinity for and a vehicle for cultural maintainance. We feel that it is important to broaden the cultural base regardless of ethnic identity as this is imperative in promoting a better understanding amongst people.

6. What community need(s) does this project address?

The "working together" aspect of the project will bring the Indian community close to the other artistic organizations of the Twin Cities e.g. Minnesota Dance Alliance, The University of Minnesota School of Dance, Minnesota Dance Theatre, Nancy Hauser Dance School etc. Children of Indian parents and children adopted from India will get a chance to observe and participate in a bi-cultural activity which is necessary for them to maintain cultural ties. The Universalism of Tagore's work is an excellent forum for studying the common threads that tie us all. The entire project will establish a forum for further discussions, debate and other scholarly exchange of ideas about socio-cultural aspects of India. This is entirely necessary in view of the increasing population of Indian origin in the Twin Cities and a study of Tagore is an excellent entry to it because of the commonalities of human emotions he has emphasized. The producers of this program expressly hope to use this vehicle to disseminate to the general public information about an important cultural aspect of India. This will promote a better acquaintance with the ethno-musicological content of an art form that has already been acclaimed throughout the world.

7. Please describe how the community will be actively involved in the project.

Include the community's role in the planning and implementation of the project. The Indian community in the Twin Cities, as represented by India Club members, SILC and the Indo American Association are already involved in the central planning for this program as representatives from all these organizations are members of the Advisory Committee. As we move more into the implementation stage, we intend to seek active participation from the local arts groups, school and university students and particularly from vocational school students interested in music, dance and theatrical stagecraft and stage management. Students from groups like SILC, and the University of Minnesota will join in the performance and take various operational responsibilities. Voluntary participation will not only be an enriching experience from cross-cultural exposure but will help in managing our budgets within reason. We expect to recruit volunteers and local artists from the Twin Cities metropolitan region and from the State of Minnesota. In the past we have had participants from the five state area and anticipate the same this year. These will include vocalists, musicians and support personnel. Students from local schools, colleges, the University and vocational schools will be invited to take on responsibilities in various capacities. At least 20% of the dancers, musicians and support cast will be drawn from outside the Indian community.

8. What support will the community provide for this project (eg, financial contributions, in-kind services, letters of support)?

Based on past experience we target to raise the following funds:

Financial support and contributions from Corporate Sponsors : \$ 1,000 . As in the past, we will approach the major Twin Cities' corporations e.g. 3M, Honeywell, Control Data, General Mills, First Bank System et. for contributions.

Financial support and contributions from non-profit Organizations, Foundations and Government grants : \$ 6,725 . This includes COMPAS Community Art Fund, Metropolitan Council Regional Art Council etc.

In-kind services and loan-for-use goods by the various organizations described above : \$ 19,500

We have included herewith letters of support and recommendation that we have received for our past programs and expect the same for the present project.

9. If there are opportunities for the general public to participate in this project, please describe them.

The primary mode of participation in the project by the general public, in its broadest term, will obviously be through attendance as audience to show its support for this type of cultural activity. In order to maximize this we are stretching our resources to hold the program at Northrop Auditorium, which has one of the largest capacities in the Twin Cities metropolitan area. We will look for every avenue to muster into the project as much help as we can get from the wealth of cultural organizations and the very supportive corporate organizations present in the Twin Cities. Along with the evening performance, we will have throughout the day, exhibits, films and interpretations of Tagore and this will require considerable manpower. We will make every effort to get as much participation as possible to recruit volunteers from the general public to help us carry these out.

10. How does this project provide an artistic experience of high quality?
- The choreographer and artistic director for this program will be Ms. Rita Mustaphi who has had extensive training in India in the Tagore tradition of dances. She has performed widely in the U.S. and in India and has demonstrated her ability to organize and train large groups of dancers through her many programs (see enclosed resume). Among the lead dancers will be Rita Mustaphi, Indrani Mallick, Derek Phillips, Miriam Stonehill, Virginia Templeton and Jocelyn Gorham who have all had distinguished careers in dance and wide experience in Indian dances (see resumes). In vocal music, Sayan Mukherjee has had close connections with Tagore's school in India and Robin Mukherjee, Usha Balkrishnan, Susanta Dutta and Madhumita Roy have trained and performed extensively. Kaushik Bhattacharya is a leading Indian drummer in the Twin Cities and has played with eminent musicians of India. The rehearsal schedule is very rigorous with at least three practices a week in the first few months followed by daily practices as the program draws close.

11. How will you ensure that the project is accessible to and includes citizens with physical or sensory disabilities, senior citizens, people with low-incomes, people of color, youth, and members of cultural minority communities?

The venue for the program will be the Northrop Auditorium which, along with its large audience capacity and full facilities for the physically disabled, will ensure that all sections of the public are accommodated. We plan to have no admission charge for the program so that any interested person can attend; even with considerable financial strain that will impose, we want the program to be viewed by a cross section of the population. A program announcement mailing of at least 1,000 - 1,500 is being planned. By promoting the project through organizations we will seek out attendance by senior citizens (Wilder Foundation Amherst H, Minnesota Senior Federation), the handicapped (Courage Center), cultural minority groups (Asian Pacific Council), Children's Home Society of Minnesota)

12. How does this project promote the acceptance and sharing of cultural diversity?

Over the years, we have absorbed in our programs new talents from new organizations. This has been the history of sustenance and growth of all of our sponsoring organizations. Even within the Indian community, the spectrum of cultural diversity and artistic styles is breathtaking. To assimilate into this melting pot the art forms that our non-Indian friends bring is a formidable challenge and we have met it every time. Today our dancers choreograph western dance movements to Indian themes, our musicians compose with western instruments and Tagore is recited in English. Indeed, some of our lead dancers are not of Indian origin and our children grow up with a much broader view of the diversity of art forms around the world. The general community, on the other hand, has grown more appreciative of the rich ethnic heritage that is reflected by these performances as is judged from ever widening audiences we see for these programs.

13. Describe how this project helps build a sense of community among the participants.

The success of this project will, to a great measure, depend upon the community involvement. Within the Indian community, programs of this nature have generated a strong sense of brotherhood and many members of this community have engaged in these activities over several years. The degree of responsibility that has been shared by students of the dance schools of Rita Mustaphi and Rane Ramaswami and the students at the University of Minnesota has brought into these programs the youth of many diverse ethnic, cultural and social backgrounds. The sense of commonality of purpose amongst the volunteers of all races and colours is just tribute to Rabindra Nath Tagore, whose eclectic vision attracted to his school in India, notable personalities from around the world, many of whom chose to stay and call Shantiniketan home. We would like to extend our core of volunteers and every program we carry out brings in new faces that join this family and remain to stay.

14. How will people in the community, as well as the general public, find out about your project?

We will announce our program both during the implementation stage (to seek out volunteers from the Twin Cities communities) and at the completion stage (to attract audience). We are planning on a mailing list of 1,000-1,500 announcing the program. We will seek membership mailing lists from community service organizations. Promotional material will be displayed at schools, college campuses, the Univ. of Minnesota, nursing homes, the Children's Home Society, youth publications, minority and ethnic group publications, local and suburban newspapers and through public radio and television. Volunteers recruited from students of SILC and the Indo-American Association will help us in posting publicity material at different locations.

15. With what projects have you or your organization been involved which demonstrate your ability to successfully complete the proposed project?

The India Club's cultural programs have had an excellent record over the years. Our 1987 musical dance drama, "Shaap Mochan", performed at the Northrop Auditorium was a great success. We have presented many musical and dance performances in the past several years in and around the Twin Cities, notably in the 1987 Festival of India and the Festival of Nations Programs. The India Club's cultural exhibit won the First Prize at the 1987 Festival of Nations.

India Club has undertaken many major projects in the past and completed them very successfully. Amongst them were:

- * Gandhi Day celebrations in 1983.

- * India Day (Festival of India) Celebrations at Landmark Ctr. every year since 1984 (3000 -4000 people attending each year).

- * India Club co-sponsored performing arts presentations at Ordway Theater of local and visiting Indian artists.

- * India Club participation in the Festival of Nations Celebrations for the past 10 years. In 1987, the India Club exhibit took the First Prize.

- * Tagore Celebration in 1987 at Northrop Auditorium.

16. What will be the effect on your project if you do not receive a Community Art Fund grant, or if you are awarded less than your request?

If we get no funding from Community Art Fund or get less than we request, we will have to look for other outside source of grant. If no grant is obtained, we will have to cancel our presentation.

17. Give the names, addresses and daytime telephone numbers of two people who can serve as references for your project.

* Prof. Alan Kagan
School of Music
Univ. of Minnesota
100 Ferguson Hall
2106 Fourth Street South
Minneapolis, MN 55455
(612)624-5740

* Ms. Louise Robinson
Program Director
Minnesota Dance Alliance
528 Hennepin Avenue
Suite 205
Minneapolis, MN 55403
(612)340-1900

18. Please list the names, addresses, and daytime phone numbers for all key volunteers who will be working on this project, along with a short — but specific — description of each volunteer's responsibilities.

Ms. Rita Mustaphi - Choreographer, Artistic Director, Dancer
3300 Brunswick Avenue No., Crystal, MN 55422; 537-8291

Mr. Smarajit Mitra - Assoc. Director, Narrator
1952 Nature View Lane, W.St.Paul, MN 55118; 733-8192

Mr. Rahim Rahiman - Grant Application Consultant
1330 West Skillman Avenue, Roseville, MN 55113; 222-8423

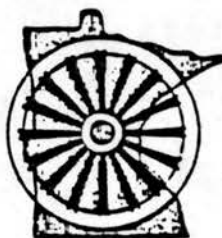
Mr. Biswajit Dasgupta - Light and Sound Coordinator
614 Ontario Street, S.E., Minneapolis, MN 55414; 331-8334

Mr. Kalyan Mustaphi - Stage props
3300 Brunswick Avenue No., Crystal, MN 55422; 347-9415

Mr. Tapan Bhattacharya - Fund Raising
6808 Sally Lane, Edina, MN 55435; 853-4554

Mr. Daljit Sikka - Fund Raising
869-5831

Mr. Godan Nambudiripad - Publicity
1716 James Place, Burnsville, MN 55337; 330-8809



THE INDIA CLUB
OF MINNESOTA

January 26, 1988

Mr. Dale Schotsline
Department of Concerts and Lectures
University of Minnesota
Northrop Memorial Auditorium
84 Church Street S.E.
Minneapolis, Minnesota 55455-0202

Dear Mr. Schotsline:

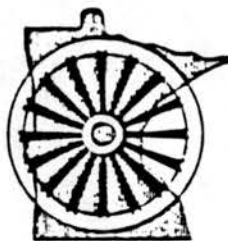
This letter is to confirm our telephone conversation a few weeks ago concerning the booking of the Northrop Memorial Auditorium for The India Club on July 16, 1988 at 7:00 pm by Ms. Rita Mustaphi, Artistic Director of our Association.

If you have any question in the meantime, please contact me at work at (612) 733-8192.

Thank you for helping our Association in getting the Northrop Auditorium.

Sincerely Yours,

Smarajit Mitra.
Smarajit Mitra
Director, The India Club



THE INDIA CLUB OF MINNESOTA

TIMELINE

THE SHYAMA PROJECT

- November 20, 1987. Meeting of the Advisory/Planning Committee (Smarajit Mitra, Committee Chair) with Rita Mustaphi, Rahim Rahiman and other directors and members of the India Club to define the project and to apply for grants.
- February 1, 1988 . Submission of the grant request to the Community Arts Fund (Smarajit Mitra, Committee Chair) assisted by Rahim Rahiman and other members of the Advisory/ Planning Committee and the Association's Board of Directors.
- . Confirmation of the presentation at the Northrop Auditorium in Minneapolis for July 16, 1988 by Smarajit Mitra, Advisory/Planning Committee Chair and a Director of the India Club.
- March 1, 1988 . Identification of the various segments of the musical production and assignments responsibilities to artistic/production team leaders (Artistic Chair responsible for the project: Rita Mustaphi).
- May 1, 1988 . Decision to go ahead or not to get ahead with the production of SHYAMA will be determined by the Board of Directors of the India Club. Decision will be based on the success of fund raising efforts.
- May 15, 1988 -
July 15, 1988 . Rehearsals and preparation for the productions under the direction of Artistic Director Rita Mustaphi.
- July 16, 1988 . If the production is to go ahead, the presentation will take place on 7/16/88 at the Northrop Auditorium on 7/16/88 at 7:00 p.m.

"SHYAMA"
A musical dance drama

by

Rabindranath Tagore

"Shyama" is based on a tale from "The Sanskrit Buddhist Literature of Nepal" compiled by the noted Indian scholar Rajendra Lal Mitra in 1882. Tagore wrote a poem on this theme in 1899 and called it "Parishodh" or 'Repayment'. In 1936, he dramatized this poem with the same title and staged it in Calcutta. This was further refined into the musical dance drama, "Shyama" in 1939.

Composed in four scenes, "Shyama" is the story of the human predicament where love is often unrequited and supreme sacrifice fails to evoke the gentle breath of forgiveness as man is torn between compassion and guilt. A tragedy of epic proportions, Tagore deftly distilled it into an hour-long musical with three major characters. Bajrasen, a merchant from Taxila, travels to a fair in Benares to sell horses. On the way, he is robbed of all his belongings and is injured. That same day, there is a robbery of the King's treasures and the soldiers imprison Bajrasen, taking him for the thief, and he is sentenced to death. Escorted by the guards, Bajrasen is led through the town when Shyama, the town's famous courtesan, notices him and falls in love immediately. Uttiya, a young boy in Benares, has been enamored of Shyama and longs for her attention. Shyama appeals for help and Uttiya gives himself up as the real thief and so saves Bajrasen. Uttiya dies so that Shyama may fulfil her dreams. Shyama and Bajrasen are in love until Bajrasen wrests from her the details of his rescue. Filled with remorse and enraged by Shyama's lack of scruples, he forcibly abandons her and in the process believes he has slain her. But Shyama lives and longs to be reunited with him; he, in turn, agonizes between love and remorse. Shyama reappears before him pleading forgiveness but he, unable to appreciate the motive for Shyama's actions, rejects her forever.

RITA MUSTAPHI (ARTISTIC DIRECTOR)

EDUCATION

1956 January - 1961 October

Basanti Pitya Bithi, School of Dance and Music, Calcutta, India. Beginning study in Indian classical and folk dances

1962 January - 1964 October

Institute of Indian Art and Culture, Calcutta, India. Training in classical and Tagore Sangeet dances. Received the award 'Nritya Ratna' in 1964

1965 January - 1967 October

Rabindra Bharati University, Calcutta, India. Intermediate training, specialization in Kathak, Manipuri and Tagore sangeet dances. Diploma in Dance awarded, in 1967

1966 September - 1969 October

University of Calcutta, India. B.S. Cum Laude degree in Physiology awarded, 1969

1979 October - 1980 January

Advanced apprenticeship training in Calcutta, India, with -

- * Ms. Bela Arnab, in Kathak dances
- * Ms. Iva Singh, in Manipuri dances

1984 November - 1986 February

Advanced apprenticeship training in Calcutta, India, with -

- * Mr. Khelendra Singh, in Manipuri dances
- * Ms. Sipra Mallick, in Kathak dances

PERFORMANCES AND WORKSHOPS

1987 Sept 27, Landmark Center, St. Paul- Performed Kathak, Manipuri and my new creation 'Saraswati' a Tagore dance.

1987 July 18, Northrup Auditorium, Minneapolis-Choreographed a complete Tagore's dance drama 'Shapmochan' & performed in it

1987 June 4, 5 Ordway Theater, St. Paul-Performed Manipuri and choreographed and performed three Kathak dances.

1987 May 9, Tech School, Milwaukee- Performed Kathak and my new creations of Manipuri and Tagore Sangeet dances.

1987 April 4, Landmark Center, St. Paul- Solo performance of Manipuri and Kathak dances, sponsored by India Music Society

1987 Feb. 19, Minneapolis Institute of Arts- Solo performance of all new choreography in Kathak & Manipuri dances.
(Involved in various Indian dances both as a choreographer and dancer in Minnesota since 1973)

SMARAJIT MITRA
Associate Director

Grandson of the noted stage and film actor Mani Ghosh, was trained in acting by his uncle, the director, actor and playwright, Mr. Sailen Ghosh. Started acting on stage at the age of six. Participated through school, college and the Calcutta drama club, "Mouchak", have played every major stage in Calcutta, India. Directed, acted and produced plays in Calcutta (India) and in Ann Arbor (1974, 1976), Cleveland (1978) and the Twin Cities programs including the staging of Tagore's "Shaapmochan" at the Northrop Auditorium in 1987. Have been an interpreter of Tagore's works to the Twin Cities' community in the last few years. Member of the Advisory Board for the production of "Shyama" in 1988 and the Board of Directors of India Club.

DEREK PHILLIPS (LEAD DANCER)

DANCE TRAINING

NANCY HAUSER DANCE SCHOOL Minneapolis, MN
CHOREOGRAM DANCE SCHOOL Minneapolis, MN
HANYA HOLM SCHOOL OF DANCE Colorado Springs, CO
CARLETON COLLEGE Northfield, MN

**PERFORMANCE
EXPERIENCE***

NANCY HAUSER DANCE COMPANY Minneapolis, MN
LASOFF AND DEAN, DANCE ASSOCIATES St Paul, MN
CHOREOGRAM DANCE COMPANY Minneapolis, MN
MARY EASTER Northfield, MN
PAULETTE COUSINS Minneapolis, MN
RITA MUSTAPHI Minneapolis, MN
JOHN MUNGER Minneapolis, MN
ROB ESPOSITO Minneapolis, MN
HANYA HOLM DANCE ENSEMBLE Colorado Springs, CO
NANCY HAUSER APPRENTICE GROUP Minneapolis, MN
EBONY II Northfield, MN
KOLOCHORUS Northfield, MN

Experience includes a variety of speaking, movement and dance roles and all aspects of technical support in college, community and professional productions. *

**TEACHING
EXPERIENCE**

CREATIVE MOVEMENT Nancy Hauser Dance School,
Minneapolis Jewish Community Center, Northfield Arts
Guild, Prairie Creek Community School, Cannon Falls
Community Education, First Step Studio, Ebony II,
Choreogram Dance School

MODERN DANCE Nancy Hauser Dance School, Minneapolis
Public Schools, Northfield Arts Guild

EDUCATION

CARLETON COLLEGE Northfield, MN
B A Degree, awarded 1977
English major, with concentration in Theater/Drama

MIRIAM STONEHILL (LEAD DANCER)

Studies in Dance

- 1983-1987 Bharata Natyam with Rane Ramaswamy (Pandanallur and Tanjour Styles)
1985-1987 Khatak and Manipuri classical dances with Rita Mustaphi
1987 Polynesian dance forms with Ruta Davis
1986 Segha Dance of Mauritius with Pratima Ghura
1983 Jazz Dance at Zoe Sealy Dance Center
1980-1981 Bharata Natyam with Rane Ramaswamy (Tanjour Style)
1979 Modern Dance with Kenneth DeLapp at Ozone Dance Studio

Performances in East Indian Dance

- 08/15/87 Krishna Janamastemi: dance drama on Krishna's birth epic; original choreography by Miriam Stonehill and Prateema Ghura and danced by same
07/18/87 SHAPMOCHAN: Dance Drama by Rabindranath Tagore in Tagore Sangeet Style
Choreographed by Rita Mustaphi, performed at the University of Minnesota Northrup Auditorium
06/28/87 Hindu Mandir Open House; Bharata Natyam recital of Tillanas
06/14/87 Inaguration of the Geeta Ashram All India Institute Facility, Bharata Natyam
06/10/87 U.S. Medical Aid Foundation; Khatak
05/14/87 East Meets West Ensemble; original choreography and improvisations with Tabla and guitar: NSP Plaza and Downtown Program Council
11/01/86 Duwali Festival (Festival of Lights) for the Tamil Association
Guest soloist: Bharata Natyam
10/25/86 Deepavali Festival for the Hindu Mandir; Bharata Natyam
Played the part of Lord Krishna in 'The Marriage of Krishna and Radha'
09/07/86 Affair of the Heart
Duets with Pratima Ghura from the island of Mauritius featuring Segha Dance and African Dance, and original fusion choreography
Solos in Bharata Natyam and Hawaiian Hula



UNIVERSITY OF MINNESOTA
TWIN CITIES

School of Music
Academic Offices
100 Ferguson Hall
2106 Fourth Street South
Minneapolis, Minnesota 55455
(612) 624-5740

October 6, 1987

To Whom It May Concern:

Recommendation of Rita Mustaphi
for grant support

I want to express my high regard for Rita Mustaphi's accomplished activities both as dancer and director of traditional dance and theater of India.

I was fortunate to observe Rita's efforts both in rehearsal and performance for the presentation of the dance-drama Shapmochan by Rabindranath Tagore at Northrop Auditorium on July 18, 1987. This was an enormously successful performance and complex in the requirements of coordinating music, dance, acting, stage design and costume with a non-professional community organization.

I have admired Rita's dancing in the past and regard her as making a strong impact in broadening the arts horizons in the Twin Cities, but this additional ability as artistic director demonstrates that her contributions are of a larger order. These are organizational and communication abilities as well as artistic interpretation and a concern for developing higher standards with a community ensemble.

Rita Mustaphi should receive the strongest support in continuing her efforts.

A handwritten signature in cursive script that reads "Alan L. Kagan".

Alan L. Kagan
Associate Professor
Ethnomusicology and Asian Studies

(The India Club)



MINNESOTA
DANCE ALLIANCE
(Formerly MICA)

528 Hennepin Avenue Suite 205
Minneapolis, MN 55403 612/340-1900

August 24, 1987

To Whom It May Concern:

I am writing in support of Rita Mustaphi's production of Shapmochan which I recently saw produced by the India Club on the Northrop Auditorium stage.

This was an ambitious undertaking!! Her cast must have totaled 30 or 40 performers including professional dancers, a supporting 'corps' of students, and live musicians. And she was able to combine all these bodies and talents to produce a work which integrates dance, theater, and music into a colorful, spectacular presentation. Even in a space as large and at times overwhelming as Northrop, the work had an energy which carried out to a captivated audience of varied ages and ethnicities.

Rita Mustaphi is an active performer and choreographer and is well-respected in the dance community. She continues to make periodic trips to India to pursue and refine her dancing. Shapmochan was a major undertaking for her - a significant step as a choreographer, and she accomplished it admirably. I understand she would like to re-work it as an annual presentation. I support this endeavor. I think such a project would continue to challenge Rita in her craft. I would also like to see the work be presented for increasingly diverse ethnic audiences. The Indian dance traditions are very rich in movement and powerful in their story-telling capabilities. I think it is important to present this work again.

The Minnesota Dance Alliance was pleased to present a concert by Rita with Rane Ramaswamy and Cassandra Shore as part of SummerDance '87 at the Ordway Music Theatre. I hope others will choose to support her work as well.

Louise Robinson

Louise Robinson
Program Director
Minnesota Dance Alliance

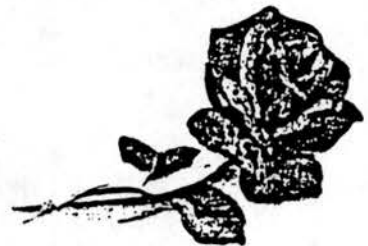


The show on 'Shree Nochean' performed
on 15th July 1987 was an outstanding one.
Such large number of artists were trained and
each one performed very well. The movements, the
timing, the dresses, the background music, the
dance forms each were excellent and reflected
the ^{talent} trouble and details which had been worked out.
My congratulations to all those who made this possible.

Shree Nochean Band

15th July 1987.

Congratulatory note from the Ambassador of India.





I greatly enjoyed the
performance of 'Sheer-Hoshai'
yesterday. It was very
professional and it was
an admirable feat to organize
so many people & motivate the
local talents. Congratulations.

[Signature]

D. K. Lahiri

A. July, 1987



Tagore Jayanti was celebrated with grand success

On Saturday, July 18, 1987 India Club paid homage to the Nobel Laureate, Indian poet, the universal artist- Sree Rabindra Nath Tagore on the occasion of his 124th birthday.

The evening performance at the Northrop auditorium, Minneapolis was graced by the Ambassador of India, Mr. Pratap Kishan Kaul and Consul General of India, Mr. Dilip Lahiri.

A hearty crowd of more than 2,000 people flocked to see this fascinating event.

This authentic concert built sufficient momentum at the beginning part for its grand finale the dance drama 'Shaaap Mochan' with a vedic invocation song led by the well known Indian classical vocalist in Minnesota, Mrs. Manisha Sarkar; an address 'Tagore, the universal man' by Mr. Saerajit Mitra, an expert on Tagore's work; the heartthrobbing recitations by Mrs. Aparna Ganguly and Mr. Alan Kagan and the intricate weaving of Tagore's literature by Mr. Prasanta Lahiri.

'Shaaap Mochan' or redemption, a musical dance drama written by Rabindra Nath Tagore is an allegorical tale and reflects Hindu religion and social values.

This dance drama 'Shaaap Mochan' was choreographed and directed by the leading proponent of Tagore style of dances in Minnesota, Rita Mustaphi. The live music was directed by Manisha Sarkar.

"The movements, the timing, the dresses, the background music, the dance form each were excellent." Said the Ambassador, Mr. P.K. Kaul. "It was very professional," said the Consul General, Mr. Dilip Lahiri.

According to Louise Robinson, program director of Minnesota Dance Alliance, "I am writing in support of Rita Mustaphi's production of 'Shaaap Mochan'...was an ambitious undertaking!! Her cast must have totaled 30 or 40 performers including professional dancers, a supporting 'corps' of students, and live musicians. And she was able to combine all these bodies and talents to produce a work which intrigues dance, theater and music into a colorful, spectacular presentation. Even in a space as large and at times overwhelming as Northrop, the work had an energy which carried out to a captivated audience of varied ages and ethnicities....'Shaaap Mochan' was a major undertaking for her- a significant step as a choreographer, and she accomplished it admirably."

It was a great teamwork by the cast and crew who helped to make this event a grand success. Thank you for your unfolding devotion.

Ketaki Atraya	Pranali Desai
Naman Atraya	Aparna Ganguly
Usha Balkrishnan	Ina Ganguly
Dipti Bhatt	Nukul Ganguly
Harshad Bhatt	Suman Ganguly
Indira Bhattacharya	Suvranu Ganguly
Koushik Bhattacharya	Rahul Ghose
Subendu Chakraborty	Pratima Ghura
Nilani Coomaraswami	Joslin Gorthas
Bismajit Dasgupta	Kent Illars
Krishna Dasgupta	Jayash Jha
Indrani Mullick	Dereck Philip
Kalyan Mustaphi	Carla Prakash
Raka Mustaphi	Aparna Ramaswamy
Rita Mustaphi	Ramesh Ramaswamy
Reena Patel	Radhamsita Roy
	Virginia Templeton

Alan Kagan
Purnima Kasran
Sujan Kasran
Mohan Komanduri
Nasita Lahiri
Pranab Lahiri
Prasanta Lahiri
Runa Lahiri
Tunki Lahiri
Sikha Mangalick
Rabin Mukerjee
Sonia Sahgal
Manisha Sarkar
Prabha Sharma
Ranbir Sinha
Miriam Stonehill

-by Rita Mustaphi



(The India Club)

SUKANYA

CLASSICAL DANCES
BHARATA NATYAM

OF INDIA
ORISSI KUCHIPUDI



THE INDIA CLUB
OF MINNESOTA

Performance: Saturday, October 24, 1987 8pm Ordway/McKnight Theatre

Tickets- \$8, \$7 for Minnesota Dance Alliance members
Call Ordway Box Office- 222-4222

Master Classes: Kuchipudi, Orissi and Bharat Natyam styles
Saturday, October 24, 1987 10am-Noon
Cost- \$7, \$5 for Minnesota Dance Alliance members
Studio 28, Hennepin Center for the Arts
Advance sign up required- call Minnesota Dance Alliance 340-1900

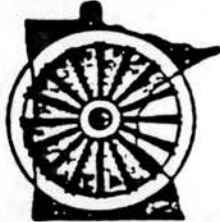
CO-SPONSORED BY INDIA CLUB

GOOD WORK, KIDS!

In appreciation of the hard work and talent demonstrated by the children at the Tagore Jayanti, "Bob" Patel of Asia Imports has donated \$125. Rita Mustaphi gratefully accepted the donation on behalf of India Club and will see that it is used for the benefit of the children. Thank you, Asia Imports and Mr. Patel.

CALL TO ARTISTS---CROSS-CULTURAL VISIONS:YESTERDAY, TODAY AND TOMORROW

The Cross-Cultural Arts exhibit sponsored by First Universalist Church and local arts organizations will display a selection of about 50 art works from six states. This work will be from artists who draw upon their ancestral cultures for subject matter, or technique, or both. The first exhibition will be at First Universalist Church, 5000 Girard Avenue South, Minneapolis beginning January 16, 1988. For more information, call 544-7627 or 332-8974.



NEWSLETTER

SEPTEMBER 1987

THE INDIA CLUB OF MINNESOTA

A Job Well Done And There Is More To Come

Following our participation in the Festival of Nations, we spared very little time in organizing ourselves to host the Ambassador and the Consul General of India and prepare for the Tagore's play 'Sap Mochan' at the Northrup Auditorium. The whole event was a big success. Thanks to the efforts of our vice president Daljit Sikka, board member Pranab Lahiri, Rita Mustaphi, Monisha Sarkar, Rani Ramaswami, Indrani Mallik and many others, who worked very hard in raising funds, creating enthusiasm among the performers and coordinating the ambassador's visit with the Tagore's anniversary festival. The lesson we learnt from this program is that the Indian community of the Twin Cities are capable of accomplishing a big task well, when financial support and organization is available.

Our next program is the Festival of India Day on September 27 at the St. Paul Landmark Center. This year happens to be the 40th. anniversary of India's independence. We are working on a proclamation by the Governor for this occasion. Please keep the afternoon free for this occasion. Daljit Sikka is working on some innovative ideas which you will enjoy.

Sudhansu S. Misra
President.

(The India Club)

711c
INTERNAL REVENUE SERVICE

District
Director

Department of the Treasury
200 South Hanley - Suite 414
Clayton, MO 63105

India Club, Inc.
3510 Siems Court
St. Paul, MN 55112

Person to Contact:
Phyllis Morrison
Telephone Number:
(314) 425-3037
Refer Reply to:
EF/EO:7204
Date:

Dear Sir or Madam:

As a result of an examination of your activities and Form 990-PF for the period ended December 31, 1983, no change is necessary to your exempt status under section 501(c)(3) of the Internal Revenue Code.

However, we have reclassified your foundation status as defined in section 509(a) of the Internal Revenue Code. You qualify as an organization described in section 4942(j)(3) as a private-operating foundation. This supercedes our letter dated May 30, 1979 in which you were classified as a private non-operating foundation.

This classification is based on the assumption that your current operations will continue. All changes in your purposes, character, or method of operation must be reported to your District Director for consideration of their effect on your exempt status.

Please keep this letter as part of your permanent file.

Sincerely yours,

District Director

Rec'd
2/18/87

ATTACHMENT A

J. S. Club, Inc.

Based upon the information submitted, it appears that the organization qualifies as a private-operating foundation as defined in section 4942(j)(3) of the Internal Revenue Code. Attachment E contains a copy of our workpapers and computations relative to this conclusion.

In order to qualify as a private operating foundation, an organization must make qualifying distributions directly for the active conduct of the activities constituting the purpose of function for which it is organized and operated. These distributions must exceed 85% of the lesser of its adjusted net income or its minimum investment return. According to our computations (see line 2(b) of Attachment E), this amounts to \$245.65 for the periods involved and your organization made qualifying distributions in excess of \$2,044.00 (see line 2(e) of Attachment E).

In addition, an organization must satisfy one of three alternative tests described in section 53.4942(b)-2 of the Income Tax Regulations. These tests are commonly referred to as (a) the assets test, (b) the endowment test, and (c) the support test.

According to our computations, you satisfy the requirements of the endowment test, in that you made qualifying distributions in excess of two-thirds of your minimum investment return (see line 3(c) of Attachment E) for the periods involved.

Attachment C contains a copy of our computations relative to the computation of your minimum investment return for the years 1981 through 1983.

As a private operating foundation, you are excluded from the income distributions requirements and related excise taxes imposed under section 4942 of the Internal Revenue Code.

In the future, you should complete the Private Operating Foundation portion of the Form 990-PF rather than the Distributable Amount and Undistributed Income portions. ||

INSTRUMENTS

Parvathy Rangapta (Violin)	Pranab Kumar (Khol)
Sailes Sengupta (Flute)	Mick Labriola (Drums)
Usha Balkrishnan (Tanpura)	Koushik Bhattacharya (Tabla)
Sayan Dev Mukherjee (Mandira)	

SCRIPT AND NARRATION

Smarajit Mitra	Sumita Mitra
----------------	--------------

AUDIO - Kalyan Mustaphi	COSTUME DESIGN - Rita Mustaphi
-------------------------	--------------------------------

STAGE PROPS

Rita Mustaphi
Glenn Krumm
Kalyan Mustaphi
Ranee Ramaswamy
Kamala Chandrasekhar

LIGHTING

Biswajit Dasgupta

STAGE MANAGER

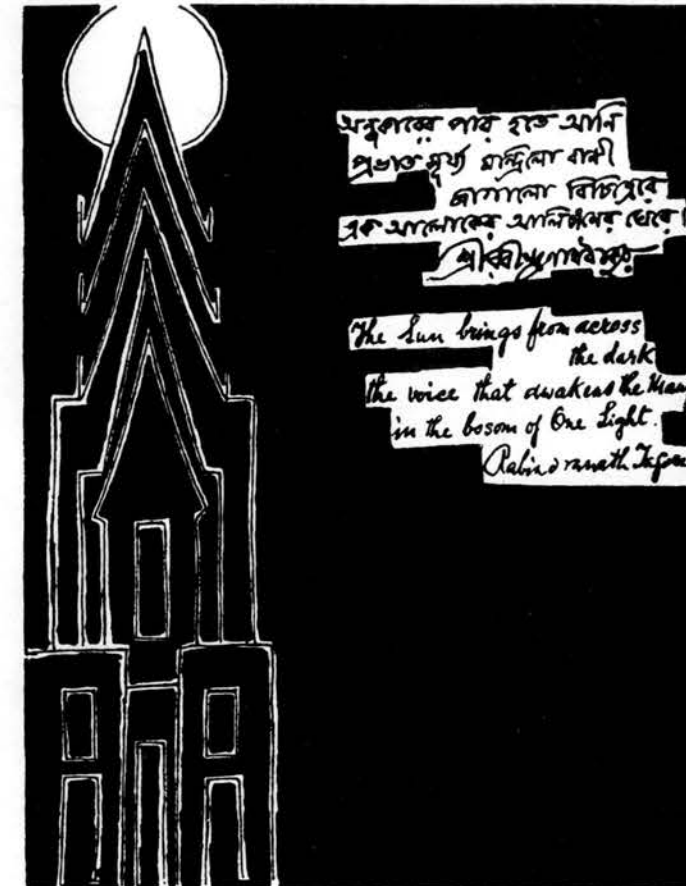
Dipankar Dasgupta

EXHIBIT

Carla Prakash
Subhra Chowdhury
Kalyan Mustaphi
Tapan Bhattacharya

This activity is made possible by funds provided by the Metropolitan Council/Regional Arts Council from an appropriation by the Minnesota State Legislature; by the COMPAS Community Arts Fund, recipient of the 1987 Twin Cities Mayors' Public Arts Award, through major grants from the American Express Foundation on behalf of IDS Financial Services Inc., American Express Travel Related Services Company and Shearson Lehman Brothers and the McKnight Foundation. Additional funding has been provided by the Community Organization Partnership Program of the City of St. Paul; the Minneapolis Foundation; and the Minnesota State Arts Board through an appropriation by the Legislature. COMPAS is a member of United Arts and in part with a rehearsal support grant from the Minnesota Dance Alliance Dancer Pool Program, funded by the Jerome Foundation.

THE INDIA CLUB CELEBRATES TAGORE DAY



JULY 16, 1988 - 7 P.M.

NORTHROP AUDITORIUM
(UNIVERSITY OF MINNESOTA)

EXHIBITION DOCUMENTARY AND

A MUSICAL DANCE DRAMA BY TAGORE.

শ্রীয়া



RABINDRA NATH TAGORE

Born in Calcutta on May 7, 1861 Rabindra Nath grew up in a culturally influential family. At the age of 14, he had the first public reading of his poetry and visited England soon thereafter. He established a school in Santiniketan in 1901 which later expanded into the Viswa Bharati University. In 1912, W.B. Yeats and Ezra Pound were introduced to his works and the following year he was awarded the Nobel Prize in Literature as the first non-European recipient of that prize. Though ardently patriotic, he refused to malign the subjugators of his beloved India and incorporated in his works a profound vision of the Universal Man. Tagore's prolificacy in writing took shape in poetry, short stories, plays, novels, essays and his special style of song writing. Greatly admired by the intellectual community, Rabindra Nath travelled widely in the world up to his last years. Tagore passed away in 1941 and today his compositions are the National Anthems for India and Bangladesh.

PROGRAM

MASTER OF CEREMONIES: SMARAJIT MITRA

**ADDRESS: STEFAN PETERSON,
PRESIDENT OF THE INDIA CLUB**

**BIOGRAPHICAL DOCUMENTARY ON TAGORE
BY SATYAJIT RAY**

VOTE OF THANKS: RAHIM RAHIMAN

INTERMISSION

SHYAMA

**A MUSICAL DANCE DRAMA BY
RABINDRA NATH TAGORE**

SHYAMA

Tagore based this dance drama on a tale from the Sanskrit Buddhist literature of Nepal. The present version evolved between 1935 and 1940. Written in four scenes, "Shyama" is the story of the merchant, Bajrasen, who is falsely accused of theft by the Queen. Shyama, the town's courtesan, is infatuated by the merchant, and procures his release through the sacrifice of the life of Uttiya, her secret admirer. Bajrasen denounces her for her lack of scruples and attempts to slay her. He is torn between remorse for this action and his unfulfilled love for Shyama. She reappears before him, seeking his forgiveness - Bajrasen's response seals their fate for ever.

PARTICIPANTS

Dance Choreographer and Director - Rita Mustaphi

Music Director - Sayan Dev Mukherjee

CAST

Characters

Shyama
Bajrasen
Uttiya
Executioner
Guard
Friend

Shyama's
Companions
And Village
Girls

Dancers

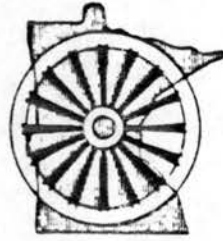
Rita Mustaphi
Indrani Mullick
Raka Mustaphi
Dereck Phillip
Kent Illars
Miriam Stonehill

Aparna Ramaswamy
Saras Venkataraman
Tunki Lahiri, Runa
Lahiri, Virginia
Templeton, Sonia
Sahgal, Prabha Sharma
Aparna Keshaviah, Ketki
Atreya, Geeta
Shivasailam, Preeti
Chandrasekhar, Joslin
Gorham, Miriam Stonehill
Dyuti Sengupta

Vocalists

Madhumita Roy
Bimal Mukherjee
Sayan Dev Mukherjee
Susanta Datta
Susanta Datta
Partha Sen

Usha Balkrishnan
Radha Sen
Krishna Sen
Indira Bhattacharya
Namita Lahiri
Bulbuli Datta



THE INDIA CLUB
OF MINNESOTA

Date : June 14, 1988

To : Daljit Sikka

From : Rahim Rahiman

Sub : India Club's Musical Dance
Saturday, July 16, 1988
Northrop Auditorium

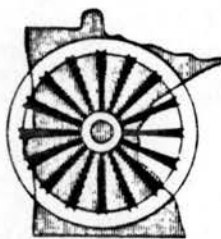
I understand from Kalyan and Rita Mustaphi that you are willing to help us in securing the monies to pay for the printing cost of 5,000 programs to be handed out on 7/16/88 at the Northrop Auditorium.

Please be sure to secure the advertisement monies first and ahead of time before any program printing is undertaken. Please note that neither the SHYAMA play's funding budget nor the India Club's budget has any money set aside for programs printing expenditures. The entire cost of program printing should be financed through prepaid advertisements.

Please let me know or let Kalyan or Rita know whether you would like to undertake this project within the above-mentioned guidelines. Thank you for any help that you could render.

cc; Kalyan and Rita Mustaphi
Smarajit Mitra
Stefan Peterson
Vinu Patel

Rahim Rahiman



THE INDIA CLUB

OF MINNESOTA

TO: Smarajit Mitra
FROM: Rahim Rahiman
SUBJECT: News Media Release
"SHYAMA" DANCE DRAMA 7/16/88
Northrop Auditorium

DATE: June 17, 1988

Attached are the mailing labels for the News Release that will reach all T.V. Stations, Radio Stations, Newspapers, etc. in the Minneapolis and St. Paul metropolitan region (105 cities in the 7 counties area):

- . 16 Major T.V. Stations
- . 17 Radio Stations
- . 21 Major Daily Newspapers
- . 22 Minneapolis/St. Paul Weekly Newspapers
- . 18 Suburban Weekly Newspapers
- . 42 Auxilliary T.V. Stations (including local and suburban cable T.V. stations)

I am sending you one set of labels for the coming Sunday 6/19/88 mass mailing. I am also sending one set to Rita Mustaphi for any special mailing any time before the July 17, 1988 presentation.

Stefan and Vinu, please call me if you need a set of labels for other activities for the India Club during the year.

CC: Rita Mustaphi (w/attachment)
Stefan Peterson (w/o attachment)
Vinu Patel (w/o attachment)

Rahim Rahiman

P.S. Smarajit and Rita: I have talked with Vinu concerning the insurance coverage for the 7/16/88 event at the Northrop Auditorium. Vinu told me that the India Club will buy the insurance coverage. I urged Vinu to do it as soon as possible before the 7/16/88 function.

Rita: Please continue to save all the receipt of expenses and they will be reviewed and paid after we get the Metropolitan Regional Arts Council's check. I am anticipating that they will have the \$7,825 check before the end of June 1988. The check will be mailed to Rita's home. I will try to pick it up personally earlier if I can.

Stefan: Vinu informed me that he will be on vacation abroad starting 7/20/88. Since there will be likely numerous bills to pay, I will re-direct all the bills to you for review and payment during the week of July 18, 1988 since only you or Vinu can sign the check. Please be aware of the arrangement to expedite all the disbursement after this program.

RAR

*Include this lady in the
mailing list and send membership*

LYNN STEELE *for*

assistance in film, video & photo

- *production*
- *styling*
- *casting*
- *propping*

*2315 Girard Ave. S. Mpls., MN 55405
377-0727*



COMPAS

January 11, 1988

TO: Community Art Fund Future Applicants

FROM: Lisa Conley



Just a quick note to call your attention to a typographical error in the newest edition of the Community Art Fund guidelines and application form (the blue one). The error is on page 11 of the application form, Item #3. This should read: "Letters of support for your project from the individuals and organizations identified in #17 of Section III".

I hope this hasn't caused anybody undue confusion and anxiety. If you should happen to catch any other errors or confusing sentences, please let me know. We are constantly revising and perfecting the Community Art Fund's forms and process, and any feedback is greatly appreciated.

I'm looking forward to hearing from you by February 2!

308 Landmark Center
75 West Fifth Street
Saint Paul, Minnesota
55102

612-292-3249

TDD-TTY
612-292-3251

A Member of
United Arts

COMMUNITY ART FUND GUIDELINES

MISSION STATEMENT

The Community Art Fund works to fulfill the COMPAS mission of providing high-quality, participatory arts activities to individuals and groups with limited access to the arts. The Community Art Fund affirms the value of art as a community-building tool and a channel through which people share and celebrate cultural and creative diversity. The Community Art Fund provides support to St. Paul and Minneapolis arts projects which encourage grassroots neighborhood and community participation, artistic exploration and communication, and which promote respect for creativity.

I. INTRODUCTION

The purpose of the Community Art Fund is to build a sense of community through art. The Community Art Fund is based on the belief that the arts are essential to the well-being of our communities. With the generous support of the McKnight Foundation, the Community Art Fund awards \$75,000 a year for a wide variety of art projects that benefit St. Paul and Minneapolis citizens.

Community Art Fund works in partnership with profit and non-profit organizations, groups, or individuals. The program is designed to give people a chance to try new ideas, take risks and to encourage and support the interchange between and among artists of professional ability and the residents of the St. Paul and Minneapolis communities.

II. AREAS OF PROJECT SUPPORT

The Community Art Fund offers 4 areas of project support:

1. Grants of up to \$3,500 are available for arts projects actively involving and directly benefitting Twin Cities citizens.
2. The Community Art Fund staff is available to help applicants prepare their Community Art Fund grant applications. The staff is also available for limited guidance during the project.
3. Grantees receive discounts to United Arts Resources and Counseling workshops and individual consultations.
4. Scholarships to United Arts Resources and Counseling workshops or consultants may be provided to some applicants for projects that the Review Panel feels are of merit, but are judged to be in need of technical assistance prior to the beginning of the project. An applicant who is awarded a scholarship or technical assistance may re-apply for project funding in a later grant round upon completion of the technical assistance program.

III. ELIGIBILITY OF PROJECTS

Any group, organization or individual is eligible to apply to the Community Art Fund. This program is not limited to non-profit, tax-exempt organizations.

1. The proposed project must be directed to residents of and take place in St. Paul and/or Minneapolis. Projects taking place in suburbs or other areas outside the city limits of St. Paul and Minneapolis are not eligible.
2. Applications being submitted to the Community Art Fund by a group or organization must be approved by that organization's board of directors or steering committee prior to submission.
3. The requested amount from the Community Art Fund must constitute at least 10% of the total project budget.
4. Projects must actively involve Twin Cities citizens in planning, implementation and evaluation.
5. Individual artists may apply for support for projects that serve and actively involve Twin Cities neighborhoods or communities.
6. Individuals are required to identify a community advisory panel that will be working with their projects.
7. Projects which take place on property of which the applicant has no ownership or authority MUST have a written site confirmation from the owner or manager of the site.
8. Proposed projects may not begin before the appropriate starting date as indicated on the Community Art Fund Timetable (Page 6).
9. Incomplete or late applications will not be accepted.
10. Applicants are required to use the application form provided and must use only the space provided to answer the questions. Any application which has been altered or which does not use the form provided will be considered ineligible. Applicants must submit the original plus fifteen copies.
11. Community Art Fund monies CANNOT be used to support the following:
 - * Capital improvements, mortgage payments, property purchase, building construction.
 - * Deficit financing.
 - * Administrative costs unrelated to the proposed project.
 - * Costs incurred before or after the effective dates of the grant contract.
 - * Fund-raising events.
 - * Scholarships, fellowships, tuition assistance, thesis or doctoral projects.
 - * Projects which result in lobbying for particular legislation, promotion of a particular religious belief, are discriminatory, or in any way violate federal, state or local laws.

V. GENERAL FUNDING POLICIES

1. At the discretion of the Review Panel, projects may be awarded up to \$3,500. The average grant size is \$2,500.
2. Community Art Fund grants may be used for project related expenses, such as artists' fees, supplies, LIMITED equipment purchase or rental, space rental, transportation, project administration, project publicity and promotion.
3. The Community Art Fund exists to fund grassroots community arts projects. Organizations with an annual budget of over \$200,000 are required to submit a written statement which specifically states why the organization is unable to support the proposed project without Community Art Fund funding. This statement must also include the organization's annual arts budget figure.
4. The Community Art Fund review panel places a priority on eligible projects whose Community Art Fund request is a sizeable and crucial part of their budgets. When making grant decisions, the Review Panel looks for projects where Community Art Fund funding makes a significant impact.
5. The Community Art Fund is not meant to be the sole source of funding for a project; applicants must match at least 15% of the project budget. Applicants who have not previously received a

Community Art Fund grant may substitute in-kind services and materials for a part or all of the cash match requirement. Because Community Art Fund resources are limited, however, applicants are encouraged to make every attempt to demonstrate more than the minimum required match.

6. Continued funding of the same or similar projects over succeeding grant rounds is not automatic or assured. In the past, the Community Art Fund review panel has not funded the same project more than twice. Projects that receive a second grant are required to demonstrate an increased amount of matching funds. For this reason, applicants are encouraged to diversify their funding sources.
7. Projects receiving a Community Art Fund grant may not begin until 30 days after notification of the grant award (Please see Community Art Fund Timetable for dates). This requirement may be waived by the Community Art Fund Review Panel, based on staff recommendation.
8. Grant awards will be paid in three stages:

1st Payment- 50% of the grant award will be paid by COMPAS within two weeks of the contract being signed by both COMPAS and the grant recipient.

2nd Payment- 25% of the grant award will be paid by COMPAS when a mid-term report has been received and reviewed. The date

this report is due will be identified in the contract between COMPAS and the recipient. Reporting forms will be furnished by COMPAS.

3rd Payment- 25% of the grant award will be paid by COMPAS upon receiving a final, detailed project report and a final financial report. It is understood that there will be outstanding bills that will be paid by the recipient when the final payment is received; final report forms -- furnished by COMPAS -- will explain how to include these unpaid bills in the financial report.

(PLEASE NOTE: The Community Art Fund Review Panel reserves the right to alter the above listed payment schedule of grant awards to allow for special circumstances.)

9. All applications are reviewed and evaluated on the basis of the following criteria:

A. Artistic Quality

B. Community Need

C. Community Involvement

D. Community Support

E. Ability to Successfully Complete the Project

F. Special consideration will be given to proposals which demonstrate any or all of the following:

1. Projects which create opportunities in the arts especially among: citizens with physical and sensory

disabilities, senior citizens, people with low income, people of color, youth, members of cultural minorities, etc.

2. Projects which help build a sense of community.

3. Projects which promote the acceptance and sharing of cultural diversity.

V. APPLICATION & REVIEW PROCESS

1. Community Art Fund staff assistance is available to anyone in preparing an application to the Community Art Fund. Applicants are encouraged to ask questions, submit drafts and discuss their projects with Community Art Fund staff.

2. Prior to actual submission, applicants are required to complete the attached Intent to Apply Card four weeks prior to the application deadline. Please see the Community Art Fund Timetable (Page 6) for these deadlines.

3. The original plus fifteen copies of the completed application and supplemental materials must be received by COMPAS by 5:00 p.m. the day of the grant deadline. Applicants receive a notification letter from COMPAS indicating that the application was received. An applicant who does not receive a notification letter within seven working days after submitting an application should call COMPAS at 292-3249.

4. Community Art Fund staff reviews all applications for completeness and eligibility.

5. Community Art Fund staff meets with each applicant to discuss the proposed project.
6. Community Art Fund staff contacts the references and volunteers listed in the applications.
7. The Community Art Fund Review Panel, made up of artists, community leaders, educators, and business people, evaluates the proposed projects based on the criteria.
8. The Review Panel determines the level of funding awarded to each applicant.
9. Community Art Fund staff notifies applicants of funding decisions within 10 days of the funding decisions.

VI. GRANTEE RESPONSIBILITIES

1. All grant and scholarship recipients are expected to attend an orientation meeting. At this meeting the grant agreements, reporting forms and other funding materials are distributed. Applicants should check the Community Art Fund Timetable (Page 6) and hold the appropriate meeting times open in case their projects are selected for funding.
2. All grant recipients must submit a mid-term report to Community Art Fund staff with an update of project activities. The second payment of the grant award is contingent upon the receipt and review of this report by Community Art Fund staff.
3. Final payment of grant awards will be issued upon receipt of a final detailed project report and a final fiscal report, which shall account for all services and materials purchased for the project.
4. All grantees MUST provide Community Art Fund staff and their Review Panel liaisons with current dates and times for all project activities and performances.
5. All grantees must provide COMPAS with at least two photos or negatives of project activities that would be suitable for reproduction in COMPAS promotional materials.
6. All grantees according to their contracts are required to use a Community Art Fund credit line in all promotional materials. The COMPAS logo and credit line are provided to the grantee by the Community Art Fund staff along with other funding materials.

COMMUNITY ART FUND TIMETABLE

ACTIVITY	Rd 1-1988	Rd 2-1988	Rd 3-1988	Rd 1-1989	Rd 2-1989	Rd 3 1989
Intent to Apply Due	Jan. 5 Tu	May 10 Tu	Sept. 6 Tu	Jan. 10 Tu	May 9 Tu	Sept. 5 Tu
Deadline	Feb. 2 Tu	June 7 Tu	Oct. 4 Tu	Feb. 7 Tu	June 6 Tu	Oct. 3 Tu
Staff Review	Feb. 18 Th Mar. 18 F	June 23 Th July 22 F	Oct. 20 Th Nov. 18 F	Feb. 23 Th Mar. 31	June 22 Th July 21 F	Oct. 19 Th Nov. 17 F
Review Meeting	Apr. 4 M Apr. 7 Th	Aug. 1 M Aug. 4 Th	Nov. 28 M Dec. 1 Th	Apr. 10 M Apr. 13 Th	July 31 M Aug. 3 Th	Nov. 27 M Nov. 30 Th
Grantee Orientatn.	Apr. 13 W	Aug. 10 W	Dec. 7 W	Apr. 19 W	Aug. 9 W	Dec. 6 W
Projects Start	May 11 W 1988	Sept. 7 W 1988	Jan. 4 W 1989	May 17 W 1989	Sept. 6 W 1989	Jan. 3 W 1990

PLEASE NOTE: The Community Art Fund Review Panel and staff conduct an on-going evaluation of the Community Art Fund program. These evaluations may result in some program changes and modifications to the program's guidelines and application procedure. If you are applying to the Community Art Fund, please call COMPAS at 292-3249, to be sure that you have received all updated program information.

The COMPAS Community Art Fund is made possible by grants from the McKnight Foundation, the Community Organization Partnership Program of the City of St. Paul, the Minneapolis Foundation, the City of St. Paul and the American Express Foundation on behalf of IDS Financial Services Inc., American Express Travel Related Services Company and Shearson Lehman Brothers.

Additional support comes from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature. The Minnesota State Arts Board receives additional funds to support this activity from the National Endowment for the Arts and a McKnight Award.

COMPAS is a member of United Arts.

For more information, please contact COMPAS by calling (612) 292-3249 or writing to:

COMPAS Community Art Fund
308 Landmark Center
75 West 5th Street
St. Paul, MN 55102

COMMUNITY ART FUND APPLICATION

SECTION I

DATE _____

APPLICANT INFORMATION

LEGAL NAME: _____

ADDRESS: _____ DAYTIME PHONE: _____

CONTACT PERSON _____ DAYTIME PHONE: _____

PROJECT INFORMATION

Briefly describe your project:

Project starting date: _____ Project ending date: _____

Project location: _____

Location contact person: _____ Daytime Phone: _____

NOTE: IF THE PROJECT TAKES PLACE AT A SITE OTHER THAN ONE OWNED OR OPERATED BY THE APPLICANT, A LETTER OF AGREEMENT FROM THE SITE MUST ACCOMPANY THIS APPLICATION.

Name of artist(s) involved. Please attach artist(s)' resumes.

Does your organization's annual budget exceed \$200,000? ____ YES ____ NO

If it does, you are required to submit a written statement which specifically states why the organization is unable to support the project without Community Art Fund support. Please include your organization's annual arts budget figure in this statement.

SIGNATURES

The undersigned certify that the information contained in this application is true and correct and that the proposed project has been approved by the organization's board of directors or advisory panel if the applicant is an individual.

Signature of Individual Completing Application Typed Name/Title Date

Signature of Chief Officer or President Typed Name/Title Date

SECTION II

PROJECT BUDGET

Organization: _____ Date: _____
 Prepared by: _____
 Title: _____

A. EXPENSES

1. Personnel

a) Administration:

	<u>Actual</u> <u>Expenses</u>	<u>In-</u> <u>Kind</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____

b) Artistic:

_____	_____	_____
_____	_____	_____
_____	_____	_____

c) Other Personnel Costs (please specify):

_____	_____	_____
-------	-------	-------

2. Supplies: _____

_____	_____	_____
_____	_____	_____

3. Space/Equipment Rental: _____

_____	_____	_____
_____	_____	_____

4. Travel/Transportation: _____

_____	_____	_____
-------	-------	-------

5. Publicity/Promotion: _____

_____	_____	_____
_____	_____	_____

6. Other Expenses: _____

_____	_____	_____
_____	_____	_____

7. TOTAL ACTUAL EXPENSES \$ _____

8. TOTAL IN-KIND EXPENSES \$ _____

9. TOTAL PROJECT EXPENSES (add 7 and 8) \$ _____

B. INCOME

	<u>Amounts</u>
1. Earned Income:	
a) Fees _____	\$ _____
b) Sales _____	_____
c) Admissions _____	_____
d) Other _____	_____
2. TOTAL EARNED INCOME	\$ _____
3. Grants and Contributions:	
a) Individual Contributions _____	_____
b) Foundations _____	_____
c) Business and Industry _____	_____
d) Federal Government _____	_____
e) State Government _____	_____
f) Local Government _____	_____
g) Other _____	_____
4. TOTAL GRANTS AND CONTRIBUTIONS	\$ _____
5. TOTAL INCOME (add #2 AND #4)	\$ _____
6. TOTAL IN-KIND (see #9 under expenses)	\$ _____
7. COMMUNITY ART FUND REQUEST	\$ _____
8. TOTAL PROJECT INCOME (add #5, #6, #7)	\$ _____

REMEMBER: PROJECT EXPENSES (A, #9) MUST EQUAL PROJECT INCOME (B, #8)

BUDGET INSTRUCTIONS

Please read all definitions and instructions before completing the budget. Round off all figures to the nearest dollar. Fill in only what applies to your Community Art Fund project budget.

A. EXPENSES:

1. Personnel - Payment to all individuals who are or will be involved in this project. This includes staff, artists, part-time or one-time employees.
 - a) Administration - List names and amounts to be paid to administrative staff, clerical staff and support personnel.
 - b) Artistic - List names and amounts to be paid to directors, dancers, composers, choreographers, designers, film and video artists, painters, poets, sculptors, graphic artists, actors, singers, musicians, etc.
 - c) Other Personnel - List names and amounts to be paid to personnel who do not fit the above categories, such as technicians and consultants.
2. Supplies - list items and their costs such as paint, costumes, scripts and scores, telephone, utilities, postage, photographic supplies, sets and props, insurance fees.
3. Space and Equipment Rental - List items and amounts at fair market cost of office, rehearsal, theater, hall, gallery, park permit fees, etc. These costs should be accompanied by the location(s), number of square feet and rental period(s).
4. Travel/Transportation - List all costs of travel and transportation directly relating to the proposed project.
5. Publicity/Promotion - List all costs of printing and mailing brochures, flyers, newspapers, radio, and television advertising.
6. Other Expenses - List all items and amounts which do not fit in the above categories.
7. Total Actual Expenses - Enter the total from this column.
8. Total In-kind Expenses - Enter the total from this column.
9. Total Project Expenses - Add total Actual Expenses (#7) and total In-kind Expenses (#8) to determine total Project Expenses.

BUDGET INSTRUCTIONS, continued

B. INCOME:

1. Earned Income:
 - a) Fees - List all registration fees and tuition, etc. Indicate how many fees are to be collected and the amount per fee.
 - b) Sales - List all sales from advertising, programs, products, concessions, parking, etc.
 - c) Admissions - List all income from admissions, tickets and subscriptions, etc. Indicate the price of each admission charge and the anticipated audience size.
 - d) Other - List all earned income not entered in other categories.
2. Total Earned Income - Enter the total of items a, b, c, and d in #1.
3. Grants/Contributions - List sources of project income amounts under the given categories. Do not include Community Art Fund request. Indicate if the grant and/or contribution has been received or if it is still pending.
4. Total Grants and Contributions - Enter the total of items a - g in #3.
5. Total Income - Enter the combined totals of #2 and #4.
6. Total In-kind - Enter the total in-kind match identified on the expense side of the budget (A, #8). In-kind items are donated goods and volunteered services for which a market value can be established. Volunteer services by a professional may be claimed at his or her rate, provided that services given are of a professional nature, within the professional's field.
7. Community Art Fund Request - Enter the amount you are asking from the Community Art Fund.
8. Total Project Income - Add #5, #6, and #7 to arrive at total income: INCOME MUST EQUAL EXPENSES.

SECTION III

Please answer the following questions in the space provided.

1. What is your project?

2. What are the goals of this project? Please include specific & measurable goals, such as anticipated number of participants and audience size.

3. How do you plan to accomplish these goals?

4. Who is responsible for meeting these goals?

5. Who will this project benefit?

6. What community need(s) does this project address?

7. Please describe how the community will be actively involved in the project.
Include the community's role in the planning and implementation of the project.

8. What support will the community provide for this project (eg, financial contributions, in-kind services, letters of support)?
9. If there are opportunities for the general public to participate in this project, please describe them.
10. How does this project provide an artistic experience of high quality?

11. How will you ensure that the project is accessible to and includes citizens with physical or sensory disabilities, senior citizens, people with low-incomes, people of color, youth, and members of cultural minority communities?

12. How does this project promote the acceptance and sharing of cultural diversity?

13. Describe how this project helps build a sense of community among the participants.

14. How will people in the community, as well as the general public, find out about your project?
15. With what projects have you or your organization been involved which demonstrate your ability to successfully complete the proposed project?
16. What will be the effect on your project if you do not receive a Community Art Fund grant, or if you are awarded less than your request?

17. Give the names, addresses and daytime telephone numbers of two people who can serve as references for your project.

18. Please list the names, addresses, and daytime phone numbers for all key volunteers who will be working on this project, along with a short -- but specific -- description of each volunteer's responsibilities.

SECTION IV

SUPPLEMENTAL INFORMATION

Please attach the following to the application form:

1. Letter(s) of agreement from the location contact person(s) if the project takes place at a site other than one owned or operated by the applicant;
2. A specific timeline that begins with the planning phase of this project and indicates what, when, and by whom each identified task will be completed;
3. Letters of support for your project from the individuals and organizations identified in #11 and #18 of Section III;
4. Current resumes for each participating artist;
5. Up to three promotional or informational pieces, such as brochures, newspaper clippings, photos, etc.
6. If your organization's annual budget exceeds \$200,000, please attach a one-page written statement which specifically states why the organization is unable to support the project without Community Art Fund support. Please include the organization's annual arts budget figure.

APPLICATION CHECKLIST

Your proposal should include all of the following in the following order:

- ___ A completed Section I (Applicant Information) with the signatures of the person completing the application and the chief officer of the organization.
- ___ A complete, balanced project budget. Please use the form provided in Section II.
- ___ Answers to all questions in Section III.
- ___ Site confirmation letters.
- ___ A timeline.
- ___ Letters of support.
- ___ Resumes or biographical paragraphs for the artists.
- ___ Promotional or other informational material.

Please remember:

- to use only the space provided on the application form to answer the questions.
- to submit the original plus 15 copies of your proposal and supplemental information
- no staples.
- please three-hole punch all copies.
- you need not attach Pages 11 & 12.
- only complete applications will be considered. A complete application includes everything listed on the checklist. If you have difficulties getting the materials in by the deadline, please contact the Community Art Fund staff.

Mail or deliver the original plus fifteen copies of complete application materials to:

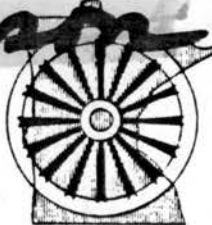
COMPAS Community Art Fund
308 Landmark Center
75 West Fifth Street
St. Paul, MN 55102

APPLICATIONS MUST BE IN THE COMPAS OFFICE NO LATER THAN 5 p.m. THE DAY OF THE DEADLINE.

CC: DALJIT Sika

STEFAN Peterson

(For ^{your} Information only)



THE INDIA CLUB
OF MINNESOTA

To: Rita MUSTAPHI
& Smarajit Mitra

4/19/88

From: Rahim Rahiman

These acknowledgements should be printed in full (with no change) in all of our flyers, postcards etc. All these foundations insist that they should be acknowledged in full together with their logos.

Rita has the logos of COMPAS & the MINNESOTA Dance Alliance. Metro Regional Arts will give us their logo at the 5/22/88 meeting. Rahim

Metropolitan Council/Regional Arts Council



"This activity is made possible by a grant provided by the Metropolitan Council/Regional Arts Council from funds appropriated by the Minnesota State Legislature"

COMPAS Community Art Fund



"Funds for this activity are provided by the COMPAS Community Art Fund, recipient of the 1987 Twin Cities Mayors' Public Arts Award, through grants from the American Express Foundation on behalf of IDS Financial Services, Inc., American Express Travel Related Services Company and Shearson Leman Brothers; the McKnight Foundation; the Community Organization Partnership Program of the City of St. Paul; the Minneapolis Foundation; and the Minnesota State Arts Board through an appropriation by the Legislature. COMPAS is a member of United Arts."

Minnesota Dance Alliance



"This dance was made possible in part with a rehearsal, support, grant from the Minnesota Dance Alliance Dancer Pool Program, funded by the Jerome Foundation."

RITA MUSTAPHI

Indian Classical Dance

Choreographer, Performer, Teacher

Ph (612) 537-8291

3300 BRUNSWICK AVE., NO.

CRYSTAL

MINN-55422

To Mr. Stefan Peterson,
President of India Club,

This letter is to inform you
about a grant award of \$1,000.00
I have received from Minnesota Dance
Alliance as dancers fees.

This money will be divided
among five professional dance artists.

This money will not come to
India club's ~~hesurey~~, this will
directly go to those five artists,
and thus overall it will help
also to make the event successful.

Thank you.

Rita Mustaphi.



MINNESOTA
DANCE ALLIANCE
(Formerly MICA)

528 Hennepin Avenue Suite 205
Minneapolis, MN 55403 612/340-1900

November 6, 1987

Rita Mustaphi
3300 Brunswick Avenue North
Crystal, Minnesota 55422

Dear Rita,

Congratulations! You have been awarded a Dancer Pool grant in the amount of \$ 1,000.

Enclosed are two copies of the Agreement Form, an Advisory Pool Evaluation form, and a Report Form for your funded project.

Please sign and return both copies of the agreement form to the Alliance office. Once they are co-signed by Bonnie, a fully-executed copy will be returned to you. The Advisory Pool form and Report form are due within 30 days after the final rehearsal date.

If your proposal consists of more than one project, please use a complete set of forms for each project (Agreement, Advisory Pool and Report). You may xerox the attached set or pick up duplicates in the Alliance office.

If you have any questions regarding the selection process or if you would like a general outline of the panel's discussion of your proposal, please contact either of us at the Alliance office, 612/340-1900.

Again, congratulations!

Cordially,

Louise Robinson
Program Director

Bonnie Brooks
Director



Metropolitan Council
300 Metro Square Building
Seventh and Robert Streets
St. Paul, Minnesota 55101

Telephone (612) 291-6359

May 13, 1988

Rita Mustaphi
The India Club
3300 Brunswick Avenue No.
Crystal, MN. 55422

Re: Application No. MD-02-88

Dear Ms. Mustaphi:

I am pleased to inform you that the Metropolitan Council has approved a \$7,825 grant to The India Club. The Council funded 26 arts production assistance grants on May 12, 1988, following review and recommendation of its Metropolitan and Community Development and Arts Advisory Committees.

If you have any questions about the decision or the process, please call Linda Hennessey at 291-6541 of the Arts Program staff. Records of the meeting are available for review in the Council offices.

There will be a meeting for project directors of funded projects at the Council offices on Tuesday, May 24, at 3:30 p.m. The grant contracts will be distributed at this meeting.

It is important that you or another representative of The India Club attend this meeting. I encourage you to plan now to do so. Your organization will receive more information about this meeting shortly.

With best wishes for a successful project.

Sincerely,

A handwritten signature in cursive script that reads "Steve Keefe".

Steve Keefe
Chair

SK:im

HMACR2/LHRECM



Metropolitan Council
300 Metro Square Building
Seventh and Robert Streets
St. Paul, Minnesota 55101

Telephone (612) 291-6359

May 13, 1988

Rita Mustaphi
The India Club
3300 Brunswick Avenue No.
Crystal, MN. 55422

Dear Ms. Mustaphi:

Congratulations on receiving funding from the Metropolitan Council for The India Club. Your responsibilities as project director are many and varied. This letter is to tell you of the first - the project director's meeting. This meeting will review obligations under the contract with the Metropolitan Council for your project.

There will be a meeting on Tuesday, May 24, in the Council offices in Room A at 3:30 p.m. It is very important that you (or another representative of your organization) attend this meeting.

At the meeting you will receive copies of the contract and other documents that need signatures from members of your organization. The documents must be signed before contracting is completed by the Council and the funds awarded.

You must obtain the necessary signatures within 30 days of the project director's meeting. After you return all the signed documents to the Council, it will be at least a week before a check will be mailed.

In addition to reviewing the contract in plain English, and explaining whose signature goes on which dotted line, we will talk about evaluation and reporting. We hope by talking about the final report before your project starts, we can reduce any problems with final reports after the project is over.

Since your first responsibility as project director is to complete the contract process, call our office at 291-6303 by May 19, to confirm that you will attend.

Looking forward to hearing from you and seeing you on the 24th.

Sincerely,

A handwritten signature in cursive script that reads "Linda Hennessey".

Linda Hennessey
Arts Planner

LH/NC/km
HMACR2
KM869A



Metropolitan Council
300 Metro Square Building
Seventh and Robert Streets
St. Paul, Minnesota 55101

Telephone (612) 291-6359

May 13, 1988

Rita Mustaphi
The India Club
3300 Brunswick Avenue No.
Crystal, MN. 55422

Dear Ms. Mustaphi: *Rita*

Let me add my congratulations on receiving funds from the Metropolitan Council/Regional Arts Council. In this mailing you have received information from Linda Hennessey regarding the timing and content of the Project Director's meeting on May 24th. I am adding this note to those of you who have received funding from the Metropolitan Council in the past, and are therefore somewhat familiar with our contracting procedures.

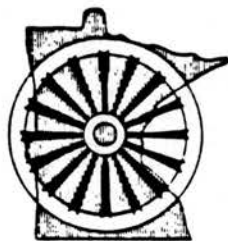
In an attempt to reduce the number of lengthy meetings we all attend, I have put together a packet which includes a sample contract and miscellaneous forms, appropriately filled out and accompanied by written instructions. For those of you who have been through the contracting process before, I am offering you the choice of attending the meeting to hear the instructions first-hand, or to request that your contracts be sent to you with the sample packet and instructions.

The choice is yours - I can guess which most of you will choose. However, let me suggest that if any of you have had staff changes since you last completed a contract with us, that it might be valuable for the new staff to receive the information fresh. Just a thought In any case, please call me and let me know your decision.

Cordially,

RuthAnn Isaacson
RuthAnn Isaacson
Arts Program
Metropolitan Council/Regional Arts Council
291-6494

DR0476



THE INDIA CLUB OF MINNESOTA

THE INDIA CLUB
SHYAMA Musical Dance Drama
Saturday, July 16, 1988 7:30 PM
Northrop Auditorium, Minneapolis

A. GRANTS APPROVED AS OF 5/18/88:

- . COMPAS (Community Arts Funds) \$1,000
 - . \$500 check has been mailed by COMPAS but has not been received by Rita Mustaphi. (All checks received will be forwarded to Vinu Patel, India Club's Treasurer.)
 - . \$250 will be sent to Rita Mustaphi when the Mid-Term Report is submitted by June 10, 1988. Final \$250 will be given by 7/29/88.

B. METROPOLITAN REGIONAL ARTS COUNCIL:

\$7,825

- . On 5/13/88, the Metro Council Board approved a grant of \$7,825 to the India Club for the "SHYAMA Musical Dance Drama".
- . There will be a "CONTRACT" Meeting on Tuesday, May 24, 1988 at 3:30 PM at the Metropolitan Council's office at 350 Metro Square Building, Saint Paul, Minnesota. Rita Mustaphi, Smarajit Mitra and Rahim Rahiman will attend. Other Board members are welcome to attend including the Club's President, Stefan Peterson.
- . After the 5/24/88 "Contract" Meeting with the Metropolitan Regional Arts, there will be a need to fill out the necessary documents as required by this agency. Once these documents are prepared, they have to be submitted for the India Club's Board review and approval. Until these documents are submitted, the \$7,825 grant check will not be mailed to the India Club (through Rita Mustaphi) So, please be prepared to call for a Special Board's Meeting in early June 1988 (before the next Board Meeting on 6/15/88). Smarajit Mitra or Rahim Rahiman will inform Stefan Peterson if a special meeting is needed by early June 1988.

C. PROPOSED ALLOCATION OF DISBURSEMENTS:

. Artistic Director and Artists (dancers, musicians, performers etc. as a group of over 35). (Final details as to the allocation of funds to individuals are not yet completed as of 5/18/88.)	\$3,000
<u>Note:</u> This \$3,000 will be the amount that can be spent per our grant request agreement. This amount includes a nominal amount for snacks and soft drinks (during rehearsals), costumes etc.	
. Stage Props	\$500 (Maximum)
. Northrop Auditorium (Auditorium rental, lighting expenses, rehearsal expenses)	\$3,500 (Maximum)
. Postage and Publicity	<u>\$1,000</u> (Maximum)
	\$8,000
. Unforeseen expenses	<u>825</u>
GRANT TOTAL	\$8,825

NOTE:

- . All allocations are being prepared in accordance with the grant request representations. Please note that the \$8,825 amount was granted for the "SHYAMA MUSICAL PROGRAM", not for the India Club's general fund.
- . Rita Mustaphi and Smarajit Mitra are the Artistic Director and the Assistant Artistic Director respectively and they are responsible for the selection of the performers and the artistic delivery of the program.
- . A Special Committee ^{advise} consisting of the following individuals responsible to oversee the "Shyama Musical Program" project on behalf of the Board of Directors of the India Club has been formed:

Stefan Peterson, India Club President
Vinu Patel, India Club Treasurer
Rita Mustaphi, ARTistic Director
Smarajit Mitra, Assistant Artistic Director and India Club Director
Sudhansu Misra, India Club Director
Daljit Sika, India Club Director
Rahim Rahiman, Committee Chair and India Club Director

D. REQUESTS FOR DISBURSEMENT:

All requests for disbursements connected with the "SHYAMA Musical Program" have to meet the following requirements before a check can be issued by the India Club:

- (a) All requests have to be supported by actual receipts or actual invoice (except in the case of a deposit).
- (b) Each request for must have a "DISBURSEMENT APPROVAL SHEET" signed by Rita Mustaphi (or, in her absence, by Smarajit Mitra). The "DISBURSEMENT APPROVAL SHEET" should be filled out completely.
- (c) All "DISBURSEMENT APPROVAL SHEETS" and accompanied receipts/invoices have to be sent to Rahim Rahiman, Special Committee Chair, for review and approval for disbursement against grant budget.
- (d) All "DISBURSEMENT APPROVAL SHEETS" will then be sent to the India Club's Treasurer, Vinu Patel, for payment.
- (e) Rahim Rahiman will provide a weekly report to the Special Committee members as funds are being disbursed during June and July 1988 and also after the end of the program.

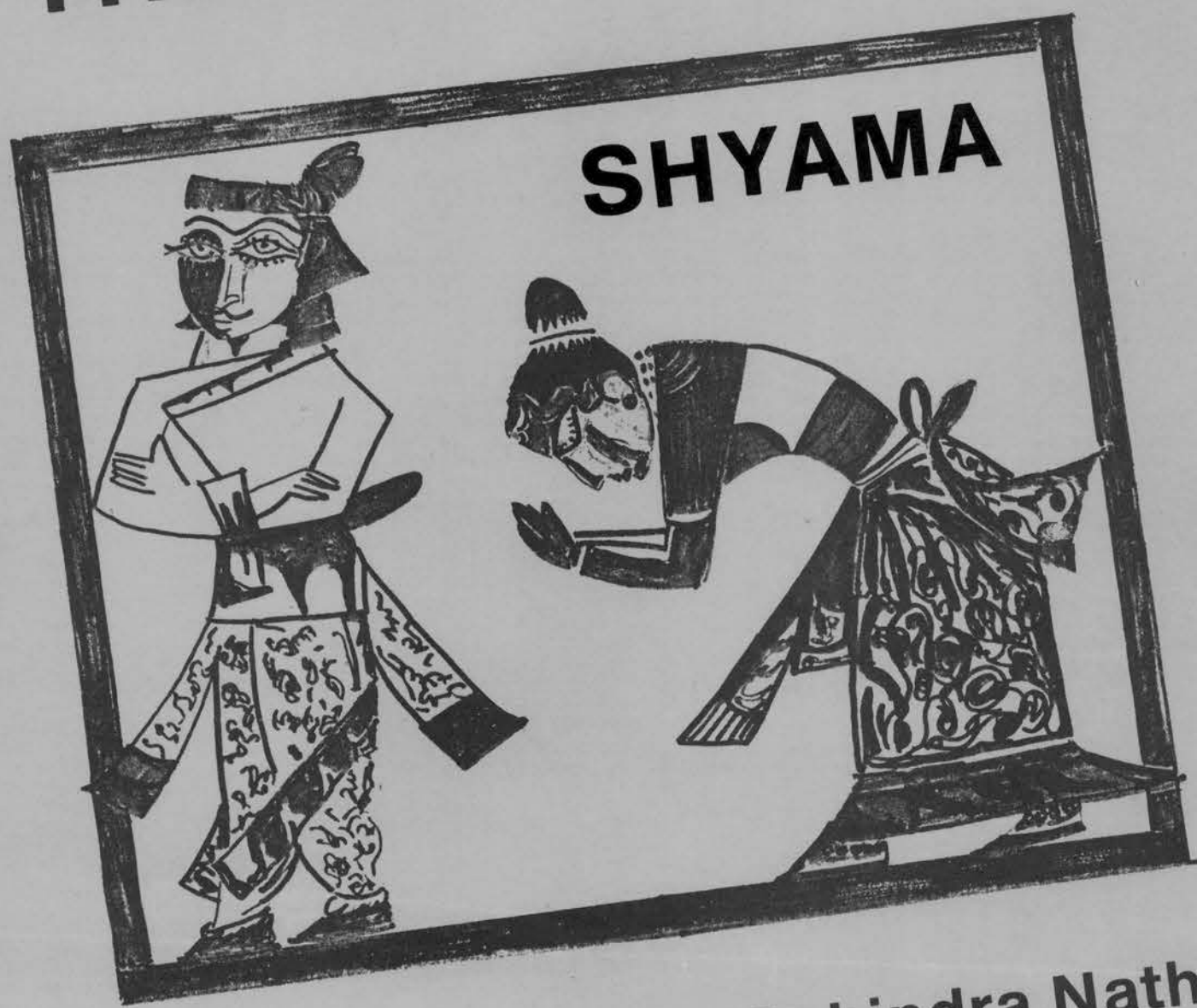
E. MISCELLANEOUS:

- . The India Club, as an association, should pursue to acquire a liability insurance as soon as possible. This insurance coverage should come from the Club's funds.
- . The India Club has a commitment to fund \$200 of its own funds (as a cash match) for the "SHYAMA Musical Program". This amount should be a set aside internally as the "SHYAMA" project progresses.

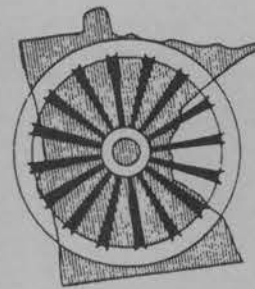
Presented by Rahim Rahiman
to the Board of Directors of
the India Club on 5/18/88

Rahim Rahiman
5/18/88

THE INDIA CLUB PRESENTS



SHYAMA



THE INDIA CLUB
OF MINNESOTA

A Dance Drama by Rabindra Nath Tagore

India's Nobel Laureate Poet and Dramatist

Choreographed by Rita Mustaphi

JULY 16, SATURDAY, 7 O'CLOCK P.M.
Northrop Auditorium
(University of Minnesota)

A special screening of Satyajit Roy's 1961 documentary
on Tagore will precede the performance.

ADMISSION FREE

For further information please call 537-8291, 457-2107

This activity is made possible by funds provided by the Metropolitan Council/Regional Arts Council from an appropriation by the Minnesota State Legislature; by the COMPAS Community Art Fund, recipient of the 1987 Twin Cities Mayors' Public Arts Award, through major grants from the American Express Foundation on behalf of IDS Financial Services Inc., American Express Travel Related Services Company and Shearson Lehman Brothers and the McKnight Foundation. Additional funding has been provided by the Community Organization Partnership Program of the City of St. Paul; the Minneapolis Foundation; and the Minnesota State Arts Board through an appropriation by the Legislature. COMPAS is a member of United Arts and in part with a rehearsal support grant from the Minnesota Dance Alliance Dancer Pool Program, funded by the Jerome Foundation.



METROPOLITAN
WASTE
CONTROL
COMMISSION
Twin Cities Area

DATE: February 2, 1988

TO: Rita Mustaphi
Smarajit Mitra
Stefan Peterson
Punjabhai Patel
Vinu Patel
Ella Baldwin

Ram Gada
Padu Arimilli
Daljit Sikka
Biswajit Dasgupta
Godan Nanbudiripad
Tapan Bhattacharya

FROM: Rahim Rahiman

SUBJECT: The India Club

Attached are, for your review and file, copies of funding request applications sent to the Metropolitan Regional Arts Council and to the Community Arts Fund COMPAS. As you know, the Metropolitan Regional Arts gives grants to artists and art works and COMPAS is geared more toward helping organizations like the India Club to reach out to the entire Twin Cities community. Accordingly, Smarajit and I presented our case to these organizations from different angles to suit their funding criteria.

In order to provide immediate response to any inquiries from the Metro Regional Arts Fund and COMPAS, I have given Rita Mustaphi's home address. Rita, Smarajit and myself might have to appear before the art boards during the review session. Stefan's presence might also be needed.

I urge you to read the applications thoroughly. Please call me at work 222-8423 or at home 644-8751 if you have any questions or comment.

Thank you for your efforts and help.

RAR:am
Attachment
cc: Sudhansu Misra

TYPE IN BLACK INK USING 10 OR 12 CHARACTERS PER INCH
DO NOT PHOTO REDUCE
LIMIT ALL NARRATIVE TO THE SPACE PROVIDED

**METROPOLITAN COUNCIL
REGIONAL ARTS COUNCIL FOR THE SEVEN-COUNTY METROPOLITAN AREA
ARTS PRODUCTION ASSISTANCE GRANT APPLICATION**

Applicant (organization name, address, zip code)

The India Club
3300 Burnswick Avenue N.
Crystal, MN 55422

Check one:

☒

Art Production Project

☐

Organizational Development Project

Phone Number (612) 537-8291

Project Director (name, address, zip code)

Ms. Rita Mustaphi
3300 Burnswick Avenue N.
Crystal, MN 55422

Day Phone Number (612) 537-8291

Evening Phone Number (612) 537-8291

Fiscal Agent (contact person, address, zip code
telephone number, fiscal agent organization.)

Complete only if your organization has not yet received its
tax-exempt status and you are applying under the auspices of
another tax-exempt organization.

Project Starting Date May 6, 1988 **Project Ending Date** July 30, 1988

(Project must not start prior to 90 days after the application deadline.)

PROJECT SUMMARY (limit narrative to this space)

The project is the presentation of a musical dance drama, entitled SHYAMA, composed by the Indian Nobel Laureate, Rabindra Nath Tagore. In addition to the dance drama, other aspects of Tagore's artistry will be presented such as an exhibit of Tagore's writing, poems, art work and handicraft art work as representative of Tagore's many artistic talents. A biographical movie on Tagore by the famous Indian artistic director and film producer, Satyajit Ray will be presented.

AMOUNT OF THIS REQUEST (cannot exceed 50% of total cost of project):

\$ 7,825

TOTAL COST OF PROJECT:

\$ 27,525

FOR OFFICE USE ONLY

Date Received _____

Application No. _____

Panel Recommendation \$ _____

Amount Awarded \$ _____

Sources: State \$ _____

Other \$ _____

Applicant Organization Name The India Club

CERTIFICATION: We certify that the information contained in this application is true and correct to the best of our knowledge.

Authorizing
Official Stefan Peterson President Stefan K Peterson 1/28/88
typed name title signature date

Fiscal Agent
(if applicable) Not Applicable
typed name title signature date

Project
Director Smarajit Mitra Associate Project Director Smarajit Mitra 1/28/88
typed name title signature date
for Rita Mustaphi, Project Director

The original plus two copies of the application, plus one copy of the IRS letter or the contract with the fiscal agent and the agent's IRS letter must be submitted to the Council by the deadline date. All three submitted copies of the application must be signed.

For Panelist's Notes:

Limit all narrative to the space provided.

Applicant Organization Name The India Club

MISSION & GOALS

- I. What are the mission and goals of your organization?

The India Club is a non-profit organization of Asian Indians and Asian Indian-Americans in Minnesota, established to promote their educational, cultural, artistic and social needs; to foster and develop fellowship and understanding and to promote Asian Indian heritage in Minnesota through the creation, presentation and sponsorship of artistic cultural and educational endeavors.

Limit all narrative to the space provided.

Applicant Organization Name The India Club

ORGANIZATIONAL HISTORY

- II. Provide a brief history of the organization and its development. Use facts and figures in this overview. Be specific in your descriptions of programs/activities. Highlight major accomplishments and programs, and preview future plans and projects.

The India Club has had a long history of cultural-artistic-educational projects since its establishment. In the past eight years, efforts toward professionalism and artistic quality, combined with innovative experimentation of original works and adaptations from the rich dance and musical repertoire of India and its diverse cultural and artistic sub-cultures have strengthened the artistic efforts of the India Club. Over the years, we have absorbed in our programs new talents. Even within the Indian Community, the spectrum of cultural diversity and artistic styles is breathtaking.

The India Club has undertaken many major projects in the past ten years:

- Participation in the Festival of Nations Celebrations dances and exhibits. In 1987, the India Club won the First prize for its artistic exhibit.
- The India Club's participation at the Festival of India Celebrations since 1984 with over 3,000 in attendance at the Landmark Center with a 4 hour program of continuous Indian music and dances from all regions of India.
- Co-sponsor of performing arts presentation at the Ordway Theater for local and visiting Indian artists.
- Sponsor a 3 hour dance drama on Tagore's musical play Shaap Mochan at the Northrop Auditorium in 1987 with 2,500 in attendance. The presentation was open to the public with no admission charge.
- Sponsor various musical artistic programs with local Twin Cities artists at various Indian festivals/activities.

Limit all narrative to the space provided.

Applicant Organization Name The India Club**PROJECT DESCRIPTION**

- III. Describe your proposed project. Be sure to include: the activities to take place, the planning and timeline, the roles and responsibilities of the principal project personnel. Discuss how the arts community will benefit from the project and if applicable, how you will publicize, promote and/or distribute the product (performances, publications, tapes, etc.) of this project.

Based on an old Buddhist tale, SHYAMA is a dance drama dealing with universal human emotions of love, rejection, sacrifice and above all repentance and forgiveness. It is often performed on the Manipur style of dance, a centuries old dance form from Eastern India. Composed in four scenes Shyama is the story of the human predicament where love is often unrequited and supreme sacrifice fails to evoke the gentle breath of forgiveness as man is torn between compassion and guilt. A tragedy of epic proportions, India's Nobel Laureate poet Rabindra Nath Tagore deftly distilled it into an hour long musical with three major characters Bajrasen the main character, Shyama his lover and Uttiya, a young hero. (For details, please see attached materials.)

The performance is now in its planning stages and an Advisory Committee has been formed bringing together representatives from organizations that will actively be involved, namely, India Club, SILC, Indo-American Association, the University of Minnesota Music Department, schools of Indian Dance in the Twin Cities, etc.

The arts community will greatly benefit from our project. We expect to recruit volunteers and professional local artists from the Twin Cities Metropolitan Region and from the State of Minnesota. These will include vocalists, musicians and support personnel. At least 20% of the dancers, musicians and other artistic talents will be drawn from outside the Indian community. The producers of SHYAMA hope to use this program to disseminate to all of our artists in Minnesota the importance of artistry and culture of India. We believe that our endeavor will promote a better understanding and appreciation of the ethno-musicological content of an art form that has already been acclaimed throughout the world.

We will announce our programs both during the implementation stage (to seek out volunteers and professional artists from the Twin Cities metropolitan region) and at the completion stage (to attract audience). Promotional material will be displayed at schools, college campuses, the University of Minnesota, nursing homes, the Children's Home Society, youth publications, minority and ethnic group publications, local and suburban newspapers and through public radio and television.

The presentation will be open to the public with no admission fee.

Limit all narrative to the space provided.

Applicant Organization Name The India Club

III. PROJECT DESCRIPTION (Continued)

PROJECT EVALUATION

- IV. How will you evaluate the success of this project? What are your organization's specific objectives for this project and how will you determine whether they have been achieved?

We consider the success of our project in two forms:

1. Artistic success.
2. Audience acceptance through large size audience.

Artistic success and audience acceptance will be measured in term of feedback provided by our artists, volunteers and audience. These comments will be provided to us in writing form. The India Club will prepare short-form questionnaire and this questionnaire will be provided to our audience and the questionnaire will be collected for tabulation after the presentation. The tabulation of the feedback will be performed by a group independent of the artistic and production of the project.

Moreover, we will also hold meeting with our artists, production personnel and volunteers to solicit their comments and professional feedbacks after the presentation.

Limit all narrative to the space provided.

Applicant Organization Name The India Club**NEED FOR THE PROJECT**

- V. Discuss how the project is appropriate to the mission and history of the organization and how it will advance your organization toward its goals. Include a discussion of how the challenges of this project are appropriate to the needs of your organization and/or the arts community and what impact the project will have on your organization.

The India Club's cultural and artistic programs have had an excellent record over the years. Our 1987 musical dance drama, Shaap Mochan, performed at the Northrop Auditorium was a great success. We have presented many musical and dance performances in the past several years in and around the Twin Cities. We have a choreographer specializing in the Tagore style of dance in Ms. Rita Mustaphi. A whole ensemble of male and female musicians including vocalists, drummers, instrumentalists (sitar, violin, etc.) are available to us in this project. The University of Minnesota School of Music and its libraries and the School of Indian Literature and Culture (SILC) in Saint Paul will help us tremendously for this project.

We believe that the SHYAMA project will fit very appropriately to our organization's goal of dissemination of artistry and culture of India to the Indian community and to the non-Indian community in Minnesota. We also believe our project will provide a form for Indian and non-Indian artists and volunteers to work together to produce a dance drama of a very high quality.

The admission is open to the general public with no admission charge.

For Organizational Development Projects Only

Limit all narrative to the space provided.

Applicant Organization Name The India Club**ORGANIZATIONAL PROFILE.**

(For organizational development applications only--please see instructions.)

	Previous year (Dates: _____)	Most recent year (Dates: _____)	Current year (Dates: _____)
PRODUCTION RECORD:			
Number of productions, programs or services offered annually	_____	_____	_____
ADMINISTRATION SIZE:			
Number of paid administrative personnel (in FTE)	_____	_____	_____
Number of unpaid administrative personnel and volunteers (in FTE)	_____	_____	_____
BUDGET SIZE:			
Annual revenue:	Earned	_____	_____
	Contributed	_____	_____
	TOTAL	_____	_____
Audience/Attendance size	_____	_____	_____

PROFILE NARRATIVENOT APPLICABLE

**For Organizational
Development Projects Only**

Applicant Organization Name The India Club

ORGANIZATIONAL CHART

(For organizational development applications only--please see instructions.)

NOT APPLICABLE

Please round figures to the nearest tens place.

Applicant Organization Name The India Club**PROJECT BUDGET**

<u>EXPENSES</u>		<u>INCOME</u>				<u>REQUEST</u>
Description of Total Project Costs Column 1	Amount \$ Column 2	Source of Cash Match Column 3	Amount \$ Column 4	Source of In-Kind Match Column 5	Amount \$ Column 6	Metropolitan Council Request Column 7
A. Salaries (list positions individually)						
Title Time devoted to project (hrs.)						
Project Director \$15 x 200 hours	\$3,000			Volunteer Time	\$2,500	\$ 500
Asst. Project Director \$15 x 50 hours	750			Volunteer Time	750	
Committee Chairs (5) \$10/hr. x 5 x 25 hours	1,250			Volunteer Time	1,250	
Committee Members (10) \$10 hrs. x 10 x 40 hours	4,000			Volunteer Time	4,000	
B. Artists' fees, contracts, honoraria (list individually)						
Artists (Musicians, Dancers, script-writers) as a Group (30) \$10 x 30 x 40 hours	12,000			Volunteer Time	9,500	2,500
C. Expendable supplies and materials (detail expenses)						
Miscellaneous Office Supplies	25	Organization Budget	25	Volunteer Time	1,500	
Stage Props (Labor & Materials)	2,000			& materials contribution by members.		500

Please round figures to the nearest tens place.

Applicant Organization Name The India Club

PROJECT BUDGET (continued)		EXPENSES				INCOME		REQUEST
Description of Total Project Costs Column 1	Amount \$ Column 2	Source of Cash Match Column 3	Amount \$ Column 4	Source of In-Kind Match Column 5	Amount \$ Column 6	Metropolitan Council Request Column 7		
D. Transportation (detail expenses)								
E. Promotional costs (printing, ads, etc.)								
3,000 Flyers	100	Organizational	\$ 25			75		
2,000 Copies of Programs	200	"	25			175		
50 Posters	200	"	25			175		
Postage	500		100			400		
F. Rental and Other								
Auditorium Rental (Northrop Auditorium) including rental for extra lights etc.	3,500					3,500		
Total Project Cost	\$27,525	Total Cash Match	\$200	Total In-Kind Match	\$19,500	Total Council Request		
						\$7,825		

BUDGET NARRATIVE

Our organization's objective is to prepare a first class artistic musical dance drama program and present to the Twin Cities community at no charge to the audience. Invitations to our program will be opened to youth groups, students, ethnic communities and to the general public.

If The India Club fails to get the grants, the artistic director and the artists will be paid less.

Applicant Organization Name The India Club**ANNUAL BUDGET**

(Schools or governmental units, provide arts/culture budget)

	Fiscal Year Prior to the Project (Dates: <u>1/1/86 thru 12/31/86</u>)	Fiscal Year of the Project (Dates: <u>1/1/87 thru 12/31/87</u>)
Beginning Fund Balance	<u>\$ 6,714</u>	<u>\$ 8,175</u>
Income		
Earned Income (Interest)	<u>414</u>	<u>562</u>
Individual Contributions (Contributions, Gifts)	<u>2,341</u>	<u></u>
Foundations and Business Grants	<u></u>	<u></u>
Public Grants (Membership Dues)	<u>1,670</u>	<u>1,934</u>
Total	<u><u>4,425</u></u>	<u><u>2,496</u></u>
Expenses		
Personnel		
Artistic (Tagore Jayanti)	<u>\$ 750</u>	<u>\$ 845</u>
Administrative (Misc.)	<u>94</u>	<u>393</u>
Consultant	<u></u>	<u></u>
Overhead (Insurance, Legal Notice)	<u>192</u>	<u></u>
Production/Service	<u></u>	<u></u>
Promotion (Newsletter)	<u>1,328</u>	<u>2,067</u>
Total	<u><u>\$ 2,364</u></u>	<u><u>\$ 3,305</u></u>
FY Surplus (Deficit)	<u>\$ 2,061</u>	<u>\$ (809)</u>
Projected Year End Fund Balance	<u>\$ 8,175</u>	<u>\$ 7,966</u>

Budget Narrative (optional)

This page may be duplicated as many times as necessary.

Applicant Organization Name The India Club

PROJECT PERSONNEL

Provide concise related biographical information about principal artistic/administrative personnel.

RITA MUSTAPHI (ARTISTIC DIRECTOR)

EDUCATION

1956 January - 1961 October

Basanti Pitya Bithi, School of Dance and Music, Calcutta, India. Beginning study in Indian classical and folk dances

1962 January - 1964 October

Institute of Indian Art and Culture, Calcutta, India. Training in classical and Tagore Sangeet dances. Received the award 'Nritya Ratna' in 1964

1965 January - 1967 October

Rabindra Bharati University, Calcutta, India. Intermediate training, specialization in Kathak, Manipuri and Tagore sangeet dances. Diploma in Dance awarded, in 1967

1966 September - 1969 October

University of Calcutta, India. B.S. Cum Laude degree in Physiology awarded, 1969

1979 October - 1980 January

Advanced apprenticeship training in Calcutta, India, with -
 * Ms. Bela Annab, in Kathak dances
 * Ms. Iva Singh, in Manipuri dances

1984 November - 1986 February

Advanced apprenticeship training in Calcutta, India, with -
 * Mr. Khelendra Singh, in Manipuri dances
 * Ms. Sipra Mallick, in Kathak dances

PERFORMANCES AND WORKSHOPS

1987 Sept 27, Landmark Center, St. Paul- Performed Kathak, Manipuri and my new creation 'Saraswati' a Tagore dance.

1987 July 18, Northrup Auditorium, Minneapolis-Choreographed a complete Tagore's dance drama 'Shapmochan' & performed in it

1987 June 4, 5 Ordway Theater, St. Paul- Performed Manipuri and choreographed and performed three Kathak dances.

1987 May 9, Tech School, Milwaukee- Performed Kathak and my new creations of Manipuri and Tagore Sangeet dances.

1987 April 4, Landmark Center, St. Paul- Solo performance of Manipuri and Kathak dances, sponsored by India Music Society

1987 Feb. 19, Minneapolis Institute of Arts- Solo performance of all new choreography in Kathak & Manipuri dances.
 (Involved in various Indian dances both as a choreographer and dancer in Minnesota since 1973)

This page may be duplicated as many times as necessary.

Applicant Organization Name The India Club

PROJECT PERSONNEL

Provide concise related biographical information about principal artistic/administrative personnel.

SMARAJIT MITRA
Associate Director

Grandson of the noted stage and film actor Mani Ghosh, was trained in acting by his uncle, the director, actor and playwright, Mr. Sailen Ghosh. Started acting on stage at the age of six. Participated through school, college and the Calcutta drama club, "Mouchak", have played every major stage in Calcutta, India. Directed, acted and produced plays in Calcutta (India) and in Ann Arbor (1974, 1976), Cleveland (1978) and the Twin Cities programs including the staging of Tagore's "Shaapmochan" at the Northrop Auditorium in 1987. Have been an interpreter of Tagore's works to the Twin Cities' community in the last few years. Member of the Advisory Board for the production of "Shyama" in 1988 and the Board of Directors of India Club.

This page may be duplicated as many times as necessary.

Applicant Organization Name The India Club

PROJECT PERSONNEL

Provide concise related biographical information about principal artistic/administrative personnel.

DEREK PHILLIPS (LEAD DANCER)

DANCE TRAINING

NANCY HAUSER DANCE SCHOOL Minneapolis, MN
CHOREOGRAM DANCE SCHOOL Minneapolis, MN
HANYA HOLM SCHOOL OF DANCE Colorado Springs, CO
CARLETON COLLEGE Northfield, MN

PERFORMANCE EXPERIENCE*

NANCY HAUSER DANCE COMPANY Minneapolis, MN
LASOFF AND DEAN, DANCE ASSOCIATES St Paul, MN
CHOREOGRAM DANCE COMPANY Minneapolis, MN
MARY EASTER Northfield, MN
PAULETTE COUSINS Minneapolis, MN
RITA MUSTAPHI Minneapolis, MN
JOHN MUNGER Minneapolis, MN
ROB ESPOSITO Minneapolis, MN
HANYA HOLM DANCE ENSEMBLE Colorado Springs, CO
NANCY HAUSER APPRENTICE GROUP Minneapolis, MN
EBONY II Northfield, MN
KOLOCHORUS Northfield, MN

Experience includes a variety of speaking, movement and dance roles and all aspects of technical support in college, community and professional productions. *

TEACHING EXPERIENCE

CREATIVE MOVEMENT Nancy Hauser Dance School,
Minneapolis Jewish Community Center, Northfield Arts
Guild, Prairie Creek Community School, Cannon Falls
Community Education, First Step Studio, Ebony II,
Choreogram Dance School

MODERN DANCE Nancy Hauser Dance School, Minneapolis
Public Schools, Northfield Arts Guild

EDUCATION

CARLETON COLLEGE Northfield, MN
B A Degree, awarded 1977
English major, with concentration in Theater/Drama

This page may be duplicated as many times as necessary.

Applicant Organization Name The India Club

PROJECT PERSONNEL

Provide concise related biographical information about principal artistic/administrative personnel.

MIRIAM STONEHILL (LEAD DANCER)

Studies in Dance

- 1983-1987 Bharata Natyam with Raneer Ramaswamy (Pandanallur and Tanjour Styles)
- 1985-1987 Khatak and Manipuri classical dances with Rita Mustaphi
- 1987 Polynesian dance forms with Ruta Davis
- 1986 Segha Dance of Mauritius with Pratima Ghura
- 1983 Jazz Dance at Zoe Sealy Dance Center
- 1980-1981 Bharata Natyam with Raneer Ramaswamy (Tanjour Style)
- 1979 Modern Dance with Kenneth Delapp at Ozone Dance Studio

Performances in East Indian Dance

- 08/15/87 Krishna Janamastemi: dance drama on Krishna's birth epic; original choreography Miriam Stonehill and Prateema Ghura and danced by same
- 07/18/87 SHAPMOCHAN: Dance Drama by Rabindranath Tagore in Tagore Sangeet Style Choreographed by Rita Mustaphi, performed at the University of Minnesota Northrup Auditorium
- 06/28/87 Hindu Mandir Open House; Bharata Natyam recital of Tillanas
- 06/14/87 Inaguration of the Geeta Ashram All India Institute Facility, Bharata Natyam
- 06/10/87 U.S. Medical Aid Foundation; Khatak
- 05/14/87 East Meets West Ensemble; original choreography and improvisations with Tabla and guitar; NSP Plaza and Downtown Program Council
- 11/01/86 Duwali Festival (Festival of Lights) for the Tamil Association
Guest soloist: Bharata Natyam
- 10/25/86 Deepavali Festival for the Hindu Mandir; Bharata Natyam
Played the part of Lord Krishna in 'The Marriage of Krishna and Radha'
- 09/07/86 Affair of the Heart
Duets with Pratima Ghura from the island of Mauritius featuring Segha Dance and African Dance, and original fusion choreography
Solos in Bharata Natyam and Hawaiian Hula

OPTIONAL SUPPLEMENTARY INFORMATION

"SHYAMA"
A musical dance drama

by

Rabindranath Tagore

"Shyama" is based on a tale from "The Sanskrit Buddhist Literature of Nepal" compiled by the noted Indian scholar Rajendra Lal Mitra in 1882. Tagore wrote a poem on this theme in 1899 and called it "Parishodh" or 'Repayment'. In 1936, he dramatized this poem with the same title and staged it in Calcutta. This was further refined into the musical dance drama, "Shyama" in 1939.

Composed in four scenes, "Shyama" is the story of the human predicament where love is often unrequited and supreme sacrifice fails to evoke the gentle breath of forgiveness as man is torn between compassion and guilt. A tragedy of epic proportions, Tagore deftly distilled it into an hour-long musical with three major characters. Bajrasen, a merchant from Taxila, travels to a fair in Benares to sell horses. On the way, he is robbed of all his belongings and is injured. That same day, there is a robbery of the King's treasures and the soldiers imprison Bajrasen, taking him for the thief, and he is sentenced to death. Escorted by the guards, Bajrasen is led through the town when Shyama, the town's famous courtesan, notices him and falls in love immediately. Uttiya, a young boy in Benares, has been enamored of Shyama and longs for her attention. Shyama appeals for help and Uttiya gives himself up as the real thief and so saves Bajrasen. Uttiya dies so that Shyama may fulfil her dreams. Shyama and Bajrasen are in love until Bajrasen wrests from her the details of his rescue. Filled with remorse and enraged by Shyama's lack of scruples, he forcibly abandons her and in the process believes he has slain her. But Shyama lives and longs to be reunited with him; he, in turn, agonizes between love and remorse. Shyama reappears before him pleading forgiveness but he, unable to appreciate the motive for Shyama's actions, rejects her forever.



UNIVERSITY OF MINNESOTA
TWIN CITIES

(The India Club)

School of Music
Academic Offices
100 Ferguson Hall
2106 Fourth Street South
Minneapolis, Minnesota 55455
(612) 624-5740

October 6, 1987

To Whom It May Concern:

Recommendation of Rita Mustaphi
for grant support

I want to express my high regard for Rita Mustaphi's accomplished activities both as dancer and director of traditional dance and theater of India.

I was fortunate to observe Rita's efforts both in rehearsal and performance for the presentation of the dance-drama Shapmochan by Rabindranath Tagore at Northrop Auditorium on July 18, 1987. This was an enormously successful performance and complex in the requirements of coordinating music, dance, acting, stage design and costume with a non-professional community organization.

I have admired Rita's dancing in the past and regard her as making a strong impact in broadening the arts horizons in the Twin Cities, but this additional ability as artistic director demonstrates that her contributions are of a larger order. These are organizational and communication abilities as well as artistic interpretation and a concern for developing higher standards with a community ensemble.

Rita Mustaphi should receive the strongest support in continuing her efforts.

Alan L. Kagan
Associate Professor
Ethnomusicology and Asian Studies

(The India Club)



**MINNESOTA
DANCE ALLIANCE**
(Formerly MICA)

528 Hennepin Avenue Suite 205
Minneapolis, MN 55403 612/340-1900

August 24, 1987

To Whom It May Concern:

I am writing in support of Rita Mustaphi's production of Shapmochan which I recently saw produced by the India Club on the Northrop Auditorium stage.

This was an ambitious undertaking!! Her cast must have totaled 30 or 40 performers including professional dancers, a supporting 'corps' of students, and live musicians. And she was able to combine all these bodies and talents to produce a work which integrates dance, theater, and music into a colorful, spectacular presentation. Even in a space as large and at times overwhelming as Northrop, the work had an energy which carried out to a captivated audience of varied ages and ethnicities.

Rita Mustaphi is an active performer and choreographer and is well-respected in the dance community. She continues to make periodic trips to India to pursue and refine her dancing. Shapmochan was a major undertaking for her - a significant step as a choreographer, and she accomplished it admirably. I understand she would like to re-work it as an annual presentation. I support this endeavor. I think such a project would continue to challenge Rita in her craft. I would also like to see the work be presented for increasingly diverse ethnic audiences. The Indian dance traditions are very rich in movement and powerful in their story-telling capabilities. I think it is important to present this work again.

The Minnesota Dance Alliance was pleased to present a concert by Rita with Ranee Ramaswamy and Cassandra Shore as part of SummerDance '87 at the Ordway Music Theatre. I hope others will choose to support her work as well.

Louise Robinson

Louise Robinson
Program Director
Minnesota Dance Alliance

711c
INTERNAL REVENUE SERVICE

District
Director

Department of the Treasury
200 South Hanley - Suite 414
Clayton, MO 63105

India Club, Inc.
3510 Siems Court
St. Paul, MN 55112

Person to Contact:
Phyllis Morrison
Telephone Number:
(314) 425-3037
Refer Reply to:
EP/EO:7204
Date:

Dear Sir or Madam:

As a result of an examination of your activities and Form 990-PF for the period ended December 31, 1983, no change is necessary to your exempt status under section 501(c)(3) of the Internal Revenue Code.

However, we have reclassified your foundation status as defined in section 509(a) of the Internal Revenue Code. You qualify as an organization described in section 4942(j)(3) as a private-operating foundation. This supercedes our letter dated May 30, 1979 in which you were classified as a private non-operating foundation.

This classification is based on the assumption that your current operations will continue. All changes in your purposes, character, or method of operation must be reported to your District Director for consideration of their effect on your exempt status.

Please keep this letter as part of your permanent file.

Sincerely yours,

District Director

Ken
2/18/87

ATTACHMENT A

J'sa Club, Inc.

Based upon the information submitted, it appears that the organization qualifies as a private-operating foundation as defined in section 4942(j)(3) of the Internal Revenue Code. Attachment B contains a copy of our workpapers and computations relative to this conclusion.

In order to qualify as a private operating foundation, an organization must make qualifying distributions directly for the active conduct of the activities constituting the purpose of function for which it is organized and operated. These distributions must exceed 85% of the lesser of its adjusted net income or its minimum investment return. According to our computations (see line 2(b) of Attachment B), this amounts to \$245.65 for the periods involved and your organization made qualifying distributions in excess of \$2,044.00 (see line 2(e) of Attachment B).

In addition, an organization must satisfy one of three alternative tests described in section 53.4942(b)-2 of the Income Tax Regulations. These tests are commonly referred to as: (a) the assets test, (b) the endowment test, and (c) the support test.

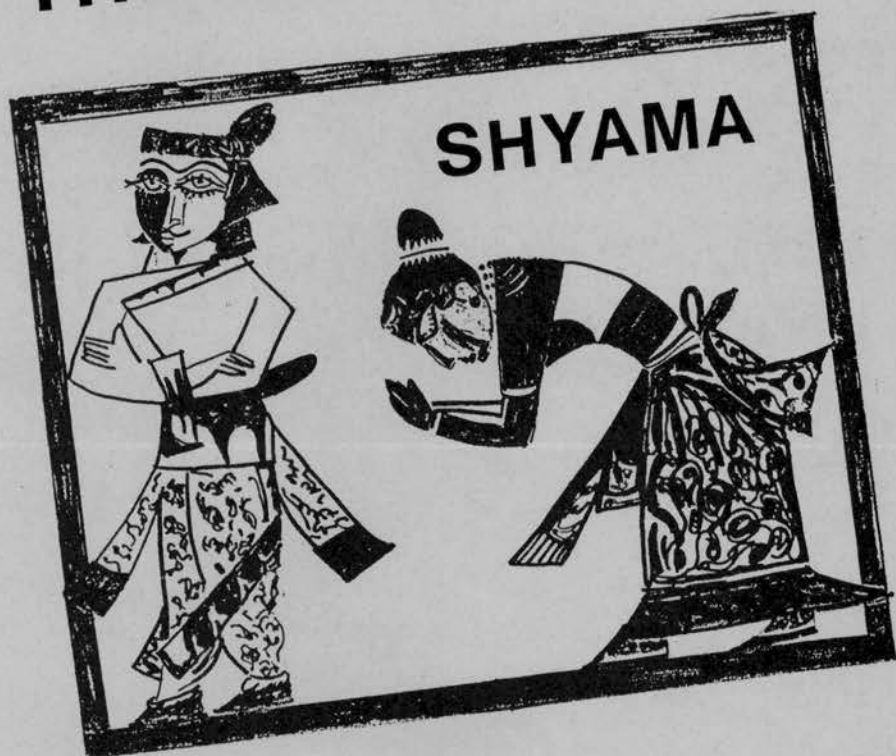
According to our computations, you satisfy the requirements of the endowment test, in that you made qualifying distributions in excess of two-thirds of your minimum investment return (see line 3(c) of Attachment B) for the periods involved.

Attachment C contains a copy of our computations relative to the computation of your minimum investment return for the years 1981 through 1983.

As a private operating foundation, you are excluded from the income distributions requirements and related excise taxes imposed under section 4942 of the Internal Revenue Code.

In the future, you should complete the Private Operating Foundation portion of the Form 990-PF rather than the Distributable Amount and Undistributed Income portions.

THE INDIA CLUB PRESENTS



A Dance Drama by Rabindra Nath Tagore
India's Nobel Laureate Poet and Dramatist

Choreographed by Rita Mustaphi

JULY 16, SATURDAY, 7 O'CLOCK P.M.
Northrop Auditorium
(University of Minnesota)

A special screening of Satyajit Roy's 1961 documentary
on Tagore will precede the performance.

ADMISSION FREE

For further information please call 537-8291, 457-2107

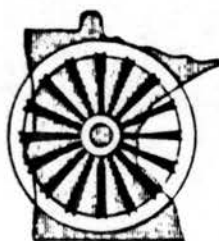
This activity is made possible by funds provided by the Metropolitan Council/Regional Arts Council from an appropriation by the Minnesota State Legislature; by the COMPAS Community Art Fund, recipient of the 1987 Twin Cities Mayors' Public Arts Award, through major grants from the American Express Foundation on behalf of IDS Financial Services Inc., American Express Travel Related Services Company and Shearson Lehman Brothers and the McKnight Foundation. Additional funding has been provided by the Community Organization Partnership Program of the City of St. Paul; the Minneapolis Foundation; and the Minnesota State Arts Board through an appropriation by the Legislature. COMPAS is a member of United Arts and in part with a rehearsal support grant from the Minnesota Dance Alliance Dancer Pool Program, funded by the Jerome Foundation.



THE INDIA CLUB

1694 COMO AVENUE
ST. PAUL, MINNESOTA 55108
TELEPHONE 612-647-0191

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THE INDIA CLUB OF MINNESOTA

DATE: February 25, 1988

TO: Rita Mustaphi and Smarajit Mitra

FROM: Rahim Rahiman

SUBJECT: The India Club - Miscellaneous Items

1. Letter to Ambassador Kaul

Based on the information provided by Rita, a letter has been drafted and it will be sent to Ambassador Kaul by Stefan Peterson to obtain a 16 mm film on TAGORE produced by Satarjit Ray. This has to be obtained from the Film Division of India through the Embassy of India in Washington, D. C. (see attachment).

2. Meeting with COMPAS

Rita Mustaphi will meet with the COMPAS staff to go over our Club's application on Thursday, March 10, 1988 at 10:30 AM at this meeting. Smarajit, please join Rita and Rahim if you can. Thank you.

3. Meeting with Metropolitan Regional Arts

A formal review of our application will take place on Thursday, April 14, 1988 at the Metro Square Building in downtown St. Paul. No time has been specified yet. Rita, please plan to be available for the whole day (8:00 AM - 4:00 PM) on that day. I'll inform Smarajit when I know the exact time scheduled for our Club. I plan to attend the meeting on that day with Rita and Smarajit.

4. Metro Regional Arts Application

There have been some "cosmetic" changes to our original at the suggestion of the Metro Regional Arts Council staff. These changes will certainly help our funding request. Attached are the revised copies. Please insert them into the application file and discard the old pages.

5. India Club's Resolutions

Rita, for your information, attached are the copies of the resolutions that were approved by the Board of Directors of the India Club concerning the Tagore celebrations in December 1987.

Resolution #1 is a part of the Club's policy for all activities including the Tagore Celebrations.

Resolution #2 is clear. Based on the success or failure of fund raising, the Board will decide by April 1988 whether to go ahead or not. If there is no sufficient fund raised, the program has to be postponed. By the middle of April, 1988 we should know the outcome at COMPAS and the Metro Regional Arts. These resolutions were approved by the directors including Rahim Rahiman and Smarajit Mitra. (See attachment)

6. First Bank System Application

I am in the process of filing out the First Bank System's funding request application. Once completed, I will send a copy to Rita and Smarajit for review and comment. I plan to meet with both of you in early March to go over the application before it is finalized for Stefan Peterson's signature. I will call you in March to set up the meeting.

7. Hindu Mandir's Meeting

I will not be able to attend the Tagore sub-committee (of the Program Committee) meeting on Saturday or Sunday 2/28/88. I have requested Rita to invite Padu, Stefan, Daljit and Sandhansu to join the sub-committee.

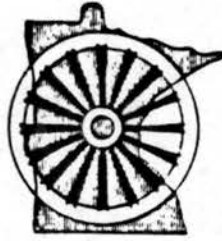
RAR:am
Attachment
CC: Stefan Peterson

Rahim Rahiman

Stefan

A copy of the letter to the Ambassador is enclosed. Also, I also sent a copy of the financial projections of the Club for 1988 and 1989 to Vinu Patel for his information.

Rahim



THE INDIA CLUB OF MINNESOTA

February 25, 1988

His Excellency P. K. Kaul
Ambassador of India
Embassy of India
2107 Massachusetts Avenue N.W.
Washington D. C 20008

Dear Mr. Kaul:

I am the president of the India Club in Minneapolis/St. Paul. Our India Club is planning to present a musical dance drama, entitled SMYAMA, composed by Rabindra Nath Tagore on July 16, 1988 at the Northrop Auditorium at the University of Minnesota in Minneapolis.

As part of the 1988 Tagore celebrations, we would like to request you to help us to secure a documentary 16 mm film entitled "Tagore" and directed by the famous Indian film director, Satarjit Ray. We understand that this Tagore documentary can be obtained from the Film Division of India (at 15/1 Chowringhee Square, Calcutta 700069, India) only through the auspices of the Embassy of India.

On behalf of the India Club's officers, directors and members, I would like to thank you for any help that you could give us to enable us to have the film on or before July 8, 1988. Please note that the film will be returned to the Embassy of India in Washington, D. C. by July 17, 1988.

Please send the film directly to Mrs. Rita Mustaphi, our Project/Artistic Director of the Tagore Celebrations at:

Ms. Rita Mustaphi
3300 Brunswick Avenue North
Crystal, MN 55422 (U.S.A.)

If you have any questions concerning this request, please call me at (612)870-2556 or Ms. Rita Mustaphi at (612)537-8291.

Thank you.

Sincerely yours,

Stefan K. Peterson
President, The India Club

CC: Rita Mustaphi

METROPOLITAN
WASTE
CONTROL
COMMISSION
Twin Cities Area



350 METRO SQUARE BLDG.
7TH & ROBERT STREET
SAINT PAUL MN 55101
612 222-8423

TO: STEFAN

FROM: RAHIM

DATE: 12/16/87

BOARD'S RESOLUTION #1

"No current or future expenses can be committed by any officer, director or member of THE INDIA Club on behalf the Club for the 1988 Tagore Celebrations without prior review and formal approval by the Club's Board of Directors. All requests for expenses should be submitted in writing to the Club's Board of Directors prior to its regular meeting for review and approval or denial."

METROPOLITAN
WASTE
CONTROL
COMMISSION
Twin Cities Area



350 METRO SQUARE BLDG.
7TH & ROBERT STREET
SAINT PAUL MN 55101
612 222-8423

TO: STEFAN

FROM: RAHIM

DATE: 12/16/87

BOARD'S RESOLUTION #2

"THE TAGORE Sub Committee ^(of the Program Committee) is to report monthly to the Board of Directors of THE INDIA Club on the status of the fund raising efforts by the Club. The Club's Board of Directors will decide whether the Tagore Celebrations project will (or will not) proceed based on the amount raised from the foundations and individuals by SPRING 1988."

TYPE IN BLACK INK USING 10 OR 12 CHARACTERS PER INCH
DO NOT PHOTO REDUCE
LIMIT ALL NARRATIVE TO THE SPACE PROVIDED

**METROPOLITAN COUNCIL
REGIONAL ARTS COUNCIL FOR THE SEVEN-COUNTY METROPOLITAN AREA
ARTS PRODUCTION ASSISTANCE GRANT APPLICATION**

Applicant (organization name, address, zip code)

The India Club
3300 Burnswick Avenue N.
Crystal, MN 55422

Check one:

☒ Art Production Project

☐ Organizational Development Project

Phone Number (612) 537-8291

Project Director (name, address, zip code)

Ms. Rita Mustaphi
3300 Burnswick Avenue N.
Crystal, MN 55422

Day Phone Number (612) 537-8291

Evening Phone Number (612) 537-8291

Fiscal Agent (contact person, address, zip code
telephone number, fiscal agent organization.)

Complete only if your organization has not yet received its
tax-exempt status and you are applying under the auspices of
another tax-exempt organization.

Project Starting Date May 6, 1988 **Project Ending Date** July 30, 1988

(Project must not start prior to 90 days after the application deadline.)

PROJECT SUMMARY (limit narrative to this space)

The project is the presentation of a musical dance drama, entitled SHYAMA, composed by the Indian Nobel Laureate, Rabindra Nath Tagore. The musical dance drama will be conducted by Ms. Rita Mustaphi, a well-known performer and choreographer in the Indian music dance community in the Twin Cities. Well-known dancers Derek Philips and Miriam Stonehill will be Lead Dancers. The show will take place on July 16, 1988 at the Northrop Auditorium.

AMOUNT OF THIS REQUEST (cannot exceed 50% of total cost of project):

\$ 7,825

TOTAL COST OF PROJECT:

\$ 27,525

FOR OFFICE USE ONLY

Date Received _____

Application No. _____

Panel Recommendation \$ _____

Amount Awarded \$ _____

Sources: State \$ _____

Other \$ _____

Limit all narrative to the space provided.

Applicant Organization Name

THE INDIA CLUB

PROJECT DESCRIPTION

- III. Describe your proposed project. Be sure to include: the activities to take place, the planning and timeline, the roles and responsibilities of the principal project personnel. Discuss how the arts community will benefit from the project and if applicable, how you will publicize, promote and/or distribute the product (performances, publications, tapes, etc.) of this project.

Based on an old Buddhist tale, SHYAMA is a dance drama dealing with universal human emotions of love, rejection, sacrifice and above all repentance and forgiveness. It is often performed on the Manipur style of dance, a centuries old dance form from Eastern India. Composed in four scenes Shyama is the story of the human predicament where love is often unrequited and supreme sacrifice fails to evoke the gentle breath of forgiveness as man is torn between compassion and guilt. A tragedy of epic proportions, India's Nobel Laureate poet Rabindra Nath Tagore deftly distilled it into an hour long musical with three major characters Bajrasen the main character, Shyama his lover and Uttiya, a young hero. (For details, please see attached materials.)

The musical dance drama will be conducted by Ms. Rita Mustaphi, a well-known performer and choreographer in the Indian music dance community in the Twin Cities. Well-known dancers Derek Philips and Miriam Stonehill will be Lead Dancers. The show will take place on July 16, 1988 at the Northrop Auditorium.

The performance is now in its planning stages and an Advisory Committee has been formed bringing together representatives from organizations that will actively be involved, namely, India Club, SILC, Indo-American Association, the University of Minnesota Music Department, schools of Indian Dance in the Twin Cities, etc.

The arts community will greatly benefit from our project. We expect to recruit volunteers and professional local artists from the Twin Cities Metropolitan Region and from the State of Minnesota. These will include vocalists, musicians and support personnel. At least 20% of the dancers, musicians and other artistic talents will be drawn from outside the Indian community. The producers of SHYAMA hope to use this program to disseminate to all of our artists in Minnesota the importance of artistry and culture of India. We believe that our endeavor will promote a better understanding and appreciation of the ethno-musicological content of an art form that has already been acclaimed throughout the world.

We will announce our programs both during the implementation stage (to seek out volunteers and professional artists from the Twin Cities metropolitan region) and at the completion stage (to attract audience). Promotional material will be displayed at schools, college campuses, the University of Minnesota, nursing homes, the Children's Home Society, youth publications, minority and ethnic group publications, local and suburban newspapers and through public radio and television.

The presentation will be open to the public with no admission fee. campuses, the University of Minnesota, nursing homes, the Children's Home Society, youth publications, minority and ethnic group publications, local and suburban newspapers and through public radio and television.

The presentation will be open to the public with no admission fee.

Applicant Organization Name The India Club**ANNUAL BUDGET**

(Schools or governmental units, provide arts/culture budget)

	Fiscal Year Prior to the Project (Dates: <u>1/1/86 thru 12/31/86</u>)	Fiscal Year of the Project (Dates: <u>1/1/87 thru 12/31/87</u>)
Beginning Fund Balance	<u>\$ 6,714</u>	<u>\$ 8,775</u>
Income		
Earned Income (Interest)	<u>414</u>	<u>562</u>
Individual Contributions (Contributions, Gifts)	<u>2,341</u>	<u></u>
Foundations and Business Grants	<u></u>	<u></u>
Public Grants (Membership Dues)	<u>1,670</u>	<u>1,934</u>
Total	<u>4,425</u>	<u>2,496</u>
Expenses		
Personnel		
Artistic (Tagore Jayanti)	<u>\$ 750</u>	<u>\$ 845</u>
Administrative (Misc.)	<u>94</u>	<u>393</u>
Consultant	<u></u>	<u></u>
Overhead (Insurance, Legal Notice)	<u>192</u>	<u></u>
Production/Service	<u></u>	<u></u>
Promotion (Newsletter)	<u>1,328</u>	<u>2,067</u>
Total	<u>\$ 2,364</u>	<u>\$ 3,305</u>
FY Surplus (Deficit)	<u>\$ 2,061</u>	<u>\$ (809)</u>
Projected Year End Fund Balance	<u>\$ 8,775</u>	<u>\$ 7,966</u>

Budget Narrative (optional)

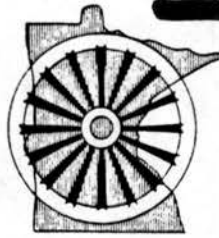
Applicant Organization Name The India Club

ANNUAL BUDGET

(Schools or governmental units, provide arts/culture budget)

	Fiscal Year Prior to the Project 1/1/88 thru 12/31/88 (Dates: _____)	Fiscal Year of the Project 1/1/89 thru 12/31/89 (Dates: _____)
Beginning Fund Balance	\$ 7,966	\$ 8,966
Income		
Earned Income	400	400
Individual Contributions	1,000	1,200
Foundations and Business Grants	500	300
Public Grants	7,500	3,000
Total	\$ 9,400	\$ 4,900
Expenses		
Personnel		
Artistic	2,000	1,500
Administrative	100	100
Consultant		
Overhead	200	200
Production/Service	5,500	2,000
Promotion	600	500
Total	\$ 8,400	\$ 4,300
FY Surplus (Deficit)	1,000	600
Projected Year End Fund Balance	8,966	9,566

Budget Narrative (optional)



THE INDIA CLUB
OF MINNESOTA

August 9, 1988

Mr.
Q
1
P

Dear

As the Fund Raising Committee Chair for the India Club, I am sending this letter requesting you ^{to} ^{requesting} for a grant of \$2,000 ^{for} to The India Club of the Twin Cities for our 1988 Festival of India to be held at the Landmark Center in Saint Paul on Sunday, October 16, 1988.

The India Club, located in St. Paul, Minnesota, is a non-profit organization of Asian Indians and others with an interest in India culture. The Club was established to promote the educational, cultural, artistic and social needs of the Asian Indian community. This association also promotes Asian Indian heritage in Minnesota through the creation, presentation and sponsorship of artistic, cultural and educational programs. All of our events are open for free admission to the general public. In the past eight years, the India Club has presented several major programs on a regular basis including the following activities:

- . The India Club has been a major contributor to the annual Festival of Nations held at the St. Paul Civic Center with over 70,000 people in attendance during the three day event. The Club sponsors several dance performances of adults and children, presents a cultural display, provides a food booth and bazaar. In 1987, The India Club won the first prize for its cultural booth presentation.
- . In 1987 The India Club sponsored a dance drama based on the India's Nobel Laureate Poet and Dramatist Rabindra Nath Tagore's play "Shaap Mochan" which was seen by over 2,500 people at the University of Minnesota's Northrup Auditorium. Again on July 16, 1988 The India club sponsored a new dance drama presentation "Shyama", which drew an audience of 4,000. Both programs were very well received by the audiences. The 1988 musical dance program was funded by grants from the Metropolitan Regional Arts Council, COMPAS and the Minnesota Dance Alliance.

Copy 6: Stefan Peterson

(Please review and call me

at 229-2107

if you have any comment, Please call before 8/19/88) Rahim

- . The India Club is a frequent co-sponsor of a variety of musical and performing arts presentation by local and visiting Indian artists.
- . Since 1984, the India Club has drawn over 3,000 people to the St. Paul Landmark Center for the "Festival of India" celebration. The festival includes entertainment, food, a bazaar and displays for the entire family with free admission to the general public.

Our organization has succeeded in presenting these programs at no charge to the general public in the interest of drawing as many people from outside the Asian Indian community as possible to enhance the educational and cultural exposure of Asian Indians in Minnesota. Each year the India Club has gained funding for these events through generous contributions of corporate and individual contributors. On October 16, 1988, The India Club is again planning to sponsor the Festival of India at the St. Paul Landmark Center with this year's theme "Arts of India". The budget for this program is expected to be approximately \$3,000 which is similar to previous years.

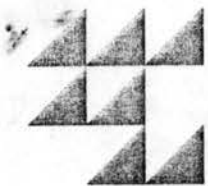
We would like to request the assistance of the XYZ Corporation in providing some of the funding for the 1988 Festival of India. We would like to obtain \$2,000 of grant money from your organization to help us to defray some of the expenses incurred in the presentation of the 1988 Festival of India program.

The India Club's Board of Directors and I would be pleased to respond to any questions or requests for further information you may have. Please contact me at (612) 229-2107. If you feel that there are grant application forms that we should fill out, please send them to me directly. Thank you.

Sincerely,

Rahim A. Rahiman, Director and Chair
Fund Raising Committee - The India Club of Minnesota
Internal Auditor - Metropolitan Waste Control Commission
Mears Park Centre
230 East Fifth Street
Saint Paul, Minnesota 55101
Tel. (612) 229-2107

cc: Stefan Peterson, President, The India Club



METROPOLITAN COUNCIL Mears Park Centre, 230 East Fifth Street, St. Paul, MN. 55101 612 291-6359

July 14, 1988

Rahim Rahiman, Director
The India Club
3300 Burnswick Avenue N.
Crystal, MN 55422

Dear Rahim:

I have reviewed your request to change the production project grant contract #SG-88-48, providing funds for The India Club's "SHYAMA" project. Your proposed budget changes as listed in your memo are within keeping of the spirit and intent of the project and are therefore approved.

Good luck with your project this weekend. I will look forward to receiving your final reports.

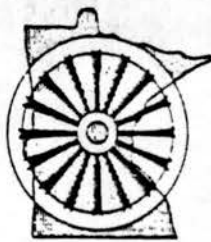
Sincerely yours,

Kate Houston
Associate Arts Planner
Metropolitan Council/Regional Arts Council
291-6542

For Information & File :

Rita Mustaphi
Smarajit Mitra
Vinn Patel
& Stefan Peterson

Rahim Rahiman
7/14/88



THE INDIA CLUB
OF MINNESOTA

TO: Kate Houston
Metropolitan Regional Arts Council/Metropolitan Council

FROM: Rahim Rahiman, Director
The India Club

DATE: July 13, 1988

RE: CHANGES IN PROJECT BUDGET

The India Club's project "SHYAMA" was funded by the Metropolitan Regional Arts Council for \$7,825 and \$1,000 by COMPAS. Attached is a breakdown of projected/actual expenses as of 7/14/88.

A final and revised report will be submitted to you after the 7/16/88 "SHYAMA" presentation.

Please call me at 229-2107 if you need any additional information.

RR/dlr
(MEMO22)

T H E I N D I A C L U B

(a)	(b)	(c)	(d)	(e)	
<u>Item</u>	<u>Budget Amount as approved by the Metro Regional Arts Council</u>	<u>Projected Actual Expenses as of 7/14/88</u>	<u>Revised Budgeted Amount for the Metropolitan Regional Arts Council</u>	<u>Amount to be charged to COMPASS Grant</u>	<u>Total (d)&(e)</u>
Project Director & Artists as a group	\$3,000	\$3,500	\$3,500	0	\$3,500
Stage Props	500	300	300	0	300
Promotional Costs (Printing, ads, etc.)	825	1,400 (including \$200 video for Public Service Message at KARE Ch. 11 T.V.)	1,400	0	1,400
Auditorium Rental	3,500	2,500	2,500	0	2,500
Video recording during the show	0	400	125	275	400
Refreshments & snacks during rehearsals & after the presentation for Artists	0	400	0	400	400
Unforeseen expenses	0	325	0	325	325
	<u>\$7,825</u>	<u>\$8,825</u>	<u>\$7,825</u>	<u>\$1,000</u>	* <u>\$8,825</u>

* NOTE: There is an additional \$200 cash committed by The India Club for this program.

Please round figures to the nearest tens place.

Applicant Organization Name The India Club**PROJECT BUDGET**

<u>EXPENSES</u>			<u>INCOME</u>			<u>REQUEST</u>
Description of Total Project Costs Column 1	Amount \$ Column 2	Source of Cash Match Column 3	Amount \$ Column 4	Source of In-Kind Match Column 5	Amount \$ Column 6	Metropolitan Council Request Column 7
A. Salaries (list positions individually)						
Title Time devoted to project (hrs.)						
Project Director \$15 x 200 hours	\$3,000			Volunteer Time	\$2,500	\$ 500
Asst. Project Director \$15 x 50 hours	750			Volunteer Time	750	
Committee Chairs (5) \$10/hr. x 5 x 25 hours	1,250			Volunteer Time	1,250	
Committee Members (10) \$10 hrs. x 10 x 40 hours	4,000			Volunteer Time	4,000	
B. Artists' fees, contracts, honoraria (list individually)						
Artists (Musicians, Dancers, script-writers) as a Group (30) \$10 x 30 x 40 hours	12,000			Volunteer Time	9,500	2,500
C. Expendable supplies and materials (detail expenses)						
Miscellaneous Office Supplies	25	Organization Budget	25	Volunteer Time & materials contribution by members.	1,500	500
Stage Props (Labor & Materials)	2,000					

Please round figures to the nearest tens place.

Applicant Organization Name The India Club

PROJECT BUDGET (continued)		INCOME				REQUEST
EXPENSES						
Description of Total Project Costs Column 1	Amount \$ Column 2	Source of Cash Match Column 3	Amount \$ Column 4	Source of In-Kind Match Column 5	Amount \$ Column 6	Metropolitan Council Request Column 7
D. Transportation (detail expenses)						
E. Promotional costs (printing, ads, etc.)						
3,000 Flyers	100	Organizational	\$ 25			75
2,000 Copies of Programs	200	"	25			175
50 Posters	200	"	25			175
Postage	500		100			400
F. Rental and Other						
Auditorium Rental (Northrop Auditorium) including rental for extra lights etc.	3,500					3,500
Total Project Cost	\$27,525	Total Cash Match	\$200	Total In-Kind Match	\$19,500	Total Council Request
BUDGET NARRATIVE						\$7,825

Our organization's objective is to prepare a first class artistic musical dance drama program and present to the Twin Cities community at no charge to the audience. Invitations to our program will be opened to youth groups, students, ethnic communities and to the general public.

If The India Club fails to get the grants, the artistic director and the artists will be paid less.

Indian legend comes to life onstage

By Joan Timmis
Special to the Pioneer Press Dispatch

"A Buddhist tale, set in Nepal, written in Sanskrit, performed by Bengalis, on an American stage. This is a project with a very wide vision."

The project is "Shyama," a spectacle of music, dance and drama written by Rabindranath Tagore, the celebrated Indian poet, philosopher and dramatist.

The speaker is Indian classical dancer Rita Mustaphi, whose staging of "Shyama" will be performed Saturday at Northrop Auditorium.

This event is partly a belated celebration of the 127th anniversary of Tagore's birth. In India, Tagore's birthday, May 7, is a national holiday, and plays, poetry readings and music recitals are performed in his memory.

Tagore, born in Calcutta in 1861, was an important symbol of the blending of Eastern and Western culture. He helped bring India into the 20th century by welcoming European thought, and, as a social reformer, he championed the cause of the underprivileged classes. He wrote poems, plays and songs and even painted. Among his many honors was the 1913 Nobel Prize for literature.

"Shyama," based on an old Buddhist legend, was first performed as a musical drama in 1939.

The plot is as complex as any opera's. In Western parlance, it might be described as a play about a "woman who loved too much," a high-class call girl who'll stop at nothing to get her man but pays the price in the end. In Eastern terms, "Shyama" is the story of the human predicament, where love is often unrequited and supreme sacrifice fails to evoke the gentle breath of forgiveness.

There are three main characters: Shyama, a courtesan of the king; Bajrasen, the man she loves, who is an accused thief; and Uttiya, Shyama's young admirer who, at her request, takes the fall for Bajrasen.

In "Shyama," as in Western opera, lyrics and music tell the story; staging and choreography are left up to the director.

"The main purpose (of the choreography) is to express the lyrics," explains Mustaphi, who not only directed and choreographed the production, but will perform the title role as well. "The roots of the movement are in classical dance. The choreography is not rigid; that is up to the artist. One single song can be presented in many ways depending on the individual."

In her production, Mustaphi portrays the emotions and conflicts of the characters through the northern Indian classical dance styles of Manipuri and Kathak. The postures and hand gestures of the dancers magnify the feelings conveyed in the lyrics, which are in Bengali. (A running English narration, prepared and read by associate director Smarajit Mitra, will be provided.)

Just as singing is the essence of opera, in "Shyama" and other Indian musical dramas, the focal point for aficionados is the artistry of the dancing. Mustaphi has followed tradition by casting females in three major roles: herself as Shyama, Indrani Mallick as Bajrasen and Mustaphi's 13-year-old daughter Raka as Uttiya. There's a touch of irony in this, for Tagore was one of the first to introduce men into Indian dance — an innovation for

which he was widely criticized.

The dancers express the passions and heartbreaks in the drama through the complex, rhythmic footwork of Kathak and the lyrical, rounded movement of the more mimetic Manipuri style. Both styles are centuries old and have undergone permutations from the influences of invading tribes. "But," notes Mustaphi, "the purpose of the dance is still divine. The artist must be united with the supreme lord."

Mustaphi, born and reared in Calcutta, owes her start in dance to a case of rickets when she was 3. "My pediatrician said I needed exercise, and my father noticed I was doing movements in front of a large mirror, and what would be better exercise than dancing? That's how I first started at the neighborhood dance school. There I studied Kathak, Manipuri, Bharata Natyam and Kathakali."

An academic education took precedence over an artistic one, so Mustaphi attended the University of Calcutta, where she studied physiology with the hope of becoming a doctor. Those plans were scuttled when she married Kalyan Mustaphi (a match arranged by her parents) and moved to the United States in 1970.

Now in her late 30s, Mustaphi has lived in the Twin Cities since 1973. She has always practiced and taught Indian classical dance here, but it wasn't until four years ago — "before, I was too busy raising my two daughters" — that she had sufficient time to begin staging Tagore's dance dramas.

The productions have grown steadily larger since then; this year some 90 people — 40 performers and 50 offstage workers — are involved. Of the 19 dancers, most are Mustaphi's students, but others include Derek Phillips of the Nancy Hauser Dance Company and Bharata Natyam dancer Miriam Stonehill. In addition to directing, choreographing and starring in the show, Mustaphi is building the props and is responsible for gathering the costumes.

The production's music director is Sayan Mukherjee, a Calcutta native employed as a research scientist at 3M. The score for "Shyama" combines live music composed by Tagore and taped music by other Indian artists. Twenty-one musicians play a variety of instruments, including bamboo flute, tanpura (a large four-stringed instrument), violin and percussion (tabla, khole and mandira). Seven onstage soloists and a chorus of four will appear onstage with the dancers.

Saturday's performance, sponsored by the India Club of the Twin Cities, will last about two hours. A 30-minute documentary on Tagore, filmed by Satyajit Ray in 1961, will begin the evening. An exhibit of artwork from Tagore's school in India will be on display in the Northrop main lobby.

"SHYAMA"

- By: Rabindranath Tagore
- Director: Rita Mustaphi
- When: 7 p.m. Saturday
- Where: Northrop Auditorium
University of Minnesota
84 Church St. S.E.
Minneapolis
- Tickets: Free
- Phone: 537-8291, 457-2107

A LEGEND LIVES

Rita Mustaphi presents "Shyama," a spectacle of music, dance and drama written by Rabindranath Tagore.



Chris Polydoroff/Staff Photographer

Indian classical dancer Rita Mustaphi has made a project of staging Rabindranath Tagore's "Shyama."

THE FOUR MAIN STYLES OF CLASSICAL INDIAN DANCE

Bharata Natyam: Possibly the oldest classical dance form, Bharata Natyam originated in South India around the fifth century A.D. It is primarily a solo art form. The dancer, usually a woman, alternately portrays an array of characters and performs sequences of abstract movement.

Kathakali: A theatrical genre, also from South India, that tells stories of gods and demons, who are portrayed by performers wearing elaborate masks and costumes.

Manipuri: A North Indian style noted for its deeply ritualistic quality. It has a flowing grace that distinguishes its style from the precision of the South Indian forms.

Kathak: An angular, symmetrical style of North India revered for its exciting rhythms and dazzling footwork.

FROM:

Rahim Rahiman
Director, The India Club
& Fund Raising Committee Chair

Arts Advisory Committee - Metropolitan Regional Arts Council

COMPAS - Community Arts Review Panel

Board of Directors - The India Club

Metropolitan Council - Arts Staff

COMPAS Arts Staff

COPY TO:

THE INDIA CLUB PRESENTS



A Dance Drama by Rabindra Nath Tagore
India's Nobel Laureate Poet and Dramatist

Choreographed by Rita Mustaphi

JULY 16, SATURDAY, 7 O'CLOCK P.M.
Northrop Auditorium
(University of Minnesota)

A special screening of Satyajit Roy's 1961 documentary
on Tagore will precede the performance.

ADMISSION FREE

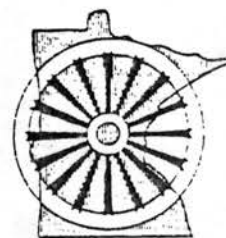
For further information please call 537-8291, 457-2107

This activity is made possible by funds provided by the Metropolitan Council/Regional Arts Council from an appropriation by the Minnesota State Legislature; by the COMPAS Community Art Fund, recipient of the 1987 Twin Cities Mayors' Public Arts Award, through major grants from the American Express Foundation on behalf of IDS Financial Services Inc., American Express Travel Related Services Company and Shearson Lehman Brothers and the McKnight Foundation. Additional funding has been provided by the Community Organization Partnership Program of the City of St. Paul; the Minneapolis Foundation; and the Minnesota State Arts Board through an appropriation by the Legislature. COMPAS is a member of United Arts and in part with a rehearsal support grant from the Minnesota Dance Alliance Dancer Pool Program, funded by the Jerome Foundation.

1988
Number -3

INDIA CLUB

NEWSLETTER



THE INDIA CLUB
OF MINNESOTA



July



PRESIDENT'S MESSAGE

The India Club's by-laws provide several definitions of the purpose of the organization including a short but very significant statement that captures an important role for the club:

"To be active in community affairs by presenting
India, its culture, heritage and values to others"

In a broad sense what people think of a country is determined as much as what they think of the people as the country itself. For most people in the United States, their impression of India will never be more than what they read or see on television or the movies. Very few will ever travel to India to experience the country first-hand. The next most likely source of experience for many will be the opportunity to interact with Indians they meet in their communities.

India Club through its members works to present a positive source of experience about Indians and India to the community at large. The Festival of Nations and India Day with the variety of events and activities gives many an opportunity to meet Indians and experience Indian culture. Next month on July 16, India Club is pleased to sponsor another major program aimed as much at the larger community as for Indians themselves. The "Shyama" dance drama to be held at the Northrup auditorium promises to be a rich cultural experience.

The India Club sponsors programs such as "Shyama" to serve a variety of needs for the club members, the Indian community and the community at large to entertain, educate and "present India, its culture, heritage and values to others." We hope to see you there.

Sincerely,

Stefan K. Peterson

Stefan K. Peterson
President, The India Club

The India Club Newsletter is free to members. A voluntary contribution of \$3.00 per year is suggested for non-members.
Published and edited by Kavita Mehta
Office address: 1694 Como Ave. St. Paul, MN 55108.
Newsletter correspondence: 9101 W 23rd St., St. Louis Park MN 55426 591-9889

THE INDIA CLUB PRESENTS

SHYAMA

The India Club will be presenting "Shyama", a musical dance drama, at the Northrup Auditorium of the University of Minnesota on Saturday July 16, 1988 at 7:00p.m. There is no admission charge for this program and all are cordially invited.

The 1939 composition "SHYAMA" by Nobel Laureate, Rabindra Nath Tagore, is based on a tale from the Buddhist literature of Nepal. Presented in four scenes, it is the story of unrequited love and supreme sacrifice as man is torn between compassion and compunction. The drama is set to Indian dance styles and is accompanied by live vocal and instrumental music. English narration interposed the segments of the drama to describe the theme. Twenty dancers, in full period costume and fifteen singers and musicians will take part in the performance.

The dance drama is choreographed and directed by Ms. Rita Mustaphi, the leading proponent of Tagore style dance in Minnesota. The music is directed by Mr. Sayan Dev Mukherjee and Mr. Susanta Dutta, two recognized practitioners of Indian music in the Twin Cities.

Tagore himself was above all an internationalist, and his works have had an universal appeal which has captivated audiences around the world. A biographical documentary on Tagore filmed by Satyajit Ray will also be shown as part of the program. In addition, exhibits of Tagore's books paintings and handicrafts from Tagore's school in India will be available for viewing.

This activity is made possible by funds provided by the Metropolitan Council/Regional Arts Council from an appropriation by the Minnesota State Legislature. Funds for this activity are provided by the COMPAS Community Art Fund, recipient of the 1987 Twin Cities Mayors' Public Arts Award, through grants from the American Express Travel Related Services Company and Shearson Leman Brothers; the McKnight Foundation; the Community Organization Partnership Program of the City of St. Paul; the Minneapolis Foundation; and the Minnesota State Arts Board through an appropriation by the Legislature. COMPAS is a member of United Arts. This dance is made possible in part with a rehearsal, support, and grant from the Minnesota Dance Alliance Dancer Pool Program, funded by the Jerome Foundation.

Choreographed by Rita Mustaphi

ADMISSION FREE

For further information please call 537-8291. 457-2107

THE INDIA CLUB
MEMORANDUM

To: Special Committee responsible to advise the "Shyama" Dance Drama project
Stefan Peterson
Vinu Patel
Rita Mustaphi
Smarajit Mitra
Sudhansu Misra
Daljit Sikka
Ram Gada

From: Rahim Rahiman, Fund Raising Chair

Subject: Progress Report

Since my last report to you at the Board's meeting of the India Club on May 18, 1988, a great deal of activities have been performed by Rita Mustaphi, Kalyan Mustaphi, Smarajit Mitra, a large number of volunteers including some of the officers and board members:

- All invitations (around 2,000) have been mailed out to the India Club members, Minnesota Dance Alliance and to the general public.
- Posters have been placed at public places.
- 200 invitations have been given to the Children's Home Society and to the Asian Pacific Minnesotan Council to be distributed to their members.
- All Advisory Committee members of COMPAS and Metropolitan Regional Arts have been invited since these associations are the primary funders for this project. The Minnesota Dance Alliance Officials were also invited.
- No liability insurance coverage was bought for this event. Northrop Auditorium does not require us to buy it. Cost of coverage for a single event will be around \$300 to \$400. Year round coverage is around \$700. (Stefan, I talked with Vinu Patel and Ram Gada and that was the decision. As the Club President, you are responsible for making the final decision to leave things as they are or to buy the insurance) By the way, Northrop Auditorium has its own insurance to cover the auditorium in case of fire ONLY.
- Finally, Vinu Patel has received the \$7,825 check from the Metropolitan Regional Arts Council. Earlier Vinu has received \$500 check from COMPAS. Another \$250 from COMPAS will be on the way and the final \$250 will be paid at the end of the program (COMPAS funding is \$1,000).

SOME MATTERS TO TAKE INTO ACCOUNT

- No success was achieved in obtaining outside advertisement for the printing of the programs. Rita Mustaphi is going to print a four page program which includes an evaluation sheet. Evaluation sheets are required by the funders to assess the feed back of the audience.
- Per Kavita Mehta, the Newsletter of the Club have just been mailed out. I hope that the members will get it before 7/16/88 program.

UNCOMING EVENTS

- A video promotion for around one minute has been prepared with the help of Kashmira Irani at KARE, Channel 11. This video is being used by Channel 11 and other T.V. channels as a public service message publicity for the "SHYAMA" Dance Drama.
- Rita Mustaphi and Smarajit Mitra have been interviewed by the St. Paul Pioneer Press. According to Rita, there will be an article on the "SHYAMA" program on the Sunday, July 10, 1988. Let's look for it.

AN OVERVIEW OF BUDGET ALLOCAION TO DATE

Printing and Postage (flyers, posters, labels, programs, etc.) Projected to be:	\$1,204
Refreshments and snacks for the artists and volunteers during the nenerous rehersals etc. projected to be:	\$ 176
Expenses incured for the production of the Video Promotion Tape:	\$ 200
Rental expenses at the Northrop Auditorium projected to be:	\$3,000
Stage prop expenses projected to be:	\$ 300
Videotaking expenses during the show (As a document for COMPAS, Metro Refional Arts and the India Club). Projected to be:	\$ 300
Total	\$5,108

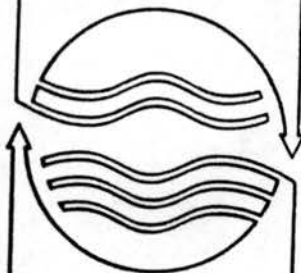
Additionally, a sum of \$3,000 to \$3,500 will be set aside for the artistic group. This payment will be allocated only after the other expenses have been identified and paid first.

SPECIAL MESSAGE TO CLUB'S PRESIDENT STEFAN PETERSON

- Please contact Vinu Patel and myself at 229-2107 so that we can get together concerning the Club's financial books - as soon as possible.
- It is essential that you (Stefan) take over the books because there will be a large number of bills to be paid right after the 7/16/88 presentation. Vinu will be on vacation between 7/20/88 and 8/20/88.
- Stefan, please contact Rita Mustaphi as sson as possible, because you will be making the welcoming (short) speech before the "SHYAMA" presentation at the Northrop Auditorium.



METROPOLITAN
WASTE
CONTROL
COMMISSION
Twin Cities Area



350 METRO SQUARE BLDG.
7TH & ROBERT STREET
SAINT PAUL MN 55101
612 222-8423

TO: STEFAN

FROM: RAHIM

DATE: 12/16/87

BOARD'S RESOLUTION #1

"No current or future expenses can be committed by any officer, director or member of THE INDIA Club on behalf the Club for the 1988 Tagore Celebrations without prior review and formal approval by the Club's Board of Directors. All requests for expenses should be submitted in writing to the Club's Board of Directors prior to its regular meeting for review and approval or denial."

METROPOLITAN
WASTE
CONTROL
COMMISSION
Twin Cities Area



350 METRO SQUARE BLDG.
7TH & ROBERT STREET
SAINT PAUL MN 55101
612 222-8423

TO: STEFAN

FROM: RAHIM

DATE: 12/16/87

BOARD'S RESOLUTION #2

"THE ARTS Committee is to report monthly to the Board of Directors of THE INDIA Club on the status of the fund raising efforts by the Club. The Club's Board of Directors will decide whether the Tagore Celebrations project will (or will not) proceed based on the amount raised from the foundations and individuals by SPRING 1988."



COMPAS COMMUNITY ART FUND
308 Landmark Center
75 West 5th Street
St. Paul, Minnesota 55102

If you or your organization is planning to apply to the COMPAS Community Art Fund, you are required to let us know by completing and returning this INTENT TO APPLY card four weeks prior to the application deadline.

I/we intend to submit a proposal to the COMPAS Community Art Fund for the following deadline:

- ___ June 29, 1987
___ October 6, 1987
☒ February 2, 1988

Name: STEFAN PETERSON, PRESIDENT

Organization: THE INDIA CLUB

Address: 1694 CONDO AVENUE, ST PAUL, MN

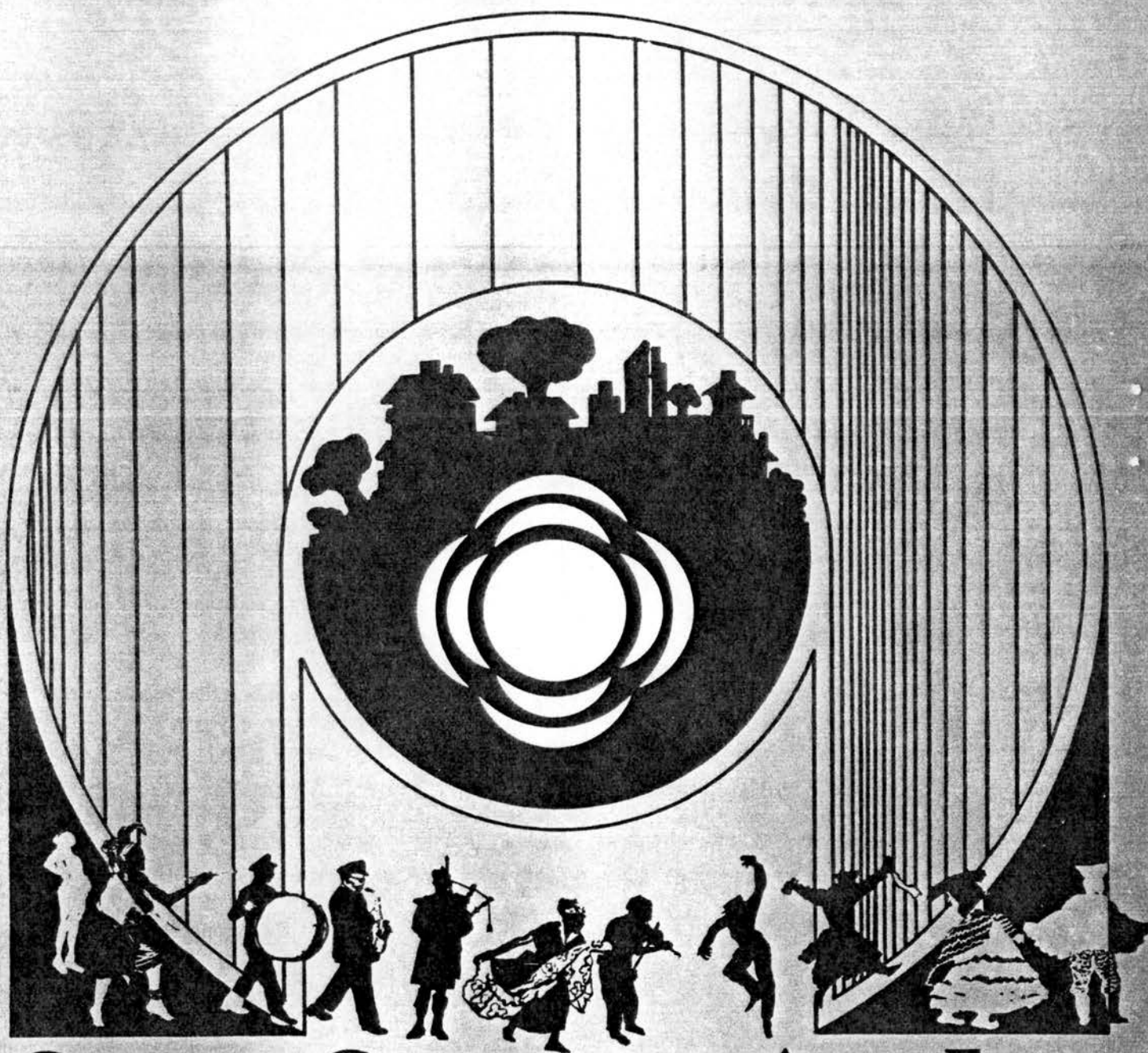
Daytime Phone: (612) 870-2556 55108

Please give a brief summary of your proposed project.

MUSICAL - DANCE SHOW BASED
ON THE WRITING OF INDIAN NOBEL
LAUREATE RABINDRA NATH TAGORE.
THIS PROGRAM WILL HAVE A STRONG
COMMUNITY IMPACT. THE GENERAL
PUBLIC WILL BE BOTH INVOLVED AS
THE SHOW PARTICIPANTS AND AS AUDIENCE.

Please return this card to Community Art Fund four weeks prior to the deadline for which you are applying. If you have questions, please call Community Art Fund at 292-3249. THANK YOU.

Stefan
This is for your
information and file.
Rahim



COMPAS COMMUNITY ART FUND

GUIDELINE APPLICATION

SECTION III

Please answer the following questions in the space provided.

1. What is your project?

The project is the presentation of a musical dance drama, entitled "Shyama", composed by the Indian Nobel Laureate, Rabindra Nath Tagore. Tagore was a poet, novelist, dramatist, musical composer, painter and philosopher. Lecturing extensively in Europe, North and South America, China, Japan, Malaya and Indonesia, Tagore brought home to his audiences the central theme of the Universality of Man and was instrumental in introducing Indian culture to the West and vice versa.

In addition to the dance drama, other aspects of Tagore's artistry will be presented through :

An exhibit of Tagore's books (available in some part through U. of Minnesota's Ames Library), art work and representative handicrafts of his school in India.

Recitations of his poems in English and brief introductions to his themes and styles.

A biographical movie on Tagore by the famous Indian director, Satyajit Ray.

2. What are the specific and measurable goals of this project (eg. audience size, number of participants, etc.)?

Based on our past experience and our forecast for 1988, we expect an audience of 2,500 to 3,000 for the performance and an additional 300 visitors to the exhibits and movie. The exhibits will be open for the entire day and the evening performance of the dance drama will conclude the program. Our past experience has been that the audience is at least 50% from outside the Indian community in the Twin Cities.

We are anticipating the combined effort of at least 60 performers taking part in the dance and music. The participants will be drawn from the local community. In addition 10 to 15 individuals will be involved in the various supporting functions.

Publicity about the program will be made, amongst other places, to Children's Home Society, Parents with Adopted Indian Children, Twin Cities' Public Schools, Univ. of Minnesota and Art Organizations in the Twin Cities.

3. How do you plan to accomplish these goals?

The India Club's cultural programs have had an excellent record over the years. Our 1987 musical dance drama, "Shaap Mochan", performed at the Northrop Auditorium was a great success. We have presented many musical and dance performances in the past several years in and around the Twin Cities, notably in the 1987 Festival of India and the Festival of Nations Programs. The India Club's cultural exhibit won the First Prize at the 1987 Festival of Nations.

We have a choreographer specializing in the Tagore style of dance in Ms. Rita Mustaphi. A whole ensemble of male and female musicians including vocalists, drummers, instrumentalists (sitar, violin etc.) are available to us for this project. The University of Minnesota libraries carry an extensive collection of Tagore's works and the School of Indian Literature and Culture (SILC) is based in St. Paul. To make this program successful, we plan to bring together these various resources and talents.

4. Who is responsible for meeting these goals?

Ms. Rita Mustaphi, Director of Choreography will have the responsibility for the dance drama.

An Advisory Committee is in place to oversee the detailed operation of the whole project.

The India Club will support this program and act as the primary sponsoring organization responsible for the success of this program, i.e. meeting the goals of this project within the specified budget.

5. Who will this project benefit?

The general Twin Cities community will benefit from this project. In the past, the audience for such a program has been almost 50% from Twin Cities residents of non-Indian origin and the appreciation level of this rich art form is increasing every year. The performance and demonstrations provide the community an opportunity to be better acquainted with Oriental culture. Particular attention will be drawn towards attracting as performers, support personnel and audience, children and teenagers of Indian lineage. This provides them with an understanding of cultures that their immigrant parents have an affinity for. Tagore was an Universalist and his message has an appeal that knows no geographical bounds. The cooperative efforts of individuals from diverse backgrounds and cultures that participate in and partake of this program offering will all be enriched by the proceedings.

6. How does this project provide an artistic experience of high quality?

Our cast of performers will be trained extensively by artists who have not only established themselves in their profession but have also trained and performed widely in India. This will ensure that the presentation faithfully reflects the spirit and intent of Tagore's composition. American culture has remained vibrant in large part due to the ongoing synthetic activity derived from the art forms from around the world. Professor Alan Kagan of the Univ. of Minnesota's Ethnomusicology and Asian Studies Dept. has said that previous performances by this group have made "a strong impact in broadening the arts horizons in the Twin Cities" (see attachments). Ms. Louise Robinson, Program Director for Minnesota Dance Alliance has been an ardent supporter of these India Club sponsored programs and based on our past records, the proposed program for 1988 may be expected to be a rich artistic experience.

7. What community need(s) does this project address?

The producers of this program expressly hope to use this vehicle to disseminate to the general public information about an important cultural aspect of India. This will promote a better acquaintance with the ethno-musicological content of an art form that has already been acclaimed throughout the world. The "working together" aspect of the project will bring the Indian community close to the indigenous artistic organizations of the Twin Cities. Children of Indian parents and children adopted from India will get a chance to observe and participate in a bi-cultural activity. The entire project will establish a forum for further discussions, debate and other scholarly exchange of ideas about socio-cultural aspects of India. This is entirely necessary in view of the increasing population of Indian origin in the Twin Cities and a study of Tagore is an excellent entry to it because of the commonalities of human emotions he has emphasized.

8. In what ways will the community actively participate?

We expect to recruit volunteers and local artists from the Twin Cities metropolitan region and from the State of Minnesota. In the past we have had participants from the five state area and anticipate the same this year. These will include vocalists, musicians and support personnel. Students from local schools, colleges, the University and vocational schools will be invited to take on responsibilities in various capacities. At least 20% of the dancers, musicians and support cast will be drawn from outside the Indian community.

9. How will the community be involved in the planning and implementation of this project?

The Indian community in the Twin Cities, as represented by India Club members, SILC and the Indo American Association are already involved in the central planning for this program. As we move more into the implementation stage, we intend to seek active participation from the local arts groups, school and university students and particularly from vocational school students interested in music, dance and theatrical stagecraft and stage management. Voluntary participation will not only be an enriching experience from cross-cultural exposure but will help in managing our budgets within reason.

10. If there are opportunities for the general public to participate in this project, please describe them.

The primary mode of participation in the project by the general public, in its broadest term, will obviously be through attendance as audience to show its support for this type of cultural activity. We will make every effort to disseminate the information about the program as widely as possible. We are stretching our resources to hold the program at Northrop Auditorium, which has one of the largest capacities in the Twin Cities metropolitan area. We will look for every avenue to muster into the project as much help as we can get from the wealth of cultural organizations and the very supportive corporate organizations present in the Twin Cities.

11. What support will the community provide for this project (eg. financial contributions, in-kind services, letters of support)?

Based on past experience we target to raise the following funds:

Financial support and contributions from Individual & Corporate Sponsors : \$10,000.00

Financial support and contributions from non-profit Organizations, Foundations and Government grants : \$10,000.00

In-kind services and loan-for-use goods by the various organizations described above : \$56,000.00

We have included herewith letters of support and recommendation that we have received for our past programs and expect the same for the present project.

12. With what projects have you or your organization been involved which demonstrate your ability to successfully complete the proposed project?

India Club has undertaken many major projects in the past and completed them very successfully. Amongst them were:

- * Gandhi Day celebrations in 1983.

- *India Day (Festival of India) Celebrations at Land Mark Ctr. every year since 1984 (3000 -4000 people attending each year).

- *India Club co-sponsored performing arts presentations at Ordway Theater of local and visiting Indian artists.

- *India Club participation in the Festival of Nations Celebrations for the past 10 years. In 1987, the India Club exhibit took the First Prize.

- *Tagore Celebration in 1987 at Northrop Auditorium.

Brochures, letters of congratulations, press release and reviews are attached herewith.

13. How will you ensure that the project is accessible to and includes citizens with physical or sensory disabilities, senior citizens, people with low-incomes, people of color, youth, and members of cultural minority communities?

The venue for the program will be the Northrop Auditorium which, along with its large audience capacity and full facilities for the physically disabled, will ensure that all sections of the public are accommodated. We plan not to have any admission charge for the program so that any interested person can attend; even with considerable financial strain that will impose, we want the program to be viewed by a cross section of the population. We will seek out attendance by senior citizens, the handicapped, cultural minority groups, the youth etc. by providing publicity of the program in nursing homes, schools and colleges, youth programs in the inner city (e.g. Heart of the Beast) and minority group representatives (e.g. Asian Pacific Council).

14. Describe how this project helps build a sense of community among the participants.

The success of this project will, to a great measure, depend upon the community involvement. The participants for the music and dance program, coming from all walks of life and with a diversity of ethnic and cultural backgrounds, have already, in several past programs, worked together to accomplish the goals. In the process, they have benefited from their close association and commonality of purpose. This is just tribute to Rabindra Nath Tagore, whose eclectic vision attracted to his school in India, notable personalities from around the world, many of whom chose to stay and call Shantiniketan home. We would like to extend our core of volunteers and every program we carry out brings in new faces that join this family and remain to stay.

15. How does this project promote the acceptance and sharing of cultural diversity?

Over the years, we have absorbed in our programs new talents from new organizations. This has been the history of sustenance and growth of all of our sponsoring organizations. Even within the Indian community, the spectrum of cultural diversity and artistic styles is breathtaking. To assimilate into this melting pot the art forms that our non-Indian friends bring is a formidable challenge and we have met it every time. Today our dancers choreograph western dance movements to Indian themes, our musicians compose with western instruments and Tagore is recited in English. Indeed, some of our lead dancers are not of Indian origin and our children grow up sensing no dichotomy between ballet and Manipuri.

16. How will people in the community, as well as the general public, find out about your project?

We will announce our program both during the implementation stage (to seek out volunteers from the Twin Cities communities) and at the completion stage (to attract audience). Promotional material will be displayed at schools, college campuses, the Univ. of Minnesota, nursing homes, the Children's Home Society, youth publications, minority and ethnic group publications, local and suburban newspapers and through public radio and television.

17. What will be the effect on your project if you do not receive a Community Art Fund grant, or if you are awarded less than your request?

We need a minimum cash funding of \$10,000 to pay for the auditorium rental, rehearsal facility, publicity, stage props, costumes and supplies. This will mean a 100% voluntary effort by all participants. This sum will have to be raised from all contributions and grants.

18. Give the names, addresses and daytime telephone numbers of two people who can serve as references for your project.

* Ms. Louise Robinson
Minnesota Dance Alliance

* Prof. Alan Kagan
Univ. of Minnesota

- * 19. If applicable, please list the names, addresses, and daytime phone numbers for all key volunteers who will be working on this project, along with a short—but specific—description of each volunteer's responsibilities.

SECTION II

PROJECT BUDGET

Organization: _____ Date: _____

Prepared by: _____

Title: _____

A. EXPENSES

1. Personnel

a) Administration:

Actual
Expenses

In-
Kind

_____	_____	_____
_____	_____	_____
_____	_____	_____

b) Artistic:

_____	_____	_____
_____	_____	_____
_____	_____	_____

c) Other Personnel Costs (please specify):

_____	_____	_____
-------	-------	-------

2. Supplies: _____

_____	_____	_____
_____	_____	_____

3. Space/Equipment Rental: _____

_____	_____	_____
_____	_____	_____

4. Travel/Transportation: _____

_____	_____	_____
_____	_____	_____

5. Publicity/Promotion: _____

_____	_____	_____
_____	_____	_____

6. Other Expenses: _____

_____	_____	_____
_____	_____	_____

7. TOTAL ACTUAL EXPENSES \$ _____

8. TOTAL IN-KIND EXPENSES \$ _____

9. TOTAL PROJECT EXPENSES (add 7 and 8) \$ _____

B. INCOME

Amounts

1. Earned Income:

- a) Fees _____ \$ _____
- b) Sales _____
- c) Admissions _____
- d) Other _____

2. TOTAL EARNED INCOME \$ _____

3. Grants and Contributions:

- a) Individual Contributions _____
- _____
- b) Foundations _____
- _____
- _____
- c) Business and Industry _____
- _____
- _____
- d) Federal Government _____
- e) State Government _____
- f) Local Government _____
- g) Other _____
- _____
- _____

4. TOTAL GRANTS AND CONTRIBUTIONS \$ _____

5. TOTAL INCOME (add #2 and #4) \$ _____

6. TOTAL IN-KIND (see #9 under expenses) \$ _____

7. COMMUNITY ART FUND REQUEST \$ _____

8. TOTAL PROJECT INCOME (add #5, #6, #7) \$ _____

REMEMBER: PROJECT EXPENSES (A, #9) MUST EQUAL PROJECT INCOME (B, #8)

BUDGET

EXPENDITURE

	<u>CASH</u>	<u>IN-KIND</u>	<u>TOTAL</u>	<u>MINIMUM</u>
Auditorium	3,000	1,000	4,000	3,000
Advertisement	1,000	1,000	2,000	500
Administration	1,200	2,000	3,200	
Program Task Force	7,500	9,000	16,500	1,500
Artistic Budget				
a) Dance	5,000	10,000	15,000	5,000
b) Music	3,000	8,000	11,000	
c) Script & Narration	1,200	3,000	4,200	
d) Instrumental	2,000	3,000	5,000	
e) Stage Management	1,000	4,000	5,000	
f) Supplies, costumes	700	6,000	6,700	
g) Stage props	500	4,000	4,500	
h) Transportation (artists)	1000	3,000	4,000	
i) Rehearsal	750	2,000	2,750	
Total	<u>27,850</u>	<u>56,000</u>	<u>73,850</u>	<u>10,000</u>

BUDGET

INCOME

DONATION & SPONSORSHIP

10,000

GRANTS -

COMMUNITY ART FUND

3,500

Metropolitan Regional Art Council

Already in hand

1,000

~~Individual Donations~~

HANDBOOK

**1988-1989
Handbook for Programs**



**Arts
Production Assistance,
Sponsor Assistance
and Program Support**

**Metropolitan Council Regional ARTS Council
300 Metro Square Building St. Paul Minnesota 55101 291-6303**

FY 88 and FY 89 HANDBOOK for PROGRAMS METROPOLITAN COUNCIL REGIONAL ARTS COUNCIL

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FY 88 and FY 89 HANDBOOK FOR PROGRAMS METROPOLITAN COUNCIL REGIONAL ARTS COUNCIL

INTRODUCTION

This handbook explains the structure, purpose and activities of the Metropolitan Council Regional Arts Council. It is a guide for those interested in using the Council's programs and services to advance the development of the arts in the Seven-County Metropolitan Area. Among its activities, the Council distributes grants, loans and awards--to small and mid-size arts organizations and to nonprofit community organizations, accredited schools and units of local government that present arts activities--to aid local arts development and the Council also provides services to the arts community. This booklet contains information about the programs and services of the Metropolitan Council Regional Arts Council. In particular, it provides general policy and procedures for its grants, loans and awards programs.

--S T R U C T U R E--

THE METROPOLITAN COUNCIL

As the long-range planning and coordinating agency for the Seven-County Metropolitan Area, the Metropolitan Council oversees a variety of programs dealing with social, economic and physical development. The Council consists of 16 part-time members appointed by the governor for four-year terms from districts of equal population size within the Area, and the chair who serves at the governor's pleasure.

HOW THE METROPOLITAN COUNCIL IS INVOLVED IN THE ARTS

In September 1977, the Metropolitan Council was designated a Regional Arts Council by the State of Minnesota as a result of legislation.

The Metropolitan Council Regional Arts Council is one of 11 regional arts councils in Minnesota. Regional arts councils provide services and programs for the development of local and regional artists, arts organizations and arts audiences in their regions. The premise underlying the regional arts council system is that local people should have both policy-making and resource distribution power for developing the arts in their region.

The Council prepares a regional arts plan outlining the arts program activities biennially. The Council receives a block grant from the State Legislature to promote local arts development in the Seven-County Area (Anoka, Carver, Dakota, Hennepin, Ramsey, Scott and Washington Counties). The Metropolitan Council Regional Arts Council awards all state-appropriated funds for local/regional arts activity in the Metropolitan Area.

THE ARTS ADVISORY COMMITTEE

The Metropolitan Council appoints an Arts Advisory Committee of 25 members chosen for their knowledge, expertise and involvement in the arts. The committee is responsible for reviewing arts applications in light of three criteria - merit and artistic quality, applicant ability, and need for the activity. The chair of the Arts Advisory Committee may appoint panels of Committee members and others from the local arts community to review applications. The committee makes recommendations to the Council for grants, loans and awards and also policy decisions regarding the arts. The committee assists the Council in developing the biennial plan for the regional arts program.

Terms of office for Arts Advisory Committee members are three years on a rotating basis. The committee is appointed through the Council's open appointment process. Further

information about service on the committee and applications may be requested from the Council staff.

MEETINGS

All meetings of the Metropolitan Council, the Arts Advisory Committee and its panels are open to the public, according to the provisions of the Minnesota Open Meeting Law. Members of the Arts Advisory Committee and its panels do not participate or vote in any deliberations relating to issues and proposals in which they have a conflict of interest as defined by the bylaws of the Metropolitan Council Arts Advisory Committee.

RULES AND REGULATIONS

The Council's policies and programs conform with the Policy Manual adopted by the 11 Regional Arts Councils of Minnesota and which also comply with the State Rules governing the Minnesota State Arts Board. Copies of those rules are available from the Board.

--P U R P O S E--

THE METROPOLITAN COUNCIL REGIONAL ARTS COUNCIL'S MISSION

The primary emphasis of the Regional Arts Council is to provide opportunities for the development and growth of regional arts. To that end the Council strives to:

- Increase public awareness of the arts.
- Promote development of artists and arts organizations through encouraging artistic quality and organizational development.
- Coordinate and promote cooperation among artists, arts organizations and arts resources.
- Increase the availability of the arts to all citizens of the Metropolitan Area.

--A C T I V I T I E S & P R O G R A M S--

ARTS ACTIVITIES OF THE METROPOLITAN COUNCIL REGIONAL ARTS COUNCIL

The Metropolitan Council Regional Arts Council sponsors and co-sponsors workshops and conferences on issues of importance to the arts community in the Region. The Council also sponsors and co-sponsors activities that enhance the financial and artistic well-being of local arts organizations.

The Metro Regional Arts Council staff conducts research on topics of interest or concern to the arts community including an economic impact study of the arts in the Metro Area, audience demographic research and biennial needs assessments.

The Council conducts activities and publishes documents that promote public awareness and understanding of the arts and address special interests of the arts community. Publications have included directories and arts maps and promotional activities have included the Art Bus and the "Not all art is hung in a museum" advertising campaign.

The Council staff provides a liaison service to the arts community by holding meetings, seminars or forums about arts issues and problems. These meetings encourage cooperation and coordination of activities where appropriate.

Call the arts program staff at 291-6303 for more information about specific services currently available.

ARTS PROGRAMS OF THE METROPOLITAN COUNCIL REGIONAL ARTS COUNCIL

The Metro Regional Arts Council distributes grants, loans and awards to nonprofit, tax-exempt arts producing, arts service or arts sponsoring organizations or to accredited schools and units of government that either produce art, provide services to the arts or sponsor arts events based in the Seven-County Metropolitan Area.

The Council has several programs with separate funds available for each. The current programs include: Production Assistance, Sponsor Assistance, the MRAC Grant Awards for Excellence in Small Arts Organizations, McKnight Arts Partnership Grants and the Loan Guarantee Program. Brief descriptions of each of these programs are given here, but each program has its own application form and/or guidelines printed separately from this handbook.

This handbook provides basic policy and procedure for the Council's programs, but it focuses on the policy and procedure for two programs in particular: Production Assistance and Sponsor Assistance. For the other Council programs separate guidelines are published and should also be consulted while preparing applications for those programs (the MRAC Grant Awards for Excellence in Small Arts Organizations, McKnight Arts Partnership Grants and the Loan Guarantee Program).

Grant applications and guidelines are available from the Council's office. Without charge and upon request, the Council's arts program staff will assist Metro Area artists and arts organizations in application preparation and program development in relation to its funding programs.

Production Assistance Project Support

Production Assistance grants support activities directly involved in the creation, performance, publication and exhibition of art. The purpose of a production activity must be 1) the development of an art form, 2) the artistic growth of artists associated with an arts organization, 3) the administrative development of an arts organization to promote its artistic growth, regardless of the number of people who are exposed to the completed project, or 4) the provision of services that contribute to the development of artists or the arts community.

There are **two types of Production Assistance** projects for which funds are available: **arts production projects** and **organizational development projects**. The dollars are available for meeting new artistic, curatorial, literary or administrative challenges of arts organizations.

An **arts production project** is one in which the ultimate product is the creation, performance, publication or exhibition of art. An arts production project is generally one year in length and can be a single activity or a sequence of closely related activities. Exhibitions, performances and workshops already curated or produced and available as touring shows may be applied for under the sponsor assistance program.

An **organizational development project** is one in which the product is the development of resources needed to support arts producing activities. Examples include: activities that develop the administrative or fiscal capabilities of arts organizations; planning and research to benefit local arts organizations; or the development of new resources needed by artists and arts organizations. An organizational development project can be, at most, two years in length. An organization applying for an organizational development project should have a record of successful experiences in the production of arts activities or services.

Sponsor Assistance Project Support

Sponsor Assistance grants make high-quality arts activities available to residents of the Seven-County Metropolitan Area. This is often best accomplished through the presentations of artists and arts groups by community organizations. The Council provides funds to nonprofit, tax-exempt community organizations, accredited schools and units of local government that present art activities to the general public for their enrichment, education and enjoyment. A sponsoring organization hosts an arts event by contracting with an arts organization or artist to bring an arts activity to the community. The focus of this grant category is on the audience and making available to it a variety of high-quality arts experiences. The maximum length of a Sponsor Assistance project should be one year.

Sponsored activities may include, for example, performances by touring artists or arts organizations, assembled exhibitions on tour, film and video screenings, workshops, readings, lecture/demonstrations and artist residencies. Artist-in-the-schools residency projects are also eligible in either the Sponsor or Presenter Assistance categories. However, applications for artists-in-the-schools residencies that are 5 days or longer should be made to the Minnesota State Arts Board, 432 Summit Avenue, St. Paul, MN 55102, tel. 297-2603.

Presenter Assistance is a category of Sponsor Assistance for organizations based outside the city limits of Minneapolis and St. Paul that need additional resources and support to make high quality art experiences available in their communities. It was developed to make funding available through the Metropolitan Council Regional Arts Council more accessible to non-profit Metro Area organizations located outside of the Twin Cities and also to serve as an initial stepping stone for organizations unfamiliar with the grantsmaking process.

The intent of this program is to encourage community organizations to sponsor and book touring art events for their communities and to think of and make art sponsorship a regular part of their planning and programming. Presenters are defined as non-profit organizations located in the Metro Area (but not in Minneapolis or St. Paul) that wish to present touring arts experiences to their community. Like the Sponsor Assistance category, Presenter Assistance grants are awarded based on the review criteria of quality, ability, and need.

MRAC Grant Awards for Excellence in Small Arts Organizations

The Metro Regional Arts Council is developing a pilot awards program in FY 88 and FY 89 to recognize excellence among--and encourage stability in--small arts organizations in the Twin Cities Metro Area. Recipients of the grant awards will receive financial support for an on-going program of their designation. In initiating these awards, the Council recognizes that many small arts groups will remain small, that the operation of most established arts organizations is not from project to project, and that smaller arts organizations will benefit from more diverse types of support.

The Council will award a limited amount of funds to underwrite program costs for a portion of an arts group's mission-related activity that is carried out on an on-going regular basis. The awards will be made in increments of \$2,500 to a maximum of \$10,000 and for no more than 50% of the designated program costs. Eligible applicants will have produced a minimum of 3 mission-related activities, programs or projects a year for 3 years or more prior to applying for this award.

The Arts Advisory Committee and arts program staff will review the use of this awards program by the arts community during the last half of the second year to determine its feasibility and continuation for the next biennium. Interested organizations should request the guidelines and application form from the Council for more detailed information about this program.

McKnight Arts Partnership Grants Program

With the special assistance of The McKnight Foundation, the Council will offer \$105,000 in project grants to small arts organizations based in the Metropolitan Region. The overall intent of this grants program is to provide project support to assist arts organizations to gain expertise which will provide a long-term benefit to the applicants' artistic or managerial development, and to also encourage cohesiveness among arts organizations in the community.

Grants of a minimum of \$1,000 without match requirements, will be given for partnerships, collaborations, or contractual agreements between the applicant and one or more partner arts organizations which have been selected for artistic or management expertise. Organizations interested in this program should request the specific guidelines which detail eligibility requirements and the application and review process.

Loan Guarantee Program

This program, in partnership with Signal Bank, can provide guaranteed loans to nonprofit arts organizations in the Metro Region. The bank will make and service the loans and the Council will review and guarantee the loans which are to serve as seed money for earned-income projects. The purpose of the program is two-fold: 1) to enable arts organizations to undertake mission-related, income-producing projects using moderate interest loans as seed capital; and 2) to help arts organizations establish a history of credit worthiness in the banking community so they can use mainstream credit resources to further their activities.

Detailed guidelines regarding eligibility of the borrower and the project, loan conditions, and application processes are available from the Council. During FY 88, the Arts Advisory Committee and arts program staff will evaluate the use and need for this program and determine whether it should be continued.

--POLICIES & PROCEDURES--

The remainder of this handbook describes policies and procedures for the grants, loans and awards programs of the Metropolitan Council Regional Arts Council. All of the policies and procedures in this handbook apply to the Production Assistance and Sponsor Assistance programs. Additional restrictions or policies unique to the other Council funding programs will be described in the specific guidelines for those programs.

First, however, here are some general policies that underly all the funding programs of the Metro Regional Arts Council:

The Council will not support a project using art as a vehicle for other goals, for example, education, rehabilitation (either physical or social) or religious socialization.

For its programs children and students are not considered artists, but are considered potential audiences and participants for arts activities conducted by artists.

Contracting with artists to provide activities such as classes and workshops is not considered providing services to artists, but rather doing business with artists.

Metro Regional Arts Council funds are available for projects only (with the exception of the program support grant awards). No Council funds are available for general operations or capital expenses. A project is a time-limited, single activity or sequence of closely related activities, undertaken by an organization. A project must be completed within 24 months of receiving a grant and take place in the Metro Area.

Grants are awarded based on the review criteria, set by State Rules, of quality, ability, and need. See the discussion on page 10 which describes how the criteria are applied for Production and Sponsor Assistance. Applications will be reviewed by a panel of the Arts Advisory Committee.

WHO MAY APPLY - ELIGIBILITY

Nonprofit, tax-exempt organizations (501(c)(3)), accredited schools, or units of government may apply for funds from the Metropolitan Council Regional Arts Council. Organizations in the process of receiving tax-exempt status may apply for Production Assistance or Sponsor Assistance projects by using a fiscal agent (see "What Fiscal Agents Are" on page 12). These applicants must have filed Articles of Incorporation with the State of Minnesota and must be abiding by those articles.

COLLABORATION AMONG ORGANIZATIONS

The Metro Regional Arts Council encourages and accepts grant applications from two or more eligible organizations wishing to collaborate on a project that fulfills their common needs or purposes. Collaboration is possible in either Production or Sponsor Assistance categories. Collaborating organizations should develop a written contract designating the responsibilities and benefits of each organization regarding the proposed project. Please consult with the Council staff regarding application procedures for collaborative projects.

FAIR WAGES TO ARTISTS

The Council encourages the payment of fair market wages for all professional artists involved in projects seeking Council support. The Council expects that project and annual budgets will reflect federal and state benefits (such as FICA and Workers Compensation) when applicable.

COUNCIL GRANTS ARE MATCHING GRANTS

The maximum grant request for a project can be no more than 50 percent of the total project cost. Often both requests and awarded grants are less than one-half the total project cost. Funds from sources other than the Council used to support the project are called the "match." A match may include cash budgeted for the project, grants from private foundations, corporations or the federal government, income from the project and "in-kind" contributions. Neither grants from the Minnesota State Arts Board nor other state funds can be used as a match for a Council grant.

In-kind contributions are donated materials, labor or space that can be given a dollar value and are committed to the project. Volunteer hours or release time for salaried staff can be used and must be documented. Records must be maintained for all in-kind contributions.

Some cash must be part of the match for a project to be eligible for review. The Council recommends that the amount of dollars of the cash part (budgeted monies, other grants, earned income) approximate the in-kind part of the match. Projected earned income from a project must be shown in the project budget.

Actual overhead costs associated with a project may be included in the project budget. These costs must be documented and may be no higher than 15 per cent of the project budget or \$1,500 for Production Assistance, whichever figure is lower. For Sponsor Assistance, overhead costs may be 15% of the project budget or \$500, whichever is lower. For the Program Support grant awards category, 15% of the award amount may be used for overhead costs. Examples of overhead costs that may be included are telephone and other utilities, administrative stationery and postage, insurance and local travel.

USE OF GRANT FUNDS

Examples of costs that may be part of a project budget and requested of the Council include artists' fees, other contracted fees, directly applicable administrative costs, costs of expendable supplies and materials, project-specific promotional costs, consultant fees and related expenses, appropriate travel costs and rental fees.

For the MRAC Grant Awards for Excellence in Small Arts Organizations, examples of the types of on-going programs that could be designated for this program support include: annual concert series, main stage or second stage seasons, journal publications, annual exhibition series, classes for apprentices or companies, information or referral services or regular workshops or services offered to artists. Funds are **not** available for the purchase of equipment, capital investments, or fund-raisers. More specific information about allowable costs appears in the application instructions and guidelines for each program.

NUMBER AND SIZE OF GRANTS

The Council encourages those seeking funds totaling \$200 or less to pursue other funding sources. (The cost of processing grant applications of this size makes it uneconomical.) The Council's staff can provide information about alternative sources for small amounts of money.

Sponsor Assistance.

Applicants may submit only one application for Sponsor Assistance. The maximum grant in this category is \$3,000. Receiving funds once from the Metro Regional Arts Council does not imply or guarantee future support. No project will be funded for more than 3 years.

If sponsor assistance is requested year after year for a program with consistent format and goals and is presented on a regular basis, the funds requested must be a decreasing percentage of the total budget.

Year 1 - 50% of project budget

Year 2 - 30% of project budget

Year 3 - 15% of project budget

Presenter Assistance.

The maximum grant in this category is \$1,000. Like Sponsor Assistance, if money is requested year after year for a program with a consistent format the money requested will be in the same decreasing percentage as above. Repeating applicants can transfer their project from the Presenter Assistance category to the Sponsor Assistance category, but they will be subject to the same decreasing percentage restriction.

Presenter Assistance applications will be reviewed by the Arts Advisory Committee as a separate group and a pool of funds designated for Presenters will provide the funds for approved applications.

Production Assistance.

Applicants may submit two applications of either type (arts production or organizational development) for Production Assistance grants. The amount of money granted to any one organization will not exceed 5 percent of the money available in the Production Assistance category annually.

MRAC Grant Awards for Excellence in Small Arts Organizations.

Applicants may designate a program that is mission-related and is carried out on an on-going regular basis for program support. The awards will be made in increments of \$2,500 to a maximum of \$10,000 and for no more than 50% of the designated program costs.

DEADLINES

PRODUCTION ASSISTANCE

Application Deadlines

January 29, 1988

January 31, 1989

Project Starting Dates

May 1, 1988

May 1, 1989

SPONSOR ASSISTANCE

Application Deadlines

May 29, 1987

May 31, 1988

Project Starting Dates

September 1, 1987

September 1, 1988

McKNIGHT ARTS PARTNERSHIP GRANTS

Letter of Intent

December 11, 1987

Application Deadline

March 18, 1988

Project Starting Date

August 1, 1988

MRAC GRANT AWARDS FOR EXCELLENCE IN SMALL ARTS ORGANIZATIONS

Application Deadlines

New Deadlines
to be Announced

For FY 88 or FY 89

Applications must be received in the Council office by 4:30 p.m. or **postmarked** no later than the announced deadlines. Dropping an application in a mail box or at the post office does not assure receiving that day's postmark. Council staff recommend that if applicants mail applications, they do so by certified mail in order to have proof of mailing.

When the Council provides an application form for a program, the application must be on the appropriate form. **Late applications will be ineligible for review. The completeness and accuracy of an application are solely the responsibility of the applicant.** Arts program staff review applications for thoroughness and appropriateness and determine eligibility.

Applicants must observe the earliest project starting date noted for the Council's funding programs. At this date, the applicant can know the recommendation of the Arts Advisory Committee or its panels. Often the Metropolitan Council, acting in its role as Regional Arts Council, will have reviewed the panel's recommendations by this date as well. However, **funds are not available at this date** and applicants should plan their projects accordingly. Typically, funds are available one month following the earliest project starting date for a grant deadline. Please see the contracting section of this handbook (on page 13) for more information on the process for receiving funds awarded by the Council.

RESTRICTIONS

For some programs, more specific restrictions may apply. This information will be contained with the specific application form, instructions or guidelines for the program. However, generally, applications for assistance will not be accepted for review if any of the following conditions exists:

- ✓ 1. An organization is an applicant for Organizational Support at the Minnesota State Arts Board.
- ✓ 2. Artists are required to pay entry or exhibition fees in order to exhibit and/or perform in the project or program for which support is requested.
- ✓ 3. Funds are requested for capital improvement or construction, purchase of real property, endowment funds, or general operating support.
- ✓ 4. Funds are requested for projects for touring costs, performances or exhibitions carried out exclusively by or for student organizations or schools.
- ✓ 5. Funds are requested for a project or program begun prior to the project starting date specified by the Council in this handbook or in specific MRAC program guidelines.
- ✓ 6. An organization has final or mid-term reports overdue from past grants given by the Council.
- ✓ 7. Funds are requested for a project that promotes particular religious backgrounds, faiths or beliefs and is designed essentially for the religious socialization of the participant audience.
- ✓ 8. Application is made by an individual.
- ✓ 9. Funds are requested to purchase or commission a work of art for a public place.
- ✓ 10. The application budget has no cash as match.
- ✓ 11. Funds are requested for projects that serve as benefits or fund-raisers.
- ✓ 12. Applicant organizations' annual budgets may not exceed \$300,000. For schools, governmental units and community organizations, the size of the arts/culture budget will be used to determine eligibility.

QUALITY, ABILITY AND NEED ARE THE CRITERIA USED TO REVIEW PROJECT APPLICATIONS

1. Merit and artistic quality of the project.

Considerations used to address this criterion may include how well the resources (people, facilities, activities, etc.) to be used meet the goals of the project, how the project meets or advances the goals of the organization or how the project contributes to the artistic development of the respective art form.

In the case of service projects, the merit and quality of that service to the arts will be reviewed.

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

2. The ability of the applicant to accomplish the project.

Considerations used to address this criterion may be the planning process used to develop the project format, qualifications of the personnel to be involved in the project, feasibility of the budget, planned promotional efforts, evidence of fiscal responsibility and previous successful efforts.

3. The demonstrated need for the project by artists, arts organizations, arts resources or the public.

In the Production Assistance category, the need of the project by artists or arts organizations must be demonstrated. In the Sponsor Assistance category, the need for the project by the public or community must be demonstrated. For other MRAC programs, the guidelines and application instructions will include a description of how the criteria will be applied.

STAFF ASSISTANCE IS AVAILABLE TO HELP

The Council staff is available to assist applicants in developing a project idea and preparing the application. A reasonable amount of time should be allowed for both of these processes. The Council staff can help the most if contacted early in the process.

Assistance from the Council staff in no way implies that a request will be funded. All funding decisions are made by the Metropolitan Council Regional Arts Council based on recommendations of the Arts Advisory Committee and its panels.

Applicants applying to the Metro Regional Arts Council for the first time are especially encouraged to meet with the staff to discuss their project before preparing an application.

Application forms and instructions may be obtained by calling or writing the Metropolitan Council Regional Arts Council. Application forms are different for each of the Council's funding programs. Requests should specify which application form is needed. Guidelines and forms may be obtained from:

Metropolitan Council Regional Arts Council
300 Metro Square Building
7th and Robert Streets
St. Paul, Minnesota 55101
Tel. (612) 291-6303

COMMUNICATIONS WITH THE ARTS ADVISORY COMMITTEE

Potential applicants are encouraged to include Arts Advisory Committee members and its panels on their mailing lists and may send them general promotional materials about their organization's activities. Examples of appropriate material include newsletters, press releases, flyers and postcards announcing productions. Whatever is sent to the Arts Advisory Committee mailing list must be material sent as part of a general mailing that includes others interested in your organization. A listing of the current Arts Advisory Committee and their mailing addresses is available from the Council offices.

Applicants are strongly encouraged to include all information about the project in their grant applications. Additional written information may be sent to Arts Advisory Committee members no later than two weeks before the grant review and must be sent to all Arts Advisory Committee members, panelists and to the arts program staff. All such supplementary information will be considered part of the grant application.

Arts Advisory Committee members and panelists base their decisions upon the written

information in the application and upon their direct experiences of the applicants' arts products or services. Accordingly, Arts Advisory Committee members and panelists are discouraged from discussing projects under review with applicants on an individual basis.

WHAT FISCAL AGENTS ARE

Any organization receiving a grant awarded by the Council must be nonprofit and tax-exempt. If an applicant organization is in the process of applying for nonprofit, tax-exempt status (501(c)(3)) but has not yet received it, application to some MRAC programs may be made through a fiscal agent. The applicant must have filed Articles of Incorporation with the State of Minnesota. A fiscal agent is a Minnesota tax-exempt, nonprofit organization under whose auspices the grant application is made. The fiscal agent will receive and dispense Council funds. The fiscal agent must sign the application form and enclose a letter from the Internal Revenue Service indicating its nonprofit, tax-exempt status.

The applicant organization and the fiscal agent must have a written contract specifying the responsibilities of each. A copy of this contract must be submitted to the Council with the application. The fiscal agent is legally responsible for the completion of the project and for the management of the grant funds. A model of a fiscal agent contract is available from the Council.

The Metro Regional Arts Council strongly recommends that an applicant use a fiscal agent only once and that the organization obtain its tax-exempt status promptly. If an applicant applying for the second time using a fiscal agent is awarded funds, the grant will be held in escrow until the tax-exempt status is received.

THE REVIEW PROCESS

The Council staff reviews the completed application to ensure it meets all eligibility requirements. Applications are reproduced and distributed in advance to the 25-member Arts Advisory Committee or its panels. Panel members read the applications and attend the review meetings prepared with comments or questions regarding the applications. Applicants are notified in advance of the time, place, and agenda of the review meeting and are encouraged to attend the meeting to hear the discussion of their application first-hand. Reviews generally take place 10 to 12 weeks after the deadlines and a detailed description of the review process used is sent in advance of the meeting to applicants.

At the review meeting, the panel discusses each application in light of the review criteria (quality, ability and need) as set in state rules. The panel must first consider and vote on the application on the criterion of quality; if the application receives a majority of votes, it then can be discussed on the remaining criteria of ability and need. The vote on the application after this discussion determines whether an application should definitely be considered for funding, may be reconsidered for funding, or not considered further. Depending on the amount of funds available in relation to the amount requested in the categories for definite consideration and reconsideration, the panel will briefly discuss the applications in question again and rate those applications individually. Funds will be awarded according to the order in which the applications are ranked. An application's rank is the composite of all of the panelists' ratings for that application divided by the number of people rating the application. Panelists abstaining from voting do not rate that application.

After an application is reviewed and a recommendation has been made by the panel and Arts Advisory Committee, all recommendations are brought before the Metropolitan and Community Development Committee of the Metropolitan Council. These recommendations are reviewed for consistency with the policies and procedures of the Council.

Any person wishing to present information to the Metropolitan and Community Development Committee regarding an application may do so at the open meeting when this committee reviews the Arts Advisory Committee recommendations.

Tabulations of application ratings and information about the recommendations of the Arts Advisory Committee are available upon request from the Council staff a few days after the review meeting. Arts Advisory Committee recommendations are generally brought before the Metropolitan and Community Development Committee within two weeks of the Arts Advisory Committee review meeting. People who wish to address the Metropolitan and Community Development Committee should contact the Council staff to find out the date of the appropriate committee meeting and to explain the nature of their presentation.

After review by the Metropolitan and Community Development Committee, recommendations are brought before the Metropolitan Council Regional Arts Council for approval. After this approval, formal notification of the decisions is made to all applicants within a maximum of 45 days; generally, notification occurs within two weeks of the Council approval.

THE CONTRACTING PROCESS

Each organization applying for funding assistance from the Metro Regional Arts Council receives a letter of notification informing it of the results of the Council's decisions. An organization awarded funds receives a letter from the Council staff announcing a meeting to distribute contracts and explain the contracting procedure to the project directors.

In order to release Council funds, the Council must receive and approve two copies of the contract, the cash request form signed by the recipient organization's authorizing official and the verification form. If a fiscal agent is involved, it must be designated to receive the funds on the cash request form. The verification form documenting the board's approval must be signed by a member of the applicant organization's board of directors and must be someone other than the authorizing official. **All of these documents** must be returned to the Council within 45 days of the meeting of project directors.

Organizations recommended for partial funding must submit a revised project description and budget within 30 days of notification of a partial award. Staff review and approve the revised project description and budget. Those recipients will then receive their contracts and forms from the Council within 45 days after the Council's receipt of their project revisions. All documents must be completed and returned to the Council within 45 days of the postmark on the contract and form.

After the signed documents are returned to the Council, they are reviewed for accuracy and completeness by the staff, then signed by the Council legal staff and executive director. A copy of the completed, signed contract is returned to the recipient organization and one is retained by the Council for its records.

Contractual arrangements and the release of funds require approximately 10 weeks at a minimum from the time of the panel review and recommendation. The time needed for entering into the agreement also depends in part on the applicant's own procedures. Applicants should take this into consideration when planning their project.

THE AGREEMENT AND RESPONSIBILITIES OF RECIPIENTS

Two signed copies of the contract, a verification form and a cash request form must be returned to the Council to be signed by the legal staff and executive director of the Council before processing can begin to release funds.

Terms included in the contract are:

1. That the project will be carried out as described in the contract.
2. That awarded funds will be used as described in the contract.
3. That records will be kept for at least three years relating to the receipt and expenditure of the funds awarded for the project or program, and that the Council may inspect and audit the records of the organization.
4. That within 60 days of completion of the project or award period a narrative summary and financial report will be submitted to the Council, and that if a project takes longer than six months, an interim report will be submitted.
5. That any changes in the terms of the contract must be in writing and agreed to by both parties.
6. That the recipient agrees to comply with all applicable laws relating to nondiscrimination and affirmative action.
7. That the following acknowledgement is made to the Council for its assistance on all programs, graphics and publications relating to the project or program:

This activity is made possible by funds provided by the Metropolitan Council/Regional Arts Council from an appropriation of the Minnesota State Legislature.

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

To ensure the efficient administration of its grants and awards and in order to release funds at the earliest possible date, the Council requests that recipients return signed agreements as soon as possible. The Council may rescind a commitment to a grantee if one of the following conditions exists:

1. The grantee does not return the contracts and required documents within 45 days from the date of the project director's meeting.
2. A grantee awarded partial funding does not return a revised budget and/or project description within 30 days from the date indicated in the letter of notification of partial funding. These revisions must be made before the process of contracting can begin.

FINAL REPORTS

A recipient of a Council project grant must submit a narrative and financial report within 60 days after the completion of the project or award period. The form on which this report is submitted is sent to recipients or can be requested from the Council staff. Noncompliance with the final reporting requirement results in ineligibility for Council funding until all requirements are met. Organizations whose projects extend longer than six months must submit a mid-term report.

UNCOMPLETED PROJECTS

A recipient of a Council project grant may choose to discontinue the project for clearly stated artistic or managerial concerns. The organization should contact arts program staff to discuss possible revisions of the project. If revisions are inappropriate, the organization shall determine the project incomplete by board resolution, giving reasons for the decision; complete a final report and budget including documentation of expenditures; and submit resolution and final report to Council staff. The staff shall determine the amount of funds to be returned to the Council according to its adopted policy.

AUDITS

The Metropolitan Council reserves the right to audit funded projects. An audit may be done by the Council on randomly selected funded projects. Notification of such an audit will be made in advance.

THE APPEAL PROCESS

Applicants who dispute the decision of the Metropolitan Council Regional Arts Council regarding their applications may appeal the decision. The process for appeal is as follows:

The applicant must submit a document describing the reasons for the appeal within 30 days from the date of official notification of a grant decision. This document should have attached any other written materials relevant to the appeal and should be sent to the Metropolitan Council/Regional Arts Council staff. The information will be reviewed by the Metropolitan and Community Development Committee of the Metropolitan Council. Based on this information the Metropolitan and Community Development Committee can:

- 1) Determine that there are insufficient grounds for appeal.
- 2) Invite the applicant and any other people involved to appear before the committee to present further information.
- 3) Request a review by the Arts Advisory Committee for appeals disputing the issues of quality, ability or need.

On the basis of the written and oral presentations, the Metropolitan and Community Development Committee will make a recommendation for action to the Metropolitan Council.

This appeals process is subject to applicable state regulations.

METROPOLITAN COUNCIL OF THE TWIN CITIES AREA

Chair - Steve Keefe

District

- | | |
|--|--|
| 1 - Liz Anderson,
St. Paul | 9 - Josephine D. Nunn,
Champlin |
| 2 - Mike McLaughlin,
St. Paul | 10 - John Evans
New Hope |
| 3 - Charles William Wiger,
North St. Paul | 11 - Dottie Rietow,
St. Louis Park |
| 4 - Carol Flynn,
Minneapolis | 12 - Gertrude Ulrich,
Richfield |
| 5 - Leon F. (Lee) Cook
Minneapolis | 13 - Dirk deVries,
Minnetonka |
| 6 - Joan Campbell,
Minneapolis | 14 - Marcy J. Waritz
Chaska |
| 7 - Mary Hauser,
Birchwood | 15 - Mary K. Martin
West St. Paul |
| 8 - Donald E. Stein,
Coon Rapids | 16 - Patrick J. (Pat) Scully
Hastings |

ARTS ADVISORY COMMITTEE OF THE METROPOLITAN COUNCIL

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Lucinda R. Anderson
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Mary Ann Nord
Jerry Rubino
Dawn Varda
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Metropolitan Council Liaison - Dottie Rietow