



George Morrison Papers

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MINNESOTA
STATE
ARTS
BOARD

January 29, 1988

Dear Grantee:

When your grant was awarded we entered into a legal binding contract using the Grant Agreement. This document is sent to you along with several paragraphs of explanation. Over the course of the last few years, several grantees have found themselves in the unfortunate situation of having come near to, or, in fact, have violated the terms of the grant agreement. It is our desire to help you to avoid any similar circumstance. One way, in addition to the written materials, is to talk with each of you about the Grant Agreement. We are inviting you to attend our next Grant Agreement workshop:

DATE: February 18, 1988

TIME: 3:00 - 4:30 p.m.

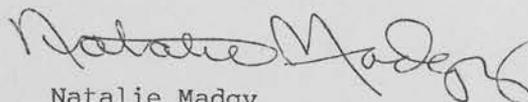
PLACE: Arts Board Office, 432 Summit Ave.
St. Paul (Between Dale and Western)

R.S.V.P. REQUESTED by February 15

We certainly do not expect the topic to become a "best seller," but we do want to be available to answer your questions and hear your comments. You will also have the opportunity to meet the staff who work with your program. We continue to work on an easier and clearer way to accomplish our goals.

Unfortunately, the Arts Board is not able to reimburse you for any mileage expenses associated with attending the workshop. Consequently, if you are not able to attend, please give me a call so we may set up a telephone meeting.

Sincerely,

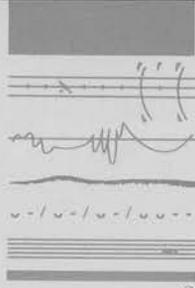


Natalie Madgy
Grants and Data Systems Officer

NM/kk

cc: Program Associates

432 Summit Avenue
St. Paul, Minnesota
55102
612/297-2603
1-800-652-9747



MINNESOTA
STATE
ARTS
BOARD

November 16, 1987

George Morrison
635 Grand Ave #1
St Paul MN 55105

Dear George Morrison:

The Minnesota State Arts Board takes modest pride and satisfaction in the fact that we are able to foster arts programming throughout the state through direct grants-in-aid. Records indicate that we have been of financial assistance to you in the recent past.

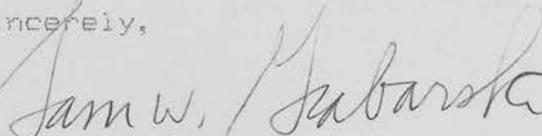
Records also indicate that we have yet to receive a final report from your FY87 Sudden Opportunity grant #944, which was due sixty (60) days following the ending date of your grant activities, July 19, 1987.

These reports are very useful to the Minnesota State Arts Board as we evaluate our effectiveness and plan for future grants programs. Data is gathered concerning the form, scope, impact, and cost of state funded arts activities. Because aggregate reports are also required of us by our primary funding sources, we make final reports part of the requirements of Minnesota State Arts Board grant agreements.

Your prompt attention to the final report will be appreciated, and will help to avoid any related delays in the processing of future grant awards.

If you have already submitted the report, please disregard this notice.

Sincerely,



Sam W. Grabarski
Executive Director

SWG/kth

enclosure

432 Summit Avenue
St. Paul, Minnesota
55102
612/297-2603
1-800-652-9747

1200.00

State Arts Board Grant: Exp. of Expenses

ARTISTS TIME:

480 hr. painting

120 hr. preparing surfaces

120 hr. Studio process

720 hr. @ 20.00 = 15,400.00

ASSISTANTS TIME (HAZEL)

60 HR. (meetings for show, ^{arrg.} cur. grant, transportation, ^{etc} corresponding)

@ 15 HR

900.00

Transportation:

to Twin Cities from Grand Portage

to photographer + back

to framer + back

400 - cash

to Duluth and back

300 - in kind

700 miles @ .14 = 98.00

Supplies & materials

paint

549.00

preparation of surfaces = canvas & board

120.00

669.00

15400.00

900.00

42

16342

2725

19067

NA40

ORIGINAL REQUISITION TRANSACTION

FY	AID#	DEPT-DIV	SEQ#	OBJ	AMOUNT
7	842161	50000	01483	711	2,000.00
VENDOR#	IND	REQ DEL	CC1	CC2	CC3
036803010	V		421		
CC4			CC5		

DATE/TRANS # 033187, 03590

DATE/TRANS # /

ENTERED BY R. K. Jemette

ENTERED BY _____



MINNESOTA STATE ARTS BOARD
 432 Summit Avenue
 St. Paul, MN 55102
 612/297-2803
 1-800-652-9747 (Toll Free in Minnesota)

Artist Assistance
 SUDDEN OPPORTUNITY GRANT
 GRANT AGREEMENT
 Application # 87-944

This agreement, to be interpreted according to the Laws of the State of Minnesota, is between the State of Minnesota, acting through its Board of the Arts [referred to in this agreement as the "Board"] under the authority of Minnesota Statutes Chapter 139.10[1984] and

Name George Morrison

Address 635 Grant Avenue #1, St. Paul, MN 55105

Soc. Sec. No. _____, [referred to in this agreement as the "Grantee".] The Board is empowered to distribute grants, loans, and other forms of assistance. The Board and the Grantee hereby agree as follows:

The Board agrees to grant to the Grantee \$ 2,000.00 in support of activities described in Section II.

The Grantee agrees to be solely responsible for any expenses or liabilities incurred and the Board has no responsibility to provide the Grantee any additional funds.

The Grantee further agrees to return to the Board, together with the Final Report required by Section VI below, any uncommitted funds received from the Board.

I. TERM OF AGREEMENT This agreement shall be effective on such date as it is executed as to encumbrance by the Commissioner of Finance, and shall remain in effect until June 30, 1988 and all obligations set forth in this agreement have been satisfactorily fulfilled.

II. THE GRANT ACTIVITIES The Grantee, who is not a state employee, shall use grant funds in support of the activities described in the grantee's application [referred to in this agreement as the "Application" — copy attached hereto as Exhibit A.]

III. USE OF GRANT FUNDS The Grantee agrees to use the grant funds solely to support the activities identified in the Application and agrees that the funds received from the Board shall not be used for any of the following purposes:

- A. To pay capital costs such as improvements, equipment, construction, or property or endowment funds;

- B. To pay the Grantee's fund deficiencies for activities begun before the grant period start date stated in the Application;
- C. To pay entry or exhibition fees, or support of activities in which artists are required to pay such fees in order to participate;
- D. To support touring activities, performances, or exhibitions carried out exclusively by student organizations or schools;
- E. To support activities which are primarily for the religious socialization of the participants;
- F. To influence any state or federal legislation or appropriation;
- G. To support activities taking place after the end of the grant period stated in the application;
- H. To pay for tuition, fees, or work toward any degree;
- I. To develop curriculum plans, teaching materials, or teaching programs;
- J. To defray the costs associated with establishing any type of organization;
- K. To support strictly commercial activities;
- L. To support activities involving any organization which is the Grantee's employer.

IV. AMENDMENTS The Grantee agrees that any amendments to this agreement shall be in writing, and shall be made by the same parties who made the original agreement, or their successors. The Grantee further agrees to inform the Board in writing of any change of address or personnel relative to this agreement and agrees to ask the Board in writing to consider any proposed changes in the application which require amendment of the Application, including:

- A. Changes in either the grant period start date or end date (the Grantee agrees to inform the Board of these changes at least thirty days before the grant period end date), or
- B. Changes in grant activities.

V. ACKNOWLEDGEMENT OF GRANT Grantee agrees to acknowledge this Minnesota State Arts Board grant in all advertising, newsreleases, printed programs, posters, flyers, or other promotion or publicity relating to the grant activities, including television or radio announcements or interviews. Oral acknowledgement must be given at any event for which there is no printed program and in any interviews with the news media. All written or oral acknowledgements must use the following credit line:

This activity is made possible by a grant provided by the Minnesota State Arts Board, through the contribution of the B. Dalton Bookseller, Dayton's and Target stores.

This wording is required by law and shall not be amended in any way.

The Grantee agrees to display the acknowledgement prominently in printed or visual materials and to use the Minnesota State Arts Board Logo, supplied by the Board, whenever possible in any printed or televised advertising or publicity.

VI. FINAL REPORT The Grantee agrees to report to the Board using the Final Report form supplied by the Board. The Grantee agrees to return the completed form to the Board within sixty (60) days of the grant period end date.

The Grantee also agrees that if grant activities result in a public performance, presentation, exhibition, or other public activity, the Grantee shall submit with the Final Report one item containing the acknowledgement as described in Section V of this agreement.

VII. APPLICATION FOR OTHER BOARD ASSISTANCE The Grantee agrees not to apply to the Board for another Artist Assistance grant during the remainder of the Board's current fiscal year and the entire Board fiscal year which follows acceptance of this grant.

VIII. RECORDKEEPING, AUDITS, AND MAINTENANCE OF RECORDS The Grantee agrees to abide by the financial recordkeeping standards which:

- A. Provide for accurate, current and complete disclosure of the financial results of the grant activities in accordance with Board reporting requirements;

- B. Maintain records which identify adequately the source and application of funds for grant supported activities;
- C. Provide effective control over and accountability for all funds, property and other assets. Grantee shall adequately safeguard all such assets and shall assure that they are used solely for authorized purposes;
- D. Provide a comparison of actual with budgeted amounts for the grant; and
- E. Provide principles and standards for determining allowable costs applicable to this grant. Grants and agreements with state and local governments do not allow the following costs: bad debts, contingencies, contributions, and donations; entertainment, fines, and penalties; Governor's expenses, interest, and other financial costs, legislative expenses, and the under-recovery of costs under one grant agreement charged to other grant agreements;
- F. Maintain accounting records which are supported by source documentation.

The Grantee agrees to retain fiscal and program records of the grant activities for at least three years after submission of the Final Report. The Board, the National Endowment for the Arts, the Comptroller General of the United States, or any of their duly authorized representatives, shall have access to any books, documents, papers, and records maintained to account for funds expended under the terms and conditions of this agreement for the purpose of making audits, examinations, excerpts and transcripts.

The fiscal records to be retained include, but are not limited to, invoices, receipts, cancelled checks, supporting documents, statistical records, and all other records relating to this agreement. The program records to be retained include, but are not limited to, printed programs, posters, newspaper articles, and other publicity and information relating to this agreement, as well as whichever of the following is most appropriate to the grant activities: cassette tapes, video tapes, scores, manuscripts, slides, films, photographs, permanent sculptural works, teacher, student or artist diaries, or other substantial form of documentation.

IX. TERMINATION AND RESCINDMENT This agreement may be terminated at any time, by mutual written agreement of the Board and Grantee, or upon reasonable written notice if Grantee fails to comply with one or more of the conditions set forth in this agreement. However, this termination does not necessarily relieve the Grantee of responsibilities described in this agreement.

A grant commitment to a Grantee may be rescinded by the Board if the Grantee does not return the signed grant agreement and/or attachments within forty-five days of the date of the notification to the Grantee of the Board's decision; or the Grantee does not return a revised budget and/or project description within thirty days of the date of the notification to the Grantee of the Board's decision; or the Grantee does not request the grant payment amount within forty-five days of the date of this grant agreement.

X. NONTRANSFERABILITY The Grantee shall neither assign nor transfer any rights or obligations under this agreement.

XI. BOARD'S AUTHORIZED AGENT The Board's authorized agent for the purposes of administration of this agreement is Sam W. Grabarski, Executive Director.

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

XIII. AFFIRMATIVE ACTION (when applicable) The Grantee certifies having received a certificate of compliance from the Commissioner of Human Rights pursuant to Minnesota Statutes Section 363.073(1984).

XIV. WORKER'S COMPENSATION (when applicable) In accordance with the provisions of Minnesota Statutes Section 176.182 (1984), Grantee certifies being in compliance with the workers' compensation insurance coverage requirement of Minnesota Statutes Section 176.181, Subdivision 2 (1984).

XV. ANTITRUST The Grantee hereby assigns to the State of Minnesota any and all claims for overcharges as to goods and/or services provided in connection with this agreement resulting from antitrust violations which arise under the antitrust laws of the United States and the antitrust laws of the State of Minnesota.

XVI. BOARD RULES The Grantee agrees to comply with rules of the Board, Minnesota Rules Chapter 1900 (1983), pertinent to the grant program of the Application, if and to the extent that this agreement is construed to be inconsistent with the rules of the Board the rules shall govern.

XVII. NOTICE OF GRANT ACTIVITIES OR PERFORMANCES The Grantee agrees to submit to the Board, at least three weeks in advance of any public activities conducted in connection with this agreement, a schedule of the date, time, and location of the activities in order to provide members of the Board and its staff an opportunity to report on and evaluate the grant activities.

XVIII. FEDERAL COMPLIANCE The Grantee agrees to abide by federal compliance regulations as follows:

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

Discrimination on the Basis of Race, Color or National Origin: No person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under these grant activities, as specified under Section 601, Title VI of the Civil Rights Act of 1964, 42 U.S.C. 2000d.

Handicapped Discrimination: No otherwise qualified handicapped individual in the United States, as defined in Section 7(6)Section 504 of the Rehabilitation Act of 1973, shall, solely by reason of a handicap, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under these grant activities. For the purposes of Section 504, the term "handicapped individual" means any person who: (a) has a physical or mental impairment which substantially limits one or more of such person's major life activities, (b) has a record of such an impairment, or (c) is regarded as having such an impairment.

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

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

XX. OTHER PROVISIONS [Attach additional page if necessary].

SECTION VII DOES NOT APPLY.

XXI. ACCEPTANCE OF AGREEMENT This agreement shall not be considered accepted, approved, or effective until all required signatures are affixed.

1.

GRANTEE:
By <i>George Morrison</i>
Title <i>artist</i>
Date <i>4-16-87</i>

2.

MINNESOTA STATE ARTS BOARD
BY
<i>Sam W. Grabarska</i>
Title EXECUTIVE DIRECTOR
Date <i>4-20-87</i>

Originals to: (1) Grantee, (2) Minnesota State Arts Board, and (3) Commissioner of Finance

U. S. DEPARTMENT OF LABOR
WAGE AND HOUR AND PUBLIC CONTRACTS DIVISIONS

PART 505 (29 CFR) - LABOR STANDARDS ON PROJECTS OR PRODUCTIONS
ASSISTED BY GRANTS FROM NATIONAL ENDOWMENT FOR THE ARTS

W. Willard Wirtz, Secretary

Title 29—LABOR

Chapter V—Wage and Hour Division,
Department of Labor

PART 505—LABOR STANDARDS ON PROJECTS OR PRODUCTIONS AS- SISTED BY GRANTS FROM NA- TIONAL ENDOWMENT FOR THE ARTS

On November 5, 1966, a notice was published in the FEDERAL REGISTER (31 F.R. 14314) proposing to amend Chapter V of Title 29 of the Code of Federal Regulations by adding a new Part 505. After consideration of all such relevant matter as was presented by interested persons, the amendment as so proposed is hereby adopted, subject to the following changes:

1. Paragraph (e) of § 505.2 is changed by adding two sentences at the end.

2. All references to "USDL Form No. 1" are changed to read "USDL Form No. 1-297."

3. In the first sentence of paragraph (a) of § 505.5, the clause "his initial assurances shall be filled out and executed, in the same manner as the application for the grant is executed, on USDL Form No. 1" is changed to read "execution of USDL Form No. 1-297 will constitute his initial assurances."

4. The first sentence of § 505.7 is changed by inserting the words "to comply" after the word "failure", and by changing the word "is" to the word "are".

5. Statutory citations have been corrected.

This part shall become effective upon publication in the FEDERAL REGISTER.

The delayed effective date provided in section 4 of the Administrative Procedure Act does not apply because 29 CFR Part 505 relates only to public grants. I do not believe such delay serves a useful purpose here.

Signed at Washington, D.C., this 15th day of March 1967.

CLARENCE T. LUNDQUIST,
Administrator, Wage and Hour
and Public Contracts Divisions.

NELSON M. BORTZ,
Director,
Bureau of Labor Standards.

Sec.	
505.1	Purpose and scope.
505.2	Definitions.
505.3	Prevailing minimum compensation.
505.4	Receipt of grant funds.
505.5	Adequate assurances.
505.6	Safety and health standards.
505.7	Failure to comply.

AUTHORITY: The provisions of this Part 505 issued under sec. 5(j), 79 Stat. 848; 20 U.S.C. 954(j), and Secretary's Order 1-66 (31 F.R. 1274) and Secretary's Order 12-66 (31 F.R. 12620).

§ 505.1 Purpose and scope.

(a) The regulations contained in this part set forth the procedures which are deemed necessary and appropriate to carry out the provisions of section 5(j) of the National Foundation on the Arts and Humanities Act of 1965, 79 Stat. 848; 20 U.S.C. 954(j); relating to labor standards requirements on projects or productions assisted by grants from the National Endowment for the Arts.

(b) Regulations and procedures relating to wages on construction projects as provided in section 5(k) of the National Foundation on the Arts and Humanities Act of 1965 may be found in Parts 3 and 5 of this title.

(c) Standards of overtime compensation for laborers or mechanics may be found in the Contract Work Hours Standards Act, 76 Stat. 357, 40 U.S.C. 327.

§ 505.2 Definitions.

(a) The term "Act", means the National Foundation on the Arts and the Humanities Act of 1965, 79 Stat. 848, 20 U.S.C. 954(j).

(b) The term "Secretary" means the Secretary of Labor.

(c) The term "Administrator" means the Administrator of the Wage and Hour and Public Contracts Divisions, who exercises responsibilities for the Secretary over the requirements pertaining to wages.

(d) The term "Director" means the Director of the Bureau of Labor Standards, U.S. Department of Labor, who exercises responsibilities for the Secretary over the requirements pertaining to safety and health.

(e) "Professional" in the phrase "professional performer and related or supporting professional personnel" shall include all those who work for compensation on a project or production which is assisted by a grant from the National Endowment for the Arts regardless of whether paid out of grant funds. It shall not include those whose status is "amateur" because their engagement for performance or supporting work contemplates no compensation. The words "related or supporting . . . personnel" in the same phrase shall include all those whose work is related to the particular project or production such as musicians, stage hands, scenery designers, technicians, electricians and moving picture machine operators, as distinguished from those who operate a place for receiving an audience without reference to the particular project or production being exhibited, such as ushers, janitors, and those who sell and collect tickets. The phrase shall not include laborers and mechanics employed by contractors or subcontractors on construction projects, but their compensation is regulated under section 5(k) of the Act. The

phrase "professional performers and related or supporting professional personnel" shall not include persons employed as regular faculty or staff of an educational institution performing primary duties commonly associated with the teaching process. It shall include persons employed by educational institutions primarily to engage in activities customarily performed by the performing artist or by those who assist in the presentation of the performing arts.

§ 505.3 Prevailing minimum compensation.

(a) *Generally.* Investigation has revealed that nearly all of the persons employed in activities similar to those which will be performed by professional performers and related or supporting professional personnel do so pursuant to contracts between their employers and the following national or international labor organizations or local labor organizations which are affiliated with one of them:

Actors' Equity Association.
Screen Actors Guild, Inc.
Screen Extras Guild, Inc.
American Guild of Musical Artists, Inc.
International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators.
American Federation of Musicians.
National Association of Broadcast Employees and Technicians.
American Federation of Television and Radio Artists.
International Brotherhood of Electrical Workers.
American Guild of Variety Artists.

These contracts provide the minimum compensation (including fringe benefits) to be paid such professional performers and related or supporting professional personnel. The compensation provided in each of these contracts is hereby determined to be the prevailing minimum compensation for each of the professional performers and related or supporting professional personnel to which it applies or would apply if he were a member of the appropriate one of the above-mentioned labor organizations. Such determination shall be subject to variation, however, on behalf of any adversely affected professional worker or grantee as provided in paragraph (b) of this section.

(b) *Variations*—(1) *On behalf of professional workers.* Any professional performer or related or supporting professional personnel desiring employment on any such project or production and any labor organization representing any one of them may protest the determination made in paragraph (a) of this section. Such protest shall be in writing, shall be directed to the Administrator, shall identify the locality or localities and the class or classes of professional

performers and related or supporting professional personnel to whom it relates, shall specify the minimum compensation which actually prevails in each such locality for each such class and shall present all of the evidence available touching on the issue. The Administrator will make a determination concerning each such protest to the extent necessary to resolve the issue for any approved grant application.

(2) *On behalf of grantees.* Any grant applicant who proposes to compensate any professional performer or related or supporting professional personnel in an amount less than the prevailing minimum compensation determined in paragraph (a) of this section shall specify the lower minimum compensation he proposes to pay and present such evidence as he may have that the prevailing minimum compensation is not more than he proposes to pay. If such grant application is otherwise approved, such issue will be resolved by the Administrator.

§ 505.4 Receipt of grant funds.

(a) The grantee shall not receive funds authorized by section 5 of the Act until adequate initial assurances pursuant to section 5(j) (1) and (2) of the Act as provided in §§ 505.5(a) and 505.6 have been filed with the Chairman of the National Endowment of the Arts. Neither shall he receive any such funds if and after the Chairman of the National Endowment of the Arts is advised by the Secretary that continuing assurances as provided in § 505.5(b) are inadequate or that labor standards contemplated by section 5(j) (1) and (2) of the Act have not been observed.

(b) In order to facilitate such assurance so that the grantee may receive the grant funds promptly, the Chairman of the National Endowment of the Arts will transmit to each grantee of a grant under section 5 of the National Foundation on the Arts and Humanities Act of 1965 with the grant letter a copy of these regulations together with two copies of USDL Form No. 1-297. He will advise the grantee that before the grant may be received, the grantee must give assurances that all professional performers and related or supporting professional personnel (other than laborers or mechanics with respect to whom labor standards are prescribed in subsection 5(k) of the Act), will be paid, without subsequent deduction or rebate on any account, not less than the minimum compensation determined in § 505.3(a) unless a variation is obtained under § 505.3 (b) and that the safety and health requirements under § 505.6 are met. The Chairman will furnish the Secretary the original signed Form USDL No. 1-297 and two copies of the grant letter together with any supplementary documents needed to give a description of the project or production to be financed in whole or part under the grant.

§ 505.5 Adequate assurances.

(a) *Initial assurances.* Unless the grantee seeks variation of the determination of prevailing minimum compensation contained in § 505.3, or variation of the safety and health standards contained in § 505.6, execution of USDL Form No. 1-297 will constitute his initial assurances. If variation of the prevailing minimum compensation provided in § 505.3(a) is sought under § 505.3(b) the information called for by § 505.3(b) shall be furnished in lieu of assurances respect such project or production and such records (and make such transcrip-

on USEL Form No. 1-297 and appropriate assurances will be drafted by the Administrator for the grantee upon resolution of the application for variation.

(b) *Continuing assurances.* (1) The grantee shall maintain and preserve sufficient records as an assurance of compliance with section 5(j) (1) and (2) of the Act and shall make such reports therefrom to the Secretary as necessary or appropriate to assure the adequacy of the assurances given. These records shall include the following information relating to each performer and related or supporting personnel for whom a prevailing minimum compensation determination has been made pursuant to § 505.3. In addition the record required in subdivision (vii) of this subparagraph shall be kept for all employees engaged in the project or production assisted by the grant.

- (i) Name,
- (ii) Home address,
- (iii) Occupation,

(iv) Basic unit of compensation (such as the amount of a weekly or monthly salary, talent or performance fee, hourly rate or other basis on which compensation is computed), including fringe benefits or amounts paid in lieu thereof,

(v) Work performed for each pay period expressed in terms of the total units of compensation fully and partially completed,

(vi) Total compensation paid each pay period, deductions made, and date of payment, including amounts paid for fringe benefits and the person to whom they were paid, and

(vii) Brief description of any injury incurred while performing under the grant and the dates and duration of disability.

Such records shall be kept for a period of 2 years after completion of the project or production to which they pertain.

(2) The grantee shall permit the Administrator and the Director or their representatives to investigate and gather data regarding the wages, hours, safety, health, and other conditions and practices of employment related to the project or production, and to enter and interrogate (and, if necessary, question such employees and investigate such facts, conditions, practices, or matters as he may deem necessary or appropriate to determine whether the grantee has violated the labor standards contemplated by section 5(j) of the Act, or which may aid in the enforcement of such standards.

(c) *Determination of adequacy.* The Administrator and Director shall determine the adequacy of assurances within each of their respective areas of responsibilities, given pursuant to paragraphs (a) and (b) of this section and may revise their determination at any time.

§ 505.6 Safety and health standards.

(a) *Standards.* (1) In order to avoid any undue hardship on the part of the grantee and until such time that the Secretary has the opportunity to study in depth the production of the arts and related projects in light of the safety and hazards related thereto, and subsequently identify the need to develop more definitive regulations, compliance with applicable standards, specifications and codes of the U.S. Government and those standards and codes, developed, utilized, referred to, or adopted by nationally recognized professional engineering scientific and technical societies will be accepted by the Secretary as prima facie evidence of compliance with the safety

and health requirements pursuant to subsection 5(j) (2) of the Act.

(2) The National Bureau of Standards, United States of America Standards Institute, National Fire Protection Association, American Society of Mechanical Engineers, and the American Society for Testing and Materials are among those referred to above as nationally recognized.

(b) *Amendments.* The Secretary shall, as the need dictates, expand, contract or withdraw any of the standards or codes referred to in paragraph (a) of this section and develop more definitive criteria in standards and code areas requiring clarification and/or interpretation. When such changes are made and proposed, interested parties shall be advised by public notice or public hearing and shall be afforded the opportunity to respond with their views and comments in the manner prescribed under the administrative procedures.

(c) *Assurances.* Unless the grantee seeks variation from complying with the prescribed standards and procedures set forth in this Part 505 and specifically those safety and health standards set forth in this section, initial assurances of compliance shall be executed on USDL Form No. 1-297.

(d) *Variations.* (1) If variations from prescribed safety and health standards are sought because of practical difficulties or unnecessary hardships, the Secretary in his discretion may make variations from the requirements of this section and permit the use of other or alternate means if the safety and health of performers and those related to the production will be equally secure thereby.

(2) Any person or organization affected by the requirements of this section may request the Secretary to grant such variation, stating in writing the grounds on which his request is based. He must also identify the specific standard. It is incumbent upon the person or organization to present valid, technical and competent proof that his alternate proposal will meet the criteria and intent of the standard sought to be varied. Any requests for safety variation shall be sent to the Director, Bureau of Labor Standards, U.S. Department of Labor, Washington, D.C. 20210.

(3) Any authorization by the Secretary of the variation shall be in writing and shall describe the conditions under which the variation shall be permitted. An index record of all variations shall be kept in the Office of the Director and shall be open to public inspection.

§ 505.7 Failure to comply.

The Secretary's representatives shall maintain a list of those grantees who are considered to be responsible for instances of failure to comply with the obligation of the grantees specified in section 5(j) (1) and (2) of the Act, which are considered to have been willful or of such nature as to cast doubt on the reliability of formal assurances subsequently given and there shall be maintained a similar list where adjustment of the violations satisfactory to the Secretary was not properly made. Assurances from persons or organizations on either such list or any organization in which they have a substantial interest shall be considered inadequate until such time as they may, by appropriate application to the Secretary, achieve their removal from such lists.

[F.R. Doc. 67-3056; Filed, Mar. 20, 1967, 8:48 a.m.]

RECEIVED

FEB 27 1987

FY87 (Revised)
ARTIST ASSISTANCE
SUDDEN OPPORTUNITY GRANT
APPLICATION FORM

12411
For office use only
EC E

MINNESOTA
STATE
ARTS
BOARD

432 Summit Avenue MINNESOTA STATE ARTS BOARD
St. Paul, MN 55102
612/297-2603
1-800-652-9747 (Toll Free in Minnesota)

WKSAM DATE REC'D
 SASE APP# 944
 RESUME DIS DS

2376

1. Applicant Information: (Please fill in all the following items with a typewriter or print with ink.)

Name: George Morrison
Address: 635 GRAND AVE APT # 1
City, State, zip: ST. PAUL, MN. 55105
County: RAMSEY
Day Phone: 224 2340 Other Phone: _____
Social Security Number (optional) _____ Sex: (optional) _____

Mark the category which best describes your predominant characteristic: (optional)

American Indian(N) _____ Asian (A) _____ Hispanic(H)
_____ Black/not Hispanic(B) _____ White/not Hispanic (W)

Also mark this item if it applies: (optional)

_____ Emotionally Impaired (E) _____ Other Impairment (O)
 Physically Impaired (P)

2. Project Summary: For computer entry, summarize your plan on the line below:

FRAMING ONE MAN Exhibition of NEW WORKS AT Artbanque gallery MPLS

3. Define the time period in which you will complete the project. (Project must begin six weeks through three months after the monthly application deadline.)

Beginning Date 87 3 25 Ending Date 87 6 13
(year/month/day) (year/month/day)

When did you first become aware of this sudden opportunity:

87 1 11 20
(year/month/day)

4/25 credited by G. Morrison per ph.

4. Individuals Benefiting: Record the number of audience participants (excluding employees and/or paid performers) expected to benefit directly from these grant activities. (Include estimates for broadcasts and large public events.)

10,000

5. Artists Participating: Record the total number of artists directly involved in providing art or artistic services specifically identified with the project. Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artists or by an institution:

5

6. Requested Amount: (Round to the nearest \$100 -- maximum \$2,000)

\$ 2000⁰⁰

7. **Proposal Statement:** In the following space please describe a) your sudden opportunity; b) the elements which make the opportunity sudden; and c) how this opportunity will impact your work and/or career.

The sudden opportunity came as a result of Richard Halonen offering George Morrison a one man show at his Artbanque Gallery in June of 1987. A partial element which makes this opportunity sudden is the fact that George Morrison is suffering from a terminal disease. That is the most important sudden opportunity which is the reason for the show being scheduled rapidly. The other major reason is that the Artist is very important to many Minnesota Artists and Artlovers.

8. **Budget:** Please provide: a) a simple budget indicating expenses for the total activity and other sources of support; b) identification of those activities to be supported by Sudden Opportunity Grant Funds; and c) other sources of support.

the budget will be used for framing approximately 40 NEW WORKS @ \$50⁰⁰ each. At this point we are trying to catalog the show and are seeking funds ~~with~~ from available public & private sources

9. **Work Sample Description:** Describe the following elements appropriate to your work sample. a) date work completed; b) title; c) if slides, slide number and dimensions; d) if manuscript, page number; e) if video or audio note cue numbers, indicate any technical instructions for presentation.

slides are being processed and delivered to state Arts board within coming week

10. **Applicant certification:** "I certify that I meet all of the eligibility requirements and that all of the information contained in this application and its attachments is true and correct to the best of my knowledge."

GEORGE MORRISON

Signature

Date

Checklist:

- Work sample, dated and identified Application form completed and signed
 Resume, one page Self-addressed, stamped envelope for return work sample

Any questions call Art Banque Gallery
Richard Halonen
342-9300

CURRICULUM VITA

MORRISON, George

Born: 1919, Grand Marais, Minnesota (Member, Grand Portage Indian Reservation, Chippewa)

Married: Hazel Belvo; one child, Briand Mesaba

Education

Grand Marais High School, 1938

Minneapolis School of Art (now Minneapolis College of Art and Design), 1938-43

Honorary M.F.A., Minneapolis College of Art and Design, 1969

Arts Students League, New York, 1943-46

University of Aix-Marseille, Aix-en-Provence, France, 1952-53

Painter and Professor of Studio Arts, University of Minnesota, Minneapolis
1972-present

Fellowships, Awards, Associations(*)

John Hay Whitney Fellowship, 1953-1954

Fulbright Scholarship, (France), 1952-1953

Scholarship grants, Consolidated Chippewa Agency, 1941-1943

Bernay's Scholarship, Arts Students League, New York, 1943

Woman's Club Scholarship, Minneapolis School of Art, 1942

Lucy Gilbert Award, Minneapolis School of Art, 1941

Grand Award, 4th Invitational Exhibition, Center for Arts of Indian America,
Washington, D.C., 1968

Second Prize, Providence Art Club Annual, Providence, Rhode Island, 1967

Albert Dorne Memorial Purchase Prize, Audubon Annual, New York, 1967

First Prize, Rhode Island Arts Festival, Providence, Rhode Island, 1965

Purchase Prize, Walker Art Center, Minneapolis, Minnesota, 1954

Ribbon Award, Minnesota State Fair, St. Paul, Minnesota, 1943

First Prize, 14th Annual Arrowhead Exhibition, Duluth, Minnesota, 1947

Second Prize, Critics' Show, New York, 1946

Second Prize, 12th Red River Annual, Moorhead, Minnesota, 1971

Merit Award, Sky '77 Exhibition, Normandale Community College, 1977

Vanderlip Traveling Scholarship, Minneapolis School of Art, 1943

Academic Teaching

University of Minnesota: Professor of Studio Arts (1972--present)
Visiting Professor of Studio Arts and American
Indian Studies (1970-1972)

Rhode Island School of Design: Assistant Professor (1963-1968)
Associate Professor (1968-1970)

Penn State University: Visiting Artist (1963)

Cornell University: Visiting Artist (1962)

State College of Iowa: Visiting Artist (1961)

Dayton Art Institute: Visiting Artist (1960-1961)

Minneapolis School of Art: Visiting Artist (1959)

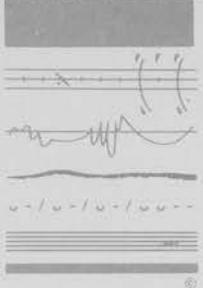
(*) Supplements enclosed. See Appendix

Permanent Collections: (a) Museums, Art Centers and Universities
(b) Corporations and Firms (*)
(c) Private (*)

- (a) New York: Whitney Museum (oil painting, 1956)
New York: New York University, Loeb Center (tempera, 1958; oil, 1962)
New York: Rochester Memorial Museum, Rochester (oil, 1957)
New York: Munson-Proctor-Williams Institute, Utica (oil, 1957)
New York: Cornell University, Andrew Dickson White Museum, Ithaca (oil, 1962)
New York: St. Lawrence University, Canton (tempera, 1959)
Pennsylvania: Philadelphia Museum (oil, 1957)
Pennsylvania: Penn State University, Altoona Campus (watercolor, 1950)
Pennsylvania: Mansfield State College, Mansfield (oil painting, 1957)
Massachusetts: Smith College Museum of Art, Northampton (woodcut, 1950)
Massachusetts: Brandeis University, Rose Museum, Waltham (tempera, 1959)
Massachusetts: University of Massachusetts, Amherst (oil, 1962)
Massachusetts: Provincetown Art Association and Museum, Provincetown
(lithograph, 1976)
Virginia: Virginia Museum of Fine Art, Richmond (tempera, 1954)
Virginia: Norfolk Museum of Arts and Sciences, Norfolk (2 oils, 1958)
Virginia: Randolph-Macon College, Lynchburg (oil, 1962)
Georgia: Atlanta High Museum, Atlanta (tempera, 1954)
Minnesota: Walker Art Center, Minneapolis (tempera, 1954; woodcut, 1950;
4 drawings, 1973)
Minnesota: Minneapolis Institute of Art, Minneapolis (oils: 1942, 1960;
wood collage, 1975; drawing, 1973)
Minnesota: University of Minnesota-Duluth, Duluth (oil, 1958)
Minnesota: Bethel College, St. Paul (drawing, 1953)
Minnesota: University of Minnesota, Minneapolis (lithograph, 1978)
Minnesota: Macalaster College, St. Paul (Impression-rubbing, 1977)
Minnesota: Bemidji State University, Bemidji (Impression-rubbing, 1977)
Minnesota: Minnesota Museum, St. Paul (drawing, 1976)
Minnesota: Minneapolis Regional Native Center, Minneapolis (wood mural, 1976)
Nebraska: Joslyn Museum, Omaha (oil, 1960)
Kansas: Ulrich Museum, Wichita State University, Wichita (oil, 1963)
Ohio: Dayton Art Institute, Dayton (oil, 1960)
Ohio: Canton Art Institute, Canton (oil painting, 1960)
Illinois: The Art Institute of Chicago, Chicago (wood construction, 1977)
Iowa: State College of Iowa, Cedar Falls (oil, 1960)
Texas: Amon Carter Museum of Western Art, Fort Worth (wood collage, 1967)
Florida: University of Miami, Coral Gables (tempera, 1963)
California: Art Center of La Jolla, La Jolla (6 temperas, 1958-1961)
Washington: Pacific N.W. Indian Center, Spokane (oil, 1947)
Washington: Daybreak Star Indian Art Center, Seattle (wood mural, 1977)
Israel: Bezalel National Museum, Jerusalem (3 temperas, 1959-1960)
Germany: Porr Museum, Hamburg (wood collage, 1977)
Arizona: Heard Museum, Phoenix (acrylic painting, 1970)
Wisconsin: University of Wisconsin, River Falls (drawing, 1954; tempera, 1959)
Wisconsin: University of Wisconsin-Stout, Menomonie (Impression-rubbing, 1977)
Washington, D.C.: Center for Arts of Indian America (2 oils, 1965)
Virginia: Chrysler Museum of Norfolk, Norfolk (oil, 1959)

- Art Exhibitions: (a) One-man exhibitions (d) Invitational exhibitions (*)
(b) Two-man exhibitions (e) Group exhibitions (**)
(c) Three-man exhibitions

- (a) Rhode Island: Cyrk Gallery, Providence, 1970
Virginia: Lynchburg Fine Arts Center, Lynchburg, 1967
Massachusetts: J. Thomas Gallery, Provincetown, 1964
Massachusetts: Ed Weiner Gallery, Provincetown, 1950
Ohio: Antioch College, Yellow Springs, 1962
Ohio: Dayton Art Institute, Dayton, 1960
New York: Cornell University, Ithaca, 1962
New York: Grand Central Moderns Gallery, New York City: 1948, 1950, 1951,
1954, 1957, 1958, 1959, 1960
Iowa: State College of Iowa, Cedar Falls, 1961
Illinois: Southern Illinois University, Carbondale, 1954
Georgia: University of Georgia, Athens, 1957
Georgia: Shorter College, Rome, 1956
Minnesota: Kilbride-Bradley Gallery, Minneapolis, 1959
Minnesota: University of Minnesota-Duluth, Duluth, 1954
Minnesota: Minnesota State Fair, St. Paul, 1954
Minnesota: Hart Gallery, Duluth, 1949
Minnesota: Walker Art Center, 1973. Travel to: Heard Museum, Phoenix,
Arizona; Museum of South Texas, Corpus Christie, Texas; Amon
Carter Museum of Western Art, Fort Worth, Texas
Minnesota: Bethel College, St. Paul, 1973
Minnesota: Minneapolis Institute of Art, Minneapolis, 1976
Minnesota: Bemidji State University, Bemidji, 1977
Minnesota: Macalaster College, St. Paul, 1978
Wisconsin: Left Bank Gallery, Prescott, 1973
Wisconsin: University of Wisconsin, River Falls, 1973
Wisconsin: University of Wisconsin-Stout, Menomonie, 1978
- (b) Pennsylvania: Philadelphia Art Alliance, Philadelphia, 1947
Massachusetts: Karlis Gallery, Provincetown, 1958
Missouri: Stephens College, Columbia, 1949
- (c) Alabama: Birmingham Museum of Art, Birmingham, 1953
New York: Ashby Gallery, New York City, 1945



MINNESOTA
STATE
ARTS
BOARD

March 31, 1987

George Morrison
635 Grand Ave #1
St Paul, MN 55105

Application # 944

Dear George Morrison:

With pleasure I write to inform you that on March 26, 1987 the selection committee met and awarded a Sudden Opportunity grant to you in the amount of \$ 2000. Of the 47 applications, eight are confirmed grant recipients. I extend my sincere congratulations to you for this recognition of the outstanding quality of your work.

The next step in this process requires that we enter into a legal agreement with you concerning the use of these funds. The following items and instructions are enclosed:

1. Request for Grant Payment Form
2. Artist Assistance Grant Agreement (three originals)
3. Final Report Form
4. Arts Board logos and credit lines
5. "The Art of Filing"

Please read the entire grant agreement form, because your signature binds you to its terms and conditions. Review the Request for Payment Form and make any necessary corrections, and sign and return the form along with the three signed and completed originals of the grant agreement form. Prompt return of these items will allow us to process your check with a minimum of delays.

The grant agreement contains legally-binding requirements in the areas of acknowledgement of the grant, notices of grant-supported activities, final reports, recordkeeping and possible future audits. Noncompliance with the terms of this agreement could adversely affect the receipt of any future grants, or even cause legal action. Individual artists have become increasingly sophisticated about their business affairs, and these friendly cautions will probably become less important in future years.

432 Summit Avenue
St. Paul, Minnesota
55102
612/297-2603
1-800-652-9747

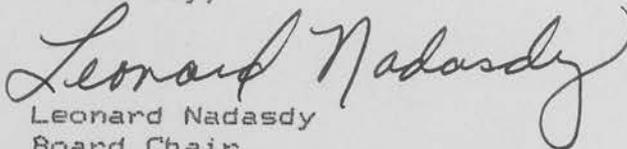
The enclosed logo sheet and credit lines have been prepared to assist you in fulfilling the acknowledgement requirements by state and federal funding sources. Such requirements are always based on our need to make the public aware of our efforts to support outstanding artists. We hope that you will ask your sponsors to use these materials when publicizing your grant-funded activities. Due to the timing of your receipt of this award, we recognize that a written acknowledgement may not be possible. In those instances, we ask that you make an oral acknowledgement.

Depending on the results of the current legislative session, the current round of Sudden Opportunity Grants may be our final round of this pilot program. If the program continues, the next round will be scheduled for late summer, 1987.

For your information, we have enclosed two pages from "The Art of Filing" which discusses tax reporting requirements that may apply to your fellowship award.

If you supplied postage for the return of your work samples, they will be returned to you following our next Board meeting scheduled for June 18, 1987. If it is important that you receive your work sample before this date or if you have further questions about any part of these procedures, contact our Grants Officer, Natalie Madgy. Once again, I extend my hearty congratulations, and wish you much success in your work.

Sincerely,



Leonard Nadasdy
Board Chair
LN/kth
Enclosures



413 Cedar Ave
Mpls MN
55454
(612) 333-2558

INVOICE

19879

DATE

5/28/87

YOUR
ORDER NUMBER

Yenge Munion

32.80
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5.00 UPS

41.46

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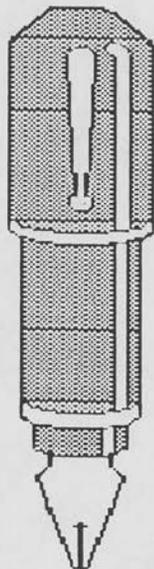
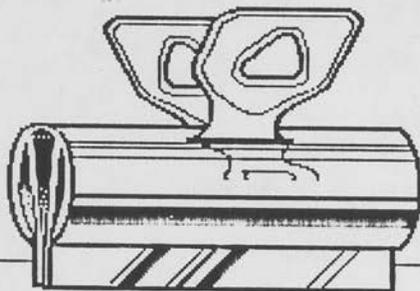
T
O

OUR ORDER NO.		SALESMAN		TERMS	F.O.B.	DATE SHIPPED	SHIPPED VIA	
QUANTITY ORDERED	QUANTITY SHIPPED	STOCK NUMBER/DESCRIPTION				PRICE	UNIT	AMOUNT
		1 putrefalio						41.00
								8.20
								32.80
								2.13
		1 tube						1.81
								36
								1.45
								8
								<u>753</u>

CUSTOMER COPY

A Note From

SUE



4-10-87

Elizabeth,

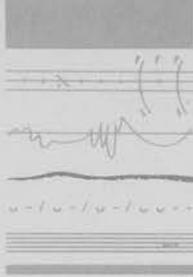
Dick did not forget, it was in the pile of 'things to do'.

The Cash Disbursement Request has been sent in and they

will call you when the \$150 check is ready. Any questions,

just call.

Sue



MINNESOTA
STATE
ARTS
BOARD

April 29, 1987

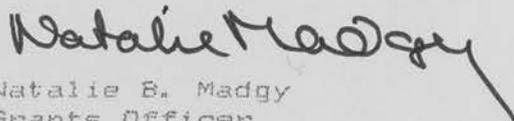
George Morrison
535 Grand Ave #1
St Paul MN 55105

Dear George Morrison:

A brief note to let you know that your FY87 Sudden Opportunity grant award in the amount of \$2000 should be arriving in your mail within the next seven days. For your records, I have enclosed an executed Grant Agreement which has all the required signatures.

Should your check NOT arrive, please give me a call.

Sincerely,



Natalie B. Madgy
Grants Officer

Enclosure

297 2603

SUDDEN OPPORTUNITY GRANTS-FEBRUARY

Borich*Barrie Jean	\$	600
Attend 20th anniversary conference at the St. Mark's Poetry Project in New York		
Chee*Cheng-Khee	\$	2000
Frame 50 paintings for exhibition in six cities in the People's Republic of China		
Dice*Paul K	\$	700
For technical fees in preparation for recital of original compositions at an international music convention		
Hardenbergh*Marylee	\$	1700
Fabric for use in May Day choreography at Opus Building in the Twin Cities		
Hauser*Susana di Palma	\$	1000
Fees for master choreographer with Spanish National Ballet for study and solo work set for me		
Kiesel*Polly	\$	1000
Production assistance and materials for upcoming exhibition at Thomas Barry Fine Arts Gallery, Minneapolis		
Morrison*George	\$	2000
Frame one man exhibition of new works at Artbanque Gallery, Minneapolis in June		
Ostra*Jay	\$	2000
Attend Joan Dornemann Opera Role Study Clinic in New York City		

CREDIT LINES

Every Sudden Opportunity grant recipient is required to acknowledge the state sources and the B.Dalton Bookseller, Dayton's and Target stores that helped make this program possible. Therefore, each time you speak to someone publicizing your grant activities or write a news release, clip off one of the following for inclusion in the publicity.

"This activity is made possible by a grant provided by the Minnesota State Arts Board, through the contribution of the B.Dalton Bookseller, Dayton's and Target stores."

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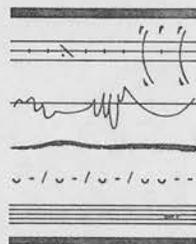
"This activity is made possible by a grant provided by the Minnesota State Arts Board, through the contribution of the B.Dalton Bookseller, Dayton's and Target stores."

"This activity is made possible by a grant provided by the Minnesota State Arts Board, through the contribution of the B.Dalton Bookseller, Dayton's and Target stores."



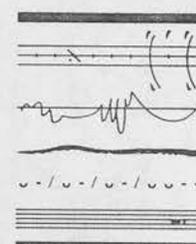
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St. Paul, Minnesota 55102
(612) 297-2603
Toll Free (800) 652-9747



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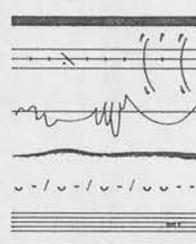
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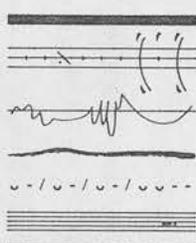
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MINNESOTA
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432 Summit Avenue
St. Paul, MN 55102
612-297-2603
1-800-652-9747 (Toll Free in Minnesota)

ARTIST ASSISTANCE

SUDDEN OPPORTUNITY GRANT

FINAL REPORT

GRANT # 87-944

Please return this completed form, within 60 days from the end date of the grant activities, any uncommitted grant funds and, if applicable, one item containing acknowledgement of this grant as explained in item 8, page 2, to the Minnesota State Arts Board.

The purpose of this form is to: 1) inform the Minnesota State Arts Board of the actual form, scope, impact and cost of the funded activities, 2) account for the use of public funds, and 3) assist the Minnesota State Arts Board in evaluating its grants and services. Please be thorough and accurate in your answers to these questions.

Note that this form is available on request to advisory panels reviewing future applications for Arts Board grant support.

1. _____
GRANTEE'S NAME

2. What were the actual start
and end dates of the grant
activities?

ADDRESS

CITY	STATE	ZIP	START	END
_____	_____	_____	_____	_____

TELEPHONE

Check here if this is a new address.

3. Including yourself, how many artists were directly involved in providing arts or artistic services specifically identified with the grant activities? Include living artists whose work is represented in an exhibition regardless of whether the work was provided by the artist or by an institution.

4. Please describe in the space below, the grant activities which actually took place.

5. Did the grant activities differ from the proposed activities stated in your application?
_____ yes _____ no

If yes, please describe. [e.g. The grant activities were more [or less] inclusive than indicated in my application because the nature of some activities changed.]

If the grant activities resulted in a performance, presentation, exhibition or other public activity, one of the following items containing grant acknowledgement must be submitted together with this report: an announcement, invitation, program, poster, or newspaper article related to or an advertisement for the activities. Please send only the materials requested; do not send additional materials.

As explained in the Artist Assistance grant agreement, the following wording is to be used to acknowledge this grant: "This activity is made possible by a grant provided by the Minnesota State Arts Board through the contribution of the B. Dalton Bookseller, Dayton's and Target Stores."

6.A. SCHEDULE OF ACTIVITIES

Complete this section **only** if the grant activities resulted in a performance, presentation, exhibition, or other public activity. List all performances, exhibitions, and other public activities resulting from this grant. If necessary, continue on a separate page using this format.

Date	Activity	Location	Attendance*
TOTAL			
ATTENDANCE			

* **DEFINITION:** "The total audience, participants, students, etc., [excluding employees and/or paid performers] that benefit directly from this grant. Estimate for broadcasts or large public events [e.g., performances in the park.]

B. SPECIAL POPULATIONS SERVED: If attendance included any of the groups listed below, fill in the appropriate box with the number served or a check mark if a number is not obtainable.

American Indian [AM]: _____ Asian [A]: _____ Black [B]: _____

Hispanic [H]: _____ Emotionally or Physically Impaired [EPI]: _____

7. If the grant activities resulted in a performance, presentation, exhibition, or other public activity, a) how was the public informed of these activities? b) How was the public informed of the Minnesota State Arts Board's support of your grant activities?

8. What significance have the grant activities had on your artistic development? Include any comments or anecdotes about your grant activities.

9. Please offer suggestions concerning ways in which the Arts Board can better serve you and the artist community. [For example, you may wish to address such issues as: communication with staff, clarity and content of the application and other forms related to the grant, the nature of the Artist Assistance program, etc.]

10. Please list actual expenses and income for your grant activities.

	ACTUAL CASH	ACTUAL INKIND* CONTRIBUTIONS	ACTUAL TOTALS
I. ACTUAL EXPENSES			
a. Artist's time [\$ rate x time]			
1. Yours [rate____ x time____]=	\$ _____	\$ _____	
2. Assistants' [rate____ x time____]=	_____	_____	
b. Expendable supplies and materials [identify] _____	_____	_____	
_____	_____	_____	
c. Rental			
1. Space [explain] _____	_____	_____	
_____	_____	_____	
2. Equipment [identify] _____	_____	_____	
_____	_____	_____	
d. Transportation [explain] _____	_____	_____	
_____	_____	_____	
e. Other related expenses [identify]	_____	_____	
_____	_____	_____	
f. Total actual cash expenses	\$ _____		
g. Total actual in-kind contributions		\$ _____	
h. Total actual cost of fellowship or project [f + g]			\$ _____
 II. ACTUAL CASH INCOME [REVENUE]			
a. Applicant cash	\$ _____		
b. Admissions	_____		
c. Grants and cash contributions [do not include this Arts Board grant]	_____		
d. Other revenue [explain] _____	_____		
_____	_____		
e. Total actual applicant cash income [revenue] [a + b + c + d]	\$ _____		
f. Arts Board grant amount spent			\$ _____
g. Total actual cash income [revenue] [e + f; must equal I.f. Total actual cash expenses]			\$ _____

11. Please sign and date the certification statement below.

"I certify that the information contained in this report is true and correct to the best of my knowledge."

GRANTEE'S SIGNATURE

DATE

* Inkind refers to those goods or services which have been donated in lieu of cash payment.

RECEIVED

JUN 08 1987

MINNESOTA STATE ARTS BOARD

635 Grand Avenue
St. Paul, MN 55105

June 4, 1987

Minnesota State Arts Board
432 Summit Avenue
St. Paul, MN 55102

Dear Karen:

This is to confirm telephone conversations with your office and letters from Steven Klindt, Tweed Museum of Art, UMD, Duluth, as to a showing of the exhibition, HORIZON: Small Painting Series, 1980-1987, at the Tweed, July 10-19, 1987.

My wife, Hazel Belvo and her colleague Maria Mazzara are working on an illustrated catalogue with essays to document this show, and they are in contact with some good possibilities of extending this show in the twin city area in the fall.

Many thanks to you and the Board. We will be in touch with your office.

Sincerely,

George Morrison

6-22 Change of grant activities (exhibition venue) approved. MSAB also received confirmation from S. Klindt, Tweed Museum. Good luck with the show.

K. Museum Prof. Assoc.

Natalie Madry, Grants Officer
6/23/87



MARLENE JOHNSON
LIEUTENANT GOVERNOR

STATE OF MINNESOTA
OFFICE OF THE LIEUTENANT GOVERNOR
ST. PAUL 55155

May 15, 1987

George Morrison
635 Grand Avenue #1
St. Paul, MN 55105

Dear Mr. Morrison:

Please accept my congratulations on receiving a Sudden Opportunity Grant awarded by the Minnesota State Arts Board. To receive a grant such as this says a great deal about your contributions to the arts in Minnesota.

Your work enhances and enriches our community. Thank you for creating cultural experiences in which so many can share.

Best wishes in all your future endeavors.

Warm regards,

A handwritten signature in cursive script that reads "Marlene Johnson".

MARLENE JOHNSON

MJ/BF:pr

Hazel Belvo
635 Grand Ave. #1
St. Paul, MN 55105
May 7, 1987

Karen Mueller
Minnesota State Arts Board
432 Summit Ave.
St. Paul, MN 55102

Dear Karen,

I am writing to tell you that some problems have occurred that have made it necessary to terminate George's show at the Artbanque Gallery. This exhibition is the project that George was doing which involved the Sudden Opportunity Grant.

The fifty paintings for that exhibition, are at the Artery being framed as stated in the grant proposal. They will be finished and paid for and we know they will be exhibited somewhere but at the moment we won't know where it will be.

George is asking for an extension on the grant until we find an appropriate place for the exhibit and we will let you know immediately when we find that place.

Please let us know if this is to be a possibility.

Thank you very much.

Sincerely yours,

Hazel Belvo

FOR SERVICES RENDERED

4/20/87

Transcription of a taped interview
with George Morrison

5 hours @\$10/hour = \$50

JUDITH R. HOBBS
4608 W. 39th Street
St. Louis Park, MN 55416
920-9704/h
870-3088/w

Thank you

pd: 6-4-87

ART BANQUE SHOW - CATALOGUE

Ted Weyerhanser - 1000⁰⁰ ?
Mpls. Art Institute
Mpls. Soc. (Maryann Kaiser)
First Bank
Pillsbury
Judd Bemis
Northwestern Life Ins

percentage for G.M. Foundation?

RECEIVED

MAY 1 1 1987

MINNESOTA STATE ARTS BOARD

Hazel Belvo
635 Grand Ave. #1
St. Paul, MN 55105
May 7, 1987

Karen Mueller
Minnesota State Arts Board
432 Summit Ave.
St. Paul, MN 55102

Dear Karen,

I am writing to tell you that some problems have occurred that have made it necessary to terminate George's show at the Artbanque Gallery. This exhibition is the project that George was doing which involved the Sudden Opportunity Grant.

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Thank you very much.

Sincerely yours,

Hazel Belvo
Hazel Belvo

5.22.87 Extension granted per the following terms. Applicant must notify MSAB in writing by June 5th confirming an alternate venue and date of exhibition (exhibition must begin before July 30, 1987).

K. Mueller Prof.
Associate
Natalie Madgy, Grant Office

- 1986 Alumni Exhibition (100th anniversary)
Minneapolis College of Art and Design mpls
- 1987 The Drawing Show
Katherine E. Nash Gallery (U of M) mpls
- 1987 Native American Art: Continuing Tradition
The St. Paul Companies, St Paul, MN
organized by art acquisitions, St. Paul
- 1985 Tenth Anniversary Celebration (MAEP)
The Minneapolis Institute of Arts, mpls.
- 1986 WHAT IS NATIVE AMERICAN ART
A traveling exhibition organized by
Philbrook Art Center - Tulsa, Okla
- 1985 SITE SPECIFIC
THOMSON GALLERY - MPLS
- 1984 MURAL COMMISSION - U of M LAW SCHOOL
DAVIS & SMITH FAMILIES - MPLS
- 1987 MURAL COMMISSION - HAMLINE UNIVERSITY
BAILEY MEMORIAL - ST. PAUL
- ? 1984 SOLO SHOW - PAPER COLLAGE - ARTIST SERIES
TWEED MUSEUM - DULUTH, MN

State Arts Board
June 4, 1987

COPY

Dear Karen:

This is to confirm telephone conversations with your office, and letters from Steven Klindt, Tweed Museum of Art, UMD, Duluth, for showing the exhibition: HORIZON: Small Paintings Series, 1980-1987, at the Tweed, July 10-19, 1987.

My wife, Hazel Belvo and her colleague Maria Mazzora are working on an illustrated catalogue ^(also with essays) to document this show, and they are in contact with possibilities of extending this show in the twin city area ~~in~~ this fall.

We will be in touch with your office. Many thanks to you and the Minnesota State Arts for your assistance.

Sincerely
George Morrison