



# Artist Grants Application Form Supplement

Emerging Artist Residencies  
Jerome Ceramic Artist of Color Residency  
Jerome Ceramic Artist Project Grant  
McKnight Artist Fellowships for Ceramic Artists  
McKnight Artist Residencies for Ceramic Artists  
Warren MacKenzie Advancement Award

## Artist Grants Application Form Supplement

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Sample applications for each of our programs are available to download from our website.  
Call 612.339.8007 x314 to request a printed copy via mail.

## I. Tips for using our online form

- Complete the form information from top to bottom, including your attachments. The form will misbehave if you do not complete the upload slots in order.
- Prepare all of your information ahead of time, so you can copy and paste text from a text document, and easily locate your documents and images.
- DO NOT WAIT UNTIL THE LAST MINUTE TO SUBMIT YOUR APPLICATION.
- Please upload all of your documents as PDF files, not text (.txt, .rtf) or Word (.doc, .docx). To save a PDF file, use the Print function to save as a PDF (or a postscript file [.ps] if that's all that is available), or use the Export function from software such as InDesign.
- Upload each document by pressing the "browse" button to select your file, then the red "Upload" button.
- For images, just select "browse" for each file. There is no additional "upload" button for images.
- If you do not receive the notifications below, please clear your browser memory and try again. If trouble persists, call NCC at 612.339.8007 x314.
  - When you submit your application, you should get a confirmation screen that looks like this:

### Jerome Ceramic Artist Project Grants

Thank you for your application to Northern Clay Center's Jerome Ceramic Artists Project Grant program. Recipients will be notified in mid-March of 2016.

Dustin Yager, Head of Education and Artist Service Programs

612.339.8007 x 314

[dustinyager@northernclaycenter.org](mailto:dustinyager@northernclaycenter.org)

- The confirmation email looks like this:

### **Northern Clay Center**

To: Dustin Yager

Form submission from: Jerome Ceramic Artist Project Grants

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Submitted on Wednesday, November 18, 2015 - 14:07

Submitted by user: dyager

Submitted values are:

--DISCLOSURE--

## II. GENERAL FAQ

### **How do I decide if I'm an Emerging Artist or a Mid-Career Artist? Is it possible to be pre-emerging?**

For our purposes, unless you are still a student, pre-emerging artists are still emerging artists—maybe just on the earlier end of the spectrum. The jurors for each panel will ultimately decide what work and artistic potential to recognize with the emerging artist awards. There is no tenure limit on emerging artists. You can be emerging for 6 months or 6 years, or even more.

We embrace a broad definition of emerging artists, based on the guidelines of the Jerome Foundation (St. Paul, MN.) The Foundation supports emerging professional artists who are the principal creators of new work, and:

- who take risks and embrace challenges;
- whose developing voices reveal significant potential;
- who are rigorous in their approach to creation and production;
- who have some evidence of professional achievement but not a substantial record of accomplishment; and
- who are not recognized as established artists by other artists, curators, producers, critics, and arts administrators.

At some point, artists pass a nebulous marker and become “mid-career,” from which point it is not possible to go back within a specific medium or genre. We follow the guidelines of the McKnight Foundation (Minneapolis, MN) when we define mid-career as a “sustained level of accomplishment, commitment, and excellence over a period of at least five years, through inclusion in major regional or national museum or gallery exhibitions, or juried or invitational craft shows, or receipt of other awards, grants, or fellowships.”

Finally, it is possible to be an accomplished artist in one field, such as sculpture or drawing, while still considered emerging in the field of ceramics.

### **I'm not sure if I'm qualified for this grant program. Should I still apply?**

Absolutely, and for a few reasons:

- We are often most critical of our work and ourselves. The jurors may see something entirely different when viewing your portfolio. For programs in which feedback is available after the jury decisions, it can be really helpful and encouraging to get that insight. You also get your name and resume in front of a well-qualified jury.
- Second, having a large pool of applicants demonstrates demand to our funders and makes it more likely that these programs can continue, or even grow in funding.
- Going through the process of applying (and leaving yourself a lot of time to get through it) is also incredibly helpful—from learning how to write and format your documents to how to resize and organize your files. The

grants program manager, Dustin Yager, is available to review any proposal at least two weeks before the application deadline.

**Am I eligible for your awards if I don't have a college degree or my degree is not in art?**

Yes, a formal background in ceramics is not a requirement for any of our awards. Applications are reviewed based on your portfolio and your record of achievement. With the exception of the Warren MacKenzie Advancement Award applicants may not be currently pursuing a degree and receive any of the awards. Current students and recent graduates *are* eligible for the WMAA.

**What technical assistance is available to me as a resident?**

We are unable to offer studio assistants to our resident artists. Our staff technicians are able to consult on our equipment and materials, and we are happy to put you in touch with our suppliers. We can also recommend local artists and students if you are interested in hiring an assistant.

**Can I submit video instead of still images?**

Yes, as long as the video is a work sample or documentation of an installation or physical work, and not a biographical piece, documentary, or process video. Our image guidelines stipulate 30 seconds exchange for 1 still image. Include the videos on your image list, and upload them to YouTube or Vimeo. Email video links to [dustinyager@northernclaycenter.org](mailto:dustinyager@northernclaycenter.org) after submitting your application.

**Why is it important to resize my images?**

Our image guidelines (1024 pixels on the longest side, 96 ppi) exist for a few reasons:

- These settings help keep your file size smaller, which makes it easier for you to upload and easier for our system to accept and to store.
- When images come from all of our applicants at the same size, and with the same naming system, it is easier to organize and display.

See below for more details about adjusting your image sizes.

**Who will review my work and what is the process?**

For each of our panels, we select artists, curators, or educators with diverse backgrounds and interests. Whenever possible, we like to represent a functional potter, a sculptor or installation artist, and a curator/academic/gallerist on the panel. Images are projected on a screen and viewed one at a time.

For the McKnight and Jerome programs, the written materials and images are shared with the jurors approximately two weeks before the convening. The panelists are instructed to review the materials and make notes about each; then we come together to review all of the images and begin discussion. Every complete application is viewed and discussed by the panel.

For the E.A.R. programs, the applications are not shared in advance. The jury begins by reviewing images in person; then proceeds to discussing residency proposals, artist statements, and resumes. In all cases, jurors are directed to disregard any personal knowledge or experience they might have with any of the applicants.

After reviewing all of the applications, the jury proceeds to successive rounds of elimination and discussion until we select the recipients and alternates (if applicable).

**Does it help me to have some past experience with Northern Clay Center?**

Past experience with NCC has no influence on the decision of the jury. Staff are forbidden from offering information about any applicant during the panel deliberations. Jurors are also directed to disregard any personal knowledge or experience they might have with any of the applicants. As a national and regional hub for ceramics, our staff and teaching artists often overlap with the applicant pool as allowed by the grant guidelines, but we do our absolute best to maintain strict compartmentalization when making these awards. As with any award, it is helpful to be familiar with our facilities, programs, and the goals of the grant program to which you are applying.

**Do you have any short-term residencies?**

We do not have a consistent program for short-term (less than three months) or summer residencies. Depending on other programs, we may have rental space available for four months, June – September. There are no funding or other amenities available with this space, which is licensed to artists through our Studio Artist Program. Contact program manager Dustin Yager for more details.

**Is it better to show your most recent work, or your favorite/best pieces?**

In general, your portfolio should probably be a combination of these things. Aim to build a portfolio that best supports your proposal.

- Since the work of emerging artists can vary drastically over a short time frame, it is usually best to show the most recent work whenever possible.
- More established artists might have a longer time-span in their portfolio, representing complete and sometimes aesthetically divergent bodies of work.
- Within 10 images, aim to show no more than 3 or 4 bodies of work in a combination of individual pieces (or sets), detail images, and installation views where necessary. The jury is not looking for a long arc of development, but rather the interesting things that you are doing now, and the record of your past achievements.
- Inset or composite images are discouraged.

### **Can I include work in my portfolio that is not ceramic?**

Build a portfolio that best supports your proposal. If your work is heavily influenced by your photography, then it might be appropriate to include some finished photographs. Multimedia sculpture in which clay plays a large part, or is visually/conceptually related to your ceramic work is also acceptable to include. In most cases, unfinished work, sketches, or snapshots are not appropriate.

### **Do you provide housing for resident artists, or assistance finding housing?**

For our short-term McKnight Resident Artists, we are usually able to find housing with one or two friends of NCC right in our neighborhood. This is, of course, dependent on the artists' needs/tastes/allergies, etc. For year-long residencies, we are happy to suggest neighborhoods, pass along any rooms we hear about from friends, and weigh in on prices, etc. Fortunately, Minneapolis is large enough that people often have a friend of a friend who can lend a hand. Beyond this support, artists are responsible for finding and paying for their own housing.

## **PROGRAM FAQ:**

### **Emerging Artist Residencies (E.A.R.):**

#### **How do I apply for either the Fogelberg or the Anonymous Artist Studio Fellowships?**

By applying for the E.A.R. program, you are applying for both of these residency positions (which provide a total of four residencies annually). We will make each award depending on our guidelines for each fund, and the selections of the jury.

#### **What is the difference between the Fogelberg and the Anonymous Artist Studio fellowships?**

The positions are very similar, however, Fogelberg Fellowships are intended for artists working in a functional manner, who are interested in pursuing a career in studio pottery, while the AAS award is open to both sculptors and potters. Each award is for a semi-private studio (shared with one other E.A.R. artist) and a materials/firing stipend. The studios are furnished with tables, ware racks, stools/chairs, and pottery wheels if desired. The Fogelberg Fellows also participate in an off-site exhibition during their fellowship year.

## **JEROME CERAMIC ARTIST PROJECT GRANT**

### **I would like to apply, but I don't have a project. Am I still eligible?**

If you meet all of the other requirements you are eligible, and we bet you also have a project in your back pocket. Continuing to make your work *is* a project. Outfitting your studio to facilitate your career as an artist *is* a project. Set a goal of an exhibition or finishing a body of work exploring an interesting technique or period of history. Write a well-researched budget and proposal. The Jerome Project Grant program exists to support the work of emerging artists by helping

them to create and enhance their careers. The program manager, Dustin Yager, is available to review any proposal at least two weeks before the application deadline.

### **JEROME CERAMIC ARTIST OF COLOR RESIDENCY**

#### **How does this award compare to the other Emerging Artist Residencies?**

The Jerome Ceramic Artist of Color Residency is very similar to the E.A.R. awards except that it limits the applicant pool to artists of color. Of course, we encourage artists of color to apply for both of these programs! The studio for the Jerome Residency will be a semi-private space shared with another of NCC's studio artists and will be furnished with a table, ware rack, chair/stool, and wheel if requested. The program comes with further awards, including a cash stipend, educational stipend, and travel to the NCECA Conference.

#### **What sort of classes can I take with the educational stipend? What if I don't need more classes, or it doesn't fit my schedule? Can I take classes somewhere besides NCC?**

All of the classes and workshops for the education stipend must be offered through NCC. Class topics range from advanced techniques focusing on specific forms or techniques, to specialized skills and technical tutorials such as kiln repair or firing. You may also choose to work with visiting artists. The stipend is there to benefit your career as an artist. If you are not interested in our regular class offerings, think about setting up independent visits with critics or regional artists. Contact grants program manager Dustin Yager with questions about the range of classes or details for your application budget.

#### **Is it necessary to travel to the NCECA Conference with NCC?**

Yes, this grant is written to include all of your expenses for the 4-day conference. Please contact the program manager if you think you would not be able to attend, or would need to attend fewer than 4 days. You may need to forfeit the award or postpone the trip to a future conference.

### **MCKNIGHT FELLOWSHIP**

#### **Is it necessary to drop off physical samples of my work?**

Yes. You can drop off up to three samples of your work anytime in the two months before the application deadline, but the work must be received before the deadline. The total space we have for displaying the work is limited, so each artist is allotted approximately 3 linear feet, either on a wall or pedestals or a combination. All work will be installed by staff and returned in the original packaging. If you have questions about what work to bring, please contact the Grants Program Manager.

**What type of work does the jury want to see?**

We are committed to building a well-rounded jury that will advocate for any type of work, from figure sculpture to colorful installation, and from majolica to anagama-fired pottery. The program supports Minnesota artists who are making excellent work and whose careers would be enhanced by this recognition and opportunity.

**MCKNIGHT RESIDENCY****I am only available during the Fall quarter of the grant year. How can I be sure I am awarded that time period if I am selected?**

While making these awards is one of the most fulfilling parts of NCC, we all feel the stress of making the schedule work for all of our artists. After the jury has determined the final awards, we contact each artist and discuss the best case scenario for the schedule. Ideally, some artists' schedules are flexible and we can accommodate everyone. In the event that we are not able to fit your schedule, you must forfeit the award. Unfortunately, we are not able to offer the residency for future grant years.

**Are international artists eligible for this award? Do you offer any special assistance or visa sponsorship?**

International artists are encouraged apply. All recipients are responsible for their own travel costs and shipping any special tools or supplies that are not available at NCC. Return shipping of artwork is available up to an amount specified in the residency contract. NCC is not able to sponsor any visas.

**WARREN MACKENZIE ADVANCEMENT AWARD****What programs make me eligible for the "recent graduates" requirement?**

We recognize that traditional university programs are not a fit for everyone and that a lot of good learning and experience can happen in other educational settings. For this particular award, you need to be currently enrolled in or within one year of completing a program of direct tutelage, probably in one setting or through one institution. (Examples of this include any college or university program, post-baccalaureate programs, apprenticeships, etc.) The program is open to folks beyond ceramics majors, but your proposal should be a ceramic project. If you have questions about your eligibility, please contact the grants program manager, Dustin Yager at 612.339.8007.x314 or [dustinyager@northernclaycenter.org](mailto:dustinyager@northernclaycenter.org). He may need to speak with your supervising faculty or studio head to get more details about your particular program.

**Are there any programs that do NOT count?**

Participating in a self-directed residency program does not extend the deadline past your most recent “graduation” or “completion” date. Likewise, establishing a studio or traveling and studying independently do not extend your eligibility. In most cases, community art classes and continuing education classes are also not eligible.

**I would like to learn new techniques with an established artist, then come home and outfit my own studio. Can I use this grant to purchase equipment?**

No more than 10% of your budget can be earmarked for equipment or supplies. We feel it is important to encourage and support diverse experiences in the world—independently and with other artists—in addition to supporting making practices and studio-building. These projects are often eligible for other funding through NCC (and elsewhere), whereas enriching *experiences* at this important stage of development might be harder to fund.

**Can I use this grant to purchase clay and support an exhibition of my work?**

The primary goal of this grant is to support a learning experience rather than the creation of new work. Any purchase of clay or equipment must be less than 10% of your total proposal budget (see above). If the result of your learning will be an exhibition, that’s a great goal, but the most attractive proposals will be engaging learning experiences tailored to your specific interests and opportunities.

**How do I submit my letter of recommendation?**

Your recommender can email the letter to [dustinyager@northernclaycenter.org](mailto:dustinyager@northernclaycenter.org), or mail it to Northern Clay Center, Attn: Dustin Yager, 2424 Franklin Avenue East, Minneapolis, MN 55406.

**How can I give back or show the results of my research?**

Northern Clay Center requires that each recipient contribute in two ways: through regular updates to our social media (blog posts, photo journals, images, essays, etc.) and through a public presentation at an institute near you—this might be your college or university, or a local art center or museum. There is currently no requirement to produce new work to exhibit, and there is not, at present time, an exhibition at NCC of the recipients’ work.

**How was this award formed? Does that impact the decisions regarding the awards?**

In 2013, Northern Clay Center worked closely with former students and colleagues of Warren MacKenzie, who were interested in supporting an award to honor MacKenzie’s legacy of education, both traditional and non-traditional. After serving in the army and attending college at the School of the Art Institute of Chicago, MacKenzie famously traveled to the Leach Pottery in England where he

was eventually accepted as an apprentice before returning to Minnesota to establish his home studio. MacKenzie taught at the University of Minnesota from 1952 to 1990 and still makes pots daily at the age of 91. Although he and his students have established a strong lineage of functional potters (and teachers) around the country, his students make diverse work suited to their individual interests. We expect this award to fund all types of makers and place no limitations on the type of work the award will support.

### **III. IMAGE INFORMATION**

#### **Image Resizing Information**

Images must be saved as JPG files (sometimes called jpeg).

Images should be saved as RGB color mode, not CMYK. CMYK will not display properly on our equipment.

Below are generalized instruction for resizing and saving your images. Many photo editing software programs will contain these same controls, including Preview (for Apple), Paint (for PC), and Photoshop. Additional online programs can provide additional tools for free.

1. Be sure to do any cropping, color balancing, rotating, etc. BEFORE you begin the resizing process. It is best to begin with an original uncompressed file that is no smaller than 1920 pixels at 72 ppi (pixels per inch)—many cameras produce images that are much larger than this.
2. Open your image and use the option to resize.
3. Uncheck the “resample image” box
4. Set ‘Resolution’ to 96 ppi. Make sure that the drop-down on the same line is set to ‘pixels/inch.’ Our projector can display a maximum of 96 pixels per inch. Higher numbers than that create larger files sizes that take up more room in our website without any benefit to the image.
5. Recheck the “resample image” box.
6. Make sure you are viewing the image measurements in pixels. Pixels serve as digital units of measurement.
7. Make sure that the ‘Scale proportionally’ button is checked; this will keep the proportions of your image correct.
8. Then, set the longest side to 1024 pixels. 1024 is the maximum number of pixels that our projector can see.
9. Save or duplicate your image. Use the Save For Web command to make a new file with this altered image. Save for Web will also keep the file smaller than Save As. Always keep your original files separately. If given further quality options, select anything in the upper 80% of the provided range (e.g. 10 – 12, or 70 – 90). Check sRGB if given the option.
10. Choose a new name for your image and make sure that the file type is .jpg. It is a good practice for your file name to have your name in it (i.e. joeschmoe\_1) and include the extension “.jpg”.
11. Verify that the file size is less than 2 MB (KB are smaller than MB).

#### **Video Uploading**

You may choose to upload video work samples, provided that the video is a work sample or documentation of an installation or physical work that cannot be portrayed by a still image, and not a biographical piece, documentary, or process video. Our image guidelines stipulate 30 seconds exchange for 1 still image.

1. Please upload your video to sites such as youtube.com or vimeo.com using information found on their sites.
2. Once the upload is completed the site will send you an email to notify you that your video is done uploading and processing.
3. Include a link to the video in your image list, and email your links to dustinyager@northernclaycenter.org after submitting your application.

### **Suggestions for documenting your work and building a portfolio:**

Giving general advice about building a portfolio is risky business and can be taken with a grain of salt. The most important advice: be yourself, be confident in your work, plan ahead, and ask for help where you need it.

- The goal of photographing your work for our submissions should be to eliminate any distractions and show your work at its finest. Many artists shoot their work on white or gradient black backdrops. Dirty and wrinkled backdrops should be avoided.
- Does photography matter? For outstanding work, the jury might be willing to overlook your cat in the background. For the rest of us, crisp images lend a level of seriousness and intent to your application. We want your work to be viewed in the best way possible and often the only representation we have is that *one* image. The internet abounds with tips, tricks, and DIY solutions to provide even lighting from daylight or household lamps, and using inexpensive paper backdrops rather than fabric, carpet, or your kitchen counter. While professional photography is certainly a privilege, it is not always accessible. Take your time and plan appropriately for supplies and time to photograph and edit.
- The work in your portfolio should flow from one image to the next. It can be difficult for the jury to understand you as an artist if your portfolio jumps from figurative work to functional pots to abstract sculpture. You might also consider having all of your images the same shape (landscape versus portrait) and all shot on a similar background (white versus gray). This might mean leaving out work that you're very proud of, in order to keep your application more concise and effective.
- Strike a balance of work that shows your most current interests and your past achievements. The jury is interested to see what you're currently pursuing and what you have done in the past (and how they might be related), but does not need to see your full arc of growth and development.
- Keep in mind that this portfolio is *not* a commercial pitch or social media campaign. Individual jurors will vary, but in general we prefer to see pots themselves, not a staged shot, e.g. your pots being used for breakfast. Of course if your proposal is about social events using your pots, or you're asking for funding for website development and professional photography, etc., it might be helpful to have these examples.
- Ask a trusted friend or mentor to review your portfolio and application with you, or contact your local regional arts council (listed in the resources

section) or Springboard for the Arts. Our program manager is also available to review and advise on your submission with at least two weeks before the grant deadline. Contact Dustin Yager at 612-339-8007 x314 or [dustinyager@northernclaycenter.org](mailto:dustinyager@northernclaycenter.org).

- See resources below for additional photography references.

### **Image List**

The image list is an integral part of your application. It helps the jury understand if you're working in miniatures or large scale, and if that color is the result of multiple firings, or a can of spray paint (or both!) Your image list should contain your name, be neatly typed, formatted as a separate document, and contain the following information for each image:

- File name
- Title
- Dimensions
- Materials or media, and firing technique if relevant
- Date completed
- Optional: a short description (no more than 300 characters, including spaces) of the piece if necessary. Does it move in a unique way, or relate to another part of an installation? Is a handle directly referencing something specific in the world?

### **What is a JPEG (.jpg)?**

Since a JPEG is a compressed file it will re-compress each time you save it. This will cause repeated reductions in file size and ultimately degrade the quality of the image. You should save your images as Photoshop (.psd) or TIFF (.tiff) files while you are working on them and then save them as JPEGs when you are ready to upload.

If you are using Photoshop, you should use the "Save for Web..." option from the "File" menu. This feature further reduces the file size by omitting the thumbnail and preview from the .jpg file, which are not used on the web. When using the "Save for Web..." option, be sure to choose JPEG for the compression format. Also make sure to save all files in RGB color mode, as CMYK will not display correctly.

## **IV. RESOURCES**

### **Books:**

Numerous books and articles are available on the subject of digital photography and imaging. A trip to the local bookstore or camera shop, a visit to [amazon.com](http://amazon.com), or an Internet search for something like "take good digital photographs" or "scanning slides" should turn up plenty of information sources.

Try *Digital Photography: An Introduction* by Tom Ang for a helpful guide to the basics of the medium.

### **Photo Services:**

FedEx Kinko's

Probably the most widespread and one-stop option, these stores have computers with Adobe Photoshop and Microsoft Word, can scan your slides or photographs and burn CDs.

Visit [www.fedex.com](http://www.fedex.com) to find the location nearest you.

Imagine Express

Located in Minneapolis, Imagine Express is a full-service professional photo business. 2639 Minnehaha Ave., Minneapolis, MN 55406

Visit online at <http://imagine-express.com>

ProEx

In the Twin Cities and Rochester, ProEx can scan your slides or photographs and burn them to CD, but they can't edit or size them.

You can visit [www.proex.com](http://www.proex.com) to find a nearby location.

### **Digital Imaging Software:**

There are a variety of products that can help you format your images successfully. Packaged software is available to purchase as well as free downloadable software. Recently various websites are offering online image editing tools as well.

Adobe (<http://www.adobe.com>) currently provides two photo editing products-- Adobe Photoshop and Adobe Elements--that are very popular among today's designers and artists. Adobe Elements, the less-expensive option, provides a free 30-day trial if you would like to try the program before purchasing.

Get Paint (<http://www.getpaint.net>), a free open-source program for Windows-based computers, can also help to format images successfully.

If you are a Mac user, download Gimp (<http://www.gimp.org>), a useful image-editing program.

Sumo (<http://www.sumopaint.com/web/>), Aviary (<http://aviary.com/home>), and Pixlr (<http://www.pixlr.com/>) are some of the few websites out there that offer image-editing right in the browser.

### **Arts Advocacy Organizations:**

MNartists.org

MNartists.org offers some "how-to" help with digitizing images. Their website has a list of technology resources and Arts Advocacy organizations. They periodically run workshops on digitizing images and uploading them to the Internet.

[www.mnartists.org](http://www.mnartists.org)

IFP MN

IFP MN provides free scanner access for mnartists.org artists. They also rent film, photo and editing equipment to members. Call for an appointment.550

Vandalia St #120, St Paul, MN 55114(651) 644-1912

[www.ifpmn.org](http://www.ifpmn.org)

Springboard for the Arts

Springboard is a Twin-Cities based arts-advocacy organization that offers workshops, professional consultations and some technology services to working artists. Some services are free; you will have to pay for others.308 Prince Street, Suite 270, St. Paul, MN 55101651-292-4381

[www.springboardforthearts.org](http://www.springboardforthearts.org)

VSA Minnesota

VSA Minnesota works with arts organizations throughout the state to assist them in making their programs and services accessible to people with disabilities.The Cowles Center, 528 Hennepin Avenue, Suite # 305, Minneapolis, MN 55403 612-332-3888 (voice/TTD/TTY)

[www.vsaartsmn.org](http://www.vsaartsmn.org)

### **Regional Arts Boards:**

These organizations are affiliated with the Minnesota State Arts Board and the McKnight Foundation. They may be able to offer you computer access and assistance or direct you to someone near you who can.

Kittson, Marshall, Norman, Pennington, Polk, Red Lake, and Roseau counties:  
Northwest Regional Arts Council

115 South Main, Warren, MN 56762 218-745-6733 [www.nwrdc.org/arts.htm](http://www.nwrdc.org/arts.htm)

Beltrami, Clearwater, Hubbard, Lake of the Woods, and Mahnommen counties:

Region 2 Arts Council

426 Bemidji Ave., Bemidji, MN 56601

800-275-5447

[www.r2arts.org](http://www.r2arts.org)

Aitkin, Carlton, Cook, Itasca, Koochiching, Lake, and Saint Louis counties:  
Arrowhead Regional Arts Council  
1301 Rice Lake Road, Suite 111, Duluth, MN 55811  
800-569-8134  
[www.aracouncil.org](http://www.aracouncil.org)

Becker, Clay, Douglas, Grant, Otter Tail, Pope, Stevens, Traverse, and Wilkin counties:  
Lake Region Arts Council  
133 South Mill Street, Fergus Falls, MN 56537  
800-262-2787  
[www.lrac4.org](http://www.lrac4.org)

Cass, Crow Wing, Morrison, Todd, and Wadena counties:  
Five Wings Arts Council  
200 First Street NE, Staples, MN 56479  
218-894-5485  
[www.fwac.org](http://www.fwac.org)

Big Stone, Chippewa, Cottonwood, Jackson, Kandiyohi, Lincoln, Lac qui Parle, Lyon, McLeod, Meeker, Murray, Nobles, Pipestone, Redwood, Renville, Rock, Swift, and Yellow Medicine Counties:Southwest Minnesota Arts & Humanities Council  
1210 East College Drive, Suite 600, Marshall, MN 56258  
800-622-5284  
[www.smahc.org](http://www.smahc.org)

Chisago, Isanti, Kanabec, Mille Lacs, and Pine counties:  
East Central Arts Council  
100 Park Street South, Mora, MN 55051  
320-679-4065 ext. 30 [www.region7erdc.org](http://www.region7erdc.org)

Benton, Sherburne, Stearns, and Wright counties:  
Central Minnesota Arts Board  
114 Fourth Avenue North, Foley, MN 56329  
866-345-7140 [www.centralmnartsboard.org](http://www.centralmnartsboard.org)

Blue Earth, Brown, Faribault, Le Sueur, Martin, Nicollet, Sibley, Waseca, and Watonwan counties:Prarie Lakes Regional Arts Council111 2nd Avenue NE, Waseca, MN 56093  
800-298-1254  
[www.plrac.org](http://www.plrac.org)

Dodge, Fillmore, Freeborn, Goodhue, Houston, Olmsted, Mower, Rice, Steele, Wabasha, and Winona counties: Southeastern Minnesota Arts Council  
161014th Street NW, Rochester, MN 55901  
507-281-4848  
[www.semac.org](http://www.semac.org)

Anoka, Carver, Dakota, Hennepin, Ramsey, Scott, and Washington counties:  
Metropolitan Regional Arts Council  
2324 University Avenue West, Suite 114, St. Paul, MN 55114  
651-645-0402  
[www.mrac.org](http://www.mrac.org)

**For software help:**

About.com

[www.about.com](http://www.about.com) is a searchable online database of information on many subjects. Try searching "digital photography" or "scanning."

[www.about.com](http://www.about.com)

Lynda.com

Lynda.com is an online database of tutorials and lessons for many kinds of software. Although it is a subscription service, Springboard for the Arts provides access for free at their offices in St. Paul. Call to make an appointment.

308 Prince Street, Suite 270, St. Paul, MN 55101

651-292-4381

[www.springboardforthearts.org](http://www.springboardforthearts.org)