



## INSTRUCTIONS AND INFORMATION

- Final Reports are due within 2 months of the completion of a project. Groups/ organizations with overdue final reports are ineligible to apply *in any program* for further funding from MRAC until the final report is received and approved by MRAC staff.

**In order to be considered complete, final reports must be received and approved by MRAC staff.**

- The final report is intended to inform the Metropolitan Regional Arts Council of the actual form, scope, impact, quality and cost of the funded grant activities; account for the use of funds and assist MRAC in evaluating its grants and grant programs.
- Use of the term *project* in this form refers to the proposed activities, plan or proposal described in your specific application and included in your grant contract.
- The term *estimated* on the budget sheet refers to the expenses and income listed in the application and grant agreement. The term *actual* on the budget sheet refers to the actual project income and expenses. Any variation of line item expenses of more than \$500 must be explained in a narrative attachment.

**I. GRANTEE INFORMATION.** Confirmation of the approval of the final report will be sent to the contact person and address listed below.

_____ Organization Name	_____ Contact Person
_____ Organization Address	_____ Contact Person Day Phone
_____ City, State, Zip	_____ Contact e-mail
_____ County	
_____ Organizational Web site	
_____ Organizational e-mail	

- Check here if any of the information listed above has changed since you applied.

- II. **PROJECT DESCRIPTION.** On a separate sheet of paper, briefly describe the project for which funds were provided.
- III. **TOTAL ACTUAL PROJECT COST**\_\_\_\_\_.
- TOTAL AMOUNT OF MRAC GRANT**\_\_\_\_\_.
- IV. **PUBLICITY.** Please describe the publicity efforts used to promote this activity. Attach publicity materials and other verification of acknowledgment of MRAC support.
- V. **NARRATIVE.** On separate pages, please complete a narrative summary of the results of this project. Compare the expectations outlined in the application to what actually occurred. Include responses to the following questions as well as any other comments you wish to make. Please note, this evaluation is for our learning. There are no right or wrong answers.

*NOTE: To successfully complete this narrative evaluation, it is necessary to reread and have before you your original proposal as granted. The proposal is attached to your signed grant agreement. Copies are available for your review in the MRAC offices if you do not have the proposal available at this time.*

**Artistic Outcomes**

- a) In your proposal you outlined your artistic goals. How successful were you in meeting those goals?
- b) What changes, if any, in format and/or content were made and why?
- c) What worked? What didn't work? What were the strengths/challenges of your artistic process?
- d) What, if anything, would you do differently if you had the opportunity to repeat a similar project?
- e) What, if any, major unanticipated obstacles or opportunities did your group encounter during your project? What did you learn from them?

**Community/Audience/Attendees Outcomes**

- a) In your proposal you outlined the community you wished to serve and its diversity. Now that the activity has occurred, would you describe the community you actually served any differently? If so, how? How will this information help you better understand your community in the future?
- b) In what ways did you meet your goals for making your project open and accessible to all who might wish to participate? Be specific.
- c) What kinds of efforts did your group make to improve accessibility for people with disabilities? What efforts were successful? How might you do things differently?
- d) Overall, what, if any, major unanticipated surprises or breakthroughs did your group encounter in your efforts to meet your audience goals?
- e) In the future, what changes, if any, would you make in your work to reach your intended audience?



**IX. ESTIMATED AND ACTUAL EXPENSES.** Explain any line item difference of more than \$500 dollars between estimated and actual expenses in an attached budget narrative. Estimated expenses are those expenses listed on the budget included in the grant application.

<u>EXPENSES</u>	<u>ESTIMATED</u>		<u>ACTUAL</u>	
	<u>Cash</u>	<u>In-Kind</u>	<u>Cash</u>	<u>In-kind</u>
<b>1. Personnel:</b>				
<b>(employee or contract)</b>				
a. Artistic				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
b. Administrative & other				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
c. Employee benefits & payroll taxes				
_____	_____	_____	_____	_____
<b>2. Supplies</b>				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
<b>3. Printing &amp; postage</b>				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
<b>4. Space &amp; equipment rental</b>				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
<b>5. Transportation</b>				
_____	_____	_____	_____	_____
<b>6. Accessibility costs</b>				
_____	_____	_____	_____	_____
<b>7. Other (explain)</b>				
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
<b>8. SUBTOTAL</b>	A. _____	B. _____	A. _____	B. _____
<b>9. TOTAL EXPENSES</b>				
<b>(Add lines 8A &amp; 8B)</b>	<b>Estimated</b> _____		<b>Actual</b> _____	

Complete this form or generate your own identical form by computer.

**X. ESTIMATED AND ACTUAL INCOME.** Explain any line item difference of more than \$500 dollars between estimated and actual income in an attached budget narrative. Estimated income is that income listed on the budget included in the grant application.

<u>INCOME</u>	<u>ESTIMATED</u>	<u>ACTUAL</u>
<b>1. Grants and contributions:</b> <i>(Place MRAC request on line 5.)</i>		
a. Individual contributions		
_____	_____	_____
_____	_____	_____
b. Foundations and corporations <i>(You must list each foundation and corporation supporter with actual dollars received.)</i>		
_____	_____	_____
_____	_____	_____
c. Government		
_____	_____	_____
_____	_____	_____
d. Other (explain)		
_____	_____	_____
_____	_____	_____
<b>Subtotal grants &amp; contributions</b> <b>(Add lines 1a-d)</b>	_____	_____
<b>2. Earned Income:</b>		
a. Sales _____	_____	_____
b. Admissions _____	_____	_____
c. Other _____	_____	_____
<b>Subtotal Earned Income</b> <b>(Add lines 2a-c)</b>	_____	_____
<b>3. Add subtotals for parts 1&amp; 2</b>	_____	_____
<b>4. Total In-Kind (Line 8B from Expenses)</b>	_____	_____
<b>5. Total MRAC Grant</b>	_____	_____
<b>6. Total Income (Add lines 3, 4 &amp; 5)</b>	_____	_____

Complete this form or generate your own identical form by computer.

## II. Project description

From the MRAC Grant application:

“Why a “community gate”? Many Americans today associate gates with “gated communities,” negative symbols of retreat, isolation, and exclusion that, at worst, reflect social paranoia, bigotry and hatred. We intend to reverse that unfortunate imagery and reinvigorate the ancient concept of the gate as a welcoming entry. Instead of the hostile command “Stay out if you’re not one of us,” the traditional gate says “Enter here, friend.” For a structurally different, but like-minded example, consider Como Park’s classic “Gates Ajar” garden sculpture. Created in 1894 by Frederick Nussbaumer, it remains today one of the park’s signatures, widely embraced by the public.



“In marking a point of welcome, entrance and passage, our park’s Community Gate will speak the language of openness and invitation. We will position the historic gate between the park’s upper (old) and lower (new) areas. At the same time, the gate’s sculptural context will symbolize the welcoming and embracing connections of the community’s diverse neighborhoods and of the community’s history. Thus the project involves the physical joining of old space with new, and the symbolic joining of past with present, group with group, and people with people.”

From the MRAC grant application  
Spring 2003

This report celebrates the successful conclusion of the Community Gate Project (CGP) in the North High Bridge Park, St. Paul, Minnesota. The CGP is an MRAC-supported community arts project dedicated to Czech and Slovak immigrants and families who built neighborhoods and businesses of the West End, the area west of Downtown St. Paul that extends to Fort Snelling, between the Mississippi River and 35E.

Artist Craig David’s installation has incorporated 13 granite curb stones and limestone pavers from the City’s past, donated by its Department of Public Works. Two of the pylons support a “baptismal gate,” salvaged from the Czech-Slovak national church, St. Stanislaus Kostka, and donated to the project by a local resident. Neighborhoods of Uppertown, the Uppertown Triangle, and the West End joined together to both raise funds and volunteer in its construction.

The Sculpture Garden and Park have evolved into multi-cultural projects that reflect the history and diversity of our neighborhood and city, and is dedicated to peaceful co-existence. Each of the sculptures has origins in the many cultures and functions of the neighborhood. Through an active community task force, the park has been developed since the late 1980’s with a day lily demonstration garden, a giant Green Chair by an inner city youth program, a massive stone sculpture by Zoran Mojislov, and a Peace Pole by a local girl scout troupe that celebrates the diversity of past and present Czech, Spanish, Hmong, and Ojibway residents.



Inspiration for this phase of the park's development began early in 2002 when it became necessary to remove the park's signature giant Green Chair. Since untreated wood was used in its construction, neighbor's met and decided to not only raise funds for its replacement, but also initiate planning for the Community Gate Project.

Fund-raising began with a seed donation of \$2,500 from the Abraham & Lillian Rosenberg Foundation (New York), \$5,000 grant from St. Paul's Cultural

STAR program, and \$500 from the St. Paul Riverfront Corporation. On November 2, 2002 the first phase of the project was completed at a cost of \$6,000 with the re-installation of the Green Chair, and the North High Bridge Task Force recommenced fund-raising for Phase II, the actual Community Gate Project.

#### IV. Publicity

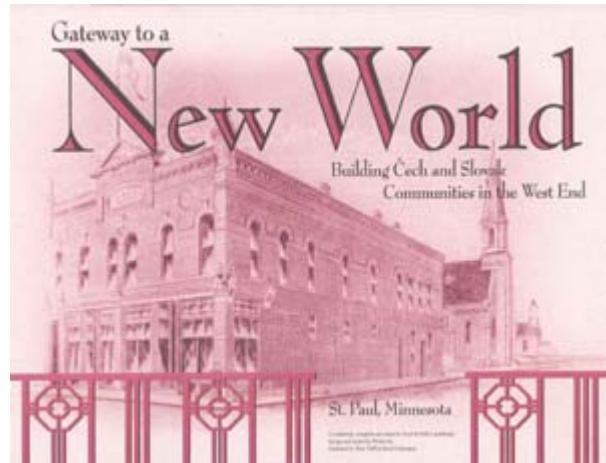
The MRAC has been regularly made aware through e-mail and the post of our public initiatives. However, we will summarize these "events":

1. Frequent e-mail over the course of over two years marking progress and alerting key individuals about related events. E-mail distribution lists included the Upper Town neighborhood (13 households), the Uppertown Triangle neighborhood (31 households), West End neighborhoods (7 households); District 9 Community Council (4 personnel, 12 Board members); Czech-Slovak community (11 households); official designates (20 parks, city, and state representatives).
2. E-mail and flyers, community newspaper ads and articles for:  
Two community-wide events, July 13 (ice cream social, kiddie parade, meet the artist, and design review) and October 11, 2003 (Bembe drumming, meet the artist, design review, and granite drilling).
3. On April 17, 2004 neighbors met to clean up the park in preparation for the beginning of construction of the installation
4. On July 3, 2004 on the occasion of the Grand Excursion up the Mississippi River, the committee set up a booth in the park to answer questions about the Community Gate Project, the North High Bridge Park, and its neighborhoods
5. Outreach project  
An old-fashioned Czech beer hall in the second floor space of the CSPS Hall. This culturally significant event was a throw-back to the turn of the 20<sup>th</sup> Century, when beer halls aligned West 7<sup>th</sup> Street (the main thoroughfare of the neighborhoods) and were community gathering places. The Showed-up Band, Minnesota Czech and Slovak Singers, and St. Paul Czech and Slovak Folk Dancers entertained. Ethnic as well as donated appetizers from local restaurants accompanied the beer *Pilsner Urquel*, a selection of wines, and other non-alcoholic beverages. \$4,000 proceeds included admission charge, items from a silent auction, and sale of the commemorative book. Special guest appearances included Jacob Skalnik, Cultural Attaché, Czech Republic; Jennifer Vollmer, Ms.

Czech-Slovak Minnesota/USA; Senator Sandy Pappas in a reprise of her role as Blanche Yurka (actress and author born in the West End); and Ol' Picha, Bohemian bartender from the late 1800s played by Bob Webster. An organizing committee of 12 neighbors fostered contributions by over 81 participants contributing over 600 hours. The event was a great educational and recreational success for over 250 attendees.

6. Outreach project: development and publication “Gateway to a New World”

A publications committee was formed and in March 2003 *Gateway to a New World, Building Čeck and Slovak Communities in the West End* was published by the West 7<sup>th</sup>/Fort Road Federation/District 9 Community Council of the City of St. Paul.



The commemorative booklet documents and celebrates the history and contributions of

Czech and Slovak immigrants and families in the West End of St. Paul since the 1860s. The work was co-authored, compiled and edited by Joe Landsberger, with assistance from historians and neighbors. About 600 of an initial run of 1,000 have been either distributed gratis or sold to promote the project. \$3,653 profit from the publication supported the Community Gate Project. Neighborhood, Czech, and Slovak historians, artists donated more than 700 hours in its development toward matching the MRAC grant.

7. Outreach project: the construction of two giant three-person puppets dressed in *kroi*, the native regional costumes of the Czech and Slovak Republics. These puppets will make their official inaugural appearance at the Community Gate Project’s dedication September 11, 2004, and will provide striking historic reminders to the neighborhood at community events in the years to come. A committee formed out of the local Czech and Slovak community took charge of this educational outreach project.

## V. Narrative



### Artistic outcomes, Community Gate Project (CGP):

The CGP exceeded expectations both with its site-specific installation of historically significant artifacts from the City's and Czech-Slovak past, and with attendant projects described above.

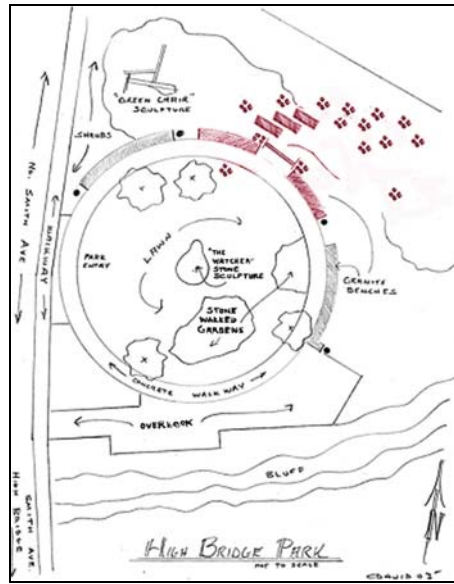
The early objective of the committee was to install the baptismal gate as tribute to early River Flats, West End, and St. Paul immigrants and settlers in this key park and gateway. As the project developed, however, our ambitions grew. We needed first to document the history of Czech and Slovak immigrants into our neighborhoods—hence the publication. We secondly needed to have a large consciousness and fund-raising event for neighbors new and old to communicate to them the culture—hence the “old fashioned beer hall.” Thirdly, we needed to establish a “reminder” for future community events—hence the costumed giant puppets that will dance for years to come.

Finally, the Community Gate Project itself in the park. The 13 curb stones, weighing up to 3000 pounds each, define a space that is at one time intimate, at another visually complementary to the other sculptures within the park. The gate welcomes the visitor; the seating invites him or her to stay a while; the stones rise as protective sentinels. The space within provides a unique vantage point and seems to quiet the bustle of the traffic. While children may play on the adjoining Green Chair, the CGP is more contemplative, more reflective of past eras, more generationally connective.

It is hard to imagine how this project could have progressed more successfully. Thousands of volunteer hours overshadow its expense.



The gate patiently waited forty years in one location, and eight years here for its new home



Artist's site plan



View before installation



CGP, installed

## Community/Audience/Attendees Outcomes

- River Communities  
The growing fondness for the park's location is reflected in the first bluff clean-up of railroad property, community outreach during the Grand Excursion, traffic calming initiatives, proposals for connecting pathways up the bluff from river, and the well-documented published history. A patch of native plants were planted in the park.
- Ethnic Communities, Communities of Color, Historic Immigrant Community  
Neighborhoods re-discovered their Czech and Slovak origins, as well as the cultural icon of the CSPS Hall, the longest continuous serving building in the nation  
The Czech and Slovak annual festival has even been relocated to its neighboring street  
After the CGP's dedication September 11, an ethnic, colorful parade will make its way through neighborhood to the festival  
Our efforts to draw in communities of color were not as successful
- Faith Community  
Our publication of the ethnic and immigrant history included not only the national Church of St. Stanislaus Kostka (Catholic) but also the lesser known Cyril Congregational Church. Both served Czech and Slovak populations until modern times
- Communities of Age, Gender, and Economic Status  
All activities in this project were inclusive in terms of age, gender, and economic status. For example, flyers were distributed and ads taken in the community newspaper to supplement e-mail in advertising events. One flyer was published in Hmong and Spanish. Community events offered children's activities (kiddie parade) and free ice cream and beverages. Booths also provided information on the local neighborhood council.

## Group/organizational outcomes

- The CGP is integral to the Federation/District 9 Community Council's arts programming. It follows other public art projects, including: the Sculpture Garden (Green Chair Project, "The Watcher" sculpture, and Peace Pole), and the historic-stone-landscaped Day lily Demonstration Garden. As such it is more a continuation of its mission.
- What was unique about the project, however, was the joining with Czech & Slovak Sokol Minnesota, the local social, cultural, educational and gymnastic organization that seeks to preserve and transmit the vitality of our Czech and Slovak heritage to future generations
- This also rekindled interest by SOKOL in neighborhood institutions, including the neighborhood council and newspaper, and brought its annual festival to the street
- We anticipate more community events to be held in the C.S.P.S. Hall, a National and State Historic Site in 1977 and was placed on The National Register of Historic Sites. Since its construction in 1887, the C.S.P.S. Hall has been a focal point for Czech and Slovak activities in Saint Paul
- The CGP will provide a model for future cultural and ethnic programs: ideas are already being generated for future (park) projects

## VI. Artists served:

While the designated artist for the CGP itself remained Craig David, we estimate that 1000 volunteer hours supported the project. Three significant attendant projects enabled the numbers of artists to increase:

- Publication: writers, editors, and graphic artists came together and volunteered their talents and over 700 hours to produce the “Gateway to a New World”
- Puppets: the Czech and Slovak artists came together and volunteered over 500 hours to create two giant ethnically dressed three people puppets that will entertain at community events for years to come
- Musicians, singers, dancers, cooks, and party planners came together and volunteered over 1000 hours for the ethnically-themed “beer garden” fund raiser

## VI. Audience served:

While we initially envisioned a public art project, we did not realize the scope of supporting projects, and the audiences they reached.

- Publication: over 700 copies of the “Gateway” were sold/distributed
- It is hard to estimate the numbers that will view the giant puppets in parades to come
- Over 200 people attended the “beer garden”
- The circulation of the community newspaper is 12,000 and numerous articles on the CGP have been published. In addition, other newspapers have and will cover the story
- Thousands will view the CPG in years to come as a public art project
- The membership of the SOKOL has new appreciation for the neighborhoods of their past, as do current residents of Bohemian Hill for the SOKOL

## Postscript: September 11, 2004: dedication

The dedication of the CGP will take place at 10 a.m. on September 11, 2004, the day of the Czech-Slovak street festival. The artist, Craig David, has promised an architectural addition to the installation that will surprise the audience and compliment its historicity. Czech singers and dancers will be present, as will several falcons from the Raptor Center: the Czech SOKOL means falcon. The puppets will then lead the parade to the street festival, possibly accompanied by traditional Slavic accordion tunes. Flags and ethnic standards will add color to the proceeding.

## Timeline:

- January 8 2001 The Board of the neighborhood council, the West 7<sup>th</sup>/Fort Road Federation/District 9 Community Council of the City of St. Paul passed a motion supporting replacing the Green Chair and developing the Community Gate Project
- November 2, 2002 the City of St. Paul formally supported the projects with a Cultural STAR Grant of \$5,000.
- November 11, 2002 the Green Chair was replaced on
- September 24, 2003 the St. Paul City Council finalized the Community Gate Project resolution
- October 1, 2003 Mayor Randy Kelly signs the resolution
- Fall 2003 the City of St. Paul Department of Public Works donated 13 historic six-ten foot granite curbstones and over 50 pavers for the project
- May 2004: Artist Craig David begins installation
- July 11, 2004, installation completed in time for the Grand Excursion 2004, celebrating the 1854 arrival of about 1,000 investors, politicians, clergymen, academics and writers by steam and paddlewheel boats that included ex-President Millard Fillmore. The park's location provided a key lookout over the River to view the arrival of the flotilla
- September 11, 2004: dedication

<b>Project</b>	<b>MRAC</b>	<b>Amount</b>	<b>Budget</b>		
MRAC Grant		\$8,500.00	8,500.00		
Cultural STAR Grant		\$1,000.00	9,500.00		
Rosenberg Grant		\$500.00	10,000.00		
Riverfront Corp Grant		\$500.00	10,500.00		
Beer Hall		\$4,000.00	14,500.00		
Book Sales thru June 2004		\$3,653.00	18,153.00		
Book Sales thru July 2004		\$110.00	18,263.00		
<b>Gate Project budget</b>		<b>\$\$\$ cost</b>	<b>18,263.00</b>	<b>v. hours</b>	<b>value/in kind</b>
<b>Personnel</b>	<b>\$6,000.00</b>				
Craig David/artist design build		\$6,000.00	12,263.00		
Labour/misc Aron		\$150.00	12,113.00		
Labour/misc Paul		\$500.00	11,613.00		
Labour/welding		\$400.00	11,213.00		
Labour/grounds		\$400.00	10,813.00		
Architect/structural			10,813.00	8	
Volunteer labour			10,813.00	250	
		<b>\$7,450.00</b>			
<b>Supplies</b>	<b>\$2,500.00</b>				
materials/Support cradles		\$222.21	10,590.79		
Materials/Welding & paint		\$422.60	10,168.19		
Concrete Form Tubes		\$207.89	9,960.30		
Steel rod		\$425.79	9,534.51		
Epoxy		\$128.40	9,406.11		
Cement/Leitner's		\$400.00	9,006.11		400.00
Granite curb stones/pavers				13 stones	3,900.00
Gate				1 gate	2,000.00
		<b>\$1,806.89</b>			
<b>Space &amp; equipment rental</b>	<b>\$500.00</b>				
Pettibone				10 days	3,000.00
Grinders & bits		\$323.26	8,682.85		
Pettibone repair		\$37.11	8,645.74		
Auger/Sol David				10 days	500.00
		\$360.37			
<b>Transportation</b>	<b>\$1,500.00</b>				
moving stone		<b>\$1,500.00</b>	7,145.74		
<b>Other</b>	<b>\$4,000.00</b>				
Industrial Painting Specialists		\$717.18	6,428.56		

Site prep		\$2,500.00	3,928.56	
Materials/Gravel		\$250.00	3,678.56	
		<b>\$3,467.18</b>		
<b>Project total:</b>	<b>\$14,500.00</b>	<b>\$14,224.07</b>		<b>9,800.00</b>
<b>Publicity/public events</b>				
<b>Pesonnell/arts &amp; comm</b>	<b>\$1,500.00</b>			
Stipend/Laurie Wizkouski		\$1,100.00	2,578.56	
Stipend/Weight		\$200.00	2,378.56	
Stipend/Doreen McKennie		\$200.00	2,178.56	
<b>Arts comm total</b>		<b>\$1,500.00</b>		
<b>Supplies/puppets</b>				
Clay/Continental Clay Company		\$68.22	2,110.34	
Knox Building materials		\$46.67	2,063.67	
Local color		\$63.47	2,000.20	
Material/Laurie		\$35.12	1,965.08	
Material-doreen		\$42.44	1,922.64	
Material-libby		\$172.18	1,750.46	
Volunteer labor				500
<b>Puppets subtotal</b>		<b>\$428.10</b>		
<b>Supplies/communications</b>				
Community Reporter		\$39.00	1,711.46	
Joe Landsberger/materials		\$92.00	1,619.46	
Betty Moran/materials		\$41.00	1,578.46	
Andrew Hine/materials		\$16.00	1,562.46	
High Bridge/materials		\$300.00	1,262.46	
Schneider/materials		\$110.00	1,152.46	
Volunteer hours				1000
Restaurant donations				1,500.00
SOKOL Hall donation				800.00
<b>Materials sub total</b>		<b>\$598.00</b>		
<b>Supplies total:</b>	<b>\$1,500.00</b>	<b>\$2,526.10</b>		<b>2,300.00</b>
<b>Booklet</b>				
Volunteer hours				1000
printing	\$0.00	\$1,465.00	-312.54	
<b>Booklet total:</b>	<b>\$0.00</b>	<b>\$1,465.00</b>		
<b>Community Gate Project</b>	<b>\$17,500.00</b>	<b>\$18,215.17</b>	<b>3258 hours</b>	<b>12,100.00</b>