

The San Francisco Arts Commission
Luis R. Cancel, Director of Cultural Affairs

SAN FRANCISCO ARTS COMMISSION CULTURAL EQUITY GRANTS

For Individual Artists in Performing Arts
Individual Artist Commissions Category

Application Deadline:
September 4, 2009

2009-2010 GUIDELINES
AND APPLICATION





WELCOME

A note from Luis R. Cancel, Director of Cultural Affairs

The Cultural Equity Grants support for Individual Artists in Performing Arts is one of the vital initiatives of the San Francisco Arts Commission.

The program embodies the values of the city and it is recognized worldwide as a model for celebrating diversity and culture, creativity and free expression.

In these tough economic times, I take great pride in knowing that the Arts Commission is one of the largest supporters of individual artists. Like all of our programs, Cultural Equity Grants manifest the Arts Commission's mission to integrate the arts into all aspects of City life, thereby nurturing a creative cultural environment that is essential to the City's well-being.

I invite you to learn more about this program and to contact us with your questions, ideas and thoughts on how we might improve it in future years; and I encourage you to apply.


From San San Wong, Director of Grants

Last year we saw the effects of the economic recession – exceptional in its global scale and scope of influence into every sector and many large and/or long-standing institutions. We entered a time of tremendous change: Obama as President, rapid proliferation of social media, resumption of proactive international relations, the naturalization of more than one million immigrants as U.S. citizens of which 300,000 - largely Latino and Asian - live in California, etc.

With Cultural Equity Grants, we want our grants to fund high quality, meaningful artistic work, and our programs to remain relevant and vital in addressing disparities. We continue in our belief that creative expression, cultural participation and cultural equity comprise vital foundational aspects of a healthy society. And, that the imaginative and rigorous work of artists and arts and cultural organizations is core to seeing and understanding ourselves anew in this rapidly shifting world.

I encourage you to participate in our knowledge-building activities that provide opportunities to sharpen essential skills and to be inspired by local and national thought leaders. I am particularly excited by the Creative Capacity Fund, a collaborative funding initiative, conceived as a proactive response to the economic downturn, changing demographics and looming leadership transitions that are placing extraordinary strain on the nonprofit arts system, and the people who work in it.

We look forward to supporting you and your endeavors in creating excellent and innovative artistry, re-visioning sustainable organizations, and strengthening San Francisco's cultural communities through deep thoughtful engagement.



SAN FRANCISCO ARTS COMMISSION

CULTURAL EQUITY GRANTS

For Individual Artists in Performing Arts

Application Deadline:

September 4, 2009

Applications are due by 5:00 pm in the SFAC Office,

Or must be postmarked on or before September 4, 2009 by the U.S. Postal Service.

The application mailing date is determined by the U.S. Postal Service mark, not by postmarks from office postage meters. Late applications or those sent via e-mail or fax will be deemed ineligible.

INDIVIDUAL ARTIST COMMISSIONS

Through the Individual Artist Commissions (IAC) category, the Arts Commission makes grants to individual artists living and working in San Francisco for a specific personal, artistic project which, in turn, stimulates the creation and presentation of high quality, new works of art throughout the city's neighborhoods.

IAC grants focus on the **generation of new creative work**. For traditional and folk artists, the Arts Commission acknowledges that culturally specific work underscores the importance of shared cultural values, and that you will be developing your new work *within your cultural context or cultural tradition*.

The artist should be focused on realizing creative or aesthetic ideas, rather than on documentation, curation or journalism. Although collaboration is acceptable, the individual artist is the grantee. Most of the grant should go to the artist as a commission. The commission must include some form of public presentation, either as work-in-progress or final polished piece (some examples of works-in-progress include: a neighborhood workshop, a reading, an exhibition, etc.). The public presentation must take place in San Francisco during the project period.

Cultural Equity Grants considers IAC proposals for projects in alternating disciplines each year.

In the current fiscal year 2009–2010: **performing arts – dance, theater and music**.

For next fiscal year, 2010–2011: **literary, media and visual arts**.

Note: Inter-/multi-disciplinary work will be considered each year, but the project must be rooted in the primary artistic disciplines being considered.

Grants of up to \$10,000 will be awarded; no less than 75% of a grant request will be awarded.

CULTURAL EQUITY GRANTS (CEG)

Provides support for the enrichment of San Francisco's multicultural landscape, and are intended to ensure that:

- » all people who make up the city have fair access to information, financial resources and opportunities for full cultural expression, as well as opportunities to be represented in the development of arts policy and the distribution of arts resources;
- » all the cultures and subcultures of the city are represented in thriving, visible arts organizations of all sizes;
- » new large-budget arts institutions whose programming reflects the experiences of historically underserved communities flourish.

The historically underserved communities named in these guidelines—Native American, Asian American, African American, the Disabled, Latino, L/G/B/T, Pacific Islander, Women—have been so identified by the legislation which created Cultural Equity Grants for the specific purpose of the Cultural Equity Grants Program and not for any other purpose.¹

WE'RE HERE TO HELP!

The CEG staff is available by telephone and e-mail to assist grant seekers and grantees.

Please take advantage of any and all of the technical assistance services we offer:

- » Workshops are offered in the two months before each deadline to clarify application procedures. We will send out e-mail notices through the CEG Newsletter and post the information on our web site.
- » Completed applications from previous grant cycles are available as a resource upon request.
- » CEG staff will discuss project design or specific project narratives with prospective grant seekers up to 3 weeks prior to deadline.
- » CEG staff will review and comment on draft project narratives that are received before 5:00 pm of August 10, 2009. E-mail your draft narrative to Lucy.Lin@sfgov.org.

NEW LAUNCH! CREATIVE CAPACITY FUND

The Creative Capacity Fund (CCF) is a professional development program that provides reimbursement funds to Bay Area arts administrators and individual artists to enroll in workshops, attend conferences locally and nationally, and to work with consultants and coaches in order to build their administrative capacity, hone business skills and strengthen the economic sustainability of their organization or arts practice.

CCF is available to arts organizations and individual artists who are current grantees of The San Francisco Art Commission's Cultural Equity Grants Program. www.creativecapacityfund.org.

For more information, see page 20.

¹Note: Other communities may seek similar recognition from the San Francisco Arts Commission by addressing a request in writing to the Arts Commission by July 1 prior to the following cycle of the Cultural Equity Initiatives program. Such a request should come from persons who are recognized as civic leaders within their community. It should state the basis for seeking such status and be sent to the Arts Commission to the attention of the director of the Cultural Equity Grants Program. The Arts Commission will strive to reach a decision on each such request within a reasonable amount of time before the subsequent application deadline for the next Initiatives cycle. In doing so, it reserves the right to seek additional information from members of the community, as well as others.

IMPORTANT DATES

July 29, 2009	IAC Application Workshop, 3:00–5:00pm	SFAC, Suite 70
August 10, 2009	Deadline for Draft Narratives to CEG Staff for feed-back (optional) before 5:00 pm	
August 13, 2009	IAC Application Workshop, 3:00–5:00pm	SFAC, Suite 70
August 17, 2009	IAC Application Workshop, 12:00–2:00pm	
September 4, 2009	APPLICATION DEADLINE <i>Delivery to the SFAC Office by 5:00 pm</i> <i>Or, postmarked by the U.S. Postal Service</i>	
October 2009	IAC Application Review Panels	SFAC, Suite 70
December 2009	Arts Commission Review & Award Announcement	
March 1, 2010–August 31, 2011	Grant Period (The proposed project, or phase of project, must take place within this period.)	

STEPS IN THE APPLICATION PROCESS

These guidelines are organized to take you step-by-step through the application process:

- » STEP 1: Determine if you are eligible to apply
- » STEP 2: Be able to clearly articulate your project, or possible projects
- » STEP 3: Determine if your project is a “good fit” with the Individual Artist Commissions grants program. Do your goals, priorities and parameters match those of IAC? Is your project competitive given the Criteria for Evaluation?
- » STEP 4: Preparing your application packet
- » STEP 5: Preparing your artistic work samples
- » STEP 6: Understanding what happens to your application
- » STEP 7: Submitting your application packet

CONTACT US

Lucy K. Lin, Program Associate, 415.252.3257, lucy.lin@sfgov.org
 Weston Teruya, Program Associate, 415.252.2593, weston.teruya@sfgov.org
 San San Wong, Director of Grants, 415.252.2565, sansan.wong@sfgov.org

Check the Arts Commission website for additional information and workshops:
www.sfartscommission.org

STEP ONE: ARE YOU ELIGIBLE TO APPLY?

CHECK THE BOX IF YOU:

- have lived continuously in San Francisco since September 2007.
- can document a two-year history of creating and presenting original works to the public.
- are at least 18 years old.
- will not be enrolled as a full-time student at the time of the application nor during the grant period.
- are in good standing for any grants previously received from SFAC. If you have defaulted on a grant, that default must have occurred prior to September 2005 and an explanation must accompany the proposal. If you received a previous grant but did not submit your final report, please contact CEG staff before applying if your grant window has ended.

All the boxes must be checked, in order for you to apply for this grant.

Note: Be sure that you are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see "Appendix: An Overview to Managing Your Grant Award."

FUNDING RESTRICTIONS

- » Applicants cannot receive simultaneous funds from multiple SFAC programs to support the same project.
- » Applicants cannot submit more than one application for the Individual Artist Commissions grant category.
- » Individual Artists cannot receive funding for two consecutive years.
- » The award of funds does not imply that the Arts Commission or any other City agency will produce, exhibit or present the art created. It is the responsibility of the applicant to secure a venue for public presentations or workshops.
- » Funds cannot be used to support:
 - » Fellowships, scholarship, studio-only work, or project development without public presentation
 - » Projects that will not take place or be presented in San Francisco
 - » Deficit reduction
 - » Start-up costs/seed money for new organizations or businesses
 - » Food and beverage expenses
 - » Projects for the staging of pre-existing works including curation, archiving, journalism, etc.

STEP TWO: DO YOU HAVE A PROJECT IN MIND?

The most successful applications articulate well-conceived projects:

- » Do you know when your project will happen?
- » Are you clear about the goal(s) of your project?
- » Can you describe the project and your artistic creation process?
- » Do you have a presentation venue secured, or method for the distribution of your work?
- » How will you achieve those goals? Can you present a realistic, detailed work plan and budget?
- » How does this project strengthen your artistic and/or career goals? What are you exploring artistically?
- » Who is the audience for your project? Can you describe them clearly so the panelists can “picture” them? How will you reach them?

As an individual artist you may apply for funding to take time to generate new work, but not to stage pre-existing work. You may apply as the lead artist on behalf of an ad hoc group of artists who will come together for the specific project.

PUBLIC PRESENTATION

Your commission must include some form of public presentation. The public engagement activity can be a work-in-progress or final polished piece, and must take place in San Francisco during the grant period. Some examples of works-in-progress include a neighborhood workshop, a reading, an exhibition, etc. As part of the application packet, artists must include confirmation or a tentative commitment from a publicly accessible San Francisco venue for the project.

MULTI-PHASE PROJECTS

If you are planning to apply for multi-year projects or a phase of a project, only those activities scheduled during the grant period are eligible for funding.

Take into consideration the grant period start and end dates, and that the announcement of awards can take up to five months from the deadline.

EXAMPLES OF ELIGIBLE PROJECTS

- » Funding for the production and mastery of a new album of music and release performance.
- » Funding to create theater work incorporating multimedia projections gathered from historical documents, and in-progress performance.
- » Funding to develop a new collaboration of folkloric dance and music with a weekend festival.

PUBLIC ART PROJECTS

If your proposal involves a public art component, you are solely responsible for acquiring the necessary permissions and permits.

If you are recommended for a grant, you will need to provide official documentation of secured permits in order to proceed with the contracting process.

Please see the Art Commission’s Public Art Program website to obtain helpful information about public art regulations.

STEP THREE: IS YOUR PROJECT A GOOD FIT FOR THIS GRANT?

UNDERSTAND HOW APPLICATIONS WILL BE REVIEWED AND RECOMMENDED FOR GRANTS.

- » Applications are reviewed against criteria which are developed based on the purpose of this grant category. The criteria are listed below.
- » As you write your narrative and put the application together, think about how well your project addresses each criteria.
- » Grants review panelists will be scoring your application based on how well your project meets each of the evaluation criteria.
- » Grants are competitive and applications that best meet the evaluation criteria are recommended for funding. Unfortunately, we do not have enough funds to support all the strong applications.
- » Applications are evaluated in a peer panel review process. Panelists who are reviewing your work may not be familiar with you, your work or the context of your work so be sure to provide detailed information.
- » Please be aware that funds are limited. Often grant amounts are calculated at a percentage (not less than 75%) of your requested amount.

CRITERIA FOR EVALUATION

Artistic Excellence:

- » Quality of applicant's creativity, imagination, originality, techniques, meaning, style and self-expression as demonstrated through previous work.
- » The proposed project demonstrates originality, clarity and depth of investigation of concepts and ideas.

Project Merit:

- » The plan is sound, and the artist has the ability to develop and to publicly present the work.
- » The degree to which the project has the potential to further the artist's creative exploration and growth.
- » The degree to which the project has the potential to further the development of the art form.

Artist's History and/or Promise:

- » The applicant's artistic history and accomplishment is strong and relevant to the proposed project.
- » Apparent artistic potential of the applicant.

Public Benefit:

- » The potential of the project to reach a targeted audience (a new, sizeable or critically underserved audience), and/or to enrich the experience of the target audience.
- » The potential of the project to stimulate understanding and appreciation of the art form.

STEP FOUR: PREPARING YOUR APPLICATION PACKET

1. **Read through the Guidelines** and make sure that both you and your project meet all of the Eligibility Requirements for funding.
2. **Review the Criteria for Evaluation** before and while drafting your proposal narrative. These will be the criteria upon which your project will be scored. Be sure that you adequately detail your project and provide information that addresses each criteria.

3. **Application Checklist**

Prepare the forms and attachments for submission with the number of copies and in the order indicated. Submit the Application Checklist as your cover sheet, with each required item checked off.

4. **Narrative Application Instructions**

Questions are provided to guide you in describing your proposed project as completely as possible. Remember, your project description helps panelists “visualize” your project. Adhere to the length limitations and formatting instructions. You may download the Microsoft Word Narrative Application Form from the CEG website.

5. **Project Budget & Budget Notes**

Most of the IAC grant award should be allocated to the artist as a commission fee (“artistic personnel”).

The Project Budget is the financial plan for your project, and can be particularly helpful for “concretizing” your project narrative and identifying what you consider priorities. You will show the items for which the SFAC grant will be used.

Budget Notes are strongly encouraged because they provide a level of detail that helps the panelists understand how you arrived at your amounts, as well as an opportunity to explain external or unusual factors and your decision-making process. Panelists carefully review budget notes.

The following points will assist you in developing a clear budget with notes.

- » Project budgets should not project a deficit or a surplus.
- » Be sure that the numbers of your budget notes CORRESPOND with the line item numbers on the Project Budget Form.
- » Be as detailed as possible in your budget notes and explain how the numbers are derived. For instance, when explaining admissions, identify the number of people you expect to attend and at what cost tickets are sold. For example, a budget note for a \$3,600 line item for Admissions can detail that you are estimating 80% sold of 100-seat capacity over 3 nights with tickets priced at \$15.
- » If you have significant in-kind support, discuss them in your budget notes, not as a monetary figure in your Budget.
- » Indicate your plans for obtaining additional support, including: identifying existing and potential sources; the status of the support, i.e., secured, pending, to apply/solicit; and if you’ve had previous success with the specific support sources.
- » Detail any sizeable income or expense items.

STEP FIVE: PREPARING YOUR ARTISTIC WORK SAMPLES

CHOOSING WHAT TO SUBMIT

1. Submit samples that are of high production quality, in which your work can be clearly seen and/or heard. The sample should demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
2. Use excerpts from finished works completed in the last two years whenever possible.
3. Samples should be relevant to the proposed project.
4. If your proposal refers to a project underway you should also submit an excerpt of the work-in-progress as a work sample.

WORK SAMPLE DESCRIPTION

An excerpt of the description entered on the Work Sample Sheet will be used to introduce your work sample during panel review. Use the space provided in the Work Sample Sheet to contextualize each work sample by stating discipline-specific and pertinent information:

1. Title, date, venue (indicate audience capacity), length of work, dimensions, media.
2. If the work was done in collaboration with other artists, state your role in the production, and list key persons involved.
3. Explain the sample's relevance to your proposal.

WORK SAMPLE PREPARATION INSTRUCTIONS AND LIMITS BY MEDIA TYPE

The following parameters are firm. If more than the requested number of samples is submitted, staff will only present the allowable number.

In addition, please follow these guidelines for all work samples.

- » With the exception of publications, do NOT send originals or your only copy of documented work.
- » Label the work sample container with the applicant's name and title of work.
- » Particularly for visual and audio samples, if you are submitting more than one sample, number the samples in the order that they should be reviewed. The numbers should correspond to the order they are listed on the Work Sample Sheet.
- » Always test your final work sample before submitting.

Video Samples. 4 minutes total. 2 samples maximum.

- » VHS or DVDs must be clearly labeled. If possible DVDs should be organized in chapters, or bookmarked.
- » VHS tapes must be cued.
- » Video file(s) on a CD-R or DVD-R must be formatted to play in QuickTime, for example a .mov file.
- » Detail special playback instructions on the Work Sample Sheet, such as *"Play chapter 4 only"*, or *"Play from 0:55-4:55"*.
- » To explain a DVD menu navigation on the Work Sample Sheet use the following format (with ">" indicating clicking a menu option to navigate to a sub menu or clip): *Main Menu > Sub Menu > Video Clip Title*. For example: *"Menu > Excerpts > November 2008 Performance."*
- » Streaming media from the web will be accepted but be aware of the video quality and resolution. Staff cannot take responsibility for unexpected errors in web connectivity, streaming or playback that are out of our control on the day of the panel review. Artists who submit work in this format should plan accordingly.

Audio Samples. 4 minutes total. 2 samples maximum.

- » CDs must be clearly labeled.
- » Audio files on a CD-R must be formatted as an .mp3 or .aiff.
- » File names should follow this format: number indicating the order in which files should be played and title of track, for example: *"01_It Is A Sunny Day.mp3"*
- » Explain any special playback instructions in the Work Sample Sheet for each sample, such as *"Start at 4:00 and play 2 minutes."*

Note for video and audio samples: due to time constraints, the panel may choose not to review the entire sample. Limit the length of applause and commentary, and avoid pauses and fade-outs. We suggest that applicants provide samples that allow panelists to follow the evolution/development of an idea, movement section or scene, usually one to two minutes in length.

Visual Images. Eight (8) images only.

- » Digital images must be submitted in .JPG, .GIF or .PNG formats on CD-R only.
- » File sizes should be a minimum 72 dpi but no larger than 300 dpi.
- » File names should use the following format: Number indicating the order in which images should be shown (corresponding to the order on the Work Sample Sheet), last name of the artist, title of work. For example, *"01_García_San Francisco.jpg"*

Literary Samples.

- » Two (2) excerpts maximum. Publication and manuscripts excerpts may be up to ten (10) pages each, and play scripts up to twenty (20) pages each.
- » Samples should be copied double-sided and three-hole punched.
- » Attach a copy of your literary work sample(s) to the back of each copy of the application set. You should have seven (7) copies of each literary sample.

COMBINATIONS OF THE ABOVE. A combination of these sets is acceptable. If submitting a combination, you should submit half as many of each type (for instance, one 2-minute video and four digital images).

Publications. May be submitted on top of the other work sample combinations.

- » A maximum number of two (2) original publications (books, journals, magazines, etc) from the past two years. Submit two (2) copies of each.
- » An original publication as sample will be shown the day of panel as an example of published work and/or publication quality.
- » Publication excerpts intended to be read must be photocopied and follow the instructions for Literary Samples as stated above.

Maquettes and Other Materials: If your work samples differ, call CEG staff prior to submission.

STEP SIX: UNDERSTANDING WHAT HAPPENS TO YOUR APPLICATION

WHAT HAPPENS TO MY APPLICATION?

1. CEG Staff reviews your application, and sends it to panelists for review in advance of meeting.
2. In late-September, you will receive an e-mail with the review schedule with information on attending and link to a special info webpage. Please be sure that you include a working e-mail address in your application materials. If necessary take steps to ensure that e-mails from CEG are not lost in your spam filter.
3. Meeting together, panelists will discuss applications, and make funding recommendations.
4. A few days after panel, the funding recommendations will be posted on the special applicant information webpage.
5. Recommendations are reviewed and approved by the Commission, the Arts Commission's mayoral-appointed oversight body.
6. Notifications will be mailed. Award letters will include instructions about contracting procedures.

WHO IS EVALUATING MY APPLICATION

We use a "peer panel review process." Grants review panelists reflect the applicant pool and are knowledgeable about the work and issues being addressed. There are usually four to six people on a panel, so there are a variety of experiences and perspectives on reading each application.

CAN I HEAR THE REVIEW OF MY APPLICATION?

All CEG panel meetings are open to the public. Because the panelists are usually seasoned professionals, applicants often find it helpful to listen to the panelists' comments on applications.

A schedule of each panel is e-mailed to applicants in advance. Applicants are welcome to observe the meetings but are requested not to engage in discussion with panelists or CEG staff.

If you are unable to attend: CEG staff takes summary notes during the panel on each application. You may contact CEG staff to obtain panel comments (usually available within two months after the panel).

STEP SEVEN: SUBMITTING YOUR APPLICATION PACKET

All applications must be in the Cultural Equity Grants office by 5 pm on September 4, 2009 or postmarked by the U.S. Postal Service by the deadline date. Late applications, or applications sent via e-mail or fax will be deemed ineligible.

The Evans Street Post Office is open until 8 pm.

In fairness to others, late and substantively incomplete applications will not be accepted.
No deadline extensions will be granted.

Deliver proposals to:

Cultural Equity Grants
San Francisco Arts Commission
25 Van Ness Ave., Suite 200, Second Floor
at Oak St, just north of Market Street

Mail proposals to:

Cultural Equity Grants
San Francisco Arts Commission
25 Van Ness Ave., Suite 240
San Francisco, CA 94102

UPDATES & CHANGES

We strongly encourage you to keep your application up-to-date.

If there are any updates or changes relevant to your project after submission, contact CEG staff in advance to inform us of any changes. On the special applicant information webpage, which will be sent to the applicant's e-mail address provided on the application form, the specific deadlines for updates will be posted.

Acceptable Updates and Changes include:

Artistic Work Sample: Acceptable updates are work samples specifically from an exhibition or performance that took place between August 26, 2009 and two weeks prior to panel. An updated work sample sheet should be submitted with your work sample.

Please DO NOT submit new edits of already submitted work or add to the submitted work. Your updated work sample must follow the same guidelines as in the original application.

Budgets and Project Design: Acceptable updates are notification of pending grants and changes in project personnel or venue, fiscal sponsorships, etc. Provide detail about the changes as well as the reasons for changes.

APPLICATION CHECKLIST



Submit one copy of this Application Checklist as the cover sheet for your application packet.

GRANT APPLICANT: _____

Application. Submit seven (7) sets in the following order; copied double-sided and three-hole punched.

- Application Form
- Project Narrative. Please answer all questions, adhering to length requirements.
- Project Budget with Budget Notes.
- Venue Letter of Interest signed and dated. A letter of interest from the management of the venue where you plan to present/conduct the public presentation, and which outlines your relationship/arrangement.
- Your résumé listing artistic activities, accomplishments and training.
- In addition, if your project will involve other principal artists, provide a one-paragraph bio of each. You may include more than one bio on a page.
- Two (2) signed and dated Letters of Recommendation from professionals in your art form. Addressed to: "Members of the Panel;" letter writers should indicate how they have come to know your work. Letter writers should also include their organizational or professional affiliation.
- Up to three (3) recent press reviews or articles regarding your work, if available.
- Work Sample Sheet

Samples of Artistic Work.

- Samples of Artistic Work. Note: a copy of literary work samples should be included at the end of every application packet.

Promotional Materials. Submit seven (7) sets clipped together or in separate envelopes.

- Up to three samples of your promotional materials, such as brochures, fliers, catalogues, etc. If you are submitting a more complicated or costly item, such as a development packet, you need only submit two (2) sets. Please provide English translations or a synopsis where necessary.

Digital File of Application

- Digital File of Application on CD. Submit one (1) set.

PLEASE NOTE

- » Do not submit more materials than stipulated; excess supplemental material will be discarded.
- » Do NOT staple application packets or insert cover pages. Do not use folders, report covers or binders. Paper-clipped packets are acceptable.
- » Put your name on every page and every item you submit.



APPLICATION FORM

GRANT APPLICANT _____

LEGAL NAME, IF DIFFERENT _____

ADDRESS IN SAN FRANCISCO _____

MAILING ADDRESS IF DIFFERENT _____

CHECK IF NEW ADDRESS CHECK IF NEW MAILING ADDRESS

DAY PHONE _____

MOBILE _____

FAX _____

E-MAIL _____

WEBSITE _____

PROVIDE A VALID E-MAIL. PANEL NOTICES AND IMPORTANT GRANT INFORMATION WILL BE SENT TO THIS E-MAIL.

NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH YOU CURRENTLY LIVE: _____

NUMBER(S) OF THE SUPERVISOR'S DISTRICT WHERE YOUR PROPOSED ACTIVITIES WILL TAKE PLACE: _____

DISTRICT NUMBERS CAN BE FOUND AT: [HTTP://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP](http://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP)

ELIGIBILITY

DATE OF BIRTH _____

IF YOU HAVE NOT RESIDED AT THE ABOVE ADDRESS SINCE SEPTEMBER 2007, PLEASE LIST OTHER ADDRESSES SINCE SEPTEMBER 2007: _____

DO YOU EXPECT TO BE A FULL-TIME STUDENT AT ANY TIME UP TO AUGUST 30, 2009 OR DURING THE GRANT PERIOD?

YES NO

DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC? YES NO

PLEASE LIST DATES/LOCATIONS OF TWO (2) PUBLICLY ACCESSIBLE ACTIVITIES IN THE LAST TWO YEARS.

DATE	BRIEF ACTIVITY DESCRIPTION	PLACE

LIST 2 MOST RECENT SFAC GRANTS RECEIVED

GRANT NAME OR NUMBER	FROM WHAT PROGRAM OR CATEGORY?	YEAR AWARDED	REPORTING COMPLETED?

NOTE: IF YOU HAVE NOT MET YOUR REPORTING REQUIREMENTS, STATE THE CURRENT STATUS ON A SEPARATE SHEET OF PAPER.



ARTISTIC DISCIPLINE PRIMARY FOCUS. THIS INFORMATION WILL HELP US ASSIGN YOUR APPLICATION TO THE APPROPRIATE DISCIPLINE-BASED PANEL. PLEASE CHECK ONE.

- DANCE
- MUSIC
- THEATER
- LITERARY ARTS
- MEDIA ARTS
- VISUAL ARTS

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY: _____

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY: _____

ARTISTIC DISCIPLINE(S) SECONDARY FOCUS.

- DANCE
- MUSIC
- THEATER
- LITERARY ARTS
- MEDIA ARTS
- VISUAL ARTS

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY: _____

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY: _____

PROJECT SUMMARY SUMMARIZE YOUR PROPOSED PROJECT IN 75 WORDS OR LESS. WORD OVERAGE WILL **NOT** BE READ.

GRANT REQUEST AMOUNT _____ PROJECT END DATE _____

TOTAL PROJECT BUDGET _____ PROJECT START DATE _____

DATE(S) AND VENUE(S) OF PUBLIC PRESENTATION(S) _____

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED PUBLIC ACTIVITY(IES): _____

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE WEB (IF APPLICABLE): _____

TOTAL NUMBER OF PEOPLE ATTENDING YOUR EVENTS IN THE LAST YEAR: _____

DEMOGRAPHIC INFORMATION

THIS INFORMATION IS VOLUNTARY AND WILL HELP THE COMMISSION IN MEETING CERTAIN MANDATES. CHECK THE APPROPRIATE BOX(ES) THAT APPLY TO YOU.

- AFRICAN
- ASIAN
- DISABLED
- EUROPEAN/CAUCASIAN
- L/G/B/T
- LATINO
- NATIVE AMERICAN
- PACIFIC ISLANDER
- WOMAN
- BI-/MULTI-RACIAL

FOR PROGRAM PURPOSES, ASIAN INCLUDES ALL PEOPLES WHOSE ETHNIC OR RACIAL ORIGINS ARE IN ASIA, INCLUDING THE FAR EAST, SOUTHEAST ASIA (INCLUDING THE PHILIPPINES), SOUTH ASIA (BANGLADESH, INDIA, PAKISTAN, SRI LANKA), CENTRAL ASIA, AND THE MIDDLE EAST.

CERTIFICATION (REQUIRED FOR ALL APPLICANTS)

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR 2009–2010 CULTURAL EQUITY GRANTS AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS ARE TRUE AND CORRECT.

AUTHORIZED SIGNATURE OF **APPLICANT** _____

PRINT NAME _____ DATE _____



APPLICATION NARRATIVE INSTRUCTIONS

Use the Application Narrative Form, a separate Microsoft Word document available to download from the CEG website. **The maximum total number is FIVE (5) pages. Use 12 point font size, 1" margins and 1.5 line spacing. Include your name and page number on each page.**

Describe the proposed project as completely as possible. The following questions and instructions are provided as a guide. Remember that not everyone on the review panel will be familiar with you, your work, or the context of your work so provide detailed information. Keep in mind the Criteria for Evaluation.

I. **Who Are You?** Describe your work as an artist.

1. Medium, discipline, style, genre or major artistic focus.
2. Brief description of your history as an artist: length of career, training, major accomplishments, etc. How will your experience(s) help you accomplish your project?
3. Brief description of your artistic philosophy and creative process.

II. **What is Your Project?** Describe your project in detail.

1. Project Goal(s) What do you hope to accomplish through this project?
 - » How will you grow as an artist through this project? If the proposed work is a departure from previous work, explain how this project fits in your artistic trajectory.
 - » Please discuss how your project stimulates new directions of exploration in the artistic discipline and/or enhances understanding and appreciation of this art form.
2. Description of your project, including:
 - » What is the concept of this new work? Why is this project significant at this point in time?
 - » How will the work be developed? Describe your creative process and any research you may need to conduct.
 - » Describe the public activity(ies) that will be presented.
 - » Collaborators and/or partners: What other artists or members of the community (if any) will be involved? How will they contribute to your project?
 - » What are your plans for evaluation of the project? How will you know the project is successful?
3. Detailed timeline and work plan (your plans for carrying out the project). Although your project may begin before the IAC grant period begins, you should identify the project activities that will be funded by this grant.

Optional for traditional and folk artists: You may add up to one additional page to the Narrative section that specifically discusses how your individual work is distinguished within your cultural context to support new work. For example, what allowances does your cultural context/tradition allow for individuality and "new" work and how do you achieve or envision this?

III. **Who is your Target Audience and/or Community?** How will you reach them?

- » Describe the target audience and/or community for this specific project.
- » Do you have an existing or a new relationship to this audience/community? Why are you choosing to reach out to them with this project?
- » Describe ways that you plan to reach the selected audience and/or community, e.g., dissemination, marketing, publicity, engagement activities, education, etc.
- » How will you document your project outcomes/public activities?

PROJECT BUDGET



GRANT APPLICANT: _____

ATTACH BUDGET NOTES, NUMBERED TO CORRESPOND WITH LINE ITEMS. EXPLAIN HOW FIGURES WERE DETERMINED; IN-KIND CONTRIBUTIONS; PENDING GRANTS; ETC. DO NOT INCLUDE IN-KIND SUPPORT – CASH ONLY. DETAIL IN-KIND IN BUDGET NOTES. PROJECT BUDGETS SHOULD NOT PROJECT A DEFICIT OR A SIGNIFICANT SURPLUS. PLEASE TYPE.

INCOME

EARNED

- 1. ADMISSIONS _____
- 2. TUITIONS/WORKSHOP & LECTURE FEES _____
- 3. TOURING FEES _____
- 4. PRODUCT SALES _____
- 5. FOOD SALES/CONCESSION REVENUE _____
- 6. CONTRACTED SERVICES/PERFORMANCE FEES _____
- 7. OTHER EARNED REVENUE, SPECIFY: _____
- SUBTOTAL EARNED** _____

CONTRIBUTED

- 8. INDIVIDUALS _____
- 9. BUSINESSES/CORPORATIONS _____
- 10. FOUNDATIONS _____
- 11. SPECIAL EVENTS – FUNDRAISING _____
- 12. GOVERNMENT – FEDERAL _____
- 13. GOVERNMENT – STATE _____
- 14. GOVERNMENT – CITY & COUNTY (OTHER THAN CEG GRANT REQUESTED) _____
- 15. OTHER (SPECIFY IN BUDGET NOTES) _____
- 16. CEG GRANT REQUESTED _____
- SUBTOTAL CONTRIBUTED** _____
- 17. TOTAL PROJECT SUPPORT (NOT INCLUDING IN-KIND) _____

EXPENSE

PERSONNEL (INDICATE NUMBERS OF PERSONNEL IN YOUR BUDGET NOTES)

- | | PROJECT EXPENSE | SFAC GRANT
PAYS FOR: |
|---------------------------------------------|------------------------|---------------------------------|
| 18. ARTISTIC | _____ | _____ |
| 19. ADMINISTRATIVE | _____ | _____ |
| 20. TECHNICAL AND PRODUCTION | _____ | _____ |
| 21. OTHER SERVICES (DETAIL IN BUDGET NOTES) | _____ | _____ |
| SUBTOTAL PERSONNEL EXPENSE | _____ | _____ |

NON-PERSONNEL

- | | | |
|------------------------------------------------------|-------|-------|
| 22. PRODUCTION & EXHIBITION COSTS | _____ | _____ |
| 23. FACILITY EXPENSES/SPACE RENTAL | _____ | _____ |
| 24. ADMINISTRATION EXPENSES & SUPPLIES | _____ | _____ |
| 25. ADVERTISING AND MARKETING | _____ | _____ |
| 26. INSURANCE | _____ | _____ |
| 27. FUNDRAISING EXPENSES | _____ | _____ |
| 28. OTHER PROJECT EXPENSES (SPECIFY IN BUDGET NOTES) | _____ | _____ |
| 29. CONTINGENCY | _____ | _____ |
| SUBTOTAL NON-PERSONNEL EXPENSE | _____ | _____ |
| 30. TOTAL PROJECT EXPENSES (NOT INCLUDING IN-KIND) | _____ | _____ |
| 31. PROJECT NET (TOTAL SUPPORT MINUS TOTAL EXPENSE) | _____ | _____ |



WORK SAMPLE SHEET

PLEASE REVIEW INFORMATION ON "PREPARING YOUR ARTISTIC WORK SAMPLES" BEFORE FILLING OUT THIS FORM. IF YOU HAVE ADDITIONAL WORK SAMPLES PLEASE MAKE COPIES OF THIS SHEET. THE TOTAL LENGTH OF TIME FOR ALL WORK SAMPLES IS UP TO FOUR MINUTES.

GRANT APPLICANT: _____

TOTAL NUMBER OF WORK SAMPLES _____

WORK SAMPLE # _____

TITLE OF WORK SAMPLE _____

FORMAT (CHECK APPROPRIATE FORMAT): VHS DVD DIGITAL IMAGES ON CD AUDIO CD MANUSCRIPT
 PUBLICATION

LENGTH OF SAMPLE & PLAYBACK INSTRUCTIONS _____

AUDIO OR VIDEO EXCERPTS ONE TO TWO MINUTES EACH IS SUGGESTED.

WORK SAMPLE DESCRIPTION

WORK SAMPLE # _____

TITLE OF WORK SAMPLE _____

FORMAT (CHECK APPROPRIATE FORMAT): VHS DVD DIGITAL IMAGES ON CD AUDIO CD MANUSCRIPT
 PUBLICATION

LENGTH OF SAMPLE & PLAYBACK INSTRUCTIONS _____

AUDIO OR VIDEO EXCERPTS ONE TO TWO MINUTES EACH IS SUGGESTED.

WORK SAMPLE DESCRIPTION

PLEASE CHOOSE ONE:

- I'VE INCLUDED A SELF ADDRESSED STAMPED ENVELOPE, SO THAT MY SAMPLES MAY BE RETURNED TO ME.
- I WILL PICK UP MY SAMPLE WITHIN ONE WEEK AFTER THE PANEL REVIEW DATE, OR I WILL MAKE SPECIAL ARRANGEMENTS WITH STAFF.
- KEEP MY SAMPLE.

NOTE: CEG MAY RETAIN WORK SAMPLES FROM AWARDED GRANTS AND FROM FINAL REPORTS TO USE IN PUBLIC PRESENTATIONS ABOUT THE SAN FRANCISCO ARTS COMMISSION AND ITS PROGRAMS.

APPENDIX: AN OVERVIEW TO MANAGING YOUR GRANT AWARD



This section is intended for those of you who are approved for a grant. We pay a portion of your award up front, after you complete all the requirements listed below. This section also covers how to manage your grant throughout the life of your project. **Please keep these guidelines on hand over the course of your grant.**

The entire grant amount is considered taxable income, and you will receive a 1099 mailed from the City. We encourage you to keep records of your expenses and receipts for tax purposes.

1. REQUIREMENTS OF THE CITY & COUNTY OF SAN FRANCISCO

Grantees must submit the following to show they are in compliance with City guidelines before any grant disbursements can occur. In some cases waivers may be available. These requirements are subject to change and applicable to any and all active grants.

- » **Equal Benefits for Employees with Spouses and Employees with Domestic Partners.** CEG grantees must be certified as meeting the provisions of Chapter 12B (Non-Discrimination in City Contracts) of the San Francisco Administrative Code, which prohibits the City and County of San Francisco from doing business with any entity that discriminates in the provision of benefits (e.g., health insurance, retirement benefits, family leave, bereavement leave) between employees with domestic partners and employees with spouses, and between the domestic partners and spouses of employees.

- » **Business Tax Registration Certificate.**

Artists who are in business for themselves in San Francisco need to register with the Treasurer/ Tax Collector's Office RM140/ City Hall for a Registration Certificate.

Artists who are not in business for themselves, but only receiving a grant from the San Francisco Art Commission will be asked to complete the Business Tax Declaration and the Artist Exemption form and submit it to CEG.

If you have registered and decide to close your business, you should contact the Tax Collector's office to ensure that your certificate and corresponding account is closed.

- » **Insurance Certificates and Insurance Waivers**

A certificate of insurance must be submitted for each of the three types of insurance otherwise you must request a waiver. Insurance requirements apply to individual artists.

- » **Commercial General Liability Insurance** with limits not less than one million dollar (\$1,000,000) each occurrence with an aggregate annual ceiling of at least two million dollars (\$2,000,000). The City must be listed as additionally insured with the San Francisco Arts Commission as certificate holder. If you do not, contact staff. **Please note that if you are requesting a General Liability Insurance waiver you will need to provide proof of coverage by a venue or presenting organization. If you do not have a venue that can cover your public presentation, you will need to purchase event insurance at the requested General Liability levels.**
- » **Worker's Compensation** with Employers' Liability Limits not less than one million dollars (\$1,000,000) each accident. This requirement is applicable if you have at least one employee. If you do not, you can request a waiver for this requirement.
- » **Business Automobile Liability Insurance** with limits not less than one million dollars (\$1,000,000). If automobile is not used, you can request a waiver for this requirement.
- » **Insurance Waivers** If you cannot meet any of the above insurance requirements, you may request a waiver from the City's Risk Manager. Waiver forms come as part of your grant agreement package.



2. GRANT DISBURSEMENTS

At the discretion of staff, IAC Grants will be disbursed in two installments, as follows:

- » Up to 90 percent as an advance on the satisfactory execution of the grant agreement and other preliminary City disbursement requirements.
- » Up to 10 percent as final payment, after the completion of the project and submission of a satisfactory Final Report.

Since project time frames may overlap in successive grants, a grantee may still be working on a project from a previous grant cycle when another grant is awarded in this round. In this case, no disbursements from the new grant will be made until the previous project has been completed.

Note: Disbursement forms (invoices) are attached to your grant agreement as an appendix.

3. GRANT REQUIREMENTS AND DEFAULTING

Note: Report forms are attached to your grant agreement as an appendix.

Please pay close attention to our requirements and be certain that you are able to meet them.

Grantees who fail to meet the requirements satisfactorily will be considered in default, in which case the grantee and its fiscal sponsor (where appropriate) will not be able to seek support from the Arts Commission for a minimum three years. Staff is required to report on the resolution of previously defaulting applicants when they return to eligibility and submit proposals.

- » **Final Report:** Grantee must submit a satisfactory final report no later than 60 days after the project end date. Reports include a narrative and appropriate financial documentation. Grantees who are late in reporting on their grant and have not requested an extension will be considered in default and their remaining funds will be dissolved. Final report forms are available to download through the CEG website: www.sfartscommission.org/ceg/index.html.
- » **Addendum/Extension:** Grantee must notify CEG staff of substantial changes to the focus and/or scope or timeline of project as initially outlined in their proposal (artistically, administratively or financially). If an grantee finds it necessary to implement changes, it **MUST** seek an addendum and/or extension in writing and in advance. The addendum/extension should be requested as soon as the change is identified and before the expiration of the project time frame.
- » **Grant Period:** Grantees who have not completed their projects by the end of the project time frame without seeking an extension may have their grants terminated at the discretion of the CEG staff.
- » **Limit of Extensions:** Even with approved extension requests, projects not completed within two years of the end of the original project period will be considered in default.

NEW LAUNCH! CREATIVE CAPACITY FUND



Designed to bring professional development opportunities to current grantees of The San Francisco Arts Commission's Cultural Equity Grants Program.

Individual artists who are current CEG grantees may receive up to \$500 per calendar year in professional development reimbursements to participate in approved programs.

Funding awards may be used to reimburse part or all the following expenses:

- » Tuition or registration fees for classes, workshops or conferences;
- » Travel and hotel expenses, if workshop or conference occurs outside the 9-county Bay Area;
- » Fees to engage an outside consultant, facilitator, executive coach or career counselor.

Applicants may re-apply for additional funding during the calendar year until their annual award limit is reached (\$500 for individual artists), or the funding available that year for the Professional Development Program is fully expended, whichever comes first.

Begin your search for available workshops conferences, consultants or other potential professional development activities by going to our suggested list of providers on the Creative Capacity Fund website www.creativecapacityfund.org and apply!

NOTES



CULTURAL EQUITY GRANTS: OTHER GRANT CATEGORIES

Cultural Equity Grants makes a limited number of grants each year based on available funds from the Hotel Tax Fund. Proposals are reviewed through a competitive process. CEG grants are project-based, and should not be considered as on-going programmatic or organizational support.

Check the CEG website for grant workshops and deadlines.

ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS

Over three years, the Arts & Communities Initiative will seed and make more visible fresh, dynamic and meaningful ways that arts and non-arts sectors can creatively work together to invigorate San Francisco's rich and diverse neighborhoods and communities. The Initiative will support artists and arts organizations of any medium, as they embrace the role of lead partners, and work closely with community partners, their leaderships and constituencies. Two types of grants are available: Exploration Grants and Realization Grants.

CREATIVE SPACE

Grants are intended to advance the improvement of existing arts facilities and the successful development of new ones that will support the work of San Francisco's arts organizations, as well as promote the availability of affordable live/work spaces for low- and moderate-income artists. Creative Space offers grants for both Planning and Capital Improvement projects. Grant awards are up to \$20,000 to support the enhancement of arts facilities in the city.

CULTURAL EQUITY INITIATIVES

Grants support the development, sustainability and growth of San Francisco arts organizations that are deeply rooted in, and able to express the experiences of, historically underserved communities, such as African American, Asian American, Disabled, Latino, LGBT, Native American, Pacific Islander, and Women.

Level 1 Grant awards are up to \$25,000 to support organizational development initiatives for a period of one year and are intended to prepare organizations for possible Level 2 funding.

Level 2 Grant awards are up to \$100,000 to support organizational development initiatives of substantial scope and ambition over a period of two to three years; and are for organizations that have received at least one Level 1 grant within the last five completed fiscal years.

ORGANIZATION PROJECT GRANTS (OPG)

Grants to arts organizations for the support of art projects whose presentation benefits or interests the community at large or specific segments of the San Francisco community. All art forms will be considered. Projects must take place in San Francisco and be accessible to the public. Grant awards are up to \$15,000 for one year.

NATIVE AMERICAN ARTS & CULTURAL TRADITIONS (NAACT)

Grants to support projects guided by strong and capable Native American artistic leadership, and for which there is resonance within communities. Grants can support the wide spectrum of rich cultural traditions and contemporary artistic expressions that exist within today's Native communities.

**CONTACT CULTURAL EQUITY GRANTS
PROGRAM STAFF:**

Lucy K. Lin, Program Associate,
415.252.3257, lucy.lin@sfgov.org

Weston Teruya, Program Associate,
415.252.2593, weston.teruya@sfgov.org

San San Wong, Director of Grants,
415.252.2565, sansan.wong@sfgov.org

OFFICES:

San Francisco Arts Commission
Cultural Equity Grants Program
25 Van Ness Avenue, Suite 200
San Francisco, CA 94102

MAILING ADDRESS:

San Francisco Arts Commission
Cultural Equity Grants Program
25 Van Ness Avenue, Suite 240
San Francisco, CA 94102

WEBSITE:

Cultural Equity Grants Program
Guidelines and Application are also
available to download in pdf form online at
www.sfartscommission.org/ceg/index.html