

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

# **NATIVE AMERICAN ARTS & CULTURAL TRADITIONS**

## **Application Deadline**

In the CEG offices by 5:00pm, or post-marked on  
Wednesday, February 3, 2010

## **For activities taking place**

July 1, 2010–June 30, 2011  
in the City & County of San Francisco

## **Grant Categories**

- » Individual Artists
- » Presenting the Art
- » Building Sustainable Arts
- » Mini-Grants



## IMPORTANT DATES IN 2010

Wednesday, January 13, 11:30am–1:30pm:	Application Workshop, Arts Commission Suite 140
Friday, January 15 by 5:00pm:	Deadline for Draft Application Narratives & Budgets (optional)
Tuesday, January 19, 1:30pm–3:30pm:	Application Workshop, Arts Commission Suite 70
Tuesday, January 26, 1:30pm–3:30pm:	Application Workshop, Arts Commission Suite 70
<b>Wednesday, February 3, 2010:</b>	<b>Deadline for Grant Applications By 5:00pm in CEG Offices, or USPS post-marked on February 3, 2010</b>
Tuesday, March 2, 2010:	Grants Application Panel Review & Funding Recommendations
June 2010:	Grants Awarded & Contracting begins
July 1, 2010–June 30, 2011:	Grant Period (Funded activities must take place during this period)

Please check the CEG web page [www.sfartscommission.org/ceg/index.html](http://www.sfartscommission.org/ceg/index.html) for the most recent updates and changes.

## WE'RE HERE TO HELP!

We encourage you to call, e-mail or meet in person with the CEG staff to discuss your project, and if you have questions about the guidelines, application form and/or your eligibility. We will be happy to help you.

Guidelines and application forms are downloadable from [www.sfartscommission.org](http://www.sfartscommission.org). Hard copies are also available at Cultural Equity Grants offices (SFAC, 25 Van Ness @ Market, Suite 200).

### APPLICATION WORKSHOPS

At the workshop, we will review each of the grant categories and application form in detail, provide application writing tips, and talk about the grant agreement if you receive an award.

Please come with questions and thoughts about your project. We will be available to answer your questions. This is an opportunity for you to meet and get one-on-one assistance from the CEG staff.

### DRAFT APPLICATION REVIEW

CEG staff is available to review, give feedback and talk with you about the draft of your grant narrative and project budget. Send your drafts and contact information to Corinne Matesich at [ceg.intern@sfgov.org](mailto:ceg.intern@sfgov.org) by Friday, January 15. We will schedule a time to talk with you about your project and application within the following two weeks.

## HOW TO USE THESE GUIDELINES

The Guidelines and Forms are organized to take you through each step in the application process. We suggest that you go through the book completely first, attend a workshop and/or talk with staff, then begin filling out the application. If you have any questions, please call the CEG staff.

## NATIVE AMERICAN ARTS & CULTURAL TRADITIONS GRANTS

We acknowledge the Ohlone as the original people of these regional lands.

In Spring 2008, the Arts Commission, with the advice of members of Native American communities, launched the Native American Arts & Cultural Traditions grants program. Thirty- one incredible artistic projects have been funded so far, and Cultural Equity Grants began to receive and fund applications from Native artists to our other grant categories. In 2010, we are pleased to offer our third round of grants in support of the artistic and cultural core of Native communities in the City and County of San Francisco.

### PURPOSE & GOALS

The Arts Commission is making available grants to support the broad range of cultural traditions and contemporary artistic disciplines practiced by the Native American artists and communities in San Francisco. Cultural Equity Grants and the Arts Commission believe that artists are innovators and leaders in ways of bringing people and ideas together, as catalysts for change, and as storytellers and chroniclers of untold histories.

Grants will support projects guided by strong and capable Native American leadership, and for which there is resonance within communities. The goals of the grants are to:

- » Provide opportunities for artistic exploration and growth for Native American artists who are working in a wide spectrum of rich cultural traditions and/or contemporary artistic expressions;
- » Seed or strengthen systems that support Native American artists; and
- » Support arts, cultural and educational activities that bring together artists with communities and audiences.

We at the Cultural Equity Grants Program hope that over the longer-term, Native American artists and organizations in San Francisco will increasingly access the existing funding and technical assistance resources available, and participate in broader arts policy discussions.

We invite you to share your thoughts and artistic work, ask questions, and let us know what assets and needs exist in your communities.

We hope that you will access these funds to support your essential work.

Luis R. Cancel, Director  
San Francisco Arts Commission

San San Wong, Program Director  
Cultural Equity Grants

## STEP ONE: DETERMINE IF YOU ARE ELIGIBLE TO APPLY FOR A GRANT.

### WHO MAY APPLY

- » **The applicant** should be a Native American artist or a Native American-lead project/organization responsible for managing the project and budget.

**Native American** describes people with indigenous North, Central and South American heritage as well as Native Hawaiians, Samoans, and the indigenous people of Guam (whether enrolled, federally or nationally recognized, or not). \* We ask that applicants truthfully represent their Native heritage, tribal affiliations and the lineage of their traditional cultural practices in the grants application process, and if awarded, in the marketing of funded projects.

- » **An Eligible Artist:**
  - » has lived in San Francisco since March 2008.
  - » is able to document at least a two-year history of creating and presenting original or tradition-based works to the community or to the public.
  - » is not enrolled as a full-time student at the time of application, nor will be so enrolled during the grant period.
  - » may apply as the lead artist on behalf of an ad hoc group of artists who will come together specifically for the project.
- » **An Eligible Organization:**
  - » must have their corporate address in San Francisco, and have a continuing existence and stable presence in the community, and ongoing operations as an organization.
  - » have 501c3 tax-exempt status or be a fiscally sponsored project. As a fiscally sponsored project of a tax-exempt organization, the applicant is operating consistently in a not-for-profit manner.
  - » have successfully completed at least two publicly accessible arts and/or cultural activities in the City within 24 months prior to the February 3, 2010 deadline.

### FUNDING RESTRICTIONS

- » Applicants cannot receive simultaneous funds from multiple SFAC programs to support the same project, e.g. Community Arts and Education, Public Art, Cultural Equity Grants, etc.
- » Programs that are directly administered by other City agencies are not eligible to apply.
- » The award of funds does not imply that SFAC 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.
- » The applicant must be in good standing for any grant it has received from SFAC.

### WHAT WE DO NOT FUND

- » Projects that will not take place in San Francisco
- » Ongoing operating expenses or administrative costs that are not project-based; no more than ten (10) percent of awarded funds can be used to support administrative costs, such as salaries, office rental, telephones, supplies, etc.
- » Deficit reduction
- » Food and beverage expenses

### IF YOU ARE AWARDED

See pages 21–22 for an overview of the requirements of working with the City & County of San Francisco, reporting, and the schedule of grant payments. Please note that grantees who do not carry general liability insurance must either provide insurance documentation from the venue presenting their project to demonstrate that their events will be covered or purchase event insurance. This information will be reviewed during the Application Workshops.

\* From the "Discrimination By Omission: Issues of Concern for Native Americans in San Francisco," a report of the San Francisco Human Rights Commission, August 23, 2007.

## STEP TWO: DETERMINE WHICH GRANT TO APPLY FOR – BASED ON THE BEST MATCH BETWEEN YOUR PROJECT AND THE PURPOSE OF EACH GRANT CATEGORY.

### OVERVIEW OF GRANT CATEGORIES

- » Grants can support all expressions of contemporary arts and cultural traditions and practices.
- » Because funds are limited, grants are made through a competitive process. Applicants may apply to any category, but may submit only one application per category. An applicant may receive a maximum of two grants per grant cycle from the Native American Arts & Cultural Traditions program.
- » Priority will be given to artists and organizations that have been historically underserved by the Arts Commission, i.e., do not have a history receiving funds from the Arts Commission.
- » Projects must include at least one public engagement activity (except for Building Sustainable Arts).
- » No matching funds are required – the grant can pay for 100% of your project. Please note: be sure that your project is realistic and accomplishable with the amount of funds. Use budget notes to describe any in-kind contributions.

### INDIVIDUAL ARTISTS // GRANTS: \$5,000–\$7,500.

**Purpose:** To support Native American individual artists in their creative processes and practice of cultural traditions and contemporary artistic expressions.

**Examples of Eligible Projects:** research, creation, and/or presentation of a new work and/or the invigoration of cultural traditions; training between master artists and identified apprentices; the development and/or implementation of an artist's business plan.

### PRESENTING THE ART // GRANTS: \$5,000–\$7,500.

**Purpose:** To encourage culturally knowledgeable presenting, exhibiting and/or educational programming of Native American artistic work and cultural traditions that engages specific communities and/or the broader public.

**Examples of Eligible Projects:** presentations or exhibitions of single or multiple artistic disciplines; arts festivals; creative development laboratories; documentation and archiving; educational activities and programs.

### BUILDING SUSTAINABLE ARTS // GRANTS: \$7,500–\$15,000.

**Purpose:** To seed or strengthen services and support structures for multiple artists, and to build the long-term arts and cultural programming capacity of organizations within Native American communities.

**Examples of Eligible Initiatives:** seeding new, or strengthening existing, networks or service organizations whose mission is focused primarily on the arts; developing a strategic or business plan; salaries for new arts program staff position(s); establishing an arts and/or cultural program in a service organization.

**Please note:** This category is not intended to support general operating, but can support expansion efforts.

### MINI-GRANTS // GRANTS: UP TO \$1,000.

**Purpose:** To support arts and cultural traditions based activities, cultural events and educational programs within Native American communities.

**Examples of Eligible Projects:** one-time, a series or on-going activities, such as pow-wows, cultural activities, gatherings, educational programs, classes and workshops.

FOR MINI-GRANTS, PLEASE SEE SEPARATE APPLICATION INSTRUCTIONS ON PAGE 10.

## STEP THREE: UNDERSTAND HOW APPLICATIONS WILL BE REVIEWED AND RECOMMENDED FOR GRANTS.

### HOW APPLICATIONS ARE REVIEWED

- » Applications are reviewed against criteria which are developed based on the purpose of each category. The criteria are listed below – think about how well your project addresses each criteria.
- » Applications that best meet the review criteria are recommended for funding. Unfortunately, we frequently do not have enough funds to support all the strong applications.
- » As you write your narrative and put the application together, keep the criteria in mind.
- » Applications are evaluated in a public peer panel review process. Grants review panelists will be scoring your application based on each of these criteria.

### REVIEW CRITERIA FOR EACH GRANT CATEGORY

#### Individual Artists

- » Artist's History and/or Promise
  - » Strength of the applicant's artistic history and accomplishment.
  - » Artistic potential of the applicant.
- » Project Merit
  - » Clarity, originality and depth of project concept or ideas.
  - » Soundness of the plan and ability of artist to develop and present the work.
  - » Potential of the project to further the artist's creative exploration and growth.
- » Public Benefit
  - » Potential of the project to reach a substantial audience AND/OR potential of the project to reach a critically underserved audience.
  - » Potential to stimulate community understanding and appreciation of the art form.

#### Presenting the Art

- » Quality of the Proposed Art Project
  - » Quality of the proposed art project, including its curatorial or artistic vision, programming, etc.
  - » Qualifications and experience of artists providing creative leadership for, or involved in, the project.
  - » Potential of the project to further the organizer's or the organization's growth, mission and vision.
- » Impact on the Target Audience
  - » Whether a large audience, OR a smaller audience drawn from a specific community, is likely to be well-served and enriched by the project.
  - » Soundness of the applicant's plans for securing the desired audience or project participants.
- » Ability to Implement the Proposed Project
  - » Clarity, soundness and feasibility of the project goals, implementation plan and project budget.
  - » Applicant's history, or demonstrable capabilities, of carrying out projects of a similar scope and scale.
  - » Applicant's administrative capacity and ability to implement the proposed project, including the qualifications and experience of the organizers providing project management leadership.

### Building Sustainable Arts

- » Quality of Programming & Relationship with Community – Applicant’s History or Promise
  - » Quality of artistic and cultural programs, including equitable support of artists.
  - » Demonstrated substantial and continuing support from the community served for artistic and cultural programs.
- » Project Merit
  - » Potential of the proposed initiative to make a notable, long-term and sustainable change in services and support for artists, arts and cultural organizations, and their communities.
  - » How well the proposed initiative addresses the applicant’s assessment of its own needs and its community’s needs.
- » Ability to Implement the Proposed Initiative
  - » Clarity, soundness and feasibility of the proposed initiative, implementation plan and project budget.
  - » Applicant’s capacity and ability to implement the proposed initiative, including the qualifications and experience of the artists and administrators providing leadership; and the ability to gather the human, financial and other necessary resources.

## STEP FOUR: ALL APPLICANTS PROVIDE A PROJECT BUDGET.

### PROJECT BUDGET INSTRUCTIONS

- » Budgets can be helpful to show how ideas in your project narrative translate into actual expenses.
- » Be sure to provide details in your Budget Notes (attach as a separate document).
- » Be as detailed as you can in your budget notes and explain how the numbers are derived. For instance, when explaining admissions, a note for a \$1,000 line item for Admissions can explain that 100 people are expected to buy tickets at \$10 apiece.
- » Detail in-kind support in the Budget Notes, not as a monetary figure in your Project Budget.
- » Describe your plans for obtaining additional support, whether it is secured and if you have had previous success with certain support sources.
- » Use the numbers of each line item to identify each budget note. For example, Budget Note #7 should refer to Foundations.
- » Participation in the California Cultural Data Project (CCDP) is required of all organizations that are awarded this grant.  
<http://www.caculturaldata.org>

## STEP FIVE: UNDERSTAND WHO IS REVIEWING APPLICATIONS, AND WHAT HAPPENS TO IT.

### WHO IS EVALUATING MY APPLICATION

We use a “peer panel review process.” Grants review panelists are peers because they are from the community or have considerable knowledge about the artistic and cultural issues being addressed. There are usually four to six people on a panel, offering diverse perspectives on each application.

In this case, panelists will include experienced artists and organizers who are Native American and/or familiar with artistic and cultural practices, presenting and organizational development, and community dynamics.

### CAN I HEAR THE REVIEW OF MY APPLICATION?

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

A schedule of each panel is given to applicants in advance, and 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, you may contact CEG staff and request summarized panel comments about your application (usually available within one month after the panel).

### WHAT HAPPENS TO MY APPLICATION?

1. CEG Staff reviews your application, and sends it to panelists for review in advance of meeting.
2. In mid-February, you will receive an e-mail with the review schedule and special webpage links.
3. Meeting together, panelists will discuss applications, and make recommendations.
4. A few days after panel, the funding recommendations will be posted on the special webpage.
5. Recommendations are then reviewed and approved by the Full Commission, the mayoral-appointed oversight body.
6. Funding notifications are sent out. Award letters will include instructions about contracting procedures.

## STEP SIX: PUTTING TOGETHER YOUR APPLICATION PACKAGE.

For all grant categories, the following materials are required (forms are on the next pages).

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

- Application Form**
- Eligibility Form** – if you are an arts organization that has never applied to CEG before, attach a copy of your IRS tax determination letter.
- Fiscal Sponsor Form, (not required of individuals).** If your fiscal sponsor has never applied to CEG before, attach a copy of their IRS tax determination letter.
- Narrative** – each grant category will have its own questions to answer
- Project Budget Form with budget notes**
- Brief Bios of Key Project Personnel**
- For organizations, attach a list of your Board of Directors.**  
Note each Board member’s affiliation, and number of years of service on the Board. If you are a fiscally sponsored project and you have an advisory committee, note each member’s affiliation and number of years of service.
- For organizations, attach a list of your staff members.** Add a “V” next to the name of each volunteer and a “P” next to the name of each person who will be paid.
- Work Sample Sheet**
- Work Samples** – see instructions.
- Promotional Materials.** Submit seven identical sets of up to three samples of promotional materials for Artist and/or Organization (brochures, fliers, catalogues, etc.)  
(NOTE: Please attach a note if you would like five sets returned to you after the application review.)

## **STEP SEVEN: SUBMITTING YOUR COMPLETE APPLICATION PACKAGE.**

**ALL APPLICATIONS MUST BE IN THE CULTURAL EQUITY GRANTS OFFICE BY 5 PM OF, OR POSTMARKED BY THE U.S. POSTAL SERVICE BY THE DEADLINE DATE, WEDNESDAY, FEBRUARY 3, 2010.**

The Evans Avenue Post Office is open until 8 PM. We do not accept postmarks from office postage meters or applications sent via e-mail or fax. In fairness to others, late applications will not be accepted.

**Deliver proposals to:  
(By 5:00pm on February 3, 2010)**

Cultural Equity Grants  
San Francisco Arts Commission  
25 Van Ness Ave., Suite 200, 2nd Floor  
at Oak St, just north of Market Street

**Mail proposals to:  
(USPS postmarked on  
February 3, 2010)**

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

### **UPDATES OR CHANGES AFTER YOU SUBMIT YOUR APPLICATION**

If there are any updates or changes relevant to your project after submission, contact CEG staff in advance to inform us of any changes. We will accept updates up to one week before the panel meets. Acceptable updates may include: further developments in project design, updates about pending funds, changes in personnel, and work samples of activities that took place between February 3, 2010 and the week prior to panel.

## MINI-GRANTS

### SPECIAL APPLICATION INSTRUCTIONS

**DEADLINE: WEDNESDAY, FEBRUARY 3, 2010**

Mini-Grants support artists and organizations providing arts and cultural traditions-based activities, cultural events and educational programs within Native American communities.

Grant awards are up to \$1,000.

The application package and contracting process are much simpler. The review of the application and recommendations will be made through the peer panel review process, as with the other grant categories.

### REVIEW CRITERIA

- » Quality of the proposed art project
- » Qualifications and experience of artists providing creative leadership for the project
- » Benefit for the target audience/community
- » Ability of the applicant to implement the proposed project, including providing necessary resources

### APPLICATION PACKAGE

Mini-Grants Application Package includes the following. Submit seven (7) sets in the following order; copied double-sided and three-hole-punched. Please submit materials as described in Step 7.

- Application Form** – Please fill out.
- Narrative.** In no more than two pages, please describe your project in detail. Use 12 point font. Please answer questions as they are appropriate to your project.
  - » What is the project? What are you hoping to accomplish with the project? When will it take place?
  - » Who are the artists involved and what will they be doing? You may wish to provide a brief bio of the artist(s).
  - » Who is the audience or community that will participate? How will you reach them?
  - » What is your role? What are the resources that you are providing? What is your experience with this type of project?
  - » How does this project benefit you and your community?
  - » What specifically will grant funds be used for?
- Promotional Materials (optional but highly suggested).** Submit seven identical sets of up to three samples of promotional materials for Artist and/or Organization, such as brochures, fliers, catalogues, etc. (NOTE: Please attach a note if you would like five sets to be returned to you after the application review.)

**PLEASE EMAIL THE CEG STAFF AT [CEG.INTERN@SFGOV.ORG](mailto:CEG.INTERN@SFGOV.ORG) IF YOU HAVE ANY QUESTIONS.**



# APPLICATION FORM

INDIVIDUAL ARTISTS  PRESENTING THE ART  BUILDING SUSTAINABLE ARTS  MINI-GRANTS

GRANT APPLICANT \_\_\_\_\_

LEGAL NAME, IF DIFFERENT \_\_\_\_\_

CONTACT PERSON + TITLE \_\_\_\_\_

CORPORATE ADDRESS \_\_\_\_\_

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.

DEMOGRAPHIC/TRIBAL AFFILIATIONS \_\_\_\_\_

THE NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH YOU OR YOUR ORGANIZATION IS LOCATED \_\_\_\_\_

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

THE NUMBER OF THE SUPERVISOR'S DISTRICT(S) WHERE YOUR ACTIVITIES WILL TAKE PLACE \_\_\_\_\_

## ELIGIBILITY

### LIST THE THREE (3) MOST RECENT SFAC GRANTS RECEIVED

GRANT NAME OR NUMBER	FROM WHAT PROGRAM AND CATEGORY?	YEAR AWARDED	REPORTING COMPLETED? IF NOT, WHAT IS THE PROJECT END DATE?

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

### DATES/LOCATIONS OF LAST TWO (2) PUBLICLY ACCESSIBLE ARTS ACTIVITIES IN SAN FRANCISCO

DATE	BRIEF ACTIVITY DESCRIPTION	PLACE

## IF APPLICANT IS AN ORGANIZATION

CHECK THE BOX IF YOUR GROUP IS A 501(C)(3) ORGANIZATION:

YEAR FOUNDED: \_\_\_\_\_ YEAR INCORPORATED: \_\_\_\_\_

IF NOT A 501(C)(3) ORGANIZATION, STATE OTHER EXEMPT CATEGORY: \_\_\_\_\_

IF YOU ARE USING A FISCAL SPONSOR, PLEASE FILL OUT THE FISCAL SPONSOR FORM.

FISCAL SPONSOR, IF APPROPRIATE: \_\_\_\_\_



**HAS YOUR ORGANIZATION APPLIED FOR OR RECEIVED FUNDS FROM GFTA THIS FISCAL YEAR?**  YES  NO

**IF YES, PLEASE INDICATE THE AMOUNT EXPECTED OR RECEIVED:** \$ \_\_\_\_\_

**IF YES, WHAT PORTION OF THE FUNDS WILL BE USED FOR THIS PROJECT?** \$ \_\_\_\_\_

**ARTS ORGANIZATIONS:** DOES YOUR ORGANIZATION'S MISSION STATEMENT INVOLVE **MAINLY AND CLEARLY** THE DEVELOPMENT, PRODUCTION AND/OR PRESENTATION OF ARTS ACTIVITIES?  YES  NO

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

**3-YEAR AVERAGE.** INDICATE INCOME AND EXPENSE FOR THE LAST THREE COMPLETED FISCAL YEARS AND INDICATE WHETHER YOU ARE ON A FISCAL YEAR OR A CALENDAR YEAR AND WHICH YEARS THEY ARE.

<b>CHECK <input type="checkbox"/> CY OR <input type="checkbox"/> FY FY STARTING MONTH:</b> _____	<b>YEAR</b> _____	<b>YEAR</b> _____	<b>YEAR</b> _____	<b>3 YEAR AVERAGE</b>
INCOME				
EXPENSE				
SURPLUS/(DEFICIT)				
ACCUMULATED SURPLUS/(DEFICIT)				

IF YOU HAVE A SIGNIFICANT SURPLUS/(DEFICIT), ATTACH A SEPARATE SHEET THAT EXPLAINS THE PLANNED USE OF THE SURPLUS OR PLANS TO ADDRESS THE DEFICIT.

ARE YOU REGISTERED WITH THE CALIFORNIA CULTURAL DATA PROJECT?  YES  NO

IF SO, WHICH YEARS HAVE YOU COMPLETED ON YOUR ORGANIZATIONAL PROFILE? \_\_\_\_\_

IF YOUR ORGANIZATION IS AWARDED THIS GRANT, YOU WILL BE REQUIRED TO FILL OUT A CALIFORNIA CULTURAL DATA PROJECT PROFILE.

**IF APPLICANT IS AN INDIVIDUAL ARTIST**

IF YOU HAVE NOT RESIDED AT THE ADDRESS PROVIDED ON THE PREVIOUS PAGE SINCE FEBRUARY 3, 2008, PLEASE LIST OTHER ADDRESSES SINCE FEBRUARY 3, 2008:

\_\_\_\_\_

DO YOU HAVE AT LEAST A TWO-YEAR HISTORY OF WORK AS A PROFESSIONAL ARTIST?  YES  NO

DO YOU EXPECT TO BE A FULL-TIME STUDENT AT ANY TIME THROUGH FEBRUARY 3, 2010 OR DURING THE GRANT PERIOD?  
 YES  NO

DATE OF BIRTH \_\_\_\_\_

**DEMOGRAPHIC INFORMATION**

THIS INFORMATION IS VOLUNTARY, AND HELPS US IN MEETING CERTAIN MANDATES.

**ORGANIZATIONS:** DEMOGRAPHICS OF YOUR STAFF AND BOARD OF DIRECTORS. **INDIVIDUALS:** 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

DEMOGRAPHICS OF YOUR TARGET AUDIENCES AND/OR COMMUNITIES SERVED.

- 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.



**ARTISTIC DISCIPLINE(S).** PLEASE CHECK THE DISCIPLINE(S) THAT BEST DESCRIBES THE ARTISTIC PROJECT.

- DANCE    LITERATURE    MEDIA ARTS    MUSIC    THEATER    VISUAL ARTS
- FOLK & TRADITIONAL ARTS    INTER-/MULTI-DISCIPLINARY OR OTHER

IN YOUR OWN WORDS, DESCRIBE YOUR ARTISTIC FORM AND/OR CULTURAL PRACTICE.

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

GRANT REQUEST AMOUNT \_\_\_\_\_ TOTAL PROJECT BUDGET \_\_\_\_\_

PERCENTAGE OF GRANT REQUEST OF TOTAL PROJECT BUDGET \_\_\_\_\_

PROJECT START DATE \_\_\_\_\_ PROJECT END DATE \_\_\_\_\_

**DESCRIBE YOUR PROJECT'S PUBLIC ACTIVITIES:**

NUMBER OF ACTIVITIES: \_\_\_\_\_

DATE(S) OF PUBLIC PRESENTATIONS: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED ACTIVITY: \_\_\_\_\_

GROUP(S) OR TRIBE(S) SERVED BY YOUR PROJECT: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE WEB (IF PROJECT APPROPRIATE): \_\_\_\_\_

**FOR ALL APPLICANTS:**

PROJECTED NUMBER OF ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION THIS YEAR: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE WEB: \_\_\_\_\_

TOTAL AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION LAST YEAR: \_\_\_\_\_

**CERTIFICATION (REQUIRED FOR ALL APPLICANTS)**

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR **NATIVE AMERICAN ARTS & CULTURAL TRADITIONS** , AND THE DATA IN THIS APPLICATION AND ALL ATTACHMENTS ARE TRUE AND CORRECT. I UNDERSTAND THAT PROVISION OF FALSE INFORMATION IN THE APPLICATION WILL DISQUALIFY THE APPLICANT FROM APPLYING TO CULTURAL EQUITY GRANTS. THE GOVERNING BODY OF THE APPLICANT ORGANIZATION HAS DULY AUTHORIZED THIS APPLICATION.

AUTHORIZED SIGNATURE OF **APPLICANT** \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_



## NARRATIVE INSTRUCTIONS



- » For each grant category, there are specific questions to guide you in describing your proposed project.
- » Remember that not everyone on the application review panel will be familiar with you or your organization, so provide detailed information.
- » Specifics on how to prepare your narrative:
  - » There is no form. Be sure to put the name of the applicant in the upper right corner of each page.
  - » Maximum of 6 pages – you need not use all the pages allowed.
  - » 1.5 line spaced, be sure to indent your new paragraphs.
  - » Use 12pt font or larger.
  - » Use headers to identify the specific sections (This helps the panelists to find information easily).

### INDIVIDUAL ARTISTS

- » **Who are you?** Briefly describe your current work as an artist.  
You may include: a description of your artistic disciplines and/or cultural traditions, and your creative process. How long you have been working? Do you work in a way that involves community in your creative process?
- » **What is your project?** Describe your project in detail.
  - » What do you want to accomplish? What are the specific activities of your project?
  - » What is your public engagement activity, who is the audience/community, and how will you reach them? How does your activity help your audience better understand the art or cultural tradition?
  - » Provide a timeline for the implementation of the project.
  - » Other questions that may be relevant: If you are addressing specific needs, issues or concerns in your community, what are they? If other people are involved, who are they?
- » **Why is this project important to you?**  
How will this project help you grow as an artist? Is there a special uniqueness about the project – if so, what is it?
- » **How you will document this project? How will you know the project is successful?**

### PRESENTING THE ART

- » **Who are you?**
  - » **If you are an Artist/Curator:** Briefly describe your work as an Artist/Curator. You may want to include: a description of your curatorial vision and practice, how long you have been working, and highlights of past activities that show your ability to carry out projects of a similar scale.
  - » **If you are an Organization:** Provide your mission statement and beginning date of operations. Briefly describe your programming, its target communities. Provide highlights of past activities that show your ability to carry out projects of similar scale.
- » **Who is your community?**  
Describe your audience and/or communities. Do you work in a way that involves community in your creative process and/or organizational running? How?



- » **What is your project?** Describe your project in detail.
  - » What do you want to accomplish? How will you know the project is successful? What is the curatorial vision? If you are addressing specific needs, issues or concerns in your community, what are they? What are the specific activities of your project? Who is providing the artistic and the administrative leadership?
  - » What is your public engagement activity, who is the target audience, and how you will reach them? How does your activity help your audience better understand the art or cultural tradition?
  - » How does this project support your curatorial career, or organization's mission and future plans?
  - » Provide a timeline for the implementation of the project.
- » **Why is this project important to you or your organization, and to your community?** Is there a special uniqueness about the project – if so, what is it?

#### BUILDING SUSTAINABLE ARTS

- » **Who are you?** Provide your mission statement, beginning date of operations. Briefly describe your programming, its target communities. Provide highlights of your history and past activities that show your ability to carry out this initiative.
- » **Who is your community?** Describe your audience and/or communities. How do you engage your community in the way your organization runs?
- » **What is your initiative?** Describe your initiative and planning process in detail.
  - » What is the current state of your organization, and what do you want to accomplish? What are the specific steps you will take? How will you know if the initiative is successful?
  - » What are the specific needs, issues or concerns in your organization and community that this initiative is addressing? Why is this initiative important to your organization and to your community at this point in time? Is it part of a larger plan or community movement?
  - » Who is providing the artistic and the administrative leadership? Describe your decision-making process.
  - » Who are your key stakeholders and how will you involve them in your initiative?
  - » What is your experience in and plan for securing the necessary human, financial and other resources to ensure the success of the initiative?
  - » Provide a timeline for the implementation of the project.

# 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)

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

### 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                                      | _____ | _____ |
| <b>SUBTOTAL NON-PERSONNEL EXPENSE</b>                | _____ | _____ |
| 30. TOTAL PROJECT EXPENSES (NOT INCLUDING IN-KIND)   | _____ | _____ |
| 31. PROJECT NET (TOTAL SUPPORT MINUS TOTAL EXPENSE)  | _____ | _____ |



## 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.



# 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.

## IF YOU RECEIVE A GRANT AWARD – A BRIEF OVERVIEW



The CEG staff will work with you to understand the requirements of working with the City & County of San Francisco. This section is intended for those of you who are approved for funding. This section also covers how to manage your grant throughout the life of your project.

Please keep in mind that CEG grants are, in part, reimbursement grants. We pay a minimum of 80% of your award up front, after you complete all the requirements of The City & County of San Francisco. The remaining twenty percent is held until the completion of the project (see more details below). These requirements and others will be covered in applicant workshops and grantee contracting sessions.

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

These requirements will also be discussed in depth at the Application Workshops. If you have any questions, before submitting your application, please call.

### 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, there may be waivers available.

- » Equal Benefits for Employees with Spouses and Employees with Domestic Partners.
- » 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.
- » 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. Please note that grantees requesting a general liability waiver must either provide insurance documentation from their venue demonstrating that their events will be covered.
  - » Worker's Compensation. This requirement is applicable if you have at least one employee.
  - » Business Automobile Liability Insurance.

### GRANT DISBURSEMENTS

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

- » Up to 80 percent as an advance on the satisfactory execution of the grant agreement and other preliminary City disbursement requirements.
- » Up to 20 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 case, no disbursements from the new grant will be made until the previous project has been completed.

### GRANT REPORTING, REQUIREMENTS AND DEFAULTING

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 be ineligible for support from the Arts Commission until key requirements are met.



- » Final Report: Grantee must submit a satisfactory final report by its due date.
- » Addendum/Extension: Grantee must immediately 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), and seek an addendum and/or extension in writing and in advance.
- » Grant Period: Grantees that 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: Projects not completed within two years of the end of the original Project Period will be considered in default.

## CULTURAL EQUITY GRANTS



The grant categories for Native American Arts & Cultural Traditions were designed based on the needs of the Native American communities, and based on existing grant categories of Cultural Equity Grants. CEG encourages Native American artists and organizations to apply in the future to existing grant programs. (Please note: Grantees cannot receive simultaneous funds from multiple SFAC programs to support the same project.)

CEG guidelines will be released in July 2010. Please visit: [www.sfartscommission.org](http://www.sfartscommission.org) to download the grant guidelines, and to be added to the CEG listserve.

Native American Arts & Cultural Traditions Grants		Corresponding CEG Grant Category
Individual Artists	-->	Individual Artist Commissions
Presenting the Art	-->	Organization Project Grants
Building Sustainable Arts	-->	Cultural Equity Initiatives: Level 1
Mini-Grants		none

**Individual Artist Commissions.** Grant awards are up to \$10,000.

Grants to individual artists living and working in San Francisco, to stimulate the creation and presentation of high-quality works of art throughout the city.

**Organization Project Grants.** Grant awards are up to \$15,000.

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.

**Cultural Equity Initiatives: Level 1 and Level 2.** CEI-L1 grant awards are up to \$25,000 for one year; CEI-L2 grant awards are up to \$100,000 for two- or three-year initiatives.

Grants to 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 Native American, African American, Asian American, Disabled, Latino, LGBT, Pacific Islander and Women.

**Arts & Communities: Innovative Partnerships.** Exploration Grants for planning are up to \$10,000; Realization Grants are up to \$25,000.

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.

**Creative Space.** Grant awards are up to \$20,000 to support the enhancement of arts facilities in the city.

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.



## NOTES

## CONTACT CULTURAL EQUITY GRANTS

### PROGRAM STAFF:

Lucy K. Lin, Program Associate,  
415.252.3257, [lucy.lin@sfgov.org](mailto:lucy.lin@sfgov.org)

Beatrice Thomas, Program Associate,  
415.252.2553, [beatrice.thomas@sfgov.org](mailto:beatrice.thomas@sfgov.org)

San San Wong, Program Director,  
415.252.2565, [sansan.wong@sfgov.org](mailto:sansan.wong@sfgov.org)

### WEBSITE:

Cultural Equity Grants Program  
Guidelines and Application are also  
available to download online at  
[www.sfartscommission.org/ceg/index.html](http://www.sfartscommission.org/ceg/index.html)

### MAILING ADDRESS:

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

### OFFICES:

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

## CULTURAL EQUITY GRANTS

The San Francisco Arts Commission champions the arts in San Francisco and believes that a creative cultural environment is essential to the City's well-being. The Commission's programs seek to integrate the arts into all aspects of City life.

Established in 1992–1993, Cultural Equity Grants 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; and
- » New large-budget arts institutions whose programming reflects the experiences of historically underserved communities flourish.

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