

The San Francisco Arts Commission

# ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS

**Exploration Grants Deadline:**

Friday, October 6, 2011

**Realization Grants Deadline:**

Friday October 6, 2011

2011-2012 GUIDELINES  
AND APPLICATION



## TIMELINE

August 26, 2011	Application Workshop / 12pm–1pm, 25 Van Ness, Suite 70
August 31, 2011	Application Workshop / 3–5 pm, 25 Van Ness, Suite 70
<b>September 6, 2011</b>	<b>Draft Narrative Deadline (optional)</b> <i>Emailed to CEG Staff by 5:00pm</i>
September 20, 2011	Application Workshop /11am–1pm, 25 Van Ness, Suite 70
<b>October 6, 2011</b>	<b>APPLICATION DEADLINE (in the CEG offices by 5:00pm, or postmarked by the US Postal Service)</b>
December 2011	Application Review Panel
February 2012	Arts Commission Review & Award Announcement
<b>June 1, 2012–February 29, 2013</b>	<b>Exploration Grants – Grant Period</b>
<b>June 1, 2012–November 30, 2013</b>	<b>Realization Grants – Grant Period</b>

## QUESTIONS?

Please do not hesitate to call or email if you have questions about the guidelines, application form, and/or your eligibility; or if you would like to discuss your proposed project.

- » Guidelines and application forms are downloadable from [www.sfartscommission.org/ceg](http://www.sfartscommission.org/ceg). Hard copies are also available at SFAC offices.
- » Workshops about *Arts & Community: Innovative Partnerships* will be held in advance of the deadline. (See chart above) For updates, check [www.sfartscommission.org/ceg](http://www.sfartscommission.org/ceg).
- » Technical Assistance: CEG staff will review and discuss specific project narratives. Drafts must be emailed to [corinne.matesich@sfgov.org](mailto:corinne.matesich@sfgov.org) no later than **5pm on September 6, 2011**.

Contact the SFAC Cultural Equity Grants program staff if you have other questions:

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

Weston Teruya, Program Associate, 415.252.2593, [weston.teruya@sfgov.org](mailto:weston.teruya@sfgov.org)

Corinne Matesich, Program Assistant, 415.252.2558, [corinne.matesich@sfgov.org](mailto:corinne.matesich@sfgov.org)

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

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

## CALIFORNIA CULTURAL DATA PROJECT (CCDP)

The CCDP is a statewide, collaborative effort of public and private funders throughout California and consists of an online system for collecting and standardizing historical, financial and organizational data. The San Francisco Arts Commission, along with other funders in California, now requires applicants to complete a Cultural Data Profile through the CCDP web site (<http://www.caculturaldata.org>). Applicants will fill out the Cultural Data Profile once each year and use that data as part of their application to all participating funders, throughout the state.

For more information, see Appendix C: California Cultural Data Project (CCDP). For a schedule of in-person and web-based training workshops visit: [www.caculturaldata.org](http://www.caculturaldata.org).

NOTE: Individual artists do not participate in CCDP.

# ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS

## Exploration Grants

Deadline:

Friday, October 6, 2011

## Realization Grants

Deadline:

Friday, October 6, 2011

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

Or must be postmarked on  
or before October 6, 2011 by the  
U.S. Postal Service. Proposals  
sent via mail carriers other than  
USPS (i.e., UPS, FedEx, etc.) are  
subject to the in-office deadline.

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.

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.

The *Arts & Communities: Innovative Partnerships Initiative* seeds and makes 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. At the heart of the initiative, we believe that our neighborhoods and communities benefit from a more active role for the arts in shaping our urban environments. We have seen high quality artistic work, thoughtful design and true partnerships empower and strengthen different support structures for neighborhoods and communities. Additionally, we aspire to share the knowledge and resources that we will gain from the initiative process within and beyond our own arts community, infusing various spheres of life.

*The Arts & Communities Initiative* will support artists, arts organizations and immigrant service organizations with established art programs of any medium, as they embrace the role of lead partners, and work closely with community partners, their leaderships and constituencies. Together, they can engage in innovative creation processes—exploring artistic practice potentially outside of one's comfort zone—in order to address pressing community needs or celebrate community assets. The discussions and activities from these partnerships will form inventive, publicly accessible, high quality art projects, and result in an on-going stimulation of ideas and dialogue. Together, the culminating public projects will reveal the complex life of San Francisco.

» San San Wong, Director of Grants

## GOALS

1. To provide artists and their partners with opportunities for community dialogue, allowing them to **develop new ways of actively engaging** neighborhoods/communities in art making.
2. To make visible the role of **artists as innovators** in ways of bringing people and ideas together, as catalysts for change, and as storytellers and chroniclers of untold histories.
3. To provide artists with opportunities for artistic exploration and growth.
4. To reach into and provide opportunities to neighborhoods/communities **with limited access to support for cultural amenities, resources and public expression, and/or with little or no history of funding from SFAC.**
5. To **share the learning**—through involvement from all participants—about partnerships working across sectors, new ways of engaging neighborhoods/communities in the arts and the potential role of City agencies.
6. To explore ways that the arts can be **systemically and institutionally integrated** into non-arts sectors and policy.

## STRUCTURE OF THE INITIATIVE

The Initiative will seek to fund a range of diverse projects which together represent a spectrum of artistic ideas and innovative ways of working with neighborhoods and communities. The proposed culminating activities must take place in San Francisco.

- » **Partnerships:** A practicing artist and/or arts organization, as the lead partner, collaborates with a non-arts entity (a community partner) that is rooted in the neighborhood/community. Best practices in this program have demonstrated that mutually beneficial partnerships in which each partner defines clear goals and responsibilities at the beginning of the process have the greatest potential for success.
- » **Immigrant Communities:** Immigrant Service Organizations may work with their communities in culturally specific ways, often times integrating cultural expression, education, social service provision, and community development. Immigrant service organizations must have existing cultural/artistic activities and are not required to, but may choose to, work with artists, arts organizations, and/or other non-arts organizations.
- » **An Engaged Creative Process Centered in a Neighborhood/Community:** The partners may choose to work with a neighborhood (as defined by geography) or with a community (as can be defined by culture, choice or special interest). The partnership will actively work together to develop appropriate and innovative ways to make visible a neighborhood/community's unique characteristics, social assets, issues and challenges. The process will result in an activity or work that engages the public.
- » **Knowledge Sharing:** All grantees will work with the Arts Commission to share what they have learned from their projects with each other and their peer communities through convenings, documentation and evaluation.

## GRANTS

Two types of grants are available, and applicants may apply for either, but not both. All proposals must include a publicly accessible activity. The grant will be awarded directly to the applicant who will be responsible for managing the project and the budget. Our expectation is that successful Exploration Grants will lead to applications for Realization Grants.

### EXPLORATION GRANTS

Exploration Grants provide time and resources for the exploration of ideas and for substantive planning to take place, such as research, conversations with constituencies, partnership development and project design.

- » Applicants must have identified *either* a San Francisco neighborhood/community *or* a community partner, and must be in at least the early stages of conversation about a proposed project.
- » Duration of up to 9 months.
- » Projects can be awarded between \$5,000 to \$10,000.
- » Exploration Grant Period: June 1, 2012–February 29, 2013.

### REALIZATION GRANTS

Realization Grants support well-conceived and planned projects which demonstrate a high degree of quality in meeting the criteria for evaluation.

- » Duration of up to 18 months.
- » Projects can be awarded up to \$25,000; requests should reflect projects of appropriate scale and scope.
- » Realization Grant Period: June 1, 2012–September 30, 2013.

### EXAMPLES

- » Arts organizations and community development associations partner to develop a neighborhood cultural master plan by engaging youth, businesses, social service organizations, residents, etc.
- » An immigrant service organization partners with a theater company to develop a new therapy delivery program rooted in creative movement and expression.
- » An arts organization or artist partners with a health organization to develop a public health education campaign.

## WHO MAY APPLY

The applicant must be an artist, arts organization or immigrant service organization based in San Francisco.

An appropriate partnering organization (community partner) is: 1) a non-arts community-based organization or group located in San Francisco; or 2) if community partners are not located in San Francisco, both the applicant and partners must be able to demonstrate a strong link to a San Francisco community and a history of service provision to the project's target neighborhood/ community. Please contact the CEG staff if you are considering a non-San Francisco based partner. Examples of partnering organizations include: neighborhood associations, tenants' groups, social service organizations, social justice organizations, advocacy groups, health centers, Boys and Girls clubs, public schools and public agencies. The proposed culminating public activities must take place in San Francisco.

*Also see "Appendix B: Managing Your Grant" for City requirements if you are awarded a grant to ensure that you understand your legal and financial responsibilities.*

### AN ELIGIBLE ARTIST:

- » has lived in San Francisco since October 2009.
- » is able to document at least a two-year history of creating and presenting original works to the public and has a demonstrated record of working in communities.
- » is at least 18 years old.
- » is not enrolled as a full-time student at the time of the application or during the grant period.
- » has completed reporting requirements for any past grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See Appendix B for additional details on the default process.
- » **Note:** If an artist team applies, one artist must be designated as the "lead artist" to act as liaison with the community-based organization and SFAC, and if awarded, as the individual to enter the grant agreement.

### AN ELIGIBLE ARTS ORGANIZATION:

- » has a mission statement that is clearly based on the development, production and/or presentation of arts activities in San Francisco.
- » provides continuing arts activity in San Francisco as evidenced by having successfully completed at least two publicly accessible arts activities in San Francisco within the 24 months prior to the application deadline.
- » has completed reporting requirements for any past grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See Appendix B for additional details on the default process.
- » is tax-exempt, with 501(c)(3) status; OR is a fiscally-sponsored project of a tax-exempt organization.
- » has a continuing existence and ongoing operations as an organization and, if not incorporated, comprises a committed leadership group of at least three individuals.
- » has an operating budget (income or expense) averaged over the last three completed years that does not exceed \$2 million.

## IMMIGRANT SERVICE ORGANIZATIONS:

The Arts & Communities Initiative recognizes the continuing and increasing newcomer, immigrant and refugee populations in San Francisco, and the differing systems and organizational structures of support which exist today and historically in these communities. Therefore, multi-functional cultural associations with established programs or ongoing programmatic activities in arts/culture are eligible and are encouraged to apply.

Immigrant service organizations are defined as those non-profit organizations or associations whose primary and majority constituency is newcomer, immigrant and/or refugee populations; they may also be working cross-generationally with American-born historic immigrant populations. Examples of such entities may include: immigrant cultural associations, immigrant social service providers, refugee mutual associations, multi-functional cultural and/or community centers. The services they provide may include culture and language education, cultural arts, employment and training services, public health, youth services and social services, etcetera.

**Immigrant service organizations need not partner with a non-arts organization**, but may choose to additionally partner with artists and/or arts organizations. Artists or partners may be based outside of San Francisco if they offer a specific expertise to the project. The project must benefit a community in San Francisco. In these guidelines, immigrant service organizations may understand references to a "community partner" as references to artists, arts organizations or other non-arts partners.

Competitive projects will articulate a strong symbiotic relationship between the arts/cultural and service components and will demonstrate cultural competency and knowledge related to their constituency.

Immigrant service organizations, please call CEG staff if you are planning to apply.

## FUNDING POLICIES

### 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, etcetera.
- » Programs that are directly administered by other City agencies are not eligible to apply.
- » Applicants cannot submit more than one application to the Arts and Communities: Innovative Partnerships Grant Program.
- » 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.
- » Previous Realization grants must be closed out before any new Exploration or Realization grant funds can be released. If you currently have an open Realization grant, please take this policy into account as you plan the timeline for your new grant.

### 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. Any public art projects receiving City funding must be reviewed and approved by the SFAC Public Art Program. Please see the SFAC Public Art Program website to obtain helpful information about public art regulations.  
[www.sfartscommission.org/pubartcollection/documents/pa05-muralguidelines/](http://www.sfartscommission.org/pubartcollection/documents/pa05-muralguidelines/)

### WHAT WE DO NOT FUND

- » Projects that will take place outside of 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 overhead costs that are not directly related to the project costs, such as salaries, office rental, telephones, supplies, etcetera.
- » Deficit reduction
- » Start up costs/seed money for new organizations
- » Food and beverage expenses

### FISCAL RESPONSIBILITY

- » Organizations with accumulated surpluses/deficits must provide a budget narrative that details how the surplus/deficit developed and plans for the surplus/deficit reduction.
- » Organizations which hold outstanding loans or have defaulted on loans must provide a budget narrative that details the terms of the loan repayment or circumstances of the default.
- » If you have a significant fund balance, detail your plans/policies for it. Explain significant operating deficits and negative fund balances, including if you have a deficit, how you plan to address it.

## REPORTING AND EVALUATION

### 1. Progress Check-in's

At the beginning of the project, the grantee and Arts Commission staff may meet to discuss the project. Site visits by the Arts Commission staff may be included.

### 2. Final Assessment & End of Project Report

A description of the final project, documentation, discussion of how the project altered conditions in the neighborhood or community, the learnings that took place for the artists/arts organizations and partners and a financial summary.

### 3. Convenings

Artists, arts organizations, community partners and members of the neighborhood/community may be asked to participate in Arts Commission-sponsored gatherings. These convenings can provide networking opportunities to discuss progress on the awarded projects and learning opportunities for the wider arts community.

## **CRITERIA FOR EVALUATION OF APPLICATIONS**

### **Quality and innovation of the proposed planning process or the proposed art project.**

- » Quality and innovation in how the project will bring people, artistry and ideas together to strengthen the neighborhood/community, including the involvement of neighborhood/community members in the creative process.
- » Potential of the project to make a lasting difference in the neighborhood/community.
- » Potential of the project to support shifts in how applicant and partners conceive of and do their work.
- » Quality and appropriateness of the artistry and/or artistic process, including the depth of the applicant's and partners' immersion in the neighborhood/community.
- » Demonstration of an appropriate match and a mutually beneficial collaboration between the applicant and the community partner(s).

### **Clarity and soundness of project plan.**

- » Clarity of the vision and mutual goals to serve the targeted neighborhood/community.
- » Soundness and thoroughness of the project's implementation plan and project budget.

### **Potential impact on the selected neighborhood/community.**

- » Extent to which a large audience OR a smaller audience drawn from the neighborhood/community is likely to be well-served and enriched by the project.
- » Provides quality arts activities to neighborhoods/communities with limited access to cultural amenities and resources, or with little or no history of funding from the SFAC's Grants Program.
- » Extent to which the project demonstrates how the arts can be systemically integrated into non-arts sectors.

### **Commitment and capacity to implement the project.**

- » Level of all partners' commitment and capacity, and the project staff's qualifications and experience.
- » Soundness of all partners' overall financial health, and active involvement of its board (if applicable).
- » History of completing projects of a similar scope and scale, OR applicant's demonstrable capabilities suggesting it will be able to carry out such a project.

## APPLICATION & REVIEW PROCESSES

### PREPARING YOUR APPLICATION

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 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 Packet Checklist.**

The Application Packet Checklist details the forms, documents and materials integral to your application packet. Prepare the forms and attachments for submission with the number of copies, in the order indicated. Submit the Application Packet Checklist as your cover sheet, with each required item checked off.

**4. Narrative Application Instructions.**

The Narrative Application Instructions provides questions to guide you in describing your proposed project as completely as possible; you do not need to follow the order of the questions. 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. Put the name of the applicant in the upper right corner of each page
- » Adhere to the length limitations – you need not use all the pages allowed
- » Single line spacing, with one line space between paragraphs
- » Use 12-point font size
- » Use 1 inch margins at minimum
- » Use headers to identify the five specific sections of the narrative (this helps the panelists find information easily)

**5. Audience for Web-based Projects.**

The total audience to be reached through significant project-specific web content is based on the number of unique visits. Significant content includes web-specific projects, streaming video that represents a major portion of a performance or program, etcetera. This does not include general website hits, publicity or press reviews and features. DO NOT include a number if your project does not have web-based content.

### SPECIAL INSTRUCTIONS FOR BUDGETS & BUDGET NOTES

1. **3-Year Average.** This chart on the application form asks you to indicate your organization's cash income and expenses for the last three completed fiscal years.
  - » Indicate which years are your last three completed fiscal years.
  - » If you have a deficit, indicate that by putting a minus sign in front of the dollar amount (e.g. If you have a deficit of one hundred dollars, write it out as “-\$100”).
  - » Any Surplus or Deficit from one year must be added to the Accumulated Surplus/Deficit of the next year.
  - » If you have received significant non-cash donations of materials or services, put the dollar value of those donations in the “Significant In-Kind” row at the bottom.
  - » Significant In-Kind dollar amounts should not be added or subtracted from any other amount on this grid and should not be carried over from one year to the next.

- » Capital campaigns: Separate those funds from your organization’s operating budget and enter into separate row.
- » Reserve fund: If you have a reserve fund separate from your surplus, specify the amount and policy of use in the budget notes for the Organizational Budget or California Cultural Data Project profile.
- » Fiscal Sponsors: If your organization serves as a fiscal sponsor, separate the operating budgets of the fiscally sponsored projects from your organization’s operating budget.

**2. California Cultural Data Project (CCDP) & Budget Notes.**

- » Organizational applicants must complete a CCDP report for your two most recently completed fiscal years.
- » » Individual Artists do not need to fill out the CCDP profile.
- » Complete a two-year CCDP profile through the CCDP website, [www.caculturaldata.org](http://www.caculturaldata.org). Print and submit the report for the San Francisco Arts Commission. This report is generated by the applicant from the CCDP website. The header of correct reports will read, “San Francisco Arts Commission” and the specific name of the grant category you are applying for e.g., “Cultural Equity Initiatives – Level 1.”
- » Attach typed Budget Notes to correspond with your CCDP report.
- » It is expected that if six months has passed, your last fiscal year will be entered into the CCDP profile.
- » For Realization Grant applicants – the CCDP report will supplement the information in the Organizational Budget about current and projected fiscal years. If less than six months has passed since the last fiscal year ended and a CCDP profile has not been completed, use the “Prior Year” column on the Organizational Budget form.
- » For Immigrant Service Organizations – if your mission is focused primarily on the arts, fill out the CCDP profile and the Organizational Budget Form for your entire organization. If your mission does not focus primarily on the arts, fill out the CCDP profile and the Organizational Budget Form for your arts program only.
- » For more information about the CCDP, see Appendix D.

**3. Organizational Budget.**

- » PLEASE TYPE.
- » Attach Budget Notes, numbered to correspond with line items. If you have a significant fund surplus detail your plans/policies for it. Explain significant operating deficits and negative fund balances, including if you have a deficit, how you plan to address it.
- » Detail any large support or expense items. Explain any anomalies or inconsistencies, i.e., if there was a fluctuation in any line item of more than 15% from year to year.
- » It is expected that if six months has passed, your last fiscal year will be entered into the CCDP profile. If less than six months has passed, and you have not completed the CCDP profile, use the first column on the form.

**4. Project Budget.** The Project Budget is particularly helpful for: clarifying your project narrative; representing the financial plan for your project, including priority areas; and outlining the allocation of SFAC support.

- » PLEASE TYPE.
- » On line 16, indicate the grant amount you are applying for.
- » Line 31 is equal to line 17 MINUS line 30. If you project a surplus due to additional

earned income, you need to include a Budget Note that details your plans for the surplus. The CEG grant funds are restricted and cannot be applied to a budget surplus. A surplus can only come from other sources of income.

- » You should not project a deficit on line 31.
- » In the “CEG GRANT” Column, you are asked to detail how the ACIP grant dollars will be spent.
- » Attach your own detailed Budget Notes, numbered to CORRESPOND with and explain the line items on the Project Budget form.

5. **Budget Notes.** Budget Notes are required 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 budgets and budget notes.

These points will assist you in providing the panel with the necessary information to evaluate your proposal:

- » PLEASE TYPE.
- » Project budgets should not project a deficit. If you are projecting a surplus, provide an explanation of how the surplus will be used.
- » Be as detailed as you can in your budget notes and explain how the numbers are derived. For instance, when explaining admissions, discuss the number of people you expect to attend and at what cost per person. For example, a budget note for a \$1,000 line item for Ticket Sales can explain that you anticipate: 50% capacity of 100-seat venue over 2 nights with tickets at \$10 apiece.
- » Discuss any significant in-kind support in your budget notes.
- » Indicate your plans for obtaining additional support (indicate: secured, pending, to apply) and if you have had previous success with each support sources.

## UPDATES & CHANGES

If there are any relevant updates or changes to your project after submission, contact CEG staff in advance to inform us of these 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 two weeks prior to the deadline and one week prior to panel. You may provide ten (10) copies of additional information in writing to be distributed to the panel.

## APPLICATION REVIEW & APPROVAL PROCESSES

Announcement of awards can take up to six months from the deadline.

1. **Application Review Panelists.** Panels of professionals in various disciplines and fields, and who represent the diversity of San Francisco, are engaged throughout the year to assess applications. Panelists may change from year to year.
2. **Attending the Panel Review.** All CEG panel meetings are open to the public. Because the panelists are often seasoned professionals, applicants often find it helpful to observe the deliberations and to listen to the panelists' comments on applications. A schedule of each panel meeting is furnished in advance to applicants via the e-mail provided on the application form. While applicants are welcome to observe the meetings, they should not engage in discussion with the panelists or with CEG staff during the panel review.
3. **Funding Recommendations.** Based on an evaluation of the proposals, panels make recommendations for funding and grant amounts. Grant amounts are usually not less than 75 percent of the requested amount.
4. **Arts Commission.** Panel recommendations are subject to the approval of the Arts Commission. Recommendations are usually first reviewed by the Community Arts, Education & Grants Committee, then by the Full Commission. Panel notes are supplied to the Commission members as part of their consideration in approving the grant awards. Meetings of the Commission are public; the schedule, agenda and minutes are available on the Arts Commission website: <http://www.sfartscommission.org>.
5. **Panel Notes.** CEG staff members take notes on panel comments during the deliberations. As another learning tool, applicants may contact CEG staff—**after one month of the grant award/decline notification**—to obtain panel comments.
6. **Notifications will be mailed.** Award letters will include instructions about contracting procedures.

## SUBMITTING YOUR COMPLETED APPLICATION PACKET

All applications must be in the Cultural Equity Grants office by 5 pm on October 6, 2011 or postmarked by the U.S. Postal Service by the deadline date. Proposals sent via mail carriers other than USPS (i.e., UPS, FedEx, etc.) are subject to the in-office deadline. Late applications, or applications sent via e-mail or fax will be deemed ineligible.

### Deliver application packets to:

Cultural Equity Grants  
San Francisco Arts Commission  
25 Van Ness Ave., Suite 345, Third Floor  
at Oak St, just north of Market Street

### Mail application packets to:

Cultural Equity Grants  
San Francisco Arts Commission  
25 Van Ness Ave., Suite 345  
San Francisco, CA 94102

In fairness to others, late and *substantively incomplete* applications will not be accepted. Substantively incomplete constitutes application packets missing one or more of the following requirements: Application Form, Project Narrative, Project Budget, Partner Form or Artistic Work Samples. Applications missing any required documents not listed above will automatically result in a 5% deduction from the grant award (if recommended for funding) for each missing document.

**No deadline extensions will be granted.**

## APPLICATION CHECKLIST

Submit the Application Checklist as your cover sheet, with each required item checked off.

Check the grant category to which you are applying:  Exploration  Realization

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



**Submit ten (10) sets** in the following order; copied double-sided and three-hole-punched.

- Application Form.
- IRS tax determination letter, if you or your fiscal sponsor has never applied to CEG.
- Fiscal Sponsor Form, if necessary.
- Partners Information & Commitment Form – Please make sure the form is signed by applicant and partner(s). Original or xeroxed signature is permitted.
- Project Narrative for *either* the Exploration Grant or Realization Grant.
- Letter(s) From Your Partner(s). **REQUIRED for Realization Grant Applicants and Exploration Grant Applicants, who have identified a partner.** See the “Narrative Instructions” for directions.
- Artist’s current C.V. (if applicant is an individual artist)
- Short biographies of key project team members, including for all the partners.
- Board of Directors. (For lead arts organization) List members with their contact information, affiliation, length of time served and term expiration dates. Describe the roles and responsibilities in general and specifically for the proposed initiative.
- Optional: Two (2) Letters of Recommendation for the applicant that attest to artistic quality and/ or ability to work within a neighborhood/community. Letter writers should provide their professional affiliations, and indicate how they know the applicant’s work. These letters should come from people/ organizations that are not partners.
- Project Budget Form with Budget Notes. (see page 8)
- Explanation of surplus/deficit (see page 8)
- Organizational Budget Form. Required for Realization Grants. Optional for Exploration Grants. For prior, current and projected budget years. If your prior fiscal year is not entered in the CCDP because it closed less than 6 months ago, you may use the previous year. Budget notes should include explanations of year-to-year variances of over 15% (for organizations only, not individual artists).
- California Cultural Data Project Funder Report for the San Francisco Arts Commission, for the two most recently completed fiscal years, generated by the applicant from the CCDP website (for organizations only, not individual artists). See Appendix C for additional information.
- Work Sample Sheet

**Samples of Artistic Work. Submit one (1) set.**

- Samples of Artistic Work. See Appendix A for instructions on preparing samples.

**Digital File of Application. Submit one (1) set.**

- Digital File of Application on CD. This should include the application form and all of the attachments.

**Promotional Materials. (Optional) Submit three (3) sets clipped together or in separate envelopes.**

Note for optional attachments: Please keep in mind that not all panelists will be familiar with you or your organization.

- Up to three (3) recent press reviews or articles regarding the work of the applicant or partner(s), if available.
- Up to three (3) samples of promotional materials for applicant, such as brochures, fliers, catalogues, etc.
- Up to three (3) samples of promotional materials for artist, such as brochures, fliers, catalogues, etc.
- Up to three (3) samples of promotional materials for partner(s), such as brochures, fliers, catalogues, etc.



# APPLICATION FORM

Exploration  Realization

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.

PARTNERS \_\_\_\_\_

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

YOUR DISTRICT NUMBER CAN BE FOUND AT: [HTTP://GISPUB02.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP](http://GISPUB02.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

**IMMIGRANT SERVICE ORGANIZATIONS:** DOES YOUR ORGANIZATION HAVE AN ESTABLISHED ARTS PROGRAM OR ONGOING PROGRAMMATIC ACTIVITIES, WHICH INVOLVES THE DEVELOPMENT, PRODUCTION AND/OR PRESENTATION OF ARTS OR CULTURAL ACTIVITIES?  YES  NO

**3-YEAR AVERAGE.** SEE PG. 8-9 FOR INSTRUCTIONS.

CHECK <input type="checkbox"/> CY OR <input type="checkbox"/> FY FY STARTING MONTH: _____	YEAR ____	YEAR ____	YEAR ____	3 YEAR AVERAGE
INCOME				
EXPENSE				
SURPLUS/(DEFICIT)				
ACCUMULATED SURPLUS/(DEFICIT)				
SIGNIFICANT IN-KIND				
CAPITAL CAMPAIGN				

SUMMARIZE THE REASONS FOR SIGNIFICANT VARIANCES, SURPLUSES OR DEFICITS. IF NECESSARY, ATTACH A SEPARATE SHEET TO DETAIL HOW SURPLUSES OR DEFICITS DEVELOPED, THE PLANNED USE OF THE SURPLUS OR PLANS TO ADDRESS DEFICIT.

**IF APPLICANT IS AN INDIVIDUAL ARTIST**

IF YOU HAVE NOT RESIDED AT THE CURRENT ADDRESS SINCE OCTOBER 2009, LIST ALL OTHER ADDRESSES:

\_\_\_\_\_

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

WILL YOU BE A FULL-TIME STUDENT AT THE TIME OF APPLICATION 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.



PROJECT INFORMATION

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

[Empty box for project summary]

GRANT REQUEST AMOUNT TOTAL PROJECT BUDGET

PERCENTAGE OF GRANT REQUEST OF TOTAL PROJECT BUDGET

PROJECT START DATE PROJECT END DATE

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

[ ] DANCE [ ] LITERATURE [ ] MEDIA ARTS [ ] MUSIC [ ] THEATER [ ] VISUAL ARTS

[ ] FOLK & TRADITIONAL ARTS, PLEASE SPECIFY:

[ ] INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY:

IF YOUR PROPOSED PROJECT INCLUDES PUBLIC ACTIVITIES:

NUMBER OF ACTIVITIES:

DATE(S) OF PUBLIC PRESENTATIONS:

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED ACTIVITY:

PROJECTED NUMBER OF PARTICIPANTS TO BE ENGAGED IN PROPOSED ACTIVITIES

PROJECTED AUDIENCE NUMBER TO BE REACHED THROUGH SIGNIFICANT, PROJECT-SPECIFIC WEB CONTENT. SEE PG.8 FOR INSTRUCTIONS:

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 ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS INITIATIVE, 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





# PARTNER INFORMATION & COMMITMENT FORM

PLEASE FILL OUT A PARTNER FORM FOR EACH PARTNER.

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

NAME OF PARTNER \_\_\_\_\_

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

MAILING ADDRESS \_\_\_\_\_

DAY PHONE \_\_\_\_\_ MOBILE \_\_\_\_\_ FAX \_\_\_\_\_

EMAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

IF ORGANIZATION, YEAR OF FOUNDING OR BEGINNING OF OPERATIONS \_\_\_\_\_

NUMBER OF PAID STAFF \_\_\_\_\_ NUMBER OF VOLUNTEER STAFF \_\_\_\_\_

APPROXIMATE NUMBER OF PEOPLE SERVED ON AN ANNUAL BASIS \_\_\_\_\_

TARGET CONSTITUENCY \_\_\_\_\_

NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH PARTNER IS LOCATED. \_\_\_\_\_

YOUR DISTRICT NUMBER CAN BE FOUND AT: [HTTP://GISPUB02.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP](http://GISPUB02.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP)

NUMBERS OF THE DISTRICTS THAT PARTNER'S ACTIVITIES AND/OR SERVICES IMPACT \_\_\_\_\_

DO YOU HAVE ONGOING ARTS PROGRAMMING? IF SO, HOW IS IT FUNDED? \_\_\_\_\_

BRIEF DESCRIPTION OF THE PARTNER'S ROLE IN PROJECT

**3-YEAR INCOME AND EXPENSE.** 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.

CHECK <input type="checkbox"/> CY OR <input type="checkbox"/> FY FY STARTING MONTH: _____	YEAR _____	YEAR _____	YEAR _____
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.

## MEMORANDUM OF UNDERSTANDING

WE AGREE TO ACT AS A PARTNER FOR THE PROPOSED PROJECT BEING SUBMITTED TO THE SAN FRANCISCO ARTS COMMISSION. ALL PARTIES HAVE DISCUSSED AND AGREED TO THE RESPONSIBILITIES OF THIS PARTNERSHIP.

SIGNATURE OF **GRANT APPLICANT** \_\_\_\_\_ DATE \_\_\_\_\_

SIGNATURE FOR **PARTNER** \_\_\_\_\_ DATE \_\_\_\_\_

## REALIZATION GRANTS



### I. NARRATIVE INSTRUCTIONS

Maximum of five (5) pages – you need not use all the pages allowed. Use 12-point font with 1 inch margins, single line spacing with one line of space between paragraphs. Be sure to put the name of the applicant in the upper right corner of each page.

#### 1. Applicant Overview.

- » Provide, as appropriate, your mission, artistic philosophy, vision, background, artistic practice, programmatic activities, and a description of your current community/audience and how you engage them.
- » Immigrant Service Organizations: Please also describe the relationship between your arts and culture activities with your other services.

#### 2. Proposed Project.

- » Describe the proposed project in detail, including goals, project design and components, public activities, etc. Why have you chosen to undertake this project? What are the issues you hope to address?
- » Describe the planning process. How did the research, relationship building, community feedback and lessons learned inform the proposed project design?
- » Describe why and how you selected the particular neighborhood/community and community partner(s). Describe the current characteristics, social assets, issues and challenges facing the neighborhood/community, and the assets that your community partner brings to the project. What is your history and relationship with the neighborhood/community and the partner(s)?
- » If this is a multi-year project, how do the proposed activities deepen or expand previous work? What is the continued relevance of the project? (Please note if you have received an Exploration Grant or Realization Grant for this project.)

#### 3. Innovation.

- » What innovation or change do you seek to make through this project? How does the project shift how you, the partner(s), and/or the neighborhood/community works? How does it differ from your current practice?

#### 4. Work Plan.

- » Provide a work plan with an approximate timeline.

#### 5. Evaluation.

- » How will you evaluate the success of the project? What do you see as the potential immediate and longer term impact, and how will you measure that? Describe any plans to document the project and to share its lessons?



## REALIZATION GRANTS – Narrative Instructions (Continued)

### II. LETTER FROM COMMUNITY PARTNER

Required for Realization Grants and for Exploration Grants for which partners are committed.

Each Community Partner submits a letter (up to two pages). The letter should be written by, and reflective of the “voice” of, the Partner. Use these instructions and questions to guide your letter.

- » Provide your official mission and vision. Describe your history, programming, services; experience and/or interest in working in arts and culture; and the specific neighborhoods, communities or constituencies you serve.
- » Why did you choose to become a partner on this project? What resources and knowledge do you bring to the project? How does this project fit with or further your mission, purpose, programming and/or services? Which part(s) of this project excites you? Why?
- » What innovation or change do you seek to make through this project? How does the project shift how you and the partner(s) work? How does it differ from your current practice?
- » Who do you envision this project impacting? How do you think this project could have the potential to make a lasting impact and/or influence other areas of your work?

## EXPLORATION GRANTS



*Note: In order to be eligible, you must have selected a neighborhood/community AND/OR a community partner.*

### I. NARRATIVE INSTRUCTIONS

Maximum of five (5) pages – you need not use all the pages allowed. Use 12-point font with 1” margins, single line spacing with one line of space between paragraphs. Be sure to put the name of the applicant in the upper right corner of each page.

#### 1. Applicant Overview.

- » Provide, as appropriate, your mission, artistic philosophy, vision, background, artistic practice, programmatic activities, and a description of your current community/audience and how you engage them.
- » Immigrant Service Organizations: Please also describe the relationship between your arts and culture activities with your other services.

#### 2. Proposed Project.

- » Describe the proposed exploration or planning project in detail, including goals, planning process, and any methodologies employed. If known, describe the public activities that will take place as part of the planning process, and the possible nature of the project resulting from the Exploration Grant.
- » Why have you chosen to undertake this exploration project? What are the issues you hope to address?
- » Describe why and how you selected the particular neighborhood/community and/or community partner. Describe the current characteristics, social assets, issues and challenges facing the neighborhood/community and/or community partner. What is your history and relationship with them?
- » If the community partner is identified, what is the status of your partnership, and plans to develop it? If not identified, how will you find a suitable community partner?
- » Describe the target neighborhood/community of the proposed project, and how you and your partner(s) will engage its members.

#### 3. Innovation.

- » What innovation or change do you seek to make through this project? How does the project shift how you, the partner(s), and/or the neighborhood/community works? How does it differ from your current practice?

#### 4. Work Plan.

- » Provide a work plan with an approximate timeline.

#### 5. Evaluation.

- » How will you know that the planning process was successful?

### II. LETTER FROM COMMUNITY PARTNER

Required for Exploration Grants in which the partner(s) is identified.

See Realization Grants section for instructions (page 17).



# PROJECT BUDGET

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

SEE PAGE 8-9 FOR INSTRUCTIONS ON PROJECT BUDGET & BUDGET NOTES.

## 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>CEG 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)  | _____ | _____ |

# ORGANIZATIONAL BUDGET



GRANT APPLICANT: \_\_\_\_\_ MONTH FISCAL YEAR ENDS \_\_\_\_\_

SEE PG. 8-10 FOR INSTRUCTIONS ON ORGANIZATIONAL BUDGET, CCDP, AND BUDGET NOTES.

**INCOME**

**EARNED**

	<b>PRIOR FY ENDS</b> _/ _/ _	<b>CURRENT FY ENDS</b> _/ _/ _	<b>PROJECTED FY ENDS</b> _/ _/ _
1. ADMISSIONS	_____	_____	_____
2. TICKET SALES	_____	_____	_____
3. TUITIONS	_____	_____	_____
4. WORKSHOP & LECTURE FEES	_____	_____	_____
5. TOURING FEES	_____	_____	_____
6. SPECIAL EVENTS – OTHER	_____	_____	_____
7. GIFT SHOP/MERCHANDISE SALES	_____	_____	_____
7A. GALLERY SALES	_____	_____	_____
8. FOOD SALES/CONCESSION REVENUE	_____	_____	_____
8A. PARKING CONCESSIONS	_____	_____	_____
9. MEMBERSHIP DUES/FEES	_____	_____	_____
10. SUBSCRIPTIONS	_____	_____	_____
11. CONTRACTED SERVICES/PERFORMANCE FEES	_____	_____	_____
12. RENTAL INCOME – PROGRAM USE	_____	_____	_____
13. RENTAL INCOME – NON-PROGRAM USE	_____	_____	_____
14. ADVERTISING REVENUE	_____	_____	_____
15. SPONSORSHIP REVENUE	_____	_____	_____
16. INVESTMENTS – REALIZED GAINS/LOSSES	_____	_____	_____
17. INVESTMENTS – UNREALIZED GAINS/LOSSES	_____	_____	_____
18. INTEREST & DIVIDENDS	_____	_____	_____
19. OTHER EARNED REVENUE	_____	_____	_____
<b>20. TOTAL EARNED REVENUE</b>	_____	_____	_____

**SUPPORT**

	<b>PRIOR FY</b>	<b>CURRENT FY</b>	<b>PROJECTED FY</b>
21. TRUSTEE/BOARD CONTRIBUTIONS	_____	_____	_____
22. INDIVIDUAL CONTRIBUTIONS	_____	_____	_____
23. CORPORATE CONTRIBUTIONS	_____	_____	_____
24. FOUNDATION CONTRIBUTIONS	_____	_____	_____
25. GOVERNMENT – CITY	_____	_____	_____
26. GOVERNMENT – COUNTY	_____	_____	_____
27. GOVERNMENT – STATE	_____	_____	_____
28. GOVERNMENT – FEDERAL	_____	_____	_____
29. SPECIAL EVENTS – FUNDRAISING	_____	_____	_____
30. OTHER PUBLIC SUPPORT	_____	_____	_____
30A. PARENT ORGANIZATION SUPPORT	_____	_____	_____
31. IN-KIND CONTRIBUTIONS	_____	_____	_____
32. NET ASSETS RELEASED FROM RESTRICTIONS	_____	_____	_____
<b>33. TOTAL SUPPORT</b>	_____	_____	_____
<b>34. TOTAL INCOME</b>	_____	_____	_____



**EXPENSE**

**EXPENSES**

**PRIOR FY**

**CURRENT FY**

**PROJECTED FY**

1. TOTAL SALARIES & FRINGE			
2. ACCOUNTING			
3. ADVERTISING AND MARKETING			
4. ARTIST COMMISSION FEES			
5. ARTISTS & PERFORMERS – NON-SALARIED			
6. AUDIT			
7. BANK FEES			
8. REPAIRS & MAINTENANCE			
9. CATERING & HOSPITALITY			
10. COLLECTIONS CONSERVATION			
11. COLLECTIONS MANAGEMENT			
12. CONFERENCES & MEETINGS			
13. COST OF SALES			
14. DEPRECIATION			
15. DUES & SUBSCRIPTIONS			
16. EQUIPMENT RENTAL			
17. FACILITIES – OTHER			
18. FUNDRAISING EXPENSES – OTHER			
19. FUNDRAISING PROFESSIONALS			
20. GRANTMAKING EXPENSE			
21. HONORARIA			
22. IN-KIND CONTRIBUTIONS			
23. INSURANCE			
24. INTEREST EXPENSE			
25. INTERNET & WEBSITE			
26. INVESTMENT FEES			
27. LEGAL FEES			
28. LODGING & MEALS			
29. MAJOR REPAIRS			
30. OFFICE EXPENSE – OTHER			
31. OTHER			
32. POSTAGE & SHIPPING			
33. PRINTING			
34. PRODUCTION & EXHIBITION COSTS			
34A. PROGRAMS – OTHER			
35. PROFESSIONAL DEVELOPMENT			
36. PROFESSIONAL FEES: OTHER			
37. PUBLIC RELATIONS			
38. RENT			
39. SALES COMMISSION FEES			
40. SUPPLIES			
41. TELEPHONE			
42. TOURING			
43. TRAVEL			
44. UTILITIES			
<b>45. TOTAL EXPENSES</b>			

EXPENSE (CONTINUED)

	PRIOR FY	CURRENT FY	PROJECTED FY
TOTAL EXPENSES LESS IN-KIND	_____	_____	_____
CHANGE IN UNRESTRICTED ASSETS	_____	_____	_____
CHANGE IN TEMPORARILY RESTRICTED ASSETS	_____	_____	_____
CHANGE IN PERMANENTLY RESTRICTED ASSETS	_____	_____	_____
<b>46. CHANGE IN TOTAL NET ASSETS</b>	_____	_____	_____





# WORK SAMPLE SHEET

PLEASE REVIEW INFORMATION IN "APPENDIX A: SAMPLES OF ARTISTIC WORK" 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 \_\_\_\_\_

CHECK APPROPRIATE FORMAT:  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 \_\_\_\_\_

CHECK APPROPRIATE FORMAT:  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 A: SAMPLES OF ARTISTIC WORK



### 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.

- » DVDs must be clearly labeled. If possible DVDs should be organized in chapters, or bookmarked.
- » The digital files of video clips submitted on DVD-R or CD-R must be playable in QuickTime, such as .mpg, .mov or .mp4.
- » 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."*
- » We have seen more playback problems with large (15+ minute, high-quality) video files in some formats like .mov. We encourage you to burn only the 4 minutes that we have time to play on your disc.
- » 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 ten (10) 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.

## APPENDIX B: MANAGING YOUR GRANT & REQUIRED DOCUMENTATION



This section is intended for applicants who are approved for a grant by our review panel and the San Francisco Arts Commission. Please retain this section as it contains useful information on managing your grant throughout the life of your funding.

### Payment of Awarded Funds

In most cases and at the discretion of the staff, up to 80–90% of your award can be made in an initial disbursement after satisfactory execution of your grant agreements and other City requirements. The earliest this payment can be made is the start of your grant period. The remaining balance of your grant is available on a reimbursement basis upon completion of the project and all reporting requirements. Please retain receipts and records of expenses covered by the grant. You will have to submit copies of proof of payment for expenses over \$100.

*Note: Disbursement forms (invoices) are attached to your grant agreement as an appendix. Blank forms are also available for download from the CEG website: [www.sfartscommission.org/ceg/](http://www.sfartscommission.org/ceg/)*

In some cases the initial disbursement of your grant funds may not be made until after the start of the grant period. If your project is set to begin early in the grant window, please plan accordingly. Eligible expenses can begin at the start of the grant period, regardless of disbursement. Handling the required paperwork as soon as possible will facilitate the payment process. However, it can still take a few months for all documentation to be approved and processed—particularly for first time grantees.

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

**Individual grantees please note: 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.**

### REQUIRED DOCUMENTATION

Grantees must submit the following to set up their grant and show they are in compliance with the City of San Francisco's guidelines. These requirements are subject to change and applicable to any and all active grants.

*Fiscally Sponsored grantees please note:* All requirements for legal and financial documentation apply to your fiscal sponsor, including insurance and vendor compliance. Grant agreements, invoices and waivers must be signed off by an approved legal agent of your fiscal sponsor.

#### Grant Agreements

- Grantees must sign a standard contract with the City & County of San Francisco. This is a standard template required of all entities contracting with the City.

#### Compliance Documentation

- [W-9 Taxpayer Identification Form](#)

If this is your first time doing business with the city, you must complete and sign this form in order to receive any payments from the city and to establish a vendor record. Official updates to your address must also be made by W9. Grant payments will not be made without a current address on file.

Human Rights Commission Non-Discrimination Documentation Form

Grantees must be certified as meeting the legally mandated non-discrimination and equal benefits requirements of the City of San Francisco. Please note that this is a one-time process but in some cases can be extensive and take several months. If you have employees to whom you provide benefits, you will have to prove that these benefits are extended equally to employees with domestic partners and employees with spouses. All decisions are at the sole discretion of the Human Rights Commission.

Business Tax Registration Form

*For organizations:* If your business is a non-profit organization, it is exempt from the Business Tax Certificate registration fee and San Francisco payroll taxes. However, tax-exempt organizations must still register with the Tax Collector and are required to provide proof of their non-profit status in order to receive an exemption. You must provide a copy of the statement from the Internal Revenue Service verifying exempt status. If you have not registered, please contact the Tax Collector's office directly. [www.sftreasurer.org](http://www.sftreasurer.org)

*For individuals:* Grantees must either file for a Business Tax Certificate with the City or request an exemption if you meet the criteria for not being in business for yourself. If you have registered for a certificate in the past and have either closed your business or failed to renew your registration, you will have to clear the old certificate before you can receive any grant payments. Please contact the Tax Collector's office directly if you have any questions. [www.sftreasurer.org](http://www.sftreasurer.org)

**Insurance and Waiver Requests**

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers' Compensation and Commercial Automobile Insurance. Certificates demonstrating adequate coverage must be provided.

- General Liability coverage must be maintained at a minimum of \$1 million each occurrence and \$2 million aggregate. The "City & County of San Francisco, its officers, agents and employees" must be named as additional insured and the Arts Commission must be named as the certificate holder.
- Workers' Compensation insurance coverage must be a minimum of \$1 million.
- Automobile Insurance coverage must be at a minimum of \$1 million.

If you do not have the required insurance or do not have coverage at the required levels, you will have to submit a waiver request. Please note that all waiver requests are subject to approval by the City Risk Manager's office. Additional proof of coverage or information may be requested by the Risk Manager at their discretion.

Even with a General Liability request, you must still provide coverage for your public activities through a venue or other presenting agent. If a venue will not be covering your events, you must purchase event insurance. Event insurance certificates must name the "City & County of San Francisco, its agents, officers and employees" as additional insured and the San Francisco Arts Commission as certificate holder.

**Individual Artist Grantees**

Proof of San Francisco Residence

Individual Artist grantees should submit proof of San Francisco residence along with their grant paperwork. Acceptable paperwork may include a residential lease agreement or current utility bill.

Fiscal Sponsor Letter of Agreement

## FINAL REPORTS, EXTENSION AND DEFAULT POLICY



### Final Reports

Grantees must submit a satisfactory final report within 90 days of the end of the grant window. If a final report is not received within those 90 days, the grantee will have breached the Grant Agreement and be considered in default. Grantees are responsible for submitting a timely report. A reminder will not be sent at the end of the grant period. The most up-to-date report forms are always available for download at the CEG website. [www.sfartscommission.org/ceg/](http://www.sfartscommission.org/ceg/)

### Extensions & Project Modifications

Extension requests are meant to facilitate communication and keep CEG staff updated on the status of projects. During your grant period, grantees may submit a formal letter to the Director of Grants outlining changes to their grant project, including a revised grant timeline and, as needed, a budget update. Almost all extension requests are approved if the project retains the spirit and intent of the original grant, adequate rationale has been provided and the request is received before the end of the grant window.

Projects may be extended beyond the end of the original grant window, with a corresponding extension to the final reporting requirements. However, the maximum allowable extension is two years from the end of the original grant window. After this point projects will be considered in default.

### Default Policy

If a final report is not received in a timely manner, the grantee will have breached the Grant Agreement and be considered in default. Grantees in default will be ineligible to apply to Cultural Equity Grants for a period equal to the time they are in default (the period from end of their grant window until a **complete final report is received**), with a **minimum period of ineligibility of twelve months**. In addition, any remaining balance on the grants in default will be dissolved.

In those cases when there are outstanding reports for a project for which an individual artist and an associated organization may have received grant support for different project phases, both artist and organization will be held accountable and in default.

## APPENDIX C: CALIFORNIA CULTURAL DATA PROJECT (CCDP)

### Required for Organization Applicants

<http://www.caculturaldata.org>

The CCDP is an online system for collecting and standardizing historical financial and organizational data and will provide the cultural community with consistent, reliable, comprehensive data on arts and culture in California. It is hoped that access to reliable data about the cultural sector will enhance both individual organizational capacity as well as the overall effectiveness of the nonprofit cultural community in our state. Further, applicants applying to more than one of the participating grantmakers will only need to complete this form once each year.

Uses and potential benefits of the CCDP Web site and data will include:

- » Information for participating nonprofit organizations for use in benchmarking and capacity-building.
- » Information for the cultural sector for the purposes of policy and program development and public relations.
- » Information for participating grantmakers for use in their application process.

CCDP is intended to benefit the field by providing a means by which to analyze and report on the impact, assets, and needs of the state's cultural community. This powerful tool will enable participating organizations to benchmark their progress and better equip advocates to make the case for arts and culture, and will facilitate improved grant making and policy development by the funding partners.

- » In order to complete the Cultural Data Profile, organizations must first register at the CCDP Web site by creating an organizational login ID and password. Information for the Cultural Data Profile is organized by fiscal year-end and data is only entered for completed fiscal years for which a board-approved financial audit or review exists. Organizations that are not audited or reviewed will enter data based on board-approved year-end financial statements.
- » Applicants are asked to provide two years of financial and organizational data the first year of participation; this entails completing a Cultural Data Profile for each of the two most recently completed fiscal years. (Going forward, groups will only need to provide one year of data.) Online training and support from the Help Desk during regular business hours is available.
- » The Cultural Data Profile will collect the historic financial and programmatic information for your organization or arts program; project budgets and narratives will NOT be captured by the CCDP.
- » Upon completion of the Cultural Data Profile, applicants should go to the "Funder Reports" section of the CCDP Web site and print the pre-defined report for the San Francisco Arts Commission application, which is to be included with the application materials. Relevant information from the applicant's Cultural Data Profile will automatically be imported into the San Francisco Arts Commission Funder Report.
- » The completion of the Cultural Data Profile will require an investment of time. A number of resources will be available to help applicants, including a Help Desk and online training.

Applicants should direct questions concerning the Cultural Data Profile to:

**CCDP Help Desk:** Toll Free: 1-866-9-CAL-CDP Email: [help@caculturaldata.org](mailto:help@caculturaldata.org)

The CCDP Help Desk is available Monday – Friday from 9:00am – 5:00pm PST.

CCDP Web site: <http://www.caculturaldata.org>

**ALSO AVAILABLE:**

## **CREATIVE CAPACITY FUND**

The Creative Capacity Fund (CCF) Quick Grant Program provides reimbursement funds to arts administrators and individual artists in the Bay Area and in Los Angeles, to enroll in workshops, attend conferences locally and nationally, and to work with consultants and coaches in order to build administrative capacity, hone business skill and strengthen the economic sustainability of an organization or arts practice.

The CCF Quick Grant Program is available to arts organizations and individual artists in the San Francisco Bay Area. For more information, visit [www.creativecapacityfund.org](http://www.creativecapacityfund.org).


## **LOANS FOR SF BAY AREA ARTISTS & ARTS ORGANIZATIONS**

Are you or your arts organization experiencing occasional cash flow challenges? Perhaps you have received word that a grant is forthcoming but the funds will be delayed a few months.

The Arts Loan Fund (ALF) may be able to help. Housed at Northern California Grantmakers, ALF provides quick-turnaround, low-cost financial assistance to artists or nonprofit arts organizations experiencing cash flow problems. Loan decisions are made each month. There is no fee to apply. To learn more about the loan funds and to download an application, please visit NCG's website at: [www.ncg.org/services\\_alf.html](http://www.ncg.org/services_alf.html).



## NOTES



**CONTACT CULTURAL EQUITY GRANTS  
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**OFFICE:**

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25 Van Ness Avenue, Suite 345  
San Francisco, CA 94102

**CONNECT WITH US:**

Cultural Equity Grants Program  
Guidelines and Application are also  
available to download in pdf form  
from the CEG website.

CEG e-newsletter & website:  
[www.sfartscommission.org/ceg](http://www.sfartscommission.org/ceg)

CEG Facebook page:  
[preview.tinyurl.com/yk7g8s9](http://preview.tinyurl.com/yk7g8s9)

SFAC Twitter:  
[www.twitter.com/SFAC](http://www.twitter.com/SFAC)

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