

The San Francisco Arts Commission  
J.D. Beltran, Interim Director of Cultural Affairs

# SAN FRANCISCO ARTS COMMISSION CULTURAL EQUITY GRANTS

## **Cultural Equity Initiatives Grants – Level 1**

Letter of Intent (Required) Deadline:  
August 2, 2011

Application Deadline:  
August 25, 2011

## **Organization Project Grants**

Deadline: November 10, 2011

2011–2012 GUIDELINES  
AND APPLICATION





## WELCOME

From San San Wong, Director of Grants


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

With you in the upcoming two years, we also look forward to investigating, discussing and reflecting upon:

- » the changing demographics of our communities – who is making the art, what are the varied ways of participating/sharing, how does our artistic and cultural work stay relevant;
- » strengthening the adaptive capacity of our cultural organizations; and
- » increasing the visibility of CEG's constituencies and building a stronger case for investment.

I encourage you to participate in our knowledge-building activities that provide opportunities to be inspired by local and national thought leaders, and to take advantage of the resources provided through the Creative Capacity Fund, a state-wide capacity building initiative. We hope that these dialogues will enrich our thinking and practice.

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



# SAN FRANCISCO ARTS COMMISSION

## CULTURAL EQUITY GRANTS

### **Cultural Equity Initiatives Grants – Level 1**

Letter of Intent (Required) Deadline:  
August 2, 2011

Application Deadline:  
August 25, 2011

### **Organization Project Grants**

Deadline: November 10, 2011

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

Or must be postmarked on  
or before the deadline 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.

### **CULTURAL EQUITY GRANTS (CEG)**

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

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

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

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

## DEADLINES & IMPORTANT DATES

	Cultural Equity Initiatives – Level 1	Organization Project Grants
Application Deadline	Letter of Intent (Required): 8/2/11 Full Application: 8/25/11	11/10/11
Draft Narratives Deadline (Optional)	8/2/11	9/30/11
Review Panel	October/November 2011	January/February 2012
Notification	January 2012	April 2012
Grant Window	4/1/12–9/30/13	6/15/12–12/31/13

## WE'RE HERE TO HELP!

The CEG staff is available by telephone and e-mail to assist grant seekers and grantees. (See back cover for contact information.)

**Grant Assistance.** Please take advantage of any and all of the technical assistance services we offer:

- » **Workshops** are offered in the two months before each deadline to clarify application procedures. Dates will be posted on our website. Notices are also sent via the CEG e-mail newsletter.
- » **Exemplary proposals** from previous grant cycles are available as a resource upon request.
- » CEG staff will discuss project design and application with prospective grant seekers up to three weeks prior to deadline.
- » **Draft Narratives** – CEG staff will review and give feedback on a draft of your Application Narrative submitted by the Draft Narrative deadline. Check each grant category for the Draft Narrative deadline date.

For the latest information and workshop schedules, check the Cultural Equity Grants website: [www.sfartscommission.org/ceg](http://www.sfartscommission.org/ceg)

## CALIFORNIA CULTURAL DATA PROJECT (CCDP)

The CCDP is a state-wide, 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 CCDP is an increasingly valuable tool in state and national arts advocacy and policy making. The data provided helps funders and advocates make a case for continuing support for artists and arts organizations.

The San Francisco Arts Commission, along with other funders in California, now requires applicants to complete a Cultural Data Profile through the CCDP website (<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.

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

## TABLE OF CONTENTS

1. OVERVIEW OF GRANT CATEGORIES & DEADLINES	4
2. ELIGIBILITY REQUIREMENTS & FUNDING POLICIES	6
2.1. Eligibility Requirements–Details	6
2.2. Funding Policies	7
2.3. What We Do <u>Not</u> Fund	7
2.4. Organizational Budget Category	7
2.5. Fiscal Responsibility	8
3. APPLICATION & REVIEW PROCESSES	9
3.1. Preparing Your Application	9
3.2. Special Instructions for Budgets & Budget Notes	9
3.3. Updates & Changes	11
3.4. Application Review & Approval Processes	11
3.5. Submitting Your Completed Application Packet	12
4. GRANT CATEGORIES	13
4.1. Cultural Equity Initiatives – Level 1	13
CEI – L1 Application Checklist	16
CEI – L1 Instructions for the Narrative	17
4.2. Organization Project Grants	18
OPG Application Checklist	19
OPG Instructions for the Narrative	20
5. FORMS	21
Application Form	21
Fiscal Sponsor Form	24
Project Budget (for OPG Applicants)	25
Organizational Budget (for CEI-L1 Applicants)	26
Work Sample Sheet (for OPG Applicants)	29
6. APPENDICES	
Appendix A: On-Line Artistic Work Samples (for CEI-L1 Applicants)	30
Appendix B: Samples of Artistic Work (for OPG Applicants)	31
Appendix C: Managing Your Grant Award & Required Documentation	33
Appendix D: California Cultural Data Project (CCDP)	34

## I. OVERVIEW OF GRANT CATEGORIES & DEADLINES

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

### **CULTURAL EQUITY INITIATIVES – LEVEL 1**

/ LETTER OF INTENT DEADLINE: AUGUST 2, 2011

/ DEADLINE: AUGUST 25, 2011

Grants to support the development, sustainability and growth of San Francisco arts organizations that are deeply rooted in, and whose programming expresses and/or addresses the experiences of historically underserved communities, such as Native American, African American, Asian American, Disabled, Latino, L/G/B/T, Pacific Islander and Women.

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

### **ORGANIZATION PROJECT GRANTS (OPG) / DEADLINE: NOVEMBER 10, 2011**

Grants to arts organizations for the support of professional arts activities 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 general public. Grant awards are up to \$15,000 for one year.

### **SEPARATE GUIDELINES ARE AVAILABLE ON THE CEG WEBSITE FOR:**

#### **ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS**

/ EXPLORATION & REALIZATION GRANT DEADLINE: OCTOBER 6, 2011

Arts & Communities seeds and makes more visible fresh, dynamic and meaningful ways in which 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, and immigrant service organizations with ongoing arts programs, as they embrace the role of lead partners, and work closely with community partners, their leaderships and constituencies. Two types of grants are available: Exploration Grant awards are up to \$10,000 and Realization Grant awards are up to \$25,000.

#### **ARTS FOR NEIGHBORHOOD VITALITY / DEADLINE: TBA**

Grants to increase neighborhood cohesion and visibility through support of art walks and arts and cultural activities as part of neighborhood festivals. Grants are up to \$2,500.

#### **CREATIVE SPACE / DEADLINE: JUNE 30, 2011**

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

### **CULTURAL EQUITY INITIATIVES – LEVEL 2**

/ ASSESSMENT INTERVIEW: BEFORE JUNE 3, 2011

/ LEVEL 2 – PROPOSAL DEADLINE: JUNE 23, 2011

Grants to support the development, sustainability and growth of San Francisco arts organizations that are deeply rooted in, and whose programming expresses and/or addresses the experiences of historically underserved communities, such as Native American, African American, Asian American, Disabled, Latino, L/G/B/T, Pacific Islander and Women.

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

**INDIVIDUAL ARTIST COMMISSIONS (IAC) / DEADLINE: TBA**

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. The program considers proposals for projects in alternating disciplines each year. Support for multi-disciplinary projects rooted within the disciplines being considered is available each year. Grant awards are up to \$10,000.

**NATIVE AMERICAN ARTS & CULTURAL TRADITIONS (NAACT)**

/ DEADLINE: JANUARY 19, 2012

Grants to support projects guided by strong and capable Native American artistic leadership, and for which there is resonance within communities. Grants can support the wide spectrum of rich cultural traditions and contemporary artistic expressions that exist within today's Native communities. Grants range between \$5,000-\$15,000.

**ALSO AVAILABLE:**

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

/ DEADLINE: ON-GOING, MONTHLY BASIS

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).

**QUICK GRANTS PROGRAM OF THE CREATIVE CAPACITY FUND (CCF)**

/ DEADLINE: ON-GOING, MONTHLY BASIS

Individual artists and arts organizations may receive up to \$500 or \$1,000 respectively per calendar year in professional development reimbursements for staff, board members and key volunteers to participate in approved programs. Funding awards may be used to reimburse part or all the following expenses:

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

Begin your search for available workshops conferences, consultants or other potential professional development activities in the Bay Area, or elsewhere by going to our suggested list of providers on the Creative Capacity Fund website [www.creativecapacityfund.org](http://www.creativecapacityfund.org) and apply!

## 2. ELIGIBILITY REQUIREMENTS & FUNDING POLICIES

General organization requirements are summarized below. Carefully read through this section which provides details on the eligibility for all organizations. For additional specific grant eligibility criteria, requirements and funding policies, refer to each grant category. Do not hesitate to contact the CEG staff if you have questions.

Organization Eligibility Requirements	CEI Level 1	OPG
Mission statement focused primarily on the arts	X	X
Continuing and stable presence in the community	X	X
San Francisco-based	X	X
At least 2 public arts activities in San Francisco, in past 24 months	X	X
Up-to-date on previous or ongoing SFAC grants	X	X
Mission focused on art that expresses experiences of underserved communities	X	
Substantial history in an underserved community	X	

### 2.1. ELIGIBILITY REQUIREMENTS – DETAILS

Please carefully read through the specific grant category section for additional eligibility and funding restrictions that are unique to that category.

- » **Mission is focused primarily on the arts.** The mission statement is clearly focused on the development, production and/or presentation of arts activities in San Francisco.
- » **San Francisco-based.** The organization must be housed in San Francisco with its corporate address in the City.
- » **Continuing and stable presence in the community.** The organization has a continuing existence and ongoing operations as an organization.
- » **Must be an active arts presenter.** The organization must provide continuing arts activity in San Francisco. Generally, this means that it regularly presents a recognizable “home season” in the City or, in the case of smaller organizations, it has successfully completed at least two arts activities that are open to the public in the City, within the 24 months prior to the proposal deadline.
- » **In good standing on previous or current SFAC grants.** The applicant must have completed reporting requirements for any past grants. If it has defaulted on a grant, they are not eligible for funding until the term of their default has passed. See page 41 for default policies.
- » **Tax-exempt organization.** All applicants must have 501(c)(3) tax-exempt status.
  - » In the case of *Cultural Equity Grants - Level 1* and *Organization Project Grants*, a fiscally sponsored project of a tax-exempt organization is also eligible.
- » **Programs of another City agency or department are not eligible to apply.**
- » **Annual budget size limitations.**
  - » The three-year average operating budget for organizational applicants must not exceed \$1 million in income or expense (averaged over the past three completed years).

## 2.2. FUNDING POLICIES

- » 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.
- » Applicants cannot submit more than one application in any single category. Note: this does not apply to fiscal sponsors who are submitting applications on behalf of different fiscally sponsored projects.
- » 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 and any required permits for public presentations or workshops.
- » Organizations receiving a CEI-L1 or CEI-L2 can apply for an OPG in the following grant cycle, but must close out their CEI grant before they can receive their OPG funds. Conversely, organizations receiving OPG funding can apply for CEI-L1 or CEI-L2 in the following grants cycle, but must close their OPG grant before they can receive their CEI funds.
- » Organizations can receive grants for, at most, three (3) consecutive years within *Organization Project Grants*, after which they must sit out one year before coming back for another grant in the respective category.
- » 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-mural-guidelines/](http://www.sfartscommission.org/pubartcollection/documents/pa05-mural-guidelines/)

Reminder: see additional funding policies and restrictions in each grant category section.

## 2.3. WHAT WE DO NOT FUND

- » Projects that will not be presented in San Francisco
- » Ongoing operating expenses or administrative costs that are not associated with the proposed project. No more than ten (10) percent of awarded funds can be used to support a project's overhead costs that are not directly related to the project, such as staff salaries, office rental, telephones, general supplies, etc.
- » Deficit reduction
- » Start up costs/seed money for new organizations
- » Food and beverage expenses

## 2.4. ORGANIZATIONAL BUDGET CATEGORY

Your organizational budget category is determined by the average of your cash income over the *last three years*.

Each grant category has limits on the amount of the grant request and eligibility, in efforts to broadly ensure an organization's capacity to manage the proposed project.

In some categories, your organization will be evaluated with organizations of similar organizational budget size in order to ensure the fair distribution of SFAC funds to a spectrum of organizations.

- » **Small-Budget Organization:** average not to exceed \$150,000  
Can request **no more than 50 percent** of its actual cash income of its last closed fiscal year.
  - » A small-budget organization may use a grant to cover all or part of the projected expenses of the proposed project, as appropriate.
  - » In the application review process, applications from small organizations may be additionally evaluated in two groups: those with three-year budgets that average under \$35,000; and those with three-year budgets that average between \$35,000 to \$150,000.
- » **Mid-Size Budget Organization:** average between \$150,000 and \$1 million  
Can use a grant to cover **up to 75 percent** of the projected cash expenses for the proposed project.

## 2.5. FISCAL RESPONSIBILITY

Please provide a budget narrative that will help panelists understand your organization's financial position.

- » Organizations with a reserve or operating surplus should provide a budget narrative that explains your reserve policy or plans for use of the surplus.
- » Organizations with accumulated deficits must provide a budget narrative that details how the deficit developed and plans for the deficit reduction.
- » Organizations that 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.

### 3. APPLICATION & REVIEW PROCESSES

#### 3.1. PREPARING YOUR APPLICATION

1. Read through the guidelines for appropriate grant category and make sure that both you and your project meet all of the eligibility requirements to apply for, and receive funding.
2. Review the Criteria for Evaluation in your category before drafting your proposal narrative. These will be the criteria upon which your project will be reviewed. Be sure that you adequately detail your project and provide information that addresses each criteria.

#### 3. Application Packet Checklist.

For each grant category, there is an Application Packet Checklist that details the forms, documents and materials integral to your application packet. Using the appropriate category Application Checklist, 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.

For each grant category, the Narrative Application Instructions provides questions to guide you in describing your proposed project as completely as possible. Adhere to the length limitations. Remember that not everyone on the application review panel will be familiar with you, your organization or artistic genre, 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.
- » Please adhere to the length limitations – you need not use all the pages allowed
- » Single line spacing, with one line space between paragraphs
- » Use 12pt font size or larger
- » Use 1 inch margins at minimum
- » Use headers to identify the specific sections (this helps the panelists to 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, etc. 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.

#### 3.2. 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. **3-year Average Budget Narrative.** Summarize the reasons for significant variances, surpluses or deficits. If necessary, attach a separate sheet that further details how it developed, the planned use of the surplus or plans to address deficit.
3. **California Cultural Data Project (CCDP) & Budget Notes.** Complete a CCDP report for your two most recently completed fiscal years.
- » 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.”
  - » It is expected that if six months has passed, your last fiscal year will be entered into the CCDP profile.
  - » For CEI-L1 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.
  - » Attach typed Budget Notes to correspond with your CCDP report.
  - » For more information, see Appendix D.
4. **Organizational Budget (for CEI-L1 applicants).**
- » PLEASE TYPE.
  - » Attach Budget Notes, numbered to correspond with line items.
  - » 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.
5. **Project Budget (for OPG applicants).** 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 “SFAC GRANT” Column, you are asked to detail how the CEG 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.

6. **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.

### 3.3. 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. If you provide an update, please send an electronic document to the e-mail of the grant program coordinator and provide ten (10) copies of additional information in writing to be distributed to the panel.

### 3.4. 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 usually seasoned professionals, applicants often find it helpful to observe the deliberations and to listen to the panelists’ comments on applications. A time schedule of each panel meeting is e-mailed to applicants in advance. Please be sure that you include a working e-mail address in your application materials. If necessary take steps to ensure that e-mails from CEG are not lost in your spam filter.

While applicants are welcome to observe the meetings they should not engage in discussion with the panelists or with CEG staff. Exception for Cultural Equity Initiatives: up to two representatives from each applying organization participate in an interview with the panel during their application review.

3. **Funding Recommendations.** Based on an evaluation of the proposals, panels make recommendations for funding and grant amounts. Grant amounts are either the full amount of the grant sought or a substantial portion of the requested grant—usually not less than 75 percent.
4. **Panel Notes.** CEG staff members take notes on panel comments during the deliberations. As another learning tool, applicants may contact CEG staff—**within one or two months of the grant award/decline notification**—to obtain panel comments.
5. **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>.
6. **Notifications will be mailed.** Award letters will include instructions about contracting procedures. Also in Appendix C: Managing Your Grant Award & Required Documentation.

### 3.5. SUBMITTING YOUR COMPLETED APPLICATION PACKET

All applications must be in the Cultural Equity Grants office by 5pm the day of the deadline or postmarked by the U.S. Postal Service by the deadline date. We do not accept postmarks from office postage meters or applications sent via e-mail or fax. Proposals sent via mail carriers other than USPS (i.e., UPS, FedEx) are subject to the in-office deadline.

#### **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.**

Applications are immediately determined as incomplete and ineligible if missing any of the following: Application Form, Application Narrative, or Initiative/Project Budget.

Applications missing any documents not listed above or missing the correct number of application packets and copies will automatically result in a 5% deduction from the grant award (if recommended for funding) for each missing element.

## 4. GRANT CATEGORIES

### 4.1. CULTURAL EQUITY INITIATIVES (CEI)

CEI grants seek to foster an environment in which all the diverse cultures of San Francisco are represented in thriving, visible arts organizations of all sizes, and whose programming reflects the experiences of historically underserved communities. To this end, CEI grants support initiatives of substantial scope and ambition that enhance the development, growth, capacity and sustainability of arts organizations deeply rooted in historically underserved communities, such as African American, Asian, Disabled, Latino, L/G/B/T, Native American, Pacific Islander, and Women.

Organizations are encouraged to develop initiatives that meet their specific needs and are consistent with their missions and with CEI's purpose. The successful initiatives cited below are provided only as examples of the kinds of projects that can be supported in this category. As grants to support sustainability, applications should discuss the organization's ability and plans to continue the efforts jumpstarted with the CEI grant.

#### CEI – LEVEL 1 (CEI-L1)

CEI-L1 initiatives are designed to support short-term, one-time projects that will assist organizations in strengthening their administrative infrastructure and organizational capacity, and prepare organizations for the CEI-L2 grants.

**Grant Amount:** up to \$25,000 for one-year initiatives

#### Letter of Intent

**Deadline (required):** August 2, 2011. Email LOIs to [artsandcommunity@gmail.com](mailto:artsandcommunity@gmail.com)

#### Draft Narrative

**Deadline (optional):** August 2, 2011. Email Draft Narratives to [artsandcommunity@gmail.com](mailto:artsandcommunity@gmail.com)

**Application Deadline:** August 25, 2011

**Award Announcement:** January 2012

**Grant Window:** April 1, 2012–September 30, 2013

Examples of Successful CEI-L1 Initiatives:

- » To work with a consultant to develop a strategic plan.
- » To support a community engagement initiative to increase stakeholder participation.
- » To develop and implement an individual donor plan to expand income from individual donors.

**CEI-L1 Applicants are required to submit a Letter of Intent. This is a new but mandatory step in the CEI-L1 application process.**

Your CEI-L1 Letter of Intent should be no more than one page and include the following information:

1. Summary of project
2. Total amount of your project budget and your request amount (small budget organizations that have an average cash income of less than \$150,000 over the past three years may apply for no more than 50% of their actual cash income of their last closed fiscal year.)
3. Project period
4. Average cash income over the past three years
5. Cash income of the last fiscal year

For CEI-L1 help, contact Sylvia Sherman, [artsandcommunity@gmail.com](mailto:artsandcommunity@gmail.com).

## ELIGIBILITY REQUIREMENTS

Also see the criteria listed on pages 6–8.

To demonstrate that the arts organization is deeply rooted in a historically underserved community, such as: African Americans, Asian Americans, the Disabled, L/G/B/T, Native Americans, Pacific Islanders and Women, the organization must have the following:

- » a mission statement that is specifically focused on the development, production and/or presentation of arts activities that express the experiences of the historically underserved community.
- » a substantial history of working with and/or presenting on-going activities to members of the historically underserved community identified in the organization’s mission.
- » continuing financial/material support from within that community and/or substantial input from members of that community in the organization’s governance.
- » at least fifty percent of the organization’s governing body must be members of that historically underserved community.

Note: Simply being located in a historically underserved community or periodically offering programs addressing that community does not define the organization as being eligible to apply to Cultural Equity Initiatives.

## FUNDING RESTRICTIONS

- » An organization can receive only two consecutive years of CEI-L1 support, after which they must sit out for one cycle of CEI-L1.
- » After an organization receives a CEI-L2 grant, it is ineligible to apply to CEI-L2 and CEI-L1 grants for a period equal to the duration of their CEI-L2 grant. A grant period is measured from the start of their grant period to the approval of a final report.
- » If you have received a CEI-L2 grant and your sit-out period ends by October 31, 2012, you are eligible to apply for a FY 12 CEI-L1 grant. If your organization is still in a CEI-L2 sit-out period at the start of the grant window, expenses may not be incurred until the sit-out period ends. The proposed project period must still be completed by September 2013.
- » Organizations receiving a CEI-L1 can apply for an OPG in the following grant cycle, but must close out their CEI grant before they can receive their OPG funds.
- » For organizations with an average budget of \$150,000 to \$1 million, the SFAC grant can constitute up to 75 percent of the projected cash expenses for the proposed project.

Cultural Equity Initiatives will NOT fund:

- » Any existing activities and/or ongoing operating expenses that are not directly related to the proposed Initiative. The Initiative, must be *new* and *focus on building new or unrealized capacity for the organization*. Note: The project may comprise a reasonable and appropriate allocation of existing staff time and salaries, but CEI funds cannot be used to support existing expenses.
- » Proposals that will culminate in an arts project. (See Organization Project Grants.)
- » Projects that primarily involve the planning and development of space. (See separate Creative Space Grants guidelines.)

## EVALUATION CRITERIA

Proposals to Cultural Equity Initiatives Level 1 are assessed using the following criteria. Read these carefully and keep them in mind when filling out your application.

### **Quality of Organization's Programming & Relationship with Community.**

- » Quality of artistic work and programmatic activities of the organization in expressing/supporting the experiences of the historically underserved community.
- » Quality and depth of the organization's relationship and services to the historically underserved community on which its mission is focused.
- » Demonstrated substantial and continuing support from the historically underserved community.

### **Initiative Merit & Impact on Organization.**

- » Consistency and appropriateness of the proposed Initiative with the organization's mission, stage of organizational development, and if available, with the organization's strategic or business plan.
- » Thoroughness of the organization's assessment of its own and its community's needs, and how well the proposed Initiative addresses those needs.
- » The soundness, clarity, credibility and internal consistency of the proposed Initiative.
- » The proposed Initiative's likely impact on the development, growth and sustainability of the organization and its ability to serve its community.
- » The viability of the plans to foster organizational sustainability and financial health beyond the term of the grant.

### **Organization Capacity.**

- » The availability of appropriate human resources, including active support of the board, and financial resources for the Initiative.
- » The organization's ability to implement the Initiative given its existing operational needs.
- » The organization's general soundness as reflected in their programming, finances and staffing.

# CULTURAL EQUITY INITIATIVES – LEVEL 1

## APPLICATION CHECKLIST

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



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

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

- Application Form**
- Fiscal Sponsor Form**, if necessary.
- IRS tax determination letter** for you or your fiscal sponsor, if you have never received a CEG grant.
- Initiative Narrative**. Please adhere to length requirements.
- Detailed Initiative Budget with Budget Notes**. Provide a detailed budget for your Initiative, including revenue and expenses. Be sure to provide a level of detail and budget notes that will help the panelists understand the scope and priorities. In a second column, identify the expense allocations that will be covered by the grant (basically in a similar format to the Project Budget form).
- California Cultural Data Project Funder Report and Budget Notes** for the San Francisco Arts Commission, for the two most recently completed fiscal years, generated by the applicant from the CCDP Website.
- Organizational Budget Form and Budget Notes** for prior (if not entered in the CCDP because less than six months have passed since the fiscal year ended), current and projected budget years. Budget Notes should include explanations of year-to-year variances of over 15%.
- Explanation of surplus/deficit** (see page 8)
- Key Initiative Personnel**. For each, include a one-paragraph bio and description of roles, and indicate if the person is a regular staff member or specifically engaged for the Initiative. If a key position(s) is vacant, provide a list of the qualifications and describe the search process.
- List of Staff members with positions**. Add a "V" next to the name of each volunteer and a "P" next to the name of each person who will be paid.
- Board of Directors**. 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.
- Organization's calendar of arts activities** for the last completed program year, current year, and proposed for the next year.
- Work Sample Sheet**. See Appendix A for instructions.
- Optional: Up to two letters of support, signed and dated**. From members of the community in which your organization is deeply rooted, discussing the organization's relationship with that community. Writers should indicate their affiliation, and how they know your work.
- Optional: Up to two (2) recent press reviews or articles** of your organization's work.
- Optional: Current Strategic or Business Plan** (unbound if possible).

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

- Up to four samples of your organization's promotional materials**, such as brochures, fliers, catalogues, etc. If you are submitting a more complicated or costly item, such as a book, you need only submit two (2) sets.

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

- Digital File of Application on CD**. Include application form and all attachments in digital form.

# CULTURAL EQUITY INITIATIVES LEVEL 1

## INSTRUCTIONS FOR THE NARRATIVE

Maximum of six (6) pages – you need not use all the pages allowed. Use 12pt font size or larger. Use single line spacing, adding one line space between paragraphs, and a minimum of one inch margins. Be sure to put the name of the applicant in the upper right corner of each page.

## YOUR ORGANIZATION & YOUR COMMUNITY

Provide your mission and vision, and position in San Francisco and your community. Give an overview of the evolution of your organization including the community needs that led to your organization's founding. Describe your community and/or audience, and how your organization engages them. This section may include: artistic practice and lines of investigation; continued relevance of programming; critical junctures; major accomplishments; etc.

## THE PROPOSED INITIATIVE

- » Describe the proposed Initiative and how it will make your organization more sustainable. Describe the planning process in detail, including how you will know the Initiative is successful, benchmarks, and your plans for evaluation.
  - » Optional for applicants submitting strategic plans: Describe your strategic planning process, and the relationship between the proposed Initiative and the main goals and strategies identified in your strategic plan.
- » Describe the current state of your organization, including any opportunities, challenges and/or critical junctures.
- » How is the proposed Initiative important and relevant to your community, and your organization's ability to serve it?
- » Describe how the artistic and administrative leadership, the Board of Directors, and/or community members (if appropriate) are involved in the Initiative; and the decision making process.
- » What are the existing and new human, financial and other resources needed for implementation?
  - » How will implementation of the Initiative affect the organization's normal operations and resources?
  - » Be specific in describing whether the resources already exist within the organization; need to be obtained from outside and how; your experience in managing and securing the necessary resources; and any contingency plans.
- » How will the gains from this Initiative be sustained after the term of the grant?

## DETAILED WORKPLAN

Provide a detailed workplan for the implementation of the Initiative.

**Optional: Submit your Strategic or Business Plan.**

## 4.2. ORGANIZATION PROJECT GRANTS (OPG)

Organization Project Grants support the presentation of professional arts activities accessible to the general public San Francisco. OPG supports—in whole or in part—specific arts projects that have been determined to be of sufficient artistic quality, and benefit or interest to the community at large, or to specific segments of the community.

OPG grants may be used to fund art exhibitions and installations, film and video screenings, music and dance concerts, theater performances, on-line arts projects, literary readings and publications, workshops in various art forms, local arts festivals, and other activities in a similar vein. All art forms will be considered.

OPG-supported projects must be developed and presented in San Francisco, and must culminate in a local public presentation or a meaningful, accessible engagement of the public. They may be targeted at specific audiences, but they cannot be limited to “closed” audiences. For example, a concert by a choral society that may be attended only by members of that society would not be eligible for OPG support. Projects that involve radio or television broadcasting or cable-casting as well as internet-distributed projects, should have a clear San Francisco orientation, with particular articulation of and attention to the intended audience. The same is true of publication-based projects and others that, by their nature, do not involve presence in a physical space.

<b>Grant Amount:</b>	up to \$15,000
<b>Draft Narrative</b>	September 30, 2011
<b>Deadline (optional):</b>	Email Draft Narratives to <a href="mailto:corinne.matesich@sfgov.org">corinne.matesich@sfgov.org</a>
<b>Application Deadline:</b>	November 10, 2011
<b>Award Announcement:</b>	April 2012
<b>Grant Window:</b>	June 15, 2012 - December 31, 2013

### ELIGIBILITY REQUIREMENTS & FUNDING POLICIES

Your organization must meet all of the requirements listed on pages 6–8.

- » Note: You do not need to have 501(c)(3) status. You may use a fiscal sponsor.

### FUNDING RESTRICTIONS

- » An organization may not receive more than three consecutive years of OPG support. The organization must sit out one year before applying for another OPG grant.
- » Organizations receiving a CEI-L1 or CEI-L2 can apply for an OPG in the following grant cycle, but must close out their CEI grant before they can receive their OPG funds.
- » An organization cannot have two active OPG grants. The organization must complete an awarded project and submit the final report before receiving any funds from the new grant.
- » Organization Project Grants will NOT fund:
  - » Projects that will not culminate in a public art presentation, or do not otherwise include significant public participation.
  - » Projects aimed primarily at organizational development. (See Cultural Equity Initiatives.)

For OPG help, contact Program Associate Lucy K Lin, [lucy.lin@sfgov.org](mailto:lucy.lin@sfgov.org).

## EVALUATION CRITERIA

The strength and weakness of your application will be evaluated on the following criterion.

### **Artistic Excellence & Quality of the Proposed Art Project**

- » The proposed project demonstrates originality, relevance and depth of investigation of concepts and ideas.
- » Quality of the proposed professional art activity, including its curatorial or artistic vision, programming, etc.
- » Qualifications and experience of the artists providing creative leadership for, or involved in, the project.
- » The clarity and feasibility of the project goals.

### **Project's Impact on the Organization**

- » Potential of the project to further the organization's mission and vision.

### **Quality & Soundness of the Project Planning**

- » The clarity, soundness and thoroughness of the project implementation.
- » The soundness of the project budget and the ability to secure and/or generate any additional resources needed as demonstrated by realistic projections in project budget, coverage of expenses, etc.

### **Impact on the Targeted 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.
- » The credibility of the organization's plans for securing the desired audience or participants for its project.

### **Organizational Capacity & Capability to Implement the Proposed Project**

- » Qualifications and experience of the administrators providing management leadership for the project, and the support of the organization's board.
- » Soundness of the organization's overall financial health.
- » Organization's history of carrying out projects of a similar scope and scale; OR the organization's demonstrable capabilities suggesting that it will be able to carry out projects of such scope and scale.

# ORGANIZATION PROJECT GRANTS APPLICATION CHECKLIST

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

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

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

- Application Form**
- Fiscal Sponsor Form, if necessary.**
- IRS tax determination letter** for you or your fiscal sponsor, if you have never received a CEG grant.
- Project Narrative.** Please answer all questions adhering to length requirements.
- Project Budget Form with Budget Notes** (See pg. 10-11)
- California Cultural Data Project Funder Report and Budget Notes** for the San Francisco Arts Commission, for the two most recently completed fiscal years, generated by the applicant from the CCDP website.
- Explanation of organizational surplus/deficit** (See pg. 8)
- Key Project Personnel:** For each, include a one-paragraph bio and description of roles, and indicate if the person is a regular staff member or specifically engaged for the Project. If a key position(s) is vacant, provide a list of the qualifications and describe the search process.
- List of Staff members with positions:** Add a "V" next to the name of each volunteer and a "P" next to the name of each person who will be paid.
- Board of Directors.** Provide a list of members with their contact information, affiliation, length of time served and expiration dates of their terms. Describe the roles and responsibilities of the board, specifically for the proposed project.
- Your organization's calendar of arts activities** for the last completed program year, current year, and proposed for the next year.
- Optional: Two (2) Letters of Recommendation, signed and dated.** Letter writers should indicate their affiliations, and how they have come to know your work.
- Optional: Up to two (2) recent press reviews or articles of your organization's work.**
- Work Sample Sheet**

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

- Samples of Artistic Work.** See Appendix A for instructions on preparing samples.  
**Note:** If you are submitting literary excerpts, scripts, etc., please submit ten (10) copies.

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

- Up to four samples of your organization's promotional materials,** such as brochures, fliers, catalogues, etc. If you are submitting a more complicated or costly item, such as a book, you need only submit two (2) sets. **NOTE:** In considering whether to submit optional materials, please remember that not all panelists may be familiar with your work.

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

- Digital File of Application on CD.** Include application form and all attachments in digital form.

# ORGANIZATION PROJECT GRANTS

## INSTRUCTIONS FOR THE NARRATIVE

Maximum of five (5) pages – you need not use all the pages allowed. Use 12pt font size or larger. Use single line spacing, adding one line space between paragraphs, and a minimum of one inch margins. Be sure to put the name of the applicant in the upper right corner of each page.

**YOUR ORGANIZATION.** Provide your mission and vision statements, beginning date of operations. Briefly describe your organization’s programming. Provide highlights of your history and past activities that show your ability to carry out this project.

## THE PROPOSED PROJECT.

- » Describe your proposed project in detail.
- » What is the artistic or curatorial vision for the project? If applicable, describe your process for selection of artists or works.
- » Discuss the impact of the project:
  - » How is this project timely or relative to the organization’s mission, overall program and future plans?
    - » If the applicant is a company/ensemble, how the project relates to the artistic exploration or trajectory?
  - » If this is an ongoing or recurring program, how does it continue to be relevant to the community served? If this is a new project, why is it relevant at this time, and what research was done to determine the need for it?
  - » How does this project impact the organization’s ability to serve its community and/or audience?
- » How will this project affect the organization’s normal operations and resources?
  - » What is the organization’s history of carrying out projects of a similar scope and scale, or what capabilities does it demonstrate to suggest that such a project is possible?
  - » What are the human, financial and other resources necessary for implementation? Do they currently exist within the organization, or how they will be obtained?
- » What are your measures for success, and plans for evaluation?
- » Timeline and workplan.

## THE TARGET AUDIENCE AND/OR COMMUNITY.

- » Describe the target audience and/or community for the proposed project.
- » Is this the audience/community that your organization has historically served? If yes, how does this change your relationship with them? If no, why are you choosing to reach out to them with this project?
- » In what ways do you plan to reach the selected audience and/or community, e.g., dissemination, marketing and publicity strategies, engagement activities, education, etc.? How will you measure if your plan is successful in reaching your desired audience?

# APPLICATION FORM



CEG GRANT CATEGORY: \_\_\_\_\_

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

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

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

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

MAILING ADDRESS IF DIFFERENT \_\_\_\_\_

CHECK IF NEW CORPORATE ADDRESS

CHECK IF NEW MAILING ADDRESS

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

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

PROVIDE A VALID EMAIL. PANEL NOTICES AND IMPORTANT GRANT INFORMATION WILL BE SENT TO THIS EMAIL.

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR OFFICE IS: \_\_\_\_\_

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR PROPOSED ACTIVITIES WILL TAKE PLACE: \_\_\_\_\_

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

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? \$ \_\_\_\_\_

## ELIGIBILITY

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

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

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

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

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

IF YOU ARE APPLYING FOR CULTURAL EQUITY INITIATIVES, STATE THE HISTORICALLY UNDERSERVED COMMUNITY IDENTIFIED IN YOUR MISSION STATEMENT: \_\_\_\_\_

STATE THE PERCENTAGE OF BOARD MEMBERS WHO ARE FROM THE HISTORICALLY UNDERSERVED COMMUNITY: \_\_\_\_\_%

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

## DATES/LOCATIONS OF LAST TWO PUBLICLY ACCESSIBLE ARTS ACTIVITIES IN SAN FRANCISCO:

DATE	BRIEF ACTIVITY DESCRIPTION	PLACE



**LIST 3 MOST RECENT SFAC GRANTS RECEIVED** (CALL IF YOU'RE UNSURE OF GRANT TYPE OR PROGRAM):

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

**3-YEAR AVERAGE.** SEE PG.9-10 FOR INSTRUCTIONS.

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

**3-YEAR AVERAGE BUDGET NARRATIVE.** SEE PG.10 FOR INSTRUCTIONS.

**DEMOGRAPHIC INFORMATION**

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

DEMOGRAPHICS OF YOUR ORGANIZATION'S STAFF AND BOARD OF DIRECTORS.

- 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 \_\_\_\_\_

**IF YOUR PROPOSED PROJECT INCLUDES PUBLIC ACTIVITIES:**

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

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

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

PROJECTED NUMBER OF ARTISTS TO BE ENGAGED BY THE PROPOSED PROJECT: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE REACHED THROUGH SIGNIFICANT, PROJECT-SPECIFIC WEB CONTENT. SEE PG.9 FOR INSTRUCTIONS. \_\_\_\_\_

**FOR ALL APPLICANTS:**

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

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

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

**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 ARTS  VISUAL ARTS

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY: \_\_\_\_\_

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY: \_\_\_\_\_

**PROJECT ARTISTIC DISCIPLINE(S) SECONDARY FOCUS.**

DANCE  LITERATURE  MEDIA ARTS  MUSIC  THEATER ARTS  VISUAL ARTS

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY: \_\_\_\_\_

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY: \_\_\_\_\_

**CERTIFICATION**

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR FY2011-2012 CULTURAL EQUITY GRANTS AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS IS TRUE AND CORRECT. I UNDERSTAND THAT ANY MISREPRESENTATIONS OF INFORMATION WILL AUTOMATICALLY DISQUALIFY THIS APPLICATION, AND RENDER THE APPLICANT INELIGIBLE TO APPLY TO ALL SFAC GRANTS IN FY2011-2012.

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

PRINT NAME AND TITLE OF PERSON SIGNING THIS FORM \_\_\_\_\_



# PROJECT BUDGET (FOR OPG APPLICANTS)



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

SEE PG.10-11 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

**PROJECT EXPENSE      SFAC GRANT**

### PERSONNEL (INDICATE NUMBERS OF PERSONNEL IN YOUR BUDGET NOTES)

- 18. ARTISTIC \_\_\_\_\_
  - 19. ADMINISTRATIVE \_\_\_\_\_
  - 20. TECHNICAL AND PRODUCTION \_\_\_\_\_
  - 21. OTHER SERVICES (DETAIL IN BUDGET NOTES) \_\_\_\_\_
- SUBTOTAL PERSONNEL EXPENSE** \_\_\_\_\_

### NON-PERSONNEL

- 22. PRODUCTION & EXHIBITION COSTS \_\_\_\_\_
  - 23. FACILITY EXPENSES/SPACE RENTAL \_\_\_\_\_
  - 24. ADMINISTRATION EXPENSES & SUPPLIES \_\_\_\_\_
  - 25. ADVERTISING AND MARKETING \_\_\_\_\_
  - 26. INSURANCE \_\_\_\_\_
  - 27. FUNDRAISING EXPENSES \_\_\_\_\_
  - 28. OTHER PROJECT EXPENSES (SPECIFY IN BUDGET NOTES) \_\_\_\_\_
  - 29. CONTINGENCY \_\_\_\_\_
- SUBTOTAL NON-PERSONNEL EXPENSE** \_\_\_\_\_

30. TOTAL PROJECT EXPENSES (NOT INCLUDING IN-KIND) \_\_\_\_\_

31. PROJECT NET (TOTAL SUPPORT MINUS TOTAL EXPENSE) \_\_\_\_\_



# ORGANIZATIONAL BUDGET (FOR CEI-LI APPLICANTS)

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

SEE PG. 10–11 FOR INSTRUCTIONS ON ORGANIZATIONAL BUDGET, CCDP, AND BUDGET NOTES.

## INCOME

### EARNED

	PRIOR FY ENDS ____/____/____	CURRENT FY ENDS ____/____/____	PROJECTED FY ENDS ____/____/____
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

	PRIOR FY	CURRENT FY	PROJECTED FY
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>	_____	_____	_____

FORMS

**EXPENSE**



	<b>PRIOR FY</b>	<b>CURRENT FY</b>	<b>PROJECTED FY</b>
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 (FOR OPG APPLICANTS)



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 \_\_\_\_\_

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: ON-LINE ARTISTIC WORK SAMPLES FOR CEI-LI APPLICANTS

Panelists will review your artistic work samples on-line in advance of the panel meeting.

Provide no more than two links to samples that show the artistic work of your organization, reflecting the vision, artistic quality and relationship to expressing/supporting the experiences of the historically underserved community. Samples can be from your organization's website, a downloadable PDF, YouTube video, Flickr image set, or from another web-hosted media site. If you plan to submit a literary work sample, please follow the instructions in Appendix B for Literary work samples.

Panelists will spend approximately 5–10 minutes with your samples. If there is a segment of a video, or particular image you want seen, direct panelists to it with notes, time-stamps or direct links.

**Attach a separate sheet, as part of the application packet, formatted to provide the following information for each clip:**

**SAMPLE 1:**

**URL:**

**Navigation notes:**

**Title of Work:**

**Artists Involved:**

**Year Work Created:**

**Venue:**

**Organization Relationship to Work:**

**Total Length of Work:**

**Length of Sample:**

**Short Description of Work:**

## APPENDIX B: SAMPLES OF ARTISTIC WORK FOR OPG APPLICANTS



### 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 or exhibitions/festival presentation completed in the last two years whenever possible. For festivals/exhibitions, you may show a survey or composition of work.
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.
- » 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\_Garcia\_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 C: MANAGING YOUR GRANT & REQUIRED DOCUMENTATION



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

### PAYMENT OF AWARDED FUNDS

In most cases, and at the discretion of the staff, up to 80% 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.

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. At the discretion of Cultural Equity Grants staff, disbursements from the new grant may be put on hold until the previous project and reporting has been completed.

### 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 it is extensive and can 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

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)

**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.

**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 D: CALIFORNIA CULTURAL DATA PROJECT (CCDP)

Participation in the California Cultural Data Project (CCDP) is required.

<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 Website 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 Website 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 Website 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.

**CONTACT CULTURAL EQUITY GRANTS  
PROGRAM STAFF:**

Sylvia Sherman, Program Associate,  
[sylvia.sherman@sfgov.org](mailto:sylvia.sherman@sfgov.org)

Jaime Cortez, Program Associate,  
[jaime.cortez@sfgov.org](mailto:jaime.cortez@sfgov.org)

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

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

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

**OFFICE:**

San Francisco Arts Commission  
Cultural Equity Grants Program  
25 Van Ness Avenue, Suite 345, Third Floor  
at Oak St, just north of Market Street  
San Francisco, CA 94102

**MAILING ADDRESS:**

San Francisco Arts Commission  
Cultural Equity Grants Program  
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)

SFAC YouTube:  
[www.youtube.com/ArtsCommission](http://www.youtube.com/ArtsCommission)

SFAC Flickr:  
[www.flickr.com/photos/sfac](http://www.flickr.com/photos/sfac)