

The San Francisco Arts Commission

J.D. Beltran, Interim Director of Cultural Affairs

SAN FRANCISCO ARTS COMMISSION CULTURAL EQUITY GRANTS

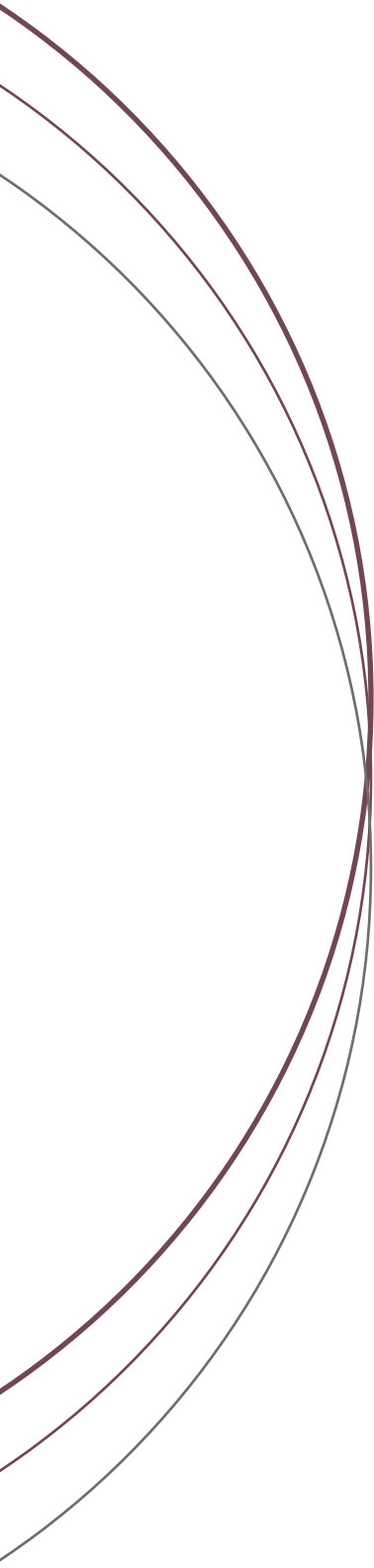
For Individual Artists in Performing Arts
Individual Artist Commissions Category

Application Deadline:

December 1, 2011

2011-2012 GUIDELINES
AND APPLICATION





SAN FRANCISCO ARTS COMMISSION

CULTURAL EQUITY GRANTS

For Individual Artists in Performing Arts

Application Deadline:

December 1, 2011

Applications are due by 5:00 pm in the SFAC Office (at the new address),

Or must be postmarked on or before December 1, 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.

INDIVIDUAL ARTIST COMMISSIONS

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

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

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

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

In the current fiscal year 2011–2012: **performing arts – dance, theater, and music**.

For next fiscal year, 2012–2013: **visual, literary, and media arts**.

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

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

CULTURAL EQUITY GRANTS (CEG)

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

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

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

WE'RE HERE TO HELP!

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

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

- » Workshops are offered in the two months before each deadline to clarify application procedures. We will send out e-mail notices through the CEG Newsletter and post the information on our web site.
- » Completed applications from previous grant cycles are available as a resource upon request.
- » CEG staff will discuss project design or specific project narratives with prospective grant seekers up to 3 weeks prior to deadline.
- » CEG staff will review and comment on draft project narratives that are received before on November 1, 2011. E-mail your draft narrative to corinne.matesich@sfgov.org.

QUICK GRANTS PROGRAM OF THE CREATIVE CAPACITY FUND (CCF)

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.

Deadlines are on an ongoing, monthly basis. For more information, visit the Creative Capacity Fund website www.creativecapacityfund.org and apply!

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

IMPORTANT DATES

October 13, 2011	IAC Application Workshop, 6:00–8:00pm	Galeria de la Raza, 2857 24th Street
October 17, 2011	IAC Application Workshop, 12:00–2:00pm	SFAC, Suite 70
October 17, 2011	IAC Application Workshop, 6:30–8:30pm	Bindlestiff Studio, 185 6th Street
November 1, 2011	(OPTIONAL) Draft Narrative Deadline	
November 15, 2011	IAC Application Workshop, 12:00–2:00pm	SFAC, Suite 70
December 1, 2011	APPLICATION DEADLINE <i>Delivery to the SFAC Office by 5:00 pm or, postmarked by the U.S. Postal Service</i>	
February 2012	IAC Application Review Panels	SFAC, Suite 70
May 2011	Arts Commission Review & Award Announcement	
July 1, 2012–December 31, 2013	Grant Period (The proposed project, or phase of project, must take place within this period.)	

STEPS IN THE APPLICATION PROCESS

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

- » STEP 1: Determine if you are eligible to apply
- » STEP 2: Be able to clearly articulate your project, or possible projects
- » STEP 3: Determine if your project is a “good fit” with the Individual Artist Commissions grants program
- » STEP 4: Preparing your application packet
- » STEP 5: Preparing your artistic work samples
- » STEP 6: Understanding what happens to your application
- » STEP 7: Submitting your application packet

CONTACT US

Jaime Cortez, Program Associate, jaime.cortez@sfgov.org

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

Beatrice Thomas, Program Associate, 415.252.2553, beatrice.thomas@sfgov.org

Corinne Matesich, Program Assistant, 415.252.2558, corinne.matesich@sfgov.org

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

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

Check the Arts Commission website for additional information and workshop schedule:

www.sfartscommission.org/ceg

STEP ONE: ARE YOU ELIGIBLE TO APPLY?

CHECK THE BOX IF YOU:

- have been a legal resident of San Francisco continuously since December 2009.
- can document a two-year history of creating and presenting original works to the public.
- are at least 18 years old.
- will not be enrolled as a full-time student at the time of the application or during the grant period.
- have 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 the Appendix for additional details on the default process.
- are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see the Appendix for more information.

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

Special Note: 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 Art Commission's Public Art Program website to obtain helpful information about public art regulations. www.sfartscommission.org/pubartcollection/documents/pa05-mural-guidelines/

FUNDING RESTRICTIONS

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

STEP TWO: DO YOU HAVE A PROJECT IN MIND?

The most successful applications articulate well-conceived projects:

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

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

PUBLIC PRESENTATION

Your commission must include some form of public presentation. The public engagement activity can be a work-in-progress or final, polished piece, and must take place in San Francisco during the grant period. Some examples of works-in-progress include a neighborhood workshop, a reading, an exhibition, etc.

As part of the application packet, artists must include confirmation or a tentative commitment from a publicly accessible San Francisco venue for the project. Venues can be formal or informal i.e. bookstores, cafes, garages, etc. Please note that if your venue cannot cover your public events with their insurance, you will have to secure your own insurance coverage. See the Appendix for more information.

MULTI-PHASE PROJECTS

If you are planning to apply for a multi-year project or phase of a project, only those activities scheduled during the grant period are eligible for funding. You must still have a public presentation.

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

EXAMPLES OF ELIGIBLE PROJECTS

- » Funding to write a script for a play, including working with a dramaturg.
- » Funding to develop a new choreographic work in collaboration with a musician.
- » Funding to create a new music composition and to collaborate with an arranger to develop the work for a larger ensemble.

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

UNDERSTAND HOW APPLICATIONS WILL BE REVIEWED AND RECOMMENDED FOR GRANTS.

- » Applications are reviewed against criteria that are reflective of the purpose of this grant category. **The criteria are listed below.**
- » Review panelists will score your application based on how well your project meets each of the Criteria for Evaluation.
- » Panelists may not be familiar with you, your work, or the context of your work so be sure to provide detailed information.
- » Grants are competitive and applications that best meet the evaluation criteria are recommended for funding. Unfortunately, we do not have enough funds to support all the strong applications.
- » Because funds are limited, grant awards may be between 75-100% of the grant request.

CRITERIA FOR EVALUATION

As you are writing the narrative and assembling the various components of the application, keep in mind that your proposal will be evaluated on the following criteria:

Artistic Excellence:

- » Quality of applicant's creativity, imagination, originality, meaning, and self-expression as demonstrated through previous work.
- » Originality, clarity and rigor of investigation of concepts and ideas of the proposed project.

Project Merit:

- » The soundness and thoroughness of the project plan.
- » The project's potential to further the artist's creative exploration and growth.
- » The project's potential to further the development of the art form.

Artist's History and/or Promise:

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

Public Benefit:

- » The clarity and thoroughness of the plan to reach a new audience and/or deepen the experience of the target audience.
- » The potential of the public activity to stimulate understanding and appreciation of the art form.

STEP FOUR: PREPARING YOUR APPLICATION PACKET

A COMPLETE APPLICATION IS COMPRISED OF THE FOLLOWING:

1. Application Checklist p.13
2. Application Form p.14–15 completed and signed.
3. Narrative Instructions p.16

REQUIRED: use the IAC Narrative Form downloadable from the CEG website.

4. Project Budget p.17

The Project Budget is the financial plan for your project, and can be particularly helpful for “concretizing” your project narrative and identifying what you consider priorities.

»PLEASE TYPE

»Cash only. Detail any in-kind support in Budget Notes.

»Most of the IAC grant award should be allocated to the artist as a commission fee (in Project Budget, LINE 18 “Artistic Personnel”). You may allocate up to 100% as artist fees.

»On a separate column, you will be asked to indicate the specific items for which the SFAC grant will be used.

»Project budgets should not project a deficit or surplus. Project income and expenses should equal.

5. **Budget Notes.** Budget Notes are required and are to be attached as a separate sheet.

Budget notes help panelists understand how you arrived at your amounts, and explain external or unusual factors in your decision-making process. **There is no form provided for budget notes,** but the following points will help you in developing a clear budget with notes:

»PLEASE TYPE

»Numbers in your Budget Notes must CORRESPOND with the line item numbers on the Project Budget.

»Be as detailed as possible in your Budget Notes and explain how the numbers are derived.

For instance, when explaining admissions, identify the number of people you expect to attend and ticket prices. Therefore, a budget note for \$3,600 in Project Budget LINE 1 *Admissions* will have a corresponding note: *1. Admissions: estimating 80% sold of 100-seat capacity over 3-nights with tickets priced at \$15.*

»In-kind support should NOT be included in your Project Budget, instead, detail the in-kind support in the Budget Notes. In-kind support is defined as any non-monetary materials or services donated to your project.

»If you identify other funding in your Project Budget, detail your plans to obtain it.

This includes: identifying existing and potential sources; the status of the support (i.e., secured, pending, to apply/solicit); and if you’ve had previous success with the specific support sources.

»Detail any sizable income or expense items.

6. **Venue Letter of Interest** signed and dated.

This letter of interest should be from the management of the venue where you plan to present/ conduct the public presentation, and which outlines your relationship/arrangement. Remember that venues can be formal or informal as long as they are publicly accessible.

7. **C.V.** two (2) pages maximum.

Current C.V. or resume listing artistic activities, accomplishments, and training.

8. **Collaborators' bios** (if applicable)

Provide a one-paragraph bio of each of the principal artists.

9. **Two (2) Letters of Recommendation** signed and dated.

Letters are due by the application deadline and should be from two professionals in your art form. The letter writers should indicate why they support your proposed project, how they have come to know your work, as well as their professional affiliation. Address letters to "Members of the Panel." Letters may be mailed directly to the Arts Commission or can be included in the application packet.

10. **Press Reviews or Articles**

Submit up to three (3) recent items about your work.

11. **Artistic Work Samples** see instructions on p.9–10 and **Work Sample Sheet** p.18

Fill out the Work Sample Sheet in accordance with the instructions. Remember, material and time limits are strict.

12. **Promotional Materials**

Submit six (6) sets clipped together of up to three (3) samples of your promotional materials. These may include brochures, fliers, catalogues, etc. If you are submitting a more complicated or costly item, such as a development packet, you need only submit two (2) sets. Please provide English translations or a synopsis where necessary.

13. **Application in Digital Form**

Submit one (1) CD of the Application Form and all attachments in digital form. This should include the Narrative, Project Budget, Budget Notes, C.V. and Bios. Letters of Recommendation and Promotional Materials may be exempt.

Do NOT submit more materials than stipulated; excess material will be discarded.

STEP FIVE: INSTRUCTIONS FOR ARTISTIC WORK SAMPLES

CHOOSING WHAT TO SUBMIT

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

WORK SAMPLE DESCRIPTION

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

1. Title, date, venue (indicate audience capacity), length of work, dimensions, media.
2. If the work was done in collaboration with other artists, state your role in the production.
3. Explain the sample's relevance to your proposed project, especially if: the proposed project is a major departure from the style, genre, or discipline presented in your work sample; the sample document is a work-in-progress; or is the work of a collaborator.

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.

COMBINATIONS OF MEDIATYPES: A combination of different media 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).

Video Samples. 4 minutes total. 2 samples maximum.

- » DVDs must be clearly labeled. If possible DVDs should be organized in chapters, or bookmarked.
- » 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 2009 Performance."*

- » The digital files of video clips submitted on DVD-R or CD-R must be playable in QuickTime, such as .mpg, .mov or .mp4.
- » 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.
- » We encourage video files in .mpg, .mov and .mp4 especially when they are also available to stream online. If your video clip is posted on the internet, provide the URL in the space provided on the Work Sample Sheet.

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, and file extension, 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, and file extension. 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.

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

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

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

STEP SIX: UNDERSTANDING WHAT HAPPENS TO YOUR APPLICATION

WHAT HAPPENS TO MY APPLICATION?

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

WHO IS EVALUATING MY APPLICATION

We use a "peer panel review process." Grants review panelists reflect the diversity of San Francisco, have general knowledge about the various disciplines and issues, and have experience that aligns with the purpose of the grants category.

CAN I HEAR THE REVIEW OF MY APPLICATION?

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

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

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

STEP SEVEN: SUBMITTING YOUR APPLICATION PACKET

All applications must be in the Cultural Equity Grants office by 5 pm on December 1, 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.

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, 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.

Deliver application packets to:

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

UPDATES & CHANGES

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

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

Acceptable Updates and Changes include:

Artistic Work Sample: Acceptable updates are work samples specifically from an exhibition or performance that took place between November 23, 2011 and two weeks prior to panel. An updated work sample sheet should be submitted with your work sample.

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

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



APPLICATION CHECKLIST

GRANT APPLICANT: _____

Submit one (1) copy of the following:

- Application Checklist
- Artistic Work Sample
- Application in Digital Form

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

- Application Form
- Project Narrative
- Project Budget
- Budget Notes
- Venue Letter of Interest signed and dated
- C.V. or Resume
- Biography of Collaborator(s), if any
- Two (2) signed and dated Letters of Recommendation
- Up to three (3) recent press reviews or articles regarding your work, if available
- Work Sample Sheet
- Literary work samples, if applicable

Submit six (6) sets of the following:

- Up to three (3) Promotional Materials

- » Do **NOT** submit more materials than stipulated; excess material will be discarded
- » Do **NOT** use staples
- » Do **NOT** use folders, report covers or binders. Paperclips and binder-clips are acceptable.
- » Put your **name** on every page and item you submit.



PROJECT INFORMATION

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

[Empty box for project summary]

GRANT REQUEST AMOUNT PROJECT END DATE

TOTAL PROJECT BUDGET PROJECT START DATE

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

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

IF THE PROJECT IS WEB-BASED, PROJECTED AUDIENCE NUMBER TO BE REACHED:

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

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

[] DANCE [] MUSIC [] THEATER

[] FOLK & TRADITIONAL ARTS, PLEASE SPECIFY:

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

ARTISTIC DISCIPLINE(S) SECONDARY FOCUS.

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

[] FOLK & TRADITIONAL ARTS, PLEASE SPECIFY:

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

DEMOGRAPHIC INFORMATION

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

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

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

CERTIFICATION (REQUIRED FOR ALL APPLICANTS)

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR 2011-2012 CULTURAL EQUITY GRANTS AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS ARE TRUE AND CORRECT.

AUTHORIZED SIGNATURE OF APPLICANT

PRINT NAME DATE

NARRATIVE INSTRUCTIONS



Use the Application Narrative Form, a separate Microsoft Word document available to download from the CEG website. The maximum total number is FIVE (5) pages. Use Arial, 11 point font size, 1" margins and 1.5 line spacing. Include your name and page number on each page.

Use the Criteria for Evaluation and the following questions and instructions as a guide for your narrative. Describe the proposed project as completely as possible. Remember that not everyone on the review panel will be familiar with you, your work, or the context of your work so provide detailed information. Panelists will have discipline expertise so consider using terminology or language specific to your discipline.

I. What is your Artistic Vision and Practice?

1. Describe your artistic practice, philosophy and creative process, and highlight any major lines of artistic inquiry.
2. How will you grow as an artist through this project? Explain how your project fits in your artistic trajectory, especially if the proposed work is a departure from previous work.

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

1. Project Goal(s). What do you hope to accomplish through this project? Why is this project relevant at this point in time?
2. What is the concept of this new work? Describe the artistic elements of the work, including its style and/or context. Who are your collaborators (if any), and how will they contribute to your project?
3. How will the work be developed? Describe your creative process and any research you may need to conduct.
4. Describe the public activity(ies) that will be presented. Venues can be formal or informal. Explain the connection between the project, venue and audience. Discuss how your project encourages new exploration in the artistic discipline and/or enhances understanding and appreciation of this art form.
5. Timeline and work plan. Detail your plans to carry out the project. Although your project may begin before the IAC grant period begins, you should identify the project activities that will be funded by this grant.
6. How will you know the project is successful? Describe your evaluation and documentation plans.

Optional for traditional and folk artists: You may add one page to your Narrative that specifically discusses your traditional practice and the creation of new work in that cultural context. For example, how does your project uphold and/or expand traditional ideas of how your art form should be done?

III. Who is your Target Audience and/or Community?

1. Describe the target audience and/or community for this specific project. Do you have an existing or a new relationship to this audience/community? What is your envisioned impact on your target audience and/or community?
2. Describe ways that you plan to reach the selected audience and/or community, e.g., dissemination, marketing, publicity, engagement activities, education, etc.



PROJECT BUDGET

GRANT APPLICANT: _____

SEE P. 7 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 PAYS FOR:** _____

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 (SPECIFY IN BUDGET NOTES) _____
- SUBTOTAL NON-PERSONNEL EXPENSE** _____
- 30. TOTAL PROJECT EXPENSES (NOT INCLUDING IN-KIND) _____
- 31. PROJECT NET (TOTAL SUPPORT MINUS TOTAL EXPENSE) _____

WORK SAMPLE SHEET



PLEASE REVIEW INFORMATION ON "INSTRUCTIONS FOR 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
 WEB URL, IF THE WORK SAMPLE IS AVAILABLE TO STREAM ON-LINE _____

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
 WEB URL, IF THE WORK SAMPLE IS AVAILABLE TO STREAM ON-LINE _____

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: 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 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 except fees going directly to you as the artist/grantee. Be sure to review the list of eligible and ineligible expenses in these guidelines and your grant agreement before submitting receipts.

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

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. In this case, no disbursements from the new grant can be made until the previous project and reporting has been completed.

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 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
 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
- 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. An authorized agent of your venue will have to sign a document confirming that their insurance will cover your public events. 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.

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/

Extensions & Project Modifications

Extension requests are meant to facilitate communication and keep CEG staff updated on the status of projects. If there are any significant changes to the project during the grant period, grantees should submit a formal letter or email addressed 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.

Grantees should submit requests to Cultural Equity Grants when making the following kinds of changes:

- » timeline: an extension of the project timeline past the current grant window
- » budget: a major reallocation in how the grant funds will be applied to the project budget
- » scope: any significant deviation of the project from what was proposed and approved by the panel, including a shift in the intent or scope of the project, including changes to significant partners (particularly for ACIP grants).

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.

NOTES



CULTURAL EQUITY GRANTS: OTHER GRANT CATEGORIES

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

Check the CEG website for grant workshops and deadlines.

ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS

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

CREATIVE SPACE

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

CULTURAL EQUITY INITIATIVES

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

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

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

ORGANIZATION PROJECT GRANTS (OPG)

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

NATIVE AMERICAN ARTS & CULTURAL TRADITIONS (NAACT)

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

**CONTACT CULTURAL EQUITY GRANTS
PROGRAM STAFF:**

Jaime Cortez, Program Associate,
jaime.cortez@sfgov.org

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

Beatrice Thomas, Program Associate,
415.252.2553, beatrice.thomas@sfgov.org

Corinne Matesich, Program Assistant,
415.252.2558, corinne.matesich@sfgov.org

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

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

NEW OFFICE ADDRESS:

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

NEW 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

CEG Facebook page:
preview.tinyurl.com/yk7g8s9

SFAC Twitter:
www.twitter.com/SFAC

SFAC YouTube:
www.youtube.com/ArtsCommission

SFAC Flickr:
www.flickr.com/photos/sfac