

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

NATIVE AMERICAN ARTS & CULTURAL TRADITIONS

CULTURAL EQUITY GRANTS

Application Deadline

In the CEG offices by 5:00pm, or post-marked on
Wednesday, January 18, 2012

For activities taking place

July 1, 2012–June 30, 2013
in the City & County of San Francisco

Grant Categories

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

IMPORTANT DATES

Thursday, November 17, 5:00pm–7:00pm:	Application Workshop, Arts Commission Suite 140
Tuesday, November 29, 3:00pm–5:00pm:	Application Workshop, Arts Commission Suite 70
Wednesday, December 8 by 5:00pm:	Deadline for Draft Application Narratives & Budgets (optional)
Tuesday, January 6, 12:00pm–2:00pm:	Application Workshop, Arts Commission Suite 70
Wednesday, January 18, 2012:	Deadline for Grant Applications By 5:00pm in CEG Offices, or USPS post-marked on January 18, 2012.
March 2012:	Grants Application Panel Review & Funding Recommendations
June 2012:	Grants Awarded & Contracting begins
July 1, 2012–June 30, 2013:	Grant Period (Funded activities must take place during this period)

Please check the Cultural Equity Grants web page (www.sfartscommission.org/ceg) for the most recent updates and changes.

WE'RE HERE TO HELP!

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

Guidelines and application forms are downloadable from (www.sfartscommission.org/ceg). Hard copies are also available at our office (San Francisco Arts Commission, 25 Van Ness Ave. Suite 345).

APPLICATION WORKSHOPS

At the workshop, we review the application form in detail, provide application writing tips, and talk about the grant agreement if you receive an award. RSVP to jaime.cortez@sfgov.org to attend the workshop.

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

DRAFT APPLICATION REVIEW

Submitting a draft of your application is not mandatory, but if you would like to do so, CEG staff is available to review, give feedback and talk with you about the draft of your grant narrative and project budget. Send your drafts and contact information to Jaime Cortez at jaime.cortez@sfgov.org by Thursday, December 8th. We will reach you by phone or email and provide feedback on your project and application within the following two weeks.

REQUIREMENT FOR ORGANIZATIONS

The California Cultural Data Project is an online data collection questionnaire that gathers information about arts organizations. Organizations applying for this grant must complete the CCDP and submit it with their application. This is not required of mini-grant applicants or individual artist applicants.

Organizations new to the CCDP may check the CCDP website for in-person and web-based training workshops. The website address is www.caculturaldata.org. For more information, see *Appendix E: California Cultural Data Project* in the back of this booklet.

NATIVE AMERICAN ARTS & CULTURAL TRADITIONS GRANTS

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

In Spring 2008, the Arts Commission, with the advice of members of Native American communities, launched the Native American Arts & Cultural Traditions grants program. Fifty-eight outstanding artistic projects have been funded so far, and Cultural Equity Grants began to receive and fund applications from Native artists to our other grant categories. In 2012, we are pleased to offer our fifth round of grants in support of the artistic and cultural core of Native communities in the City and County of San Francisco.

PURPOSE & GOALS

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

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

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

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

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

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

J.D. Beltran, Interim Director
San Francisco Arts Commission

San San Wong, Director of Grants
Cultural Equity Grants

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

HOW WE DEFINE “NATIVE AMERICAN”

For this grant, we define “Native American” in the following way:

“Native American” describes people with indigenous North, Central and South American heritage as well as Native Hawaiians, Samoans, Marshall Islanders, and the indigenous people of Guam (whether enrolled, federally or nationally recognized, or not).*

We ask that applicants truthfully represent their Native heritage, tribal affiliations and/or the lineage of their traditional cultural practices in the grants application process, and if awarded, in the marketing of funded projects. We will also ask you to describe your relationship to the community you identify with.

FOR INDIVIDUAL ARTISTS, CHECK THE BOX IF YOU

- are Native American as defined above.
- have been a continuous resident of San Francisco since January 2010.
- can document a two-year history of creating and presenting original works to the community or to the public.
- are at least 18 years old.
- will not be enrolled as a full-time student from the grant application due date till the end of the grant period (January 19, 2012 through June 30, 2013).
- are in good standing for any grants previously received from SFAC. If you have defaulted on a grant (you were unable to do your program as planned or were otherwise unable to fulfill your contract obligations), an explanation of your default must accompany the proposal. If you received a previous grant but did not submit your final report and your grant window has expired, please contact CEG staff before applying for a new grant.

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

Note: Be sure that you are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see “Appendix B: Managing Your Grant & Required Documentation”

FOR ORGANIZATIONS, CHECK THE BOX IF YOU

- are a Native American-lead organization as defined above, or if your project is lead by a Native American person as defined above.
- have your corporate address in San Francisco, have a continuing existence and stable presence in the community, and have ongoing operations as an organization.
- have 501(c)3 tax-exempt status, or are a fiscally-sponsored project of a 501(c)3 tax-exempt organization.
- have successfully completed at least two publicly-accessible arts and/or cultural activities in San Francisco since March 2010.
- are in good standing for any grants previously received from SFAC. If your organization has defaulted on a grant (you were unable to do your program as planned or were otherwise unable to fulfill your contract obligations), an explanation of your default must accompany the proposal. If you received a previous grant but did not submit your final report and the time window on that grant has expired, please contact CEG staff before applying for a new grant.

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

Note: Be sure that you are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see “Appendix B: Managing Your Grant & Required Documentation.”

WE DO NOT FUND

- » Applicants cannot receive simultaneous funds from multiple SFAC programs to support the same project.
- » Projects from programs that are directly administered by other City agencies.
- » The award of funds does not imply that SFAC or any other City agency will produce, exhibit or present the art created. It is the responsibility of the applicant to secure a venue for public presentations or workshops.
- » The applicant must be in good standing for any grant he/she has received from SFAC.
- » Projects that will not have a presentation in San Francisco. However, you may conduct project research outside of San Francisco.
- » Ongoing operating expenses or administrative costs that are not project-based; no more than ten (10) percent of awarded funds can be used to support overhead costs that are not directly related to the project, such as salaries, office rental, telephones, supplies, etc.
- » Deficit reduction.
- » Fellowships and scholarships.
- » Food and beverage expenses.

IF YOU ARE AWARDED

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

* Our definition of “Native American” comes from the “Discrimination By Omission: Issues of Concern for Native Americans in San Francisco,” a report of the San Francisco Human Rights Commission, August 23, 2007.

STEP TWO: UNDERSTAND THE SCOPE OF THE GRANTS AND DETERMINE WHICH GRANT BEST SUITS YOUR PROJECT

OVERVIEW OF GRANT CATEGORIES

- » Grants can support all expressions of contemporary arts and cultural traditions and practices.
- » Because funds are limited, grants are made through a competitive process. Applicants may apply to any category, but may submit only one application per category. An applicant may receive a maximum of two grants per grant cycle from the NAACT program.
- » Projects must include at least one public engagement activity (except for Building Sustainable Arts).
- » No matching funds are required – the grant can pay for 100% of your project. Please note: be sure that your project is realistic and accomplishable with the amount of funds. Use budget notes to describe any in-kind contributions. Because funds are limited, applicants may be awarded less than 100% of the amount requested. Grants awarded will cover at least 80% of the amount requested.

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

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

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

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

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

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

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

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

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

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

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

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

Examples of Eligible Projects: One-time events, recurring events like annual pow wows, short or long-term programs like workshops, classes, and educational programs.

FOR MINI-GRANTS, PLEASE SEE SEPARATE APPLICATION INSTRUCTIONS ON PAGE 12.

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

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

REVIEW CRITERIA FOR EACH GRANT CATEGORY**Individual Artists**

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

Presenting the Art

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

Building Sustainable Arts

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

STEP FOUR: ALL APPLICANTS PROVIDE A PROJECT BUDGET.

PROJECT BUDGET INSTRUCTIONS

The Project Budget form 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 detail your plans for the surplus in your budget notes. The NAACT 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 "NAACT GRANT PAYS FOR" column, you are asked to detail how the NAACT grant dollars will be spent.

BUDGET NOTES INSTRUCTIONS

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. There is no form for budget notes. Please create your own budget notes. Panelists carefully review budgets and budget notes.

- » PLEASE TYPE.
- » Budget notes should be numbered to correspond with and explain the line items on your project budget form.
- » 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. In-kind support is non-cash donated goods or services. DO NOT put in-kind support in your budget form, only 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.

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

WHO IS EVALUATING MY APPLICATION

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

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

CAN I HEAR THE REVIEW OF MY APPLICATION?

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

A schedule of each panel is given to applicants in advance, and applicants are welcome to observe the meetings but are requested not to engage in discussion with panelists or CEG staff.

If you are unable to attend, you may contact CEG staff and request summarized panel comments about your application (usually available within one month after the panel).

WHAT HAPPENS TO MY APPLICATION?

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

STEP SIX: APPLICATION CHECKLIST

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

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

- Application Checklist**
- Application Form.** Be sure to sign on page A4 of the application form.
- IRS Tax Determination Letter.** If you are an arts organization and you have never applied to CEG before, attach a copy of your IRS tax determination letter.
- Fiscal Sponsor Form (not required of individuals).** If your fiscal sponsor has never applied to CEG before, attach a copy of their IRS tax determination letter. Remember that both you and your fiscal sponsor should sign the fiscal sponsor form.
- Project Narrative.** Each grant category will have its own questions to answer (1.5 line spacing, 12 point font, 6 pages maximum).
- Project Budget Form with Budget Notes.**
- (Organizations Only) California Cultural Data Project Funder Report,** for the San Francisco Arts Commission, for the two most recently completed fiscal years, generated by the applicant from the CCDP website (for instructions, see *“Appendix E: California Cultural Data Project (CCDP)”* in the back of this booklet). Organizations applying for a Mini-Grant are NOT required to fill out the CCDP form.
- Brief Bios of Key Project Personnel**
- (Organizations Only) List of your Board of Directors.** Note each Board member’s affiliation, contact information, and number of years of service on the Board. If you are a fiscally sponsored project and you have an advisory committee, note each member’s affiliation and number of years of service.
- (Organizations Only) List of your staff members.** Add a “V” next to the name of each volunteer and a “P” next to the name of each person who will be paid.
- (Individual Artists Only) Artist Resume** (2 page maximum). List artistic activities, accomplishments, and trainings.
- Work Sample Sheet.**
- Work Samples** – see instructions.
- Promotional Materials.** Submit six (6) identical sets of up to three samples of promotional materials for Artist and/or Organization (brochures, fliers, catalogues, etc.)
(NOTE: Please attach a note and an envelope with proper postage if you would like five sets returned to you after the application review.)

PLEASE NOTE:

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

STEP SEVEN: SUBMITTING YOUR COMPLETE APPLICATION PACKAGE.

ALL APPLICATIONS MUST BE IN THE CULTURAL EQUITY GRANTS OFFICE BY 5 PM OF, OR POSTMARKED BY THE U.S. POSTAL SERVICE BY THE DEADLINE DATE, WEDNESDAY, JANUARY 18, 2012.

We do not accept postmarks from office postage meters or applications sent via e-mail or fax. In fairness to others, late applications will not be accepted.

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 proposals to:
(By 5:00pm on January 18, 2012)

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

Mail proposals to:
(USPS postmarked on
January 18, 2012)

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

UPDATES OR CHANGES AFTER YOU SUBMIT YOUR APPLICATION

If there are any updates or changes relevant to your project after submission, contact CEG staff in advance to inform us of any changes. We will accept updates up to one week before the panel meets. Acceptable updates may include: further developments in project design, updates about pending funds, changes in personnel, and work samples of activities that took place between January 18, 2012 and the date of the NAACT panel.

MINI-GRANTS

SPECIAL APPLICATION INSTRUCTIONS

DEADLINE: WEDNESDAY, JANUARY 18, 2012

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

Grant awards are up to \$1,000.

The application package and contracting process are much simpler.

REVIEW CRITERIA

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

MINI-GRANT APPLICATION PACKAGE

Submit ten (10) sets in the following order; copied double-sided and three-hole-punched. Submit materials as described in Step 7.

- Application Form.** Please fill out and sign.
- Narrative.** In no more than two pages, please describe your project in detail. Use 12 point font and 1.5 line spacing. Please answer questions as they are appropriate to your project.
 - » What is the project? What are you hoping to accomplish with the project? When will it take place?
 - » Who are the artists involved and what will they be doing? You may wish to provide a brief bio of the artist(s).
 - » Who is the audience or community that will participate? How will you reach them?
 - » What is your role? What are the resources that you are providing? What is your experience with this type of project?
 - » How does this project benefit you and your community?
 - » What specifically will grant funds be used for?
- Project Budget.** Please create a simple budget that explains how you will spend the money you are requesting and lists any other sources of project income.
- Promotional Materials (optional but highly suggested).** Submit two identical sets of up to three samples of promotional materials for Artist and/or Organization, such as brochures, fliers, catalogues, etc. (NOTE: Please attach a note if you would like five sets to be returned to you after the application review.)

PLEASE EMAIL THE CEG STAFF AT JAIME.CORTEZ@SFGOV.ORG IF YOU HAVE ANY QUESTIONS.

APPLICATION FORM

INDIVIDUAL ARTISTS PRESENTING THE ART BUILDING SUSTAINABLE ARTS MINI-GRANTS



GRANT APPLICANT _____

LEGAL NAME, IF DIFFERENT _____

CONTACT PERSON + TITLE _____

CORPORATE ADDRESS _____

MAILING ADDRESS IF DIFFERENT _____

CHECK IF NEW ADDRESS CHECK IF NEW MAILING ADDRESS

DAY PHONE _____ MOBILE _____ FAX _____

E-MAIL _____ WEBSITE _____

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

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

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

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

ELIGIBILITY

DEMOGRAPHIC/TRIBAL AFFILIATIONS _____

WHAT IS YOUR RELATIONSHIP TO THE INDIGENOUS COMMUNITY(IES) YOU IDENTIFY WITH? _____

LIST THE THREE (3) MOST RECENT SFAC GRANTS RECEIVED

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

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

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

DATE	BRIEF ACTIVITY DESCRIPTION	PLACE



IF APPLICANT IS AN ORGANIZATION

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

YEAR FOUNDED: _____ YEAR INCORPORATED: _____

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

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

FISCAL SPONSOR, IF APPROPRIATE: _____

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

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

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

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

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

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

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

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.

IF APPLICANT IS AN INDIVIDUAL ARTIST

IF YOU HAVE NOT RESIDED AT THE ADDRESS PROVIDED ON THE PREVIOUS PAGE SINCE JANUARY 27, 2008, PLEASE LIST OTHER ADDRESSES SINCE JANUARY 27, 2008:

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

ARE YOU AN EMPLOYEE OF THE CITY AND COUNTY OF SAN FRANCISCO? YES NO

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

DATE OF BIRTH _____

FOR ALL APPLICANTS:

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

GRANT REQUEST AMOUNT _____ TOTAL PROJECT BUDGET _____

PERCENTAGE OF GRANT REQUEST OF TOTAL PROJECT BUDGET _____

PROJECT START DATE _____ PROJECT END DATE _____

PROJECT VENUE _____

DESCRIBE YOUR PROJECT'S PUBLIC ACTIVITIES:

NUMBER OF ACTIVITIES: _____

DATE(S) OF PUBLIC PRESENTATIONS: _____

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED ACTIVITY: _____

GROUP(S) OR TRIBE(S) SERVED BY YOUR PROJECT: _____

PROJECTED AUDIENCE REACHED THROUGH SIGNIFICANT, PROJECT-SPECIFIC WEB CONTENT (IF PROJECT-APPROPRIATE): _____

PROJECTED NUMBER OF ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR (ORGANIZATIONS ONLY): _____

PROJECTED AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION THIS YEAR (ORGANIZATIONS ONLY): _____

TOTAL AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION LAST YEAR (ORGANIZATIONS ONLY): _____





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

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

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

DEMOGRAPHIC INFORMATION

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

ORGANIZATIONS: DEMOGRAPHICS OF YOUR STAFF AND BOARD OF DIRECTORS. **INDIVIDUALS:** CHECK THE APPROPRIATE BOX(ES) THAT APPLY TO YOU.

- | | | | |
|----------------------------------|---|--|---|
| <input type="checkbox"/> AFRICAN | <input type="checkbox"/> ASIAN | <input type="checkbox"/> DISABLED | <input type="checkbox"/> EUROPEAN/CAUCASIAN |
| <input type="checkbox"/> L/G/B/T | <input type="checkbox"/> LATINO | <input type="checkbox"/> NATIVE AMERICAN | <input type="checkbox"/> PACIFIC ISLANDER |
| <input type="checkbox"/> WOMAN | <input type="checkbox"/> BI-/MULTI-RACIAL | | |

DEMOGRAPHICS OF YOUR TARGET AUDIENCES AND/OR COMMUNITIES SERVED.

- | | | | |
|----------------------------------|---|--|---|
| <input type="checkbox"/> AFRICAN | <input type="checkbox"/> ASIAN | <input type="checkbox"/> DISABLED | <input type="checkbox"/> EUROPEAN/CAUCASIAN |
| <input type="checkbox"/> L/G/B/T | <input type="checkbox"/> LATINO | <input type="checkbox"/> NATIVE AMERICAN | <input type="checkbox"/> PACIFIC ISLANDER |
| <input type="checkbox"/> WOMAN | <input type="checkbox"/> 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 **NATIVE AMERICAN ARTS & CULTURAL TRADITIONS**, AND THE DATA IN THIS APPLICATION AND ALL ATTACHMENTS ARE TRUE AND CORRECT. I UNDERSTAND THAT PROVISION OF FALSE INFORMATION IN THE APPLICATION WILL DISQUALIFY THE APPLICANT FROM APPLYING TO CULTURAL EQUITY GRANTS. THE GOVERNING BODY OF THE APPLICANT ORGANIZATION HAS DULY AUTHORIZED THIS APPLICATION.

AUTHORIZED SIGNATURE OF APPLICANT

PRINT NAME

DATE



NARRATIVE INSTRUCTIONS

- » For each grant category, there are specific questions to guide you in describing your proposed project.
- » Remember that not everyone on the application review panel will be familiar with you or your organization, so provide detailed information.
- » Specifics on how to prepare your narrative:
 - » There is no form. Be sure to put the name of the applicant in the upper right corner of each page.
 - » Maximum of 6 pages – you need not use all the pages allowed.
 - » 1.5 line spacing, be sure to indent your new paragraphs. **Please do NOT use single-spacing.**
 - » Use 12 point font or larger.
 - » Use headers to identify the specific sections. For example, write the header **“Who are you?”** and under that, give your narrative response to the question.

FOR INDIVIDUAL ARTISTS

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

FOR PRESENTING THE ART

- » **Who are you?**
 - » **If you are an Artist and/or a Curator** briefly describe your work. You may want to include: a description of your curatorial vision and practice, how long you have been working, and highlights of past activities that show your ability to carry out projects of a similar scale.
 - » **If you are an Organization:** Provide your mission statement and beginning date of operations. Briefly describe your programming, its target communities. Provide highlights of past activities that show your ability to carry out projects of similar scale.

Who is your audience or community?

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

**FOR BUILDING SUSTAINABLE ARTS**

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



SOCIAL MEDIA INFORMATION REQUEST

PLEASE FILL OUT AND RETURN THIS FORM DESCRIBING THE SOCIAL MEDIA PLATFORMS YOU EMPLOY IN COMMUNICATING WITH AUDIENCES ABOUT YOUR WORK. IF SUBMITTED, THIS INFORMATION WILL BE SHARED WITH THE OVERARCHING SFAC MEDIA TEAM.

GRANTEE NAME: _____

CHECK ONE: INDIVIDUAL ARTIST ORGANIZATION

PLEASE LIST YOUR WEB ADDRESS OR HANDLE: _____

TWITTER: _____

FACEBOOK: _____

YOUTUBE: _____

FLICKR: _____

OTHER: _____

CHECK HERE IF YOU **DO NOT** USE ANY SOCIAL MEDIA PLATFORMS TO COMMUNICATE WITH YOUR AUDIENCES, BUT REGULARLY ACCESS THESE SITES TO FOLLOW OTHER USERS.

CHECK HERE IF YOU **DO NOT** USE ANY SOCIAL MEDIA PLATFORMS TO COMMUNICATE WITH YOUR AUDIENCES AND **DO NOT** USE THESE SITES TO FOLLOW OTHERS.



WORK SAMPLE SHEET

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

GRANT APPLICANT: _____

TOTAL NUMBER OF WORK SAMPLES _____

WORK SAMPLE # _____

TITLE OF WORK SAMPLE _____

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

INTERNET URL, IF THE WORK SAMPLE IS AVAILABLE ONLINE. _____

LENGTH OF SAMPLE & PLAYBACK INSTRUCTIONS _____

AUDIO OR VIDEO EXCERPTS MINIMUM 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

INTERNET URL, IF THE WORK SAMPLE IS AVAILABLE ONLINE. _____

LENGTH OF SAMPLE & PLAYBACK INSTRUCTIONS _____

AUDIO OR VIDEO EXCERPTS MINIMUM 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: 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).

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.

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.

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

APPENDIX B: MANAGING YOUR GRANT & REQUIRED DOCUMENTATION



This section is intended for applicants who are approved for a grant by 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 individual artist grants and 90% of organizational grants 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/

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.

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

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/

Extensions & Project Modifications

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

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

Default Policy

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

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



APPENDIX C: CULTURAL EQUITY GRANTS (CEG)

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

CEG guidelines are usually released May–July each year. Please visit: www.sfartscommission.org/ceg/index.html to download the grant guidelines, and to be added to the CEG listserve.

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

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

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

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

Grants to arts organizations for the support of professional art projects whose presentation benefits or interests the community at large or specific segments. All art forms will be considered.

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

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

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

The Arts & Communities Initiative seeds and makes more visible fresh, dynamic and meaningful ways that arts and non-arts sectors can creatively work together to invigorate San Francisco’s rich and diverse neighborhoods and communities. The Initiative supports artists and arts organizations of any medium, as they embrace the role of lead partners, and work closely with community partners, their leaderships and constituencies.

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

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.

APPENDIX D: OTHER RESOURCES

THE CREATIVE CAPACITY FUND (CCF)

CCF is a collaborative funding initiative of the San Francisco Arts Commission, Grants for the Arts/San Francisco Hotel Tax Fund, The San Francisco Foundation and San José Office of Cultural Affairs that is designed to strengthen the work of artists and arts administrators by providing them with access to a wide range of professional development and peer learning opportunities.

Administered by the Center for Cultural Innovation, CCF was conceived as a proactive response to the economic downturn, changing demographics, and looming leadership transitions that are placing extraordinary strain on the nonprofit arts system, and the people who work in it. Over the next several years, the Creative Capacity Fund will implement a series of capacity building programs, beginning with a Professional Development Funding Program that enables eligible applicants, including individual artists and arts administrators to attend workshops, conferences and other training opportunities locally and nationally that will build their knowledge and administrative skills.

For more information, please go to the Center for Cultural Innovation's Creative Capacity Fund Website (<http://cciarts.org/ccf/>).

THE ARTS LOAN FUND (ALF)

The ALF is a collaborative program of the members of Northern California Grantmakers, a regional association of grantmakers. It provides quick-turnaround, low-cost financial assistance to arts organizations located in Alameda, Contra Costa, Marin, Monterey, San Mateo, San Francisco, Santa Clara, Santa Cruz and Sonoma counties, and individual artists located in the cities of Oakland and San Francisco. The ALF works to provide a useful financial tool for small and mid-sized nonprofit arts organizations. Organizations should be 501(c) 3 nonprofits or be fiscally sponsored by a 501(c) 3 nonprofit. The ALF is independently funded and governed by its members, which include representatives from foundations, corporations and local arts agencies. For detailed information about ALF, please go to www.artsloanfund.org.

APPENDIX E: CALIFORNIA CULTURAL DATA PROJECT (CCDP)

Completing the California Cultural Data Project (CCDP) online questionnaire is required of all organizations applying for NAACT grants with the exception of organizations applying for a mini-grant. The CCDP is a collaborative project of public and private funders throughout the state of California. The San Francisco Arts Commission, along with other public and private funders in California, now requires applicants to complete a Cultural Data Profile through the CCDP Web site (<http://www.caculturaldata.org>).

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

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

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

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

- » In order to complete the Cultural Data Profile, organizations must first register at the CCDP Web site by creating an organizational login ID and password. Information for the Cultural Data Profile is organized by fiscal year-end and data is only entered for completed fiscal years for which a board approved financial audit or review exists. Organizations that are not audited or reviewed will enter data based on board-approved year-end financial statements.
- » Applicants are asked to provide two years of financial and organizational data the first year of participation; this entails completing a Cultural Data Profile for each of the two most recently completed fiscal years. (Going forward, groups will only need to provide one year of data.) You will have access to online training and can get support from the Help Desk during regular business hours.
- » The Cultural Data Profile will collect the historic financial and programmatic information for your organization or arts program; project budgets and narratives will NOT be captured by the CCDP.
- » Upon completion of the Cultural Data Profile, applicants should go to the "Funder Reports" section of the CCDP Web site and print the pre-defined and pre-formatted 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. Some applicants needed more than two days to complete the questionnaire, others can do it in less than one day. 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

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

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

