



The San Francisco Arts Commission

Tom DeCaigny, Director of Cultural Affairs

FY13-14 Cultural Equity Grants (CEG)
Organization Project Grants (OPG)

Application Deadline:

October 4, 2013

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Cultural Equity Grants FY13-14**

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ABOUT CULTURAL EQUITY GRANTS (CEG)

Cultural Equity Grants provides support for the enrichment of San Francisco's multicultural landscape and are intended to ensure that:

- all people who make up the city have fair access to information, financial resources, and opportunities for full cultural expression, as well as opportunities to be represented in the development of arts policy and the distribution of arts resources;
- all the cultures and subcultures of the city are represented in thriving, visible arts organizations of all sizes;
- 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, People with Disabilities, 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.

ORGANIZATION PROJECT GRANTS (OPG)

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

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

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

Grant award amounts are up to \$15,000.

Because funds are limited, grant awards may be between 75-100% of the grant request, but no less than 75% of a grant request will be awarded.

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

Application Workshop:	For dates and locations, visit www.sfartscommission.org/ceg
Application Deadline:	October 4, 2013. Guidelines and application forms are downloadable from www.sfartscommission.org/ceg .
Application Review Panels:	December-January 2014
Arts Commission Review & Award Announcement:	April 2014
Grant Period:	June 1, 2014–November 30, 2015 (The proposed project, or phase of project, must take place within this period)

For eligibility questions: Weston Teruya, weston.teruya@sfgov.org

ELIGIBILITY REQUIREMENTS & FUNDING POLICIES

Carefully read through this section, which provides details on the eligibility for all organizations.

Eligibility Requirements

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

Funding Policies

- Applicants cannot receive simultaneous funds from multiple SFAC programs to support the same project, e.g. Community Arts and Education, Public Art, Cultural Equity Grants, etc. This restriction also applies to collaborators or individual artist/presenter groups who may be working on different components of the same project and applying separately.
- Applicants cannot submit more than one application. Note: this does not apply to fiscal sponsors who are submitting applications on behalf of different fiscally sponsored projects.
- The award of funds does not imply that SFAC or any other City agency will produce, exhibit, or present the art created. It is the responsibility of the applicant to secure a venue and any required permits for public presentations or workshops.
- Organizations with an open CEI-L1 or CEI-L2 can apply for an OPG but must close out their CEI grant before they can receive their OPG funds. Also keep in mind that if you receive OPG funding this year, you can apply for CEI-L1 or CEI-L2 in the next grants cycle but must close your OPG grant before you can receive CEI funds.

- An organization cannot have two open OPG grants. The organization can apply for a subsequent OPG but must complete the open project and submit the final report before receiving any funds from the new grant. Plan project timelines accordingly.
- Organizations can receive grants for, at most, three (3) consecutive years within Organization Project Grants, after which they must sit out one year before coming back for another grant in the respective category.
- **Public Art Projects:** If your proposal involves a public art component, you are solely responsible for acquiring the necessary permissions and permits. If you are recommended for a grant, you will need to provide official documentation of secured permits in order to proceed with the contracting process. Any public art projects receiving City funding must be reviewed and approved by the SFAC Public Art Program. Please see the SFAC Public Art Program website to obtain helpful information about public art regulations at www.sfartscommission.org/pubartcollection/documents/pa05-mural-guidelines/

We DO NOT Fund

- Projects that will not culminate in a public art presentation in San Francisco or do not otherwise include significant public participation.
- Projects aimed primarily at organizational development. (See guidelines for Cultural Equity Initiatives.)
- Ongoing operating expenses or administrative costs that are not project-based. Funds can be applied toward covering an appropriate cost allocation of overhead expenses (such as salaries, office rental, telephones, supplies, etc.) that support project activities.
- Deficit reduction.
- Start up costs/seed money for new organizations.
- Food and beverage expenses.

Organizational Budget Category

- Your organizational budget category is determined by the average of your cash income over the last three years.
- Each grant category has limits on the amount of the grant request and eligibility in efforts to broadly ensure an organization's capacity to manage the proposed project.
- In some categories, your organization will be evaluated with organizations of similar organizational budget size in order to ensure the fair distribution of SFAC funds to a spectrum of organizations.
- Small-Budget Organization: average not to exceed \$150,000 can request no more than 50% of its actual cash income of its last closed fiscal year. A small-budget organization may use a grant to cover all or part of the projected expenses of the proposed project, as appropriate.
 - In the application review process, applications from small organizations may be additionally evaluated in two groups: those with three-year budgets that average under \$35,000; and those with three-year budgets that average between \$35,000 to \$150,000.
- Mid-Size Budget Organization: average between \$150,000 and \$1 million can use a grant to cover up to 75 percent of the projected cash expenses for the proposed project.

Fiscal Responsibility

Please use the **3-Year Average Budget Narrative** to help panelists understand your organization's financial position.

- Organizations with a reserve or operating surplus should provide a narrative that explains your reserve policy or plans for use of the surplus.
- Organizations with accumulated deficits must provide a budget narrative that details how the deficit developed and plans for the deficit reduction.
- Organizations that hold outstanding loans or have defaulted on loans must provide a budget narrative that details the terms of the loan repayment or circumstances of the default.

CRITERIA FOR EVALUATION

Organization Project Grant proposals are assessed using the following criteria. Read these carefully, and keep them in mind when filling out your application.

Artistic Excellence & Quality of the Proposed Art Project

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

Project's Impact on the Organization

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

Quality & Soundness of the Project Planning

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

Impact on the Targeted Audience

- Whether a large audience OR a smaller audience drawn from a specific community is likely to be well-served and enriched by the project.
- The credibility of the organization's plans for securing the desired audience or participants for its project.

Organizational Capacity & Capability to Implement the Proposed Project

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

APPLICATION INSTRUCTIONS

Preparing Your Application

1. **Read through the guidelines** for the appropriate grant category, and make sure that both you and your project meet all of the eligibility requirements to apply for and receive funding.
2. **Review the Criteria for Evaluation** before drafting your proposal narrative. These will be the criteria upon which your project will be reviewed. Be sure that you adequately detail your project, and provide information that addresses each criteria.
3. **Application Packet Checklist.** The Application Packet Checklist details the forms, documents, and materials integral to your application packet. Prepare the forms and attachments for submission in the order indicated. Submit the Application Packet Checklist as your cover sheet with each required item checked off.
Submit requested materials only. Excess materials and materials submitted in incorrect formats will be removed.
4. **Narrative Application Instructions.** The Narrative Application Instructions (see pg. 9) provides questions to guide you in describing your proposed project as completely as possible. Remember that not everyone on the application review panel will be familiar with you, your organization, or artistic genre, so provide detailed information. Please adhere to the length limitations—you need not use all the pages allowed.
 - 3 pages maximum. Overages in the number of allowable pages will be subject to removal.
 - Single line spacing with one line space between paragraphs.
 - Use Arial 11 point font size or larger.
 - Put the name of the applicant in the upper right corner of each page.
 - Use headers to identify the specific sections (this helps the panelists to find information easily).
5. **Audience for Web-based Projects.** The total audience to be reached through significant project-specific web content is based on the number of unique visits. Significant content includes web-specific projects, streaming video that represents a major portion of a performance or program, etc. This does not include general website hits, publicity, or press reviews and features. DO NOT include a number if your project does not have web-based content.

Special Instructions for Budgets & Budget Notes

1. **3-Year Average.** This chart on the application form asks you to indicate your organization’s cash income and expenses for the last three completed fiscal years.
 - Indicate which years are your last three completed fiscal years.
 - If you have a deficit, indicate that by putting a minus sign in front of the dollar amount (e.g. If you have a deficit of one hundred dollars, write it out as “-\$100.”).
 - Any Surplus or Deficit from one year must be added to the Accumulated Surplus/Deficit of the next year.
 - If you have received significant non-cash donations of materials or services, put the dollar value of those donations in the “Significant In-Kind” row at the bottom.
 - Significant In-Kind dollar amounts should not be added or subtracted from any other amount on this grid and should not be carried over from one year to the next.
 - Capital campaigns: Separate those funds from your organization’s operating budget and enter as Reserve fund: If you have a reserve fund separate from your surplus, specify the amount and policy of use in the **3-Year Average Budget Narrative** or **California Cultural Data Project profile**.
 - Fiscal Sponsors: If your organization serves as a fiscal sponsor, separate the operating budgets of the fiscally sponsored projects from your organization’s operating budget.
2. **3-year Average Budget Narrative.** Summarize the reasons for significant variances, surpluses or deficits. If necessary, attach a separate sheet that further details how it developed, the planned use of the surplus or plans to address deficit.
3. **California Cultural Data Project (CCDP) & Budget Notes.**
 - Complete a CCDP report for your three most recently completed fiscal years. Complete a three-year CCDP profile through the CCDP website at www.caculturaldata.org. Once you have completed all three years, generate the .pdf and email the report with the rest of your application materials. This report is generated by the applicant from the CCDP website. The header of correct reports will read, “San Francisco Arts Commission” and the specific name of the grant category you are applying for: *Organization Project Grants*.
 - Generate the report after you have completed the three years so that it will compile the profile in one report rather than spreading it across three forms.

- It is expected that if six months has passed, your last fiscal year will be entered into The CCDP profile.
 - Attach typed **CCDP Budget Notes** to correspond with your CCDP report.
 - For more information, see Appendix C.
- 4. Project Budget.** The Project Budget is particularly helpful for clarifying your project narrative; representing the financial plan for your project, including priority areas; and outlining the allocation of SFAC support.
- PLEASE TYPE.
 - On line 16, indicate the grant amount you are applying for.
 - Line 31 is equal to line 17 MINUS line 30. If you project a surplus due to additional earned income, you need to include a Budget Note that details your plans for the surplus. The CEG grant funds are restricted and cannot be applied to a budget surplus. A surplus can only come from other sources of income.
 - You should not project a deficit on line 31.
 - In the “SFAC GRANT” Column, you are asked to detail how the CEG grant dollars will be spent.
 - Attach your own detailed **Project Budget Notes** (instructions below), numbered to CORRESPOND with and explain the line items on the Project Budget form.
- 5. Project Budget Notes.** Budget Notes are required because they provide a level of detail that helps the panelists understand how you arrived at your amounts, as well as, an opportunity to explain external or unusual factors and your decision-making process. Panelists carefully review budgets and budget notes.

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

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

APPLICATION REVIEW & APPROVAL PROCESSES

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

Application Review: We use a discipline-based panel review process. It is important to select the appropriate discipline for your proposed project as it will help to direct your application to the proper panel for review. Cultural Equity Grants staff will use their discretion to assign the application to the panel that will have the most appropriate expertise to assess your application based on the selected discipline and information contained within the proposal as a whole.

CEG staff process applications and sends them to panelists for review in advance of meeting. Prior to the review panel, you will receive an email containing information about the review schedule and instructions to attend the meeting. Please be sure that you include a working email address in your application materials. If necessary take steps to ensure that emails from CEG are not lost in your spam filter. Panelists will convene to discuss applications and make funding recommendations.

Attending the Panel Review: Most CEG panel meetings are open to the public. A time schedule of each panel meeting is emailed to applicants in advance and will be posted on the CEG website. Please be sure that you include a working email address in your application materials. Take steps to ensure that emails from CEG are not lost in your spam filter. Applicants are welcome to observe the meetings, but should not engage in discussion with the panelists or CEG staff during the panel. Many applicants find it insightful to listen to the discussions of applications because the panelists are seasoned professionals.

Funding Recommendations: Based on an evaluation of the proposals, panels make recommendations for funding and grant amounts. Grant amounts are either the full amount of the grant sought or a substantial portion of the requested grant—no less than 75%.

Panel Notes: CEG staff takes notes on panel comments during deliberations. You may contact CEG staff to obtain panel comments within one or two months of the grant award/decline notification.

Arts Commission: Panel recommendations are subject to the approval of the Arts Commission. Recommendations are usually first reviewed by the Community Arts, Education & Grants Committee, then by the Full Commission. Panel notes

are supplied to the Commission members as part of their consideration in approving the grant awards. Meetings of the Commission are public. The schedule, agenda, and minutes are available on the Arts Commission website at <http://www.sfartscommission.org>.

Grant Awards: Notifications will be mailed. Award letters will include instructions about contracting procedures. See Appendix B for more information.

SUBMITTING THE COMPLETED APPLICATION

- Email complete application and additional attachments as a **single, compiled .pdf document** to:
ceg.applications@sfgov.org
by 11:59 p.m. PST on October 4, 2013.
- Include “**14OPG: (organization name)**” in the email subject line.
Example – 14OPG: San Francisco Traditional Arts Festival
- Do not send questions or correspondence to the ceg.applications email address. This account is not monitored for messages other than applications.
- **Applications must be received by email. Hard copy, postal mail, and faxed applications will not be accepted.**

All applications must be emailed by the day of the deadline. In fairness to others, **we cannot accept late or incomplete applications.** An application may be deemed incomplete and ineligible if the organization does not provide the complete set of information in the appropriate format by the deadline. **No deadline extensions will be granted.**

OPG NARRATIVE INSTRUCTIONS

YOUR ORGANIZATION

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

THE PROPOSED PROJECT

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

THE TARGET AUDIENCE AND/OR COMMUNITY

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

OPG APPLICATION CHECKLIST

GRANT APPLICANT

Submit a single .pdf containing the following documents in the order listed:

- Application Checklist**
- Application Form**
- Fiscal Sponsor Form**, if applicable
- IRS Tax Determination Letter**, if you or your fiscal sponsor has never received a CEG grant
- Project Narrative**
- Project Budget**
- Project Budget Notes**
- California Cultural Data Project Funder Report** (for the 3 most recently completed fiscal years). *Generate one report for all three years rather than producing three separate reports.*
- California Cultural Data Project Budget Notes**
- Key Project Personnel:** For each, include a one-paragraph bio and description of roles, and indicate if the person is a regular staff member or specifically engaged for the Project. If a key position(s) is vacant, provide a list of the qualifications and describe the search process.
- List of Staff members with positions:** Add a “V” next to the name of each volunteer and a “P” next to the name of each person who will be paid.
- List of Board of Directors:** Include their affiliation, length of time served, and term expiration dates. Describe the roles and responsibilities of the board, specifically for the proposed project.
- Your organization’s calendar of arts activities** for the last completed program year, current year, and proposed next year.
- Work Sample Sheet:** See Appendix A for instructions.
- Work Samples:** If your work samples are being sent as attachments.

OPG APPLICATION FORM

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

EMAIL WEBSITE

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

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

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

YOUR DISTRICT NUMBER CAN BE FOUND AT: [HTTP://PROPERTYMAP.SFPLANNING.ORG/?&NAME=SFFIND&SEARCH=](http://PROPERTYMAP.SFPLANNING.ORG/?&NAME=SFFIND&SEARCH=)

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

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

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

ELIGIBILITY

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

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

YEAR FOUNDED: _____ YEAR INCORPORATED: _____

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

NAME OF FISCAL SPONSOR, IF APPROPRIATE: _____

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

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

DATE	BRIEF ACTIVITY DESCRIPTION	PLACE/VENUE

3-YEAR AVERAGE. SEE INSTRUCTIONS.

CHECK <input type="checkbox"/> CY OR <input type="checkbox"/> FY	YEAR: 20	YEAR: 20	YEAR: 20	3-YEAR AVERAGE
CASH INCOME				
CASH EXPENSE				
SURPLUS/(DEFICIT)				
ACCUMULATED SURPLUS/(DEFICIT)				
SIGNIFICANT IN-KIND				
CAPITAL CAMPAIGN				

3-YEAR AVERAGE BUDGET NARRATIVE. SEE INSTRUCTIONS.

DEMOGRAPHIC INFORMATION

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

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

- | | | | |
|----------------------------------|---|--|---|
| <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.

PROJECT INFORMATION

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

GRANT REQUEST AMOUNT _____ TOTAL PROJECT BUDGET _____

PROJECT START DATE _____ PROJECT END DATE _____

NUMBER OF ACTIVITIES: _____ DATE(S) & LOCATION(S) OF PUBLIC PRESENTATIONS: _____

PROJECTED NUMBER OF ARTISTS TO BE PAID BY THE PROPOSED ACTIVITY: _____

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

FOR ALL APPLICANTS:

PROJECTED NUMBER OF ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: _____

PROJECTED NUMBER OF PAID ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: _____

PROJECTED AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION THIS YEAR: _____

TOTAL AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION LAST YEAR: _____

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

DANCE LITERARY ARTS MEDIA ARTS MUSIC THEATER ARTS VISUAL ARTS

ORGANIZATION ARTISTIC DISCIPLINE(S) SECONDARY FOCUS.

DANCE LITERARY ARTS MEDIA ARTS MUSIC THEATER ARTS VISUAL ARTS

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY _____

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY _____

CERTIFICATION

PLEASE EITHER PRINT, SIGN AND SCAN OR INSERT A SCANNED IMAGE OF YOUR SIGNATURE.

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR FY2013-2014 CULTURAL EQUITY GRANTS AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS IS TRUE AND CORRECT. I UNDERSTAND THAT ANY MISREPRESENTATIONS OF INFORMATION WILL AUTOMATICALLY DISQUALIFY THIS APPLICATION, AND RENDER THE APPLICANT INELIGIBLE TO APPLY TO ALL SFAC GRANTS IN FY2013-2014.

AUTHORIZED SIGNATURE OF **APPLICANT** _____ DATE _____

PRINT NAME AND TITLE OF PERSON SIGNING THIS FORM _____

FISCAL SPONSOR FORM

GRANT APPLICANT: _____

PROJECT NAME: _____

YEAR THAT APPLICANT BECAME A FISCALLY SPONSORED PROJECT: _____

FISCAL SPONSOR CONTACT INFORMATION:

FISCAL SPONSOR NAME _____

CONTACT PERSON + TITLE _____

CORPORATE ADDRESS _____

MAILING ADDRESS IF DIFFERENT _____

CHECK IF NEW ADDRESS CHECK IF NEW MAILING ADDRESS

DAY PHONE MOBILE FAX _____

EMAIL WEBSITE _____

YEAR OF INCORPORATION AS A 501(C)(3) ORGANIZATION _____

FISCAL SPONSOR ORGANIZATION BUDGET SUMMARY.

	PRIOR FY:	PRIOR FY:	CURRENT FY	NEXT FY
INCOME: EARNED				
INCOME: CONTRIBUTED				
EXPENSE				
SURPLUS/(DEFICIT)				
ACCUMULATED SURPLUS/(DEFICIT)				

RESPONSIBILITIES. BRIEFLY DESCRIBE THE RESPONSIBILITIES OF THE FISCAL SPONSOR TO THE PROJECT.

MEMORANDUM OF UNDERSTANDING

PLEASE EITHER PRINT, SIGN AND SCAN OR INSERT A SCANNED IMAGE OF YOUR SIGNATURE.

ALL PARTIES HAVE DISCUSSED AND AGREES TO THE LEGAL AND FINANCIAL RESPONSIBILITIES OF FISCAL SPONSORSHIP.

SIGNATURE OF **GRANT APPLICANT** _____

PRINT NAME DATE _____

SIGNATURE FOR **FISCAL SPONSOR** _____

PRINT NAME DATE _____

ORGANIZATION PROJECT GRANT APPLICATION NARRATIVE FORM

Applicant Name: _____, Page 2 of 3

PROJECT BUDGET

GRANT APPLICANT: _____

SEE INSTRUCTIONS ON PROJECT BUDGET.

INCOME

EARNED

- 1. ADMISSIONS _____
- 2. TUITIONS/WORKSHOPS & 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) _____

PROJECT BUDGET NOTES

GRANT APPLICANT:

SEE INSTRUCTIONS ON BUDGET NOTES.

INCOME

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

EXPENSE

- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.
- 29.
- 30.

WORK SAMPLE TEMPLATE

GRANT APPLICANT: _____

Provide the following information for each sample. If a field is not applicable, leave it blank.

SAMPLE #

URL Link:

Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Dimensions or Total Duration:

Duration of Sample:

Short Description of Work:

SAMPLE #

URL Link:

Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Dimensions or Total Duration:

Duration of Sample:

Short Description of Work:

Please copy and paste this page if you have additional work samples.

APPENDIX A: WORK SAMPLE INSTRUCTIONS

Choosing What to Submit:

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

Work Sample Instructions:

Fill out the Work Sample Information in accordance with the instructions. Leave blank fields that are not relevant to your sample. Remember, material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

Please be sure to explain the sample's relevance to your proposed project if the proposed project is a major departure from the style, genre, or discipline presented in your work sample or if the sample document is a work-in-progress.

Follow work sample preparation instructions and limits by media type:

1. Work samples must NOT add up to more than 4 minutes of playback time. You may submit a combination of media formats, but are limited to two media types. Samples should not be less than 1 minute to show the arc of movement, complete thought, or sufficient grasp of a theme of work.
For example: You may combine media types to include a 1-minute song and a 3-minute video; 4-images and 2-minutes of video; or two 2-minute songs.
2. Include instructions and time-stamps that cue panelists to the portion you want played.
3. File name protocol: When submitting work samples as attachments to your email submission, please use the protocol to name your files in the order that they should be reviewed. The numbers should correspond to the order they are listed on the Work Sample Sheet: 01_Applicant's last name_title of work. For example: "01_García_San Francisco.jpg"
4. Smaller work sample files may be attached to the submission email as long as the total email is under 30MB. Accepted file types are:
 - **audio** (MP3 only; 4 minutes maximum, 2 minutes if combining with another media)
 - Bit rate (compression) is recommended at 128 kbps; max: 320kbps.
 - Each track under 10 MB
 - **images** (JPG or embedded in PDF; 8 maximum, 4 if combining with another media)
 - 1920 pixels on the longest side. 72 dpi.
 - Each image under 2.5 MB
 - File names should follow protocol (01_García_San Francisco.jpg)
 - **film treatments, scripts, literary manuscripts, and publications** (PDF only)
 - Files must be under 10 MB.
 - Publications must be scanned and submitted as an electronic document.
 - Literary manuscripts and film treatments: 10pg. max. (5pg max. if combined with other media)
 - Scripts: 20 page max. (10 page max. if combining with another media)
5. Larger files and video files must be hosted on personal website, a *Dropbox.com* public folder, or *Vimeo.com*. We recommend *Vimeo* over *YouTube* because it offers more control of quality, layout, and lacks advertisements. *New users may find forums and "Film School" articles are helpful.*
6. Provide URL and any navigation information or passwords.
7. Always test your final work sample before submitting.

APPENDIX B: MANAGING YOUR GRANT & REQUIRED DOCUMENTATION

This section contains summary information for applicants who are awarded grant funds by the Arts Commission. For more detailed information, visit CEG’s website www.sfartscommission.org/ceg or email Weston Teruya at weston.teruya@sfgov.org.

Payment of Awarded Funds

Upon completion of the required paperwork, a percentage of your award can be made in an initial disbursement (80% of grant). 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.

In some cases the initial disbursement of your grant funds may not be made until after the start of the grant period. 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. If your project is set to begin early in the grant window, please plan accordingly.

If grantees have prior Cultural Equity Initiative or Organization Project Grants, they must close those grants before any funds from the new grant can be released.

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

Grant Management

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.

Required Documentation

Handling the required paperwork as soon as possible will facilitate the payment process. Delays in returning paperwork will result in delayed payments.

First Time Grantees

Must work with CEG staff to provide:

- W9
- Business Tax Certificate registration (P25)
- Equal Benefits/Human Rights Compliance form (12B)

All Grantees:

Must work with CEG staff to provide:

- Grant Agreements with the City of San Francisco
- Proof of Insurance or Insurance Waivers (see note below)

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.

Waivers for Workers’ Compensation and Auto insurance are available in most cases. Responsibility for General Liability coverage cannot be waived, which means even if a request is made, your public activities will need to either be covered by a presenting venue or you will need to purchase event insurance at the previously listed General Liability levels of coverage. If you will be presenting a public art project or a project in a space that will not cover your activities, *please plan and budget accordingly.*

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 the grantee will be in default. Grantees are responsible for submitting a timely report. A reminder will not be sent at the end of the grant period.

Extensions & Project Modifications

If you will need additional time to complete your project or need to change your project plan, please contact CEG staff to request an extension and/or scope change. Almost all extension requests are approved if the project retains the spirit and intent of the original grant and the request is received before the end of the grant window.

Default Policy

Grantees in default will be ineligible to apply to Cultural Equity Grants for a period of two years. In addition, any remaining balance on the grants in default will be dissolved.

APPENDIX C: California Cultural Data Project (CCDP)

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

<http://www.culturaldata.org>

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

Uses and potential benefits of the CCDP Website and data will include:

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

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

In order to complete the Cultural Data Profile, organizations must first register at the CCDP Website by creating an organizational login ID and password. Information for the Cultural Data Profile is organized by fiscal year-end and data is only entered for completed fiscal years for which a board-approved financial audit or review exists. Organizations that are not audited or reviewed will enter data based on board-approved year-end financial statements.

Applicants are asked to provide two years of financial and organizational data the first year of participation; this entails completing a Cultural Data Profile for each of the two most recently completed fiscal years. (Going forward, groups will only need to provide one year of data.) Online training and support from the Help Desk during regular business hours is available.

The Cultural Data Profile will collect the historic financial and programmatic information for your organization or arts program; project budgets and narratives will NOT be captured by the CCDP.

Upon completion of the Cultural Data Profile, applicants should go to the "Funder Reports" section of the CCDP Website and generate a .pdf of the pre-defined report for the San Francisco Arts Commission Organization Project Grants application, which is to be included with the application materials. Relevant information from the applicant's Cultural Data Profile will automatically be imported into the San Francisco Arts Commission Funder Report.

The completion of the Cultural Data Profile will require an investment of time. A number of resources are 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: 1-877-707-DATA (877-707-3282)
Email: help@culturaldata.org
The CCDP Help Desk is available from 6:00am-5:00pm PST.