



The San Francisco Arts Commission
Tom DeCaigny, Director of Cultural Affairs

Cultural Equity Grants

Arts & Communities: Innovative Partnerships

Realization and Exploration Grants

Application Deadline:

October 4, 2013

IMPORTANT NOTE:

GRANT GUIDELINES AND CRITERIA FOR EVALUATION HAVE CHANGED.

Cultural Equity Grants

San Francisco Arts Commission

Arts & Communities: Innovative Partnerships: Realization and Exploration

Application Deadline: October 4, 2013

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.

Note: 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.

ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS (ACIP)

Arts & Communities: Innovative Partnerships is designed to provide arts and non-arts sectors with opportunities to collaborate and develop new ways of actively engaging neighborhoods or communities in the social change process through the arts. ACIP awards project grants to artists, arts organizations, and service organizations with established art programs, as they embrace the role of social change agent within their community or neighborhood.

As the lead grant applicant, artists or organizations will work closely with a committed non-arts community partner and their constituencies. Partnerships should result in an innovative creative process or project that engages art and community assets to address specific community needs and make meaningful social change.

Successful projects instigate meaningful social change in neighborhoods and communities, especially those with limited cultural resources. These projects can play a key role in shaping urban environments, and building healthy communities. Projects should demonstrate thoughtful and engaged creative processes, high quality artistic work and/or planning, and true partnerships. Grantees are expected to document and assess their partnerships and work to generate new models for creative change making that can be shared with others.

IMPORTANT DATES

Application Deadline:	October 4, 2013
Award Announcement:	April 2014
Exploration Grant Period:	June 1, 2014–February 28, 2015
Realization Grant Period:	June 1, 2014–November 30, 2015
For eligibility questions:	Weston Teruya, weston.teruya@sfgov.org

STRUCTURE OF THE INITIATIVE

The Initiative will seek to fund a range of diverse projects, which together represent a spectrum of artistic ideas and innovative ways of creating meaningful social change in neighborhoods and communities. The partnering non-arts organization and the neighborhood or community engaged must be in San Francisco.

Types of Lead Applicants

- **Arts Applicant with a Non-Arts Sector Partner:** A practicing artist and/or arts organization, as the applicant and lead partner, collaborates with a non-arts entity (a community partner) that is rooted in the neighborhood/community. Mutually beneficial partnerships in which each partner defines clear goals and responsibilities at the beginning of the process have the greatest potential for success.
- **Service Organizations with Existing Cultural/Artistic Programming:** Service Organizations may bridge arts and non-arts sectors by working with their communities in culturally specific ways, often times integrating cultural expression, education, social service provision, and community development. Service organizations must have existing cultural/artistic programming with strong artistic leadership. They must work with an arts partner for the proposed project.
- **Arts Applicant Engaging a Neighborhood/Community:** A practicing artist and/or arts organizations may choose to work with a neighborhood (as defined by geography) or with a community (as defined by culture or special interest). The partners will actively work together to identify key challenges and assets within the community and develop appropriate and innovative ways to creatively impact those issues. The process should be documented and assessed to help develop new models for creating arts-driven social change.

GRANTS

Two types of grants are available: Exploration and Realization. Applicants may only apply in one category. The grant will be awarded directly to the lead applicant (or their fiscal sponsor, if applicable), who will be responsible for managing the project and the budget.

EXPLORATION GRANTS

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

- Applicants must identify an issue to be addressed through the creative social change process and either a San Francisco neighborhood/community **AND/OR** a community partner. If a community partner has not been engaged, applicants may use their planning process to identify and confirm partners.
- Duration of up to 9 months.
- Projects can be awarded up to to \$10,000.
- Exploration Grant Period: June 1, 2014–February 28, 2015.

REALIZATION GRANTS

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

- Applicants **MUST** have a well-developed community partnership **AND** an identified San Francisco neighborhood/community.
- Applicant plans must clearly address a social issue through the creative social change process.
- Duration of up to 18 months.
- Projects can be awarded up to \$25,000; requests should reflect projects of appropriate scale and scope.
- Realization Grant Period: June 1, 2014–November 30, 2015.

Examples of potential proposals:

- An arts organization and community development association partner to implement a neighborhood cultural master plan engaging youth, businesses, social service organizations, and residents to address the disenfranchisement and criminalization of youth in their community.
- An immigrant service organization partners with a theater company to implement a program rooted in creative movement and expression for the community organizers and members in their campaign addressing the rights of undocumented workers.
- An artist partners with a housing advocacy organization to develop a series of actions and creative interventions that support affordable housing options for artists and addresses issues of gentrification.

ELIGIBILITY

1. Applicants must be based in San Francisco.

- **Artist:**

- has lived in San Francisco since September 2011.
- is able to document at least a two-year history of creating and presenting original works to the public and has a demonstrated record of working in communities.
- is at least 18 years old.
- is not enrolled as a full-time student at the time of the application or during the grant period.
- has completed reporting requirements for any past grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See Appendix B for additional details on the default process.

Note: If an artist team applies, one artist must be designated as the “lead artist” to act as liaison with the community-based organization and SFAC, and if awarded, as the individual to enter the grant agreement.

- **Arts Organization:**

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

- **Service Organization:** Contact CEG staff with eligibility questions prior to the deadline.

- has existing and ongoing artistic or cultural programming with strong artistic leadership. Programming demonstrates a strong symbiotic relationship between the arts/cultural and service components and cultural competency related to their constituency.
- must have an arts partner. Artists or partners may be based outside of San Francisco if they offer a specific expertise to the project. The project must benefit a community in San Francisco. In these guidelines, service organizations may understand references to a “community partner” as references to artists, arts organizations
- may include: immigrant associations, health clinics, social service providers, community development centers, mutual associations, multi-functional community centers. The services they provide may include culture and language education, cultural arts, employment and training services, public health, youth services, social services, etc.

2. Appropriate Community Partner

- An appropriate community partner is a non-arts community-based organization or group located in San Francisco.

Note: If community partner(s) are not located in San Francisco, the applicant and partners must demonstrate a strong link to a San Francisco community and a history of service provision to the target neighborhood/community. Contact CEG staff if you are considering a non-San Francisco based partner.

Examples of community partners include: *Neighborhood associations, tenants’ groups, social service organizations, social justice organizations, advocacy groups, health centers, out of school time providers, public schools, and public agencies.*

3. Projects must clearly demonstrate impact.

- Projects do not need to culminate in a public activity, but must have clear and demonstrable outcomes. Projects should include clear documentation and processes to evaluate its impact in addressing social change. Grantees should be prepared to share lessons and their model for social change through the arts as a part of the culmination of their project.

FUNDING POLICIES

Funding Restrictions:

- Applicants cannot receive simultaneous funds from multiple SFAC programs to support the same project, e.g. Community Arts and Education, Public Art, Cultural Equity Grants, etc.
- Programs that are directly administered by other City agencies are not eligible to apply.
- Applicants cannot submit more than one application to the Arts and Communities: Innovative Partnerships Grant Program.
- The award of funds does not imply that SFAC or any other City agency will produce, exhibit, or present the art created. It is the responsibility of the applicant to secure a venue for public presentations or workshops.
- Previous Realization grants must be closed out before any new Exploration or Realization grant funds can be released. If you currently have an open Realization grant, please take this policy into account as you plan the timeline for your new grant.

We do not fund

- Projects that will take place outside of San Francisco.
- 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

Fiscal Responsibility

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

SPECIAL INSTRUCTIONS FOR BUDGETS & BUDGET NOTES

3-Year Average Chart: Indicate organization's cash income and expenses for the last three completed fiscal years.

- Indicate which years are your last three completed fiscal years.
- If you have a Deficit, indicate that by putting a minus sign in front of the dollar amount (e.g. If you have a deficit of one hundred dollars, write it out as “-\$100”).
- Any Surplus or Deficit from one year must be added to the Accumulated Surplus/Deficit of the next year.
- If you have received significant non-cash donations of materials or services, put the dollar value of those donations in the “Significant In-Kind” row at the bottom.
 - Significant In-Kind dollar amounts should not be added or subtracted from any other amount on this grid and should not be carried over from one year to the next.
- Capital campaigns: Separate those funds from your organization's operating budget and enter into a separate row.
- Reserve fund: If you have a reserve fund separate from your surplus, specify the amount and policy of use in the budget notes for the Organizational Budget or California Cultural Data Project profile.
- Fiscal Sponsors: If your organization serves as a fiscal sponsor, separate the operating budgets of the fiscally sponsored projects from your organization's operating budget.

3-Year Average Budget Narrative: Summarize the reasons for significant variances, surpluses/deficits, etc. In the budget notes, include details on how the surplus/deficit developed, and the planned use of the surplus or plans to address the deficit.

Project Budget Form: 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.

1. On line 16, indicate the grant amount you are applying for.
2. 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.
3. You should not project a deficit on line 31.
4. In the “SFAC GRANT PAYS FOR” Column, you are asked to detail how the ACIP grant dollars will be spent.

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. Attach a separate document of detailed Budget Notes, numbered to CORRESPOND with the Project Budget form line items.

These points will help provide the panel with the necessary information to evaluate your proposal:

- Initiative budgets should not project a deficit. If you are projecting a surplus, provide an explanation.
- Be as detailed as you can in your budget notes and explain how the numbers are derived.
- If you had significant in-kind support, discuss this in your budget notes.
- Includes plans for obtaining additional support (indicate: secured, pending, to apply) and if you have had previous success with each support sources.

California Cultural Data Project Funder Report (CCDP):

- Individual Artists do not need to fill out the CCDP profile.
- Organizational applicants must complete a CCDP profile through the CCDP website (www.caculturaldata.org) for their three most recently completed fiscal years. 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 will read, “Arts & Communities: Innovative Partnerships.” Print and submit the San Francisco Arts Commission Arts & Communities: Innovative Partnerships Funder Report for the three most recently completed fiscal years.
- It is expected that if six months have passed since your last fiscal year ended, that you will have filled that year out in the CCDP profile.
- **For Service Organizations:** if your mission is focused primarily on the arts, fill out the CCDP profile for your entire organization. If your mission does not focus primarily on the arts, fill out the CCDP profile and the Organizational Budget Form for your arts program only.

CCDP Budget Notes: Attach Budget Notes, numbered to correspond with line items in your CCDP report. If you have a significant fund surplus, detail your plans/policies for it. Explain significant operating deficits and negative fund balances, including if you have a deficit, how you plan to address it. Detail any large support or expense items. Include explanations for any anomalies or inconsistencies, i.e., year-to-year variances of over 20%.

SUBMITTING YOUR COMPLETED APPLICATION PACKET

- Email complete application and additional attachments in **.pdf** format to:
ceg.applications@sfgov.org
by 11:59 p.m. PST on Friday, October 4, 2013.
- Include “**14ACIP: (artist first and last name) OR (organization name)**” in the email subject line.
Example – 14ACIP: Carbonist School Collective OR 14ACIP: Christine Tang
- 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 individual does not provide the complete set of information in the appropriate format by the deadline. **No deadline extensions will be granted.**

EVALUATION CRITERIA

Proposals to Arts & Communities: Innovative Partnerships are assessed using the following criteria. Read these carefully and keep them in mind when filling out your application.

Quality and innovation of the proposed planning process or the proposed art & social change project.

- Quality and innovation in how the project will bring together artistry, ideas and the involvement of neighborhood/community members in the creative process, to address the identified social issue(s) and strengthen the neighborhood/community.
- Potential of the project to create social change in the neighborhood/community.
- Potential of the project to support shifts in how applicant and partners address the issue.
- Quality of the artistry or artistic process.
- Appropriateness of project to the neighborhood/community, including the depth of the applicant and partners' immersion in the neighborhood/community.
- Demonstration of an appropriate match and a mutually beneficial collaboration between the applicant and the community and/or community partner(s).

Clarity and soundness of project plan.

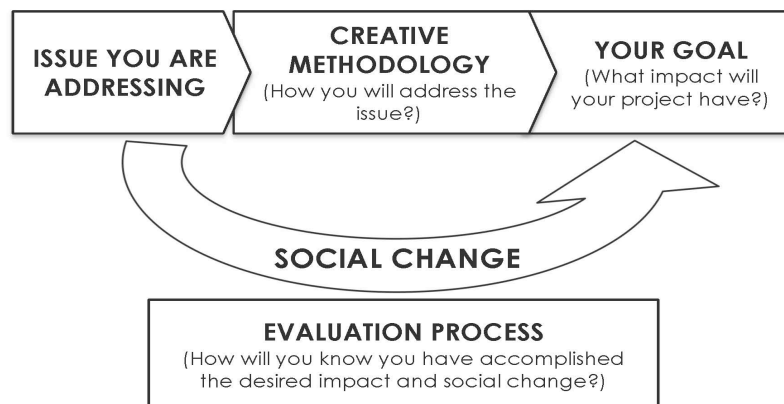
- Clarity of the issue being addressed and of the process used to address it.
- Soundness and thoroughness of the project's implementation plan and budget.
- Clarity and depth of project's documentation and evaluation plans and ability to assess meaningful impact.

Potential impact on the selected neighborhood/community.

- Extent to which participants from the neighborhood/community are engaged through the project.
- Impact on neighborhoods/communities with limited access to cultural amenities and resources, or with little or no history of funding from the SFAC's Grants Program.
- Extent to which the project demonstrates how the arts can be a catalyst for social change.

Commitment and capacity to implement the project.

- Project scope is appropriate to applicant capacity, reflected in areas such as organizational budget and institutional resources.
- Level of all partners' commitment and capacity, and the project staff's qualifications and experience to carry out the project.



NARRATIVE INSTRUCTIONS

EXPLORATION GRANT

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

Maximum four (4) pages – you need not use all the pages allowed. Use Arial 11-point font with 1" margins, single line spacing with one line of space between paragraphs. Be sure to put the name of the applicant in the upper right corner of each page.

1. Applicant Overview

- Provide, as appropriate, your mission, artistic philosophy, vision, background, artistic practice, programmatic activities, and a description of your current community/audience and how you engage them.
- **Service Organizations:** Describe the relationship your arts and culture activities have to your other services.

2. Proposed Project

- Describe the proposed exploration or planning project and the key social issue(s) to be addressed in detail, including planning goals, process, and any methodologies you intend to employ. Describe the impacts and outcomes you hope will result from the planning process, and the possible nature of the project.
- Why have you chosen to undertake this exploration project? What is the social change you hope to enact?
- Describe why and how you selected the particular neighborhood/community and/or community partner. Describe the current characteristics, social assets, issues, and challenges facing the neighborhood/community and/or community partner. What is your history and relationship with them?
- If a community partner is identified, explain the status of your partnership, and your plan to develop it? If not identified, how will you find a suitable community partner? Describe the target neighborhood/community of the proposed project, and how you and your partner(s) will engage its members.

3. Innovation & Social Change

- How does your project develop new ways of actively engaging neighborhoods/communities in the social change?
- How does this project shift the way the identified social issue has been addressed historically in the neighborhood/community?
- How does your project demonstrate innovation? How does that innovation play in the social change you wish to enact? Describe the use or presence of innovation within your project or process.

4. Work Plan

- Provide a work plan and timeline.

5. Evaluation

- Describe your evaluation process, including goals and outcomes.
- How will you know that the planning process was successful? What are your plans for documenting the planning process and impact?

6. LETTER FROM COMMUNITY PARTNER

- Required for Exploration Grants in which the partner(s) is identified. See Realization Grants section for instructions.

REALIZATION GRANT

Maximum four (4) pages – you need not use all the pages allowed. Use Arial 11pt font size or larger. Use single line spacing, adding one line space between paragraphs, and a minimum of 1" margins. Be sure to put the name of the applicant in the upper right corner of each page.

1. Applicant Overview

- Provide, as appropriate, your mission, artistic philosophy, vision, background, artistic practice, programmatic activities, and a description of your current community/audience and how you engage them.
- **Service Organizations:** Describe the relationship your arts and culture activities have to your other services.

2. Proposed Project

- Describe the proposed project and the key social issue(s) to be addressed in detail, including project goals, design, public activities, etc. Describe your history and relationship with your selected neighborhood/community and community partner including why and how they were selected and the current characteristics, assets, issues, and challenges facing the neighborhood/community.
- Why have you chosen to undertake this project? How you will be collaborating with your community partner; include areas of mutual benefit, shared resources, roles and responsibilities. What role will the community/neighborhood play in the creative process?
- Describe the planning process and methodologies employed. How did the research, relationship building, community feedback, and lessons learned inform the proposed project design?
- Describe how your project and partnership will enact the proposed social change? If this is an ongoing or existing project, what is the continued relevance of the project? How do the proposed activities deepen or expand previous work and further the proposed social change?

3. Innovation & Social Change

- How does your project develop new ways of actively engaging neighborhoods/communities in the social change?
- What innovations and changes do you seek to make through this project? How does the project shift how you, the partner(s), and/or the neighborhood/community work together to address the identified issues?
- How does your project demonstrate innovation and how does that innovation play in the social change you wish to enact? Describe the use or presence of innovation within your project or process.

4. Work Plan

- Provide a work plan and timeline.

5. Evaluation

- Describe your evaluation process, including goals and intended outcomes. How will you know your process was successful? What are the desired immediate and longer-term impacts, and how will you measure or demonstrate that? Describe your plans to document the project and to capture its lessons.

6. Letter from Community Partner

- Required for Realization Grants and for Exploration Grants for which partners are committed.
- Each Community Partner submits a letter (up to two pages). The letter should be written by, and reflective of the "voice" of the Partner. Use these instructions and questions to guide your letter.
- Provide your official mission and vision. Describe your history, programming, services, experience and/or investment in working in 1) arts and culture and 2) the specific neighborhoods, communities or constituencies you serve.
- Why did you choose to become a partner on this project? Describe how you will be collaborating with your community partner include areas of mutual benefit, leadership and responsibilities. What contributions will you be making to the project including resources and knowledge?
- How does this project fit with or further your mission, purpose, programming and/or services? Which part(s) of this project excites you? Why?
- What social change do you seek to make through this project? How does this project shift the way the identified social issue has been addressed historically in your organization and neighborhood/community?
- Who do you envision this project impacting? How do you think this project could have the potential to make a lasting impact and/or influence other areas of your work?

APPLICATION CHECKLIST

GRANT APPLICANT _____

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

- Application Form**
- IRS tax determination letter, if you or your fiscal sponsor has never applied to CEG**
- Fiscal Sponsor Form, if necessary**
- Partner(s)' Information & Commitment Form** Please make sure the form is signed by applicant and partner(s).
- Project Narrative** Please adhere to length requirements.
- Letter(s) From Your Partner(s)** REQUIRED for Realization Grant Applicants
- Artist's current C.V. (if applicant is an individual artist)**
- Key Initiative Personnel** For each, include a one-paragraph bio and description of roles, and indicate if the person is a regular staff member or specifically engaged for the Initiative. If a key position(s) is vacant, provide a list of the qualifications and describe the search process.
- List of Board of Directors** for lead arts organization. List members with their contact information, affiliation, length of time served and term expiration dates. Describe the roles and responsibilities, specifically for the proposed Initiative.
- Project Budget Form with Budget Notes**
- Explanation of surplus/deficit**
- California Cultural Data Project Funder Report with Budget Notes (for organizations)**
- Work Sample Sheet** See Appendix A for instructions.

APPLICATION FORM

Exploration Realization

CEG GRANT CATEGORY _____

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.

PARTNERS _____

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

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

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

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

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

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

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.

ELIGIBILITY

If applicant is an organization. CHECK THE BOX IF YOUR ARTS GROUP IS A 501(C)(3) ARTS 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

IMMIGRANTS SERVICE ORGANIZATIONS:

DOES YOUR ORGANIZATION HAVE AN ESTABLISHED ARTS PROGRAM OR ONGOING PROGRAMMATIC ACTIVITIES, WHICH INVOLVES THE DEVELOPMENTS, PRODUCTION, AND/OR PRESENTATION OF ARTS OR CULTURAL ACTIVITIES? YES NO

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	LOCATION/VENUE

3-YEAR AVERAGE. SEE PAGE 6 FOR INSTRUCTIONS.

<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 PAGES 6 FOR INSTRUCTIONS.

IF APPLICANT IS AN INDIVIDUAL ARTIST

IF YOU HAVE NOT RESIDED AT THE CURRENT ADDRESS SINCE SEPTEMBER 2010, LIST ALL OTHER ADDRESSES:

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

WILL YOU BE A FULL-TIME STUDENT AT THE TIME OF APPLICATION OR DURING THE GRANT PERIOD? YES NO

DATE OF BIRTH

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 _____

PERCENTAGE OF GRANT REQUEST OF TOTAL PROJECT BUDGET _____

PROJECT START DATE _____ PROJECT END DATE _____

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

- DANCE LITERARY ARTS MEDIA ARTS MUSIC THEATER ARTS VISUAL ARTS
- FOLK & TRADITIONAL ARTS, PLEASE SPECIFY _____
- INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY _____

PROJECT ARTISTIC DISCIPLINE(S) SECONDARY FOCUS.

- DANCE LITERARY ARTS MEDIA ARTS MUSIC THEATER ARTS VISUAL ARTS
- FOLK & TRADITIONAL ARTS, PLEASE SPECIFY _____
- INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY _____

IF YOUR PROPOSED PROJECT INCLUDES PUBLIC ACTIVITIES:

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

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

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: _____

CERTIFICATION

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR FY2012-2013 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 FY2012-2013.

AUTHORIZED SIGNATURE OF **APPLICANT** _____ DATE _____

PRINT NAME AND TITLE OF PERSON SIGNING THIS FORM _____

FISCAL SPONSOR FORM

GRANT APPLICANT: _____

CEG GRANT CATEGORY: _____

PROJECT NAME: _____

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 _____

3-YEAR AVERAGE.. SEE PAGE 6 FOR INSTRUCTIONS.

<input type="checkbox"/> CY OR <input type="checkbox"/> FY FY STARTING MONTH:	YEAR:	YEAR:	YEAR:
INCOME			
EXPENSE			
SURPLUS/(DEFICIT)			
ACCUMULATED SURPLUS/(DEFICIT)			

IF YOU HAVE A SIGNIFICANT SURPLUS/(DEFICIT), ATTACH A SEPARATE SHEET THAT EXPLAINS THE PLANNED USE OF THE SURPLUS OR PLANS TO ADDRESS THE DEFICIT.

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

MEMORANDUM OF UNDERSTANDING

OUR ORGANIZATION AGREES TO ACT AS FISCAL SPONSOR FOR THE APPLICANT AND PROJECT LISTED ABOVE. ALL PARTIES HAVE DISCUSSED AND AGREED TO THE RESPONSIBILITIES OF FISCAL SPONSORSHIP.

PRINT NAME DATE _____

SIGNATURE OF **GRANT APPLICANT** _____

SIGNATURE FOR **FISCAL SPONSOR** _____

PRINT NAME _____

PARTNER INFORMATION & COMMITMENT FORM

PLEASE FILL OUT A PARTNER FORM FOR EACH PARTNER.

GRANT APPLICANT: _____

NAME OF PARTNER _____

CONTACT PERSON + TITLE _____

MAILING ADDRESS _____

DAY PHONE MOBILE FAX _____

EMAIL WEBSITE _____

IF ORGANIZATION, YEAR OF FOUNDING OR BEGINNING OF OPERATIONS _____

NUMBER OF PAID STAFF NUMBER OF VOLUNTEER STAFF _____

APPROXIMATE NUMBER OF PEOPLE SERVED ON AN ANNUAL BASIS _____

TARGET CONSTITUENCY _____

NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH PARTNER IS LOCATED _____

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

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

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

BRIEF DESCRIPTION OF THE PARTNER'S ROLE IN PROJECT

3-YEAR INCOME AND EXPENSE. SEE PAGE 6 FOR INSTRUCTIONS.

CHECK <input type="checkbox"/> CY OR <input type="checkbox"/> FY FY STARTING MONTH:	YEAR:	YEAR:	YEAR:
INCOME			
EXPENSE			
SURPLUS/(DEFICIT)			
ACCUMULATED SURPLUS/(DEFICIT)			

IF YOU HAVE A SIGNIFICANT SURPLUS/(DEFICIT), ATTACH A SEPARATE SHEET THAT EXPLAINS THE PLANNED USE OF THE SURPLUS OR PLANS TO ADDRESS THE DEFICIT.

MEMORANDUM OF UNDERSTANDING

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

SIGNATURE OF **GRANT APPLICANT** _____ DATE _____

SIGNATURE FOR **PARTNER** _____ DATE _____

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.
- 16.
- 17.

EXPENSE

- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.
- 29.
- 30.
- 31.

WORK SAMPLE TEMPLATE

GRANT APPLICANT: _____

Provide the following information for each sample.

SAMPLE #

- URL Link:
- Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

SAMPLE #

- URL Link:
- Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

APPENDIX A: ARTISTIC WORK SAMPLES

Fill out the Work Sample Template in accordance with the instructions. Remember, material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

1. Choose and submit samples that:
 - Are exemplary of your work.
 - Demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
 - Are high production quality, with clarity of sound and picture.
 - Are recent (from the last two years whenever possible).
 - Are relevant to the proposed project.
 - Show an excerpt of the work-in-progress IF your proposal refers to a project already underway.
2. Include a Work Sample Description to contextualize each work sample by stating discipline-specific and pertinent information:
 - Title, date, venue, length of work, dimensions, medium.
 - If the work was done in collaboration with other artists, state your role in the production.
 - Explain the sample's relevance to your proposed project if: (1) the proposed project is a major departure from the style, genre, or discipline presented in your work sample; (2) the sample document is a work-in-progress; (3) the work is that of a collaborator.
3. Follow work sample preparation instructions and limits by media type:
 - 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 to include: a 1-minute song and a 3-minute video; 4-images and 2-minutes of video; or two 2-minute songs. Three 1-minute videos/songs is permissible only if one is that of a collaborator.
 - Include instructions and time-stamps that cue panelists to the portion you want played.
 - File name protocol. When attaching work samples 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"
 - 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, manuscripts, and publications** (PDF only)
 - Each file must be under 10 MB.
 - Publications must be scanned and submitted as an electronic document
 - 10 page maximum for literary works and film treatments (5 pages if combining with another media)
 - 20 page maximum for play scripts (10 pages if combining with another media)
4. Larger files and video files must be hosted on a personal website, a Dropbox.com public folder, or Vimeo.com. We recommend vimeo over YouTube, because it offers much more control of quality and layout, and it lacks advertisements. Forums and "Film School" articles are also particularly useful to new users.
5. Provide URL and any navigation information or passwords.
6. 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 the Cultural Equity Grants website: www.sfartscommission.org/ceg or email Weston Teruya (weston.teruya@sfgov.org).

PAYMENT OF AWARDED FUNDS

Upon completion of the required paperwork, 80% of your award can be made in an initial disbursement. 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.

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.

Individual Artist Grantees:

- Remember that the grant award is taxable income. Grantees are responsible for managing reporting and accounting of their award. Please plan accordingly.
- Individual artists alternately have the option of setting up their grants via an eligible fiscally sponsoring organization.

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.

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.

*A General Liability waiver request does not release grantees from the obligation to have coverage for your project activities through a venue or other presenting agent. If a venue or institution will not be covering your events, you must purchase event insurance. Event insurance certificates must name the "City & County of San Francisco, its agents, officers and employees" as additional insured and the San Francisco Arts Commission as certificate holder.

Individual Artist Grantees

- Proof of San Francisco Residence
Individual Artist grantees should submit proof of San Francisco residence along with their grant paperwork. Acceptable paperwork may include a residential lease agreement or current utility bill.
- Fiscal Sponsor Letter of Agreement (unless fiscal sponsor already has a sample on file with our program)

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 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.

The report forms are available for download at the CEG website. www.sfartscommission.org/ceg/

EXTENSIONS & PROJECT MODIFICATIONS

If you 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 prior to the close of your grant window. 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.

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

Grantees in default will be ineligible to apply to Cultural Equity Grants for 2 years. 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.