



The San Francisco Arts Commission

Tom DeCaigny, Director of Cultural Affairs

FY13-14 Cultural Equity Grants (CEG)

Native American Arts & Cultural Traditions (NAACT)

Application Deadline:

October 4, 2013

**San Francisco Arts Commission
Cultural Equity Grants FY2013-2014**

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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.

NATIVE AMERICAN ARTS & CULTURAL TRADITIONS (NAACT)

The Native American Arts & Cultural Traditions grants program was launched in 2008 to provide a pathway for Native American artists and organizations in San Francisco to access existing funding and technical assistance resources, and participate in broader arts policy discussions. To date, 89 outstanding artistic projects have been funded through NAACT and applications from and funding to Native American artists has increased in CEG grant categories open to a broader swathe of historically underserved communities.

Grants support projects guided by strong and capable Native American artistic leadership, in the wide spectrum of rich cultural traditions and contemporary artistic expressions that exist within San Francisco's Native communities. Grant goals are to provide opportunities for artistic exploration and growth for Native American artists and organizations, seed or strengthen systems that support Native American artists and support arts, cultural, and educational activities that bring together artists with communities and audiences.

Cultural Equity Grants acknowledge the Ohlone as the original people of these regional lands.

IMPORTANT DATES

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

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

GRANT CATEGORIES

Grant categories are slightly expanded versions of existing Cultural Equity Grants categories that fund individuals and organizations in capacity building and project-based funding up to \$15,000.

- **INDIVIDUAL ARTISTS // GRANT AMOUNT: \$5,000–\$7,500**
Supports Native American individual artists in the generation of new creative work as practice(s) of cultural traditions and contemporary artistic expressions. Your proposal must include some form of public presentation.

Examples of eligible projects: research, creation, and presentation of a new work; the invigoration of cultural traditions with presentation; training between master artists and identified apprentices with presentation.
- **PRESENTING THE ART // GRANT AMOUNT: \$5,000–\$7,500**
Supports culturally knowledgeable presenting, exhibiting, and/or educational programming of Native American artistic work and cultural traditions that engages specific communities and/or the broader public.

Examples of eligible projects: presentations or exhibitions of single or multiple artistic disciplines; arts festivals; creative development laboratories; documentation and archiving; educational activities and programs.
- **BUILDING SUSTAINABLE ARTS // GRANT AMOUNT: \$7,500–\$15,000**
Seeds or strengthens services and support structures for multiple artists, and to build the long-term arts and cultural programming capacity of organizations within Native American communities.

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

Note: This category is not intended to support general operating but can support expansion efforts.
- **MINI-GRANT // GRANT AMOUNT: up to \$1,000**
Supports arts and cultural traditions based activities, cultural events, and educational programs within Native American communities. For Application Instructions, see page 15.

Examples of eligible projects: one-time events; recurring events like annual pow wows; short or long-term programs like workshops, classes, and educational programs.

APPLICANT ELIGIBILITY

For the purposes of this grant “Native American” describes people with indigenous North, Central, and South American heritage as well as Native Hawaiians, Samoans, Marshall Islanders, and the indigenous people of Guam (whether enrolled, federally or nationally recognized, or not). Our definition of “Native American” comes from the “Discrimination by Omission: Issues of Concern for Native Americans in San Francisco,” a report of the San Francisco Human Rights Commission, August 23, 2007.

Applicants are asked to describe their relationship to the community with which they identify, truthfully represent their native heritage, tribal affiliations, and/or the lineage of their traditional cultural practices in the application process, and if awarded, in the marketing of funded projects.

For Individual Artists

Check the box if:

- You are Native American as defined above.
- You have been a legal resident of San Francisco continuously since October 2011.
- You can document a two-year history of creating and presenting original works to the public.
- You are at least 18 years old.
- You will not be enrolled as a full-time student at the time of the application or during the grant period.

APPLICANT ELIGIBILITY (cont.)

- You are in good standing for any grants previously received from SFAC. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See the Appendix for additional details on the default process.
- You are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see the Appendix for more information.

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

For Organizations

Check the box if:

- You are a Native American-lead organization as defined above or if your project is lead by a Native American person as defined above.
- Your corporate address is in San Francisco. You have ongoing operations as an organization and a continuing existence and stable presence in the community.
- You have 501(c)3 tax-exempt status, or are a fiscally-sponsored project of a 501(c)3 tax-exempt organization.
- You have successfully completed at least two publicly accessible arts and/or cultural activities in San Francisco since October 2011.
- You are in good standing for any grants previously received from the SFAC. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See the Appendix for additional details on the default process.
- You are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see the Appendix for more information.

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

FUNDING POLICIES

- Applicants may apply to more than one category, but may submit only one application per category.
- An applicant may receive a maximum of two grants per grant cycle from the NAACT program.
- Projects must include at least one public engagement activity (exception for “Building Sustainable Arts”).
- Applicants may be awarded less than 100% but usually no less than 75% of the grant amount requested.
- No matching funds are required. Grant may pay for 100% of your project.
- 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.

WE DO NOT FUND

- Projects receiving support from other SFAC programs.
- Projects from programs that are directly administered by other city agencies.
- Projects that will not have a presentation in San Francisco. You may conduct project research 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.
- Fellowships and scholarships.

APPLICATION REVIEW & APPROVAL PROCESSES

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

Application Review: We use a panel review process. 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.

Application Review Panelists: Grant review panelists reflect the diversity of San Francisco and Native American communities and have knowledge about the arts, indigenous culture and field-wide issues.

Attending the Panel Review: NAACT grant panel meetings are open to the public. A schedule of each panel meeting is emailed to applicants in advance of the review 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—usually not less than 75 percent.

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.

APPLICATION INSTRUCTIONS & REQUIREMENTS

Submit requested materials only. Excess materials and materials submitted in incorrect formats will be removed.

1. Application Checklist

2. Application Form—Document must be submitted with applicant signature.

- **3-Year Average Chart:** Indicate your organization’s cash income and expenses for the last three completed fiscal years.
 - Indicate 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.
 - Indicate which years are your last three completed fiscal years.

- **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.
- 3. Project Narrative.** There is no form. Be sure to put the name of the applicant in the upper right corner of each page. Overages in the number of allowable pages will be subject to removal.
- **Individual Artists and Presenting the Art**
 - THREE (3) page maximum.
 - Use Arial font, 11-point font size, 1" margins, and single line spacing.
 - **Building Sustainable Arts**
 - FOUR (4) page maximum.
 - Use Arial font, 11-point font size, 1" margins, and single line spacing.
- 4. Project Budget**
- PLEASE TYPE.
 - Refer to the maximum grant request for each category.
 - Cash only. Detail any in-kind support in Budget Notes.
 - The total project budget may be greater or less than the maximum grant request.
 - Be sure that your project is realistic and accomplishable with the amount of funds.
 - The Project Budget is the financial plan for your project, and can be particularly helpful for “concretizing” your project narrative and identifying what you consider priorities.
 - On a separate column, you are asked to indicate the specific items for which the SFAC grant will be used.
 - Project budgets should not project a deficit or surplus. Project income and expenses should equal.
- 5. Budget Notes** help panelists understand how you arrived at your amounts, and explain external or unusual factors in your decision-making process. The following points will help you in developing a clear budget with notes:
- PLEASE TYPE
 - Numbers in your Budget Notes must CORRESPOND with the line item numbers on the Project Budget.
 - Be as detailed as possible in your Budget Notes and explain how the numbers are derived. For instance, when explaining admissions, identify the number of people you expect to attend and ticket prices. Therefore, a budget note for \$3,600 in Project Budget LINE 1 Admissions will have a corresponding note: 1. Admissions: estimating 80% sold of 100-seat capacity over 3-nights with tickets priced at \$15.
 - In-kind support should NOT be included in your Project Budget. Instead, detail the in-kind support in the Budget Notes. In-kind support is defined as any non-monetary materials or services donated to your project.
 - If you identify other funding in your Project Budget, detail your plans to obtain it. This includes: identifying existing and potential sources; state the status of the support (i.e., secured, pending, to apply/solicit); and if you’ve had previous success with the specific support sources.
 - Detail any sizable income or expense items.
- 6. Bios of Key Project Personnel** (if applicable). Provide a one-paragraph bio of each of the collaborators/principle artists/key project personnel. Include specific project roles and responsibilities.
- 7. Individuals:**
- a. **Curriculum Vitae.** Submit a maximum of two (2) pages for your current C.V. or resume that lists artistic activities, accomplishments, and training.
- Organizations:**
- a. **California Cultural Data Project Funder Report (CCDP):** Submit the San Francisco Arts Commission NAACT Funder Report for the three most recently completed fiscal years. This report is generated by the applicant from the CCDP website (www.culturaldata.org) and emailed with the application. The three years of data should be included in a single report—*do not submit a separate report for each year.*
 - b. **Board of Directors List.** Note each Board member’s affiliation, contact information, and number of years of service on the Board. If you are a fiscally sponsored project and you have an advisory committee, note each member’s affiliation and number of years of service.

- C. Staff Members List.** Add a “V” next to the name of each volunteer and a “P” next to the name of each person who will be paid.

8. Artistic Work Samples

Fill out the Work Sample Description form 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.

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.

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; or (3) the work is that of a collaborator.

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 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, literary 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)
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 much more control of quality, layout, and lacks advertisements. Forums and “Film School” articles are also particularly useful to new users.
6. Provide URL and any navigation information, or passwords.
7. Always test your final work sample before submitting.

SUBMITTING YOUR APPLICATION PACKET

- 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 **“14NAACT: (applicant name)”** in the email subject line.
Example – 14NAACT: San Francisco Traditional Arts Festival
- An automated response confirming receipt will be sent. Please hold on to this email for your records.
- Do not send questions or correspondence to the ceg.applications@sfgov.org 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 October 4, 2013. In fairness to others, **we cannot accept late or incomplete applications.** An application may be deemed incomplete and ineligible if the individual or organization does not provide the complete set of information in the appropriate format by October 4, 2013. **No deadline extensions will be granted.**

NAACT GRANT PURPOSE AND PROJECT FIT

- Applications are reviewed against criteria that are developed based on the purpose of each category.
- Applications that best meet the review criteria are recommended for funding.
- Applications are evaluated in a public peer panel review process. Grant review panelists will be scoring your application based on each of these criteria.

EVALUATION CRITERIA

INDIVIDUAL ARTISTS

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

PRESENTING THE ART

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

BUILDING SUSTAINABLE ARTS

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

NARRATIVE INSTRUCTIONS

For the following grant categories, there are specific questions to guide you in describing your proposed project. Remember that not everyone on the application review panel will be familiar with you or your organization, so provide detailed information.

FOR INDIVIDUAL ARTISTS

Your Artistic Vision and Practice

- Describe your current work as an artist. You may include: a description of your artistic disciplines and/or cultural traditions, and your creative process. How long you have been working? Do you work in a way that involves community in your creative process?

Your Project

- Describe your project in detail, including the specific project activities and what you want to accomplish.
- Describe your public engagement activity.
- Provide a timeline for the implementation of the project.
- Other questions that may be relevant: if you are addressing specific needs, issues, or concerns in your community, what are they? If other people are involved, who are they?
- Explain the importance of the project to you. How will this project will help you grow as an artist? Why is this project relevant and important at this time? Is there a special uniqueness about the project? If so, what is it?
- How you will document this project? How will you know the project is successful?

Your Audience

- Describe your audience and who you want to engage with your work. How will you reach them? (e.g. marketing, outreach, etc.) How does your activity help your audience better understand your art or cultural tradition?

FOR PRESENTING THE ART

The Applicant:

- **If you are an artist and/or a curator:**
 - Briefly describe your work. You may include: a description of your curatorial vision and practice, how long you have been working, and highlights of past activities that show your ability to carry out projects of a similar scale.
- **If you are an organization:**
 - Provide your mission statement and beginning date of operations. Briefly describe your programming, its target communities. Provide highlights of past activities that show your ability to carry out projects of similar scale.
 - Describe the communities your organization serves with its programming. Do you work in a way that involves community in your creative process and/or how your organization runs? How?

The Project:

- Describe your project in detail. What do you want to accomplish? How will you know the project is successful? What is the curatorial vision and selection process? If you are addressing specific needs, issues, or concerns in your community, what are they? What are the specific activities of your project? Who is providing the artistic and the administrative leadership?
- How does this project support your curatorial career or the organization's mission and future plans?
- Describe the public engagement activity.
- Provide a timeline for the implementation of the project.

The Target Audience and Outreach:

- Describe the audience or community for the proposed project. Describe your outreach to your audience. How does your activity help your audience better understand the art or cultural tradition of the project?

The Project Impact:

- Why is this project important to you or your organization and to your community? Is there a special uniqueness about the project? If so, what is it?

FOR BUILDING SUSTAINABLE ARTS

The Organization:

- Describe the organization including the mission statement and beginning date of operations. Briefly describe your programming. Provide highlights of your history and past activities that show your ability to carry out this initiative.

The Community(ies)

- Describe your target community(ies). How do you engage your community in the way your organization runs?

The Project/Initiative:

- Describe your initiative and planning process in detail.
- What is the current state of your organization and what do you want to accomplish? What are the specific steps you will take? How will you know if the initiative is successful?
- What are the specific needs, issues, or concerns in your organization and community that this initiative is addressing? Why is this initiative important to your organization and to your community at this point in time? Is it part of a larger plan or community movement?
- Who is providing the artistic and the administrative leadership? Describe your decision-making process.
- Who are your key stakeholders and how will you involve them in your initiative?
- What is your experience in and plan for securing the necessary human, financial, and other resources to ensure the success of the initiative?
- Provide a timeline for the implementation of the project.

MINI-GRANT INSTRUCTIONS

Mini-grants support artists and organizations providing arts and cultural traditions-based activities, cultural events, and educational programs within Native American communities. Grant awards are up to \$1,000.

The application package and contracting process are much simpler.

Review criteria

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

APPLICATION PACKAGE

Submit a single, compiled .pdf containing the following:

- Application Form**
- Fiscal Sponsor Form**, if applicable
- Project Narrative.** In no more than two pages, please describe your project in detail. Use Arial 11-point font and single line spacing.

Please answer the questions that are appropriate to your project:

- What is the project? What are you hoping to accomplish with the project? When will it take place?
- Who are the artists involved and what will they be doing? You may wish to provide a brief bio of the artist(s).
- Who is the audience or community that will participate? How will you reach them?
- What is your role? What are the resources that you are providing? What is your experience with this type of project?
- How does this project benefit you and your community?
- What specifically will grant funds be used for?

- Project Budget.** Please create a simple budget that explains how you will spend the money you are requesting and list any other sources of project income.

APPLICATION CHECKLIST

GRANT APPLICANT

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

- Application Checklist
- Application Form
- IRS Tax Determination Letter, *if you or your fiscal sponsor has never received a CEG grant.*
- (For organizations)* Fiscal Sponsor Form, if applicable.
- Project Narrative
- Project Budget
- Budget Notes
- Biography of Key Project Personnel, if applicable
- (For individual artists)* C.V. or Resume
- (For organizations)* California Cultural Data Project Funder Report
- (For organizations)* Board of Directors list. If fiscally sponsored, submit the Advisory Committee list.
- (For organizations)* Staff Members list
- Work Sample Description
- Artistic Work Sample, if attached

APPLICATION FORM

INDIVIDUAL ARTISTS PRESENTING THE ART BUILDING SUSTAINABLE ARTS MINI-GRANTS

GRANT APPLICANT _____

LEGAL NAME, IF DIFFERENT _____

CONTACT PERSON + TITLE _____

CORPORATE ADDRESS _____

MAILING ADDRESS IF DIFFERENT _____

CHECK IF NEW ADDRESS CHECK IF NEW MAILING ADDRESS

DAY PHONE _____ MOBILE _____ FAX _____

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=SFIND&SEARCH=](http://PROPERTYMAP.SFPLANNING.ORG/?&NAME=SFIND&SEARCH=)

ELIGIBILITY

DEMOGRAPHIC/TRIBAL AFFILIATIONS: _____

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

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

DATE	BRIEF ACTIVITY DESCRIPTION	PLACE/VENUE

IF APPLICANT IS AN INDIVIDUAL ARTIST

DATE OF BIRTH _____

IF YOU HAVE NOT RESIDED AT THE ABOVE ADDRESS SINCE NOVEMBER 2010, PLEASE LIST OTHER PREVIOUS ADDRESSES:

DO YOU EXPECT TO BE A FULL-TIME STUDENT AT THE TIME OF APPLICATION OR DURING THAT GRANT PERIOD? YES NO

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

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

IF APPLICANT IS AN ORGANIZATION

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

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? \$ _____

3-YEAR AVERAGE. SEE INSTRUCTIONS.

<input type="checkbox"/> CY OR <input type="checkbox"/> FY MONTH:	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.

PROJECT INFORMATION FOR ALL APPLICANTS

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 _____

PROJECT VENUE(S) _____

FOR INDIVIDUAL ARTISTS, PRESENTING THE ART, AND MINI-GRANTS:

NUMBER OF ACTIVITIES FOR THE PROJECT: _____

DATE(S) OF PUBLIC PRESENTATIONS: _____

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

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

ARTISTIC DISCIPLINE PRIMARY FOCUS. CHECK THE DISCIPLINE(S) THAT BEST DESCRIBES THE ARTISTIC PROJECT:

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

FOR ORGANIZATIONAL 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'S PRIMARY ARTISTIC DISCIPLINE(S):

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

DEMOGRAPHIC INFORMATION

THIS INFORMATION IS VOLUNTARY, AND WILL HELP US IN MEETING CERTAIN MANDATES. **ORGANIZATIONS:** FOR STAFF AND BOARD OF DIRECTORS. **INDIVIDUALS:** CHECK THE APPROPRIATE CATEGORIES THAT APPLY TO YOU.

- DISABLED L/G/B/T WOMAN

CERTIFICATION

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

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

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. SFAC 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 (LINE 17 MINUS LINE 30) _____

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 DESCRIPTION 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 of Work:

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 of Work:

Duration of Sample:

Short Description of Work:

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

APPENDIX A: 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, 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% for organizations and 90% for individuals). 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. If your project is set to begin early in the grant window, please plan accordingly. Eligible expenses can begin at the start of the grant period, regardless of disbursement. Handling the required paperwork as soon as possible will facilitate the payment process. However, it can still take a few months for all documentation to be approved and processed.

At their discretion, Cultural Equity Grants staff may ask that prior grants be closed before new grant project funds can be disbursed.

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)
- Proof of San Francisco residence (individuals only)

Insurance and Waiver Requests

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers’ Compensation and Commercial Automobile Insurance. Certificates demonstrating adequate coverage must be provided.

- General Liability coverage must be maintained at a minimum of \$1 million each occurrence and \$2 million aggregate. The “City & County of San Francisco, its officers, agents and employees” must be named as additional insured and the Arts Commission must be named as the certificate holder.
- Workers’ Compensation insurance coverage must be a minimum of \$1 million.
- Automobile Insurance coverage must be at a minimum of \$1 million.

If you do not have the required insurance or do not have coverage at the required levels, you will have to submit a waiver request. Please note that all waiver requests are subject to approval by the City Risk Manager’s office. Additional proof of coverage or information may be requested by the Risk Manager at their discretion.

Even with a General Liability waiver request, the obligation to have some form of liability coverage still exists. This means that 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. Waivers for Workers’ Compensation and Auto insurance are available in most cases.

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 two years. In addition, any remaining balance on the grants in default will be dissolved.