



The San Francisco Arts Commission

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FY13-14 Cultural Equity Grants (CEG)

Individual Artist Commissions (IAC)

For Individual Artists In Performing Arts – Dance, Theater, And Music

Application Deadline:

August 2, 2013

**Cultural Equity Grants
San Francisco Arts Commission**

Individual Artist Commission
Performing Arts – Dance, Theater, And Music

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ABOUT CULTURAL EQUITY GRANTS (CEG)

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

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

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

INDIVIDUAL ARTIST COMMISSIONS (IAC) PURPOSE AND MISSION

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

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

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

Funding for IAC grants alternates disciplines each year:

Current fiscal year 2013–2014: performing arts – dance, theater, and music.

Next fiscal year 2014–2015: visual, literary, and media arts.

Please note, inter-/multi-disciplinary work will be considered each year, but the project must be rooted in the primary artistic disciplines being considered.

Grant award amounts are up to \$10,000. Because funds are limited, grant awards may be between 75-100% of the grant request but no less than 75% of a grant request will be awarded.

¹Note: Other communities may seek similar recognition from the San Francisco Arts Commission by addressing a request in writing to the Arts Commission by July 1 prior to the following cycle of the Cultural Equity Grants 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 grants cycle. In doing so, it reserves the right to seek additional information from members of the community, as well as others.

IMPORTANT DATES

Application Workshop:	For dates and locations, visit http://www.sfartscommission.org/ceg
Application Deadline:	August 2, 2013. Guidelines and application forms are downloadable from http://www.sfartscommission.org/ceg .
Application Review Panels:	October/November 2013
Arts Commission Review & Award Announcement:	February 2014
Grant Period:	April 1, 2014–September 30, 2015 (The proposed project, or phase of project, must take place within this period)

ELIGIBILITY

Check the box if you:

- have been a legal resident of San Francisco continuously since October 2011.
- can document a two-year history of creating and presenting original works to the public.
- are at least 18 years old.
- will not be enrolled as a full-time student at the time of the application or during the grant period.
- have completed reporting requirements for any past grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See the Appendix for additional details on the default process.
- are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco. See the Appendix for more information.

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

FUNDING RESTRICTIONS

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

ELIGIBLE PROPOSALS

1. Generation of New Creative Work

The bulk of your creative process and work should happen within the grant window. The most successful applications articulate well-conceived projects. As you write the narrative and assemble the various components of the application, keep in mind that your proposal will be evaluated on the **Criteria for Evaluation**. As an individual artist, you may apply for funding to take time to generate new work, but not to stage pre-existing work.

a. Multi-phase Projects

If you are planning to apply for a multi-year project or phase of a project, only those activities scheduled during the grant period are eligible for funding. You must still have a public presentation. Take into consideration the grant period start and end dates and that the announcement of awards can take up to seven months from the deadline.

b. Collaborative Projects

You may apply as the lead artist on behalf of an ad hoc group of artists who will come together for the specific project. As the lead artist, you will be the main contact for the grant application, project, and reporting.

c. Public Art Projects

If your proposal involves a public art component, you are solely responsible for acquiring the necessary permissions and permits. If you are recommended for a grant, you will need to provide official documentation of secured permits in order to proceed with the contracting process. Any public art projects receiving City funding must be reviewed and approved by the SFAC Public Art Program. Please see the Art Commission's Public Art Program website to obtain helpful information about public art regulations. <http://www.sfartscommission.org/pubartcollection/documents/pa05-muralguidelines/>

2. Public Presentation Requirement

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

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

Examples of eligible projects:

- Funding to write a script for a play, including working with a dramaturg. Project culminates in a staged reading of the piece.
- Funding to develop a new choreographic work in collaboration with a musician. Project culminates in a series of workshopped performances, including discussions.
- Funding to create a new music composition and to collaborate with an arranger to develop the work for a larger ensemble. Project culminates in the premiere of the work by the ensemble.

PROJECT FIT WITH IAC GRANT PURPOSE

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

EVALUATION CRITERIA

Proposals to Cultural Equity Initiatives are assessed using the following criteria. Read these carefully and keep them in mind when filling out your application.

Artistic Excellence

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

Project Merit

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

Artist's History and/or Promise

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

Public Benefit

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

NARRATIVE INSTRUCTIONS

Your Artistic Vision and Practice

- Describe your artistic practice, highlighting major areas of inquiry or process.
- Describe your growth as an artist through this project and how this project fits your artistic trajectory, especially if the proposed work is a departure from previous work.

Your Project

- Describe your project in detail. Include project goals; relevance of this project at this point in time; concept of the new work; and elements, style, and/or context of new work.
- If you have collaborators, describe their contribution to the project.
- Describe your creative process and how the work will be developed, such as research, traveling, etc. you may need to conduct.
- Describe the public activity(ies) that will be presented and role of the chosen venue.
- Include a timeline and workplan. Identify the project activities that will happen in the grant window.
- Describe how you will assess the impact of your project. What creative learnings or explorations are important to you?

Target Audience and/or Community

- Describe the target audience and/or community, your relationship to, and impact on the audience/community.
- Describe the outreach plan to the selected audience/community (i.e., dissemination, marketing, publicity, engagement activities, education, etc.).

For Traditional and Folk Artists ONLY (optional): Up to 1 page discussing your traditional practice and the creation of new work within that cultural context.

APPLICATION REQUIREMENTS & INSTRUCTIONS

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

1. Application Checklist

2. Application Form

3. Narrative Instructions

- The maximum total number is THREE (3) pages.
- Use Arial font, 11-point font size, 1" margins, and 1-point line spacing.
- Include your name and page number on every page.
- Optional Page for Traditional and Folk artists ONLY.

4. Project Budget

The Project Budget is the financial plan for your project and can be particularly helpful in substantiating your project narrative and identifying what you consider priorities.

- The maximum IAC request amount is \$10,000, but the total project budget may be greater or less than \$10,000.
- PLEASE TYPE
- Cash only. Detail any in-kind support in Budget Notes.
- Most of the IAC grant award should be allocated to the artist as a commission fee (in Project Budget, LINE 18 "Artistic Personnel"). You may allocate up to 100% as artist fees.
- In a separate column, you will be asked to indicate the specific items for which the SFAC grant will be used.
- Project budgets should not project a deficit or surplus. Project income and expenses should equal.

5. Budget Notes help panelists understand how you derived your amounts and explains external or unusual factors in your decision-making process. These points will help you develop 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 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. Venue Letter of Interest signed and dated

This letter of interest should be from the management of the venue where you plan to present/conduct the public presentation and which outlines your relationship/arrangement. Remember that venues can be formal or informal as long as they are publicly accessible and insurance requirements have been fulfilled. (See Appendix). **This document must be scanned and submitted electronically.**

7. Curriculum Vitae

Submit a maximum of two (2) pages for your current C.V. or resume that lists artistic activities, accomplishments, and training.

8. Collaborators' bios (if applicable)

Provide a one-paragraph bio of each of the principal artists. Include specific project roles and responsibilities.

9. Letter of Recommendation signed and dated (optional)

The letter is due by the application deadline and should be from a professional in your art form. The individual should indicate why he/she supports your proposed project, how he/she has come to know your work, as well as state a professional affiliation. Address the letter to "Members of the Panel." **This document must be scanned and submitted electronically.**

10. Artistic Work Samples

Fill out the **Work Sample Template** according to the instructions. Material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

Submit samples that:

- Exemplify 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.

Work sample descriptions contextualize each work sample by stating discipline-specific and pertinent information:

- Title, date, venue, length of work, dimensions, and 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; and/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 media types to include a 1-minute song and a 3-minute video; 4-images and 2-minutes of video; or two 2-minute songs. Three 1-minute videos/songs is permissible only if one is that of a collaborator.
2. Include instructions and time-stamps that cue panelists to the portion you want played.
3. File name protocol: When submitting work samples as attachments to your email submission, please use the protocol to name your files in the order that they should be reviewed. The numbers should correspond to the order they are listed on the Work Sample Sheet: 01_Applicant's last name_title of work. For example: "01_García_San Francisco.jpg"
4. Smaller work sample files may be attached to the submission email as long as the total email is under 30MB. Accepted file types are:
 - **audio** (MP3 only; 4 minutes maximum, 2 minutes if combining with another media)
 - Bit rate (compression) is recommended at 128 kbps; max: 320kbps.
 - Each track under 10 MB
 - **images** (JPG or embedded in PDF; 8 maximum, 4 if combining with another media)
 - 1920 pixels on the longest side. 72 dpi.
 - Each image under 2.5 MB
 - File names should follow protocol (01_García_San Francisco.jpg)
 - **film treatments, scripts, literary manuscripts, and publications** (PDF only)
 - Files must be under 10 MB.
 - Publications must be scanned and submitted as an electronic document.
 - Literary manuscripts and film treatments: 10pg. max. (5pg max. if combined with other media)
 - Scripts: 20 page max. (10 page max. if combining with another media)

5. Larger files and video files must be hosted on personal website, a *Dropbox.com* public folder, or *Vimeo.com*. We recommend *Vimeo* over *YouTube* because it offers more control of quality, layout, and lacks advertisements. *New users may find forums and "Film School" articles are helpful.*
6. Provide URL and any navigation information or passwords.
7. Always test your final work sample before submitting.

APPLICATION REVIEW & APPROVAL PROCESSES

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

Application Review: We use a discipline-based panel review process. It is important to select the appropriate discipline for your proposed project. 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, have broad knowledge about the particular artistic discipline and field issues, and have experience that aligns with the purpose of the specific grant category. Panelists are engaged throughout the year to assess applications and may change from year to year.

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

Funding Recommendations: Based on an evaluation of the proposals, panels make recommendations for funding and grant amounts. Grant amounts are either the full amount of the grant sought or a substantial portion of the requested grant—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.

SUBMITTING YOUR APPLICATION PACKET

- Email complete application and additional attachments in **.pdf** format **ONLY** to:
ceg.applications@sfgov.org
by 11:59 p.m. PST on Friday, August 2, 2013.
- Include "**14IAC:(artist first and last name)**" in the email subject line.
Example: 14IAC: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.**

APPLICATION CHECKLIST

GRANT APPLICANT

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

- Application Checklist
- Application Form
- Project Narrative
- Project Budget
- Budget Notes
- C.V. or Resume
- Biography of Collaborator(s), if any
- Venue Letter of Interest signed and dated
- Letter of Recommendation signed and dated (optional)
- Work Sample Description
- Artistic Work Sample, if attached

APPLICATION FORM

GRANT APPLICANT _____

LEGAL NAME, IF DIFFERENT _____

ADDRESS IN SAN FRANCISCO _____

MAILING ADDRESS IF DIFFERENT _____

CHECK IF NEW ADDRESS CHECK IF NEW MAILING ADDRESS

DAY PHONE MOBILE FAX _____

EMAIL WEBSITE _____

PROVIDE A VALID EMAIL. PANEL NOTICES AND IMPORTANT GRANT INFORMATION WILL BE SENT TO THIS EMAIL.

NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH YOU CURRENTLY LIVE: _____

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

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

DEMOGRAPHIC INFORMATION

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

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

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

ELIGIBILITY

DATE OF BIRTH _____

IF YOU HAVE NOT RESIDED AT THE ABOVE ADDRESS SINCE SEPTEMBER 2011, 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 (CONTACT CEG STAFF IF YOU CHECK "YES")? YES NO

PLEASE LIST DATES/LOCATIONS OF TWO (2) PUBLICLY ACCESSIBLE ACTIVITIES IN THE LAST TWO YEARS.

DATE	BRIEF ACTIVITY DESCRIPTION	VENUE/LOCATION

PROJECT INFORMATION

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

PROJECT START DATE _____ PROJECT END DATE _____

TOTAL PROJECT BUDGET _____ GRANT REQUEST AMOUNT _____

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

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

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

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

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

DANCE MUSIC THEATER

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY _____

ARTISTIC DISCIPLINE(S) SECONDARY FOCUS.

LITERARY ARTS MEDIA ARTS VISUAL ARTS DANCE MUSIC THEATER

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY _____

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

HYBRID PERFORMANCE ART, PLEASE SPECIFY _____

CERTIFICATION (REQUIRED FOR ALL APPLICANTS)

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR 2013-2014 CULTURAL EQUITY GRANTS AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS ARE TRUE AND CORRECT.

AUTHORIZED SIGNATURE OF **APPLICANT** _____

PRINT NAME _____ DATE _____

IAC APPLICATION NARRATIVE FORM

Applicant Name:

Applicant Name:

Applicant Name:

Additional Page for Traditional and Folk Artists

Applicant Name: _____ ,

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.
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EXPENSE

- 18.
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- 30.

WORK SAMPLE TEMPLATE

GRANT APPLICANT:

Provide the following information for each sample.

SAMPLE #

URL Link:

Email Attachments (i.e. scripts, literary samples, film treatments etc...)

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 Attachments (i.e. scripts, literary samples, film treatments etc...)

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

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

APPENDIX: MANAGING YOUR GRANT & REQUIRED DOCUMENTATION

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

Payment of Awarded Funds

Upon completion of the required paperwork, 90% 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. 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. Fiscal sponsors are responsible for all contracting, invoicing, compliance (including insurance) and oversight of project activities.

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)
(Exemptions can be made for individual artists.)
- Equal Benefits/Human Rights Compliance form
(12B)

All Grantees:

Must work with CEG staff to provide:

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

Note on Insurance Requirements

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers' Compensation, and Commercial Automobile Insurance. However, most individual artists qualify for Workers' Compensation and Auto insurance waivers.

General Liability insurance coverage is required regardless of whether a waiver request is made. In most cases, your presenting venue will have adequate insurance and cover the event. In this case, the venue will need to verify that their insurance will cover your activities. If you are using a more informal venue, a space that does not usually present work, or a public space, you may need to purchase your own short term, event insurance for your public presentation. Please plan accordingly.

Final Reports

Grantees must submit a satisfactory final report and required documentation 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.