

The San Francisco Arts Commission

**ARTS & COMMUNITIES:  
INNOVATIVE PARTNERSHIPS**

A Three-Year Pilot Initiative

2007-2008 GUIDELINES



# ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS

A Three-Year Pilot Initiative

## Application Deadline:

Thursday, September 6, 2007

The San Francisco Arts Commission champions the arts in San Francisco and believes that a creative cultural environment is essential to the City's well-being. The Commission's programs seek to integrate the arts into all aspects of City life.

Over three years, the *Arts & Communities: Innovative Partnerships Initiative* will seed and make more visible fresh, dynamic and meaningful ways that arts and non-arts sectors can creatively work together to invigorate San Francisco's rich and diverse neighborhoods and communities. At the heart of the Initiative, we believe that our neighborhoods and communities benefit from a more active role for the arts in shaping our urban environments. We have seen high quality artistic work, thoughtful design and true partnerships empower and strengthen different support structures for neighborhoods and communities. Additionally, we aspire to share the knowledge and resources that we will gain from the Initiative process within and beyond our own arts community, infusing various spheres of life.

*The Arts & Communities Initiative* will support artists, arts organizations, and immigrant service organizations with established art programs of any medium, as they embrace the role of lead partners, and work closely with community partners, their leaderships and constituencies. Together, they can engage in innovative creation processes—exploring artistic practice potentially outside of one's comfort zone – in order to address pressing community needs or celebrate community assets. The discussions and activities from these partnerships will form inventive, publicly accessible, high quality art projects, and result in an on-going stimulation of ideas and dialogue. Together, the culminating public projects will reveal the complex life of San Francisco.

- » Nancy Gonchar, Interim Director of Cultural Affairs
- » San San Wong, Program Director,  
Cultural Equity Grants

## GOALS

1. To provide artists and their partners with opportunities for community dialogue, allowing them to **develop new ways of actively engaging** neighborhoods/communities in art making.
2. To make visible the role of **artists as innovators** in ways of bringing people and ideas together, as catalysts for change, and as storytellers and chroniclers of untold histories.
3. To provide artists with opportunities for artistic exploration and growth.
4. To reach into and provide opportunities to neighborhoods/communities **with limited access to cultural amenities, resources and expression, and/or with little or no history of funding from SFAC.**
5. To **share the learning**—through involvement from all participants—about partnerships working across sectors, new ways of engaging neighborhoods/communities in the arts, and the potential role of City agencies.
6. To explore ways that the arts can be **systemically and institutionally integrated** into non-arts sectors and policy.

## 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 working with neighborhoods and communities.

- » **Partnerships:** A practicing artist and/or arts organization, as the lead partner, collaborates with a non-arts entity (a community partner) that is rooted in the neighborhood/community.
- » **An Engaged Creative Process Centered in a Neighborhood/Community:** The partners may choose to work with a neighborhood (as defined by geography) or with a community (as can be defined by culture, choice or special interest). The partnership will actively work together to develop appropriate and innovative ways to make visible a neighborhood/community's unique characteristics, social assets, issues, and challenges. The process will result in an activity or work that engages the public.
- » **Knowledge Sharing:** All grantees will work with the Arts Commission to share what they have learned from their projects with each other and their peer communities through convenings, documentation and evaluation.

## GRANTS

Two types of grants are available, and applicants may apply for either, but not both. The grant will be awarded directly to the artist or arts organization who will be responsible for managing the project and the budget. Our expectation is that successful Exploration Grants will lead to applications for Realization Grants.

### EXPLORATION GRANTS

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

- » Applicants must have identified *either* a San Francisco neighborhood/community *or* a community partner, and must be in at least the early stages of conversation about a proposed project.
- » Duration of up to 9 months
- » Projects can be awarded between \$5,000 to \$10,000.

### REALIZATION GRANTS

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

- » Duration of up to 18 months
- » Projects can be awarded up to \$35,000; requests should reflect projects of appropriate scale and scope.

## WHO MAY APPLY

The applicant must be an artist, arts organization, or an immigrant service organization based in San Francisco. The proposed culminating public activities must take place in San Francisco. An appropriate partnering organization (community partner) is a non-arts community-based organization or group located in San Francisco; examples of partnering organizations include: neighborhood associations, tenants' groups, social service organizations, social justice organizations, advocacy groups, health centers, Boys and Girls clubs.

### AN ELIGIBLE ARTIST:

- » has lived in San Francisco since July 2005.
- » is able to document at least a two-year history of creating and presenting original works to the public and has a track 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 nor will be so enrolled during the grant period.
- » is in good standing for any grants previously received from SFAC. If he/she has defaulted on a grant, that default must have occurred prior to June 2003 and an explanation must accompany the proposal.
- » **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.

### AN ELIGIBLE 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 in San Francisco within the 24 months prior to the application deadline.
- » is in good standing for any grant it has received previously from SFAC. If it has defaulted on a previous grant, that default must have occurred prior to July 2003 and the organization must include an explanation of that default with the application.
- » 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, is comprised of a committed leadership group of at least three individuals.
- » has an expense budget averaged over three years that does not exceed \$2 million.

### IMMIGRANT SERVICE ORGANIZATIONS ARE ELIGIBLE:

This Initiative also recognizes the continuing and increasing immigrant and refugee communities in San Francisco, and the differing systems and organizational structures of support which exist historically and today in these communities. Therefore, multi-functional cultural associations with established arts programs and which provide a diverse range of community services, including culture and language education, cultural arts, employment and training services, public health, youth services, and social services, **are eligible and are encouraged to apply**. Examples of such entities may include: immigrant cultural associations, refugee mutual associations, multi-functional cultural and/or community centers. These applicants need not partner with a non-arts organization. Competitive projects will articulate a strong symbiotic relationship between the arts/cultural and service components. Immigrant service organizations please call CEG staff if you are planning to apply.

*Also see "Appendix D: Managing Your Grant" for City requirements if you are awarded a grant.*

## TIMELINE

<b>YEAR ONE – for both Exploration Grants and Realization Grants:</b>	
Week of July 9, 2007	Grant Guidelines distributed
July 16, 2007	Application Workshop / 12:00p–2:00p, location TBA
July 23, 2007	Application Workshop / 5:00p–7:00p, location TBA
July 26, 2007	<b>Deadline for Draft Narratives to CEG Staff for feedback (optional)</b>
July 31, 2007	Application Workshop / 4:00p–6:00p, location TBA
August 2, 2007	Application Workshop / 12:30p–2.30p, location TBA
August 14, 2007	Application Workshop / 12:30p–2.30p, location TBA
September 6, 2007	<b>Deadline (in the CEG offices by 5:00p, or post-marked)</b>
October 2007	Application Review Panel
November 5, 2007	Recommendations to the Full Commission
January 1, 2008	<b>Grant Start Date</b>
Jan 1 – Sep 30, 2008	<b>Exploration Grants - Grant Period</b>
Jan 1, 2008 – Sep 30, 2009	<b>Realization Grants - Grant Period</b>
<b>YEAR TWO</b>	
Exploration Grants:	May 2008 / Deadline
	Oct 2008 – Jun 2009 / Grant Period
Realization Grants:	Oct 2008 / Deadline
	Mar 2009 – Aug 2010 / Grant Period
<b>YEAR THREE</b>	
Realization Grants:	Jul 2009 / Deadline
	Dec 2009 – May 2011 / Grant Period

## 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 for this initiative.
- » 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.

## REPORTING AND EVALUATION

1. **Progress Check-in's**  
At the beginning of the project, the grantee and Arts Commission staff will meet to discuss the project. Site visits by the Arts Commission staff may be included.
2. **Final Assessment & End of Project Report**  
A description of the final project, documentation, discussion of how the project altered conditions in the neighborhood or community, and the learnings that took place for the artists/arts organizations and partners, and a financial summary.
3. **Convenings**  
Artists, arts organizations, community partners, members of the neighborhood/community will be involved in Arts Commission-sponsored gatherings which can provide networking opportunities, to discuss progress on the awarded projects, and as learning opportunities for the wider arts community. We anticipate two convenings: one at mid-term and one near the end of the first grant period.

## CRITERIA FOR EVALUATION OF APPLICATIONS

The criteria for evaluation are equally weighted.

### **Quality and Innovation of the proposed planning process or the proposed art project.**

*Considerations include:*

- » Qualifications and experience of the artist/organization providing leadership.
- » Quality and freshness of the ways of partners will be working with neighborhood/community to bring people and ideas together.
- » Demonstration of an appropriate match and a true collaboration between the artist/organization and the community partner.
- » Suitability and quality of the proposed public programming.

### **Clarity and Soundness of Project Plan.** *Considerations include:*

- » Clarity of the vision and mutual goals to serve the targeted neighborhood/community.
- » Soundness and thoroughness of the project's implementation plan.
- » Soundness of the project budget.

### **Potential Impact on the selected neighborhood/community.** *Considerations include:*

- » Depth of the artist/organization's immersion in the neighborhood/community.
- » Level of involvement of neighborhood/community members in the creative process.
- » Extent to which a large audience OR a smaller audience drawn from the neighborhood/community is likely to be well-served and enriched by the project.
- » How the social fabric of the community will be changed by the project.

### **Commitment and Capacity to implement the project.** *Considerations include:*

- » Level of commitment and capacity for support of the artist/arts organization and of the community partner.
  - » Involvement and support of the organization's board, if applicable.
  - » Soundness of the organization's overall financial health.
- » History of completing projects of a similar scope and scale, OR applicant's demonstrable capabilities suggesting it will be able to carry out such a project.

### **Broader Impact.** *Considerations include:*

- » Relevance of the project to the City of San Francisco.
- » Level of exploration of ways that the arts can be systemically integrated into non-arts sectors.
- » Level of impact on neighborhoods/communities with limited access to cultural amenities, resources, or expression or with little or no history of funding from SFAC.

## APPLICATION REVIEW & APPROVAL

1. Eligibility & Completeness of Application – by the Cultural Equity Grants Staff
2. Application Review – by Peer Panel  
A panel of four to seven professionals in various disciplines and fields assess applications based on the published criteria for evaluation and make recommendations for funding and funding amounts (usually not less than 75% of the request). Applicants are encouraged to attend and observe the deliberations. Synopses of the panel comments are available after panel.
3. Commission Review of Recommendations & Approval of Grant Funds

## SUBMISSION INSTRUCTIONS

Application Packet – be sure to include all required materials on the Application Checklist.

### SUBMITTING YOUR COMPLETE APPLICATION

IN PERSON, By 5:00p on Sept 6, 2007:

San Francisco Arts Commission, Cultural Equity Grants  
25 Van Ness Avenue, Suite 200  
At Oak Street, near Market Street

BY MAIL, postmarked before or on Sept 6, 2007:

San Francisco Arts Commission, Cultural Equity Grants  
25 Van Ness Avenue, Suite 200  
San Francisco, CA 94102

## QUESTIONS

Please do not hesitate to call or email if you have questions about the guidelines, application form, and/or your eligibility.

- » Guidelines and application forms are downloadable from [www.sfartscommission.org](http://www.sfartscommission.org). Hard copies are also available at SFAC offices.
- » Workshops about *Arts & Community: Innovative Partnerships* in addition to those listed in these guidelines will be held in advance of the deadline. Check [www.sfartscommission.org](http://www.sfartscommission.org).
- » Technical Assistance: CEG staff will review and discuss specific project narratives. Drafts must be emailed or delivered to CEG offices no later than **12:00p on August 15, 2007**.

Contact the SFAC Cultural Equity Grants program staff if you have other questions:

Ebony McKinney, Program Associate, 415.252.2553, [ebony.mckinney@sfgov.org](mailto:ebony.mckinney@sfgov.org)

Lucy K. Lin, Program Associate, 415.252.3257, [lucy.lin@sfgov.org](mailto:lucy.lin@sfgov.org)

## APPENDIX A: DUNS NUMBER REQUIREMENT

DUNS is a way to track of how government grant money is awarded and dispersed. This information helps to generate data to better analyze the impact of arts funding in various geographic locales.

Organizational applicants are required to provide their DUNS number. Individuals are exempt.

### WHAT IS A DUNS NUMBER?

Dun and Bradstreet (D&B) is a company that provides business information for credit, marketing, and purchasing decisions. Its “data universal numbering system,” known as DUNS, issues unique 9-digit numbers that are used by businesses and the federal government to keep track of more than 70 million businesses world-wide. Some entities, such as States and universities, will also have what is known as “DUNS + 4,” which is used to identify specific units within a larger entity.

### HOW DO I FIND OUT IF MY ORGANIZATION ALREADY HAS A DUNS NUMBER?

Your executive director, business manager, board treasurer, or accountant is likely to know and be able to provide your organization’s DUNS number if you already have one. Organizations applying to the National Endowment for the Arts have been required to have a DUNS number since October 1, 2003. If you aren’t sure, ask the D&B operator when you call to get one (see phone number below).

### IS THERE A FEE FOR REGISTERING FOR A DUNS NUMBER?

No. D&B should not charge you a fee. You are also not obligated to purchase any of their products.

### WHAT’S THE EASIEST WAY TO GET A DUNS NUMBER IF MY ORGANIZATION NEEDS ONE?

It only takes a day to get a DUNS number from D&B by phone (you may be on hold for a little while), but Internet applications can take up to 30 days! Note that an authorizing official, not a project director, of the organization should request a DUNS number.

**Call D&B’s special toll-free number for federal grant applicants: 1-866-705-5711.**

When you call, tell the operator that you are applying to a city grant program and need to register for a DUNS number. The process will take about ten minutes. You will be asked to provide the following information (subject to minor changes):

Legal name of organization, physical address (and PO box if you have one), telephone number, Web address, name of the authorizing official (e.g., president, director, etc.), the purpose of your organization (e.g., non-profit dance company to perform and create work, museum that provides art exhibitions for the general public, etc.), total number of employees.

Your organization can also register for a DUNS number via D&B’s Web site at:

**<https://eupdate.dnb.com/requestoptions.html>.**

**Choose the “DUNS number only” option.** Please note that registration via the Web site may take up to 30 business days to complete.

## APPENDIX B: BUDGET

The Budget and Budget Notes, which are particularly helpful for clarity, represent the financial plan for your project. The following points will assist you in providing the panel with the necessary information to evaluate your proposal.

- » If you had significant in-kind support, discuss them in your **budget notes**, not as a monetary figure in your Budget.
- » Indicate your plans for obtaining additional support and whether it is secured and if you've had previous success with certain support sources.
- » Project budgets should not project a deficit.
- » If you have a significant fund balance, detail your plans/policies for it. Explain significant operating deficits and negative fund balances.
- » Be as detailed as you can in your **budget notes** and explain how the numbers are derived. For instance, when explaining admissions, discuss the number of people you expect to attend and at what cost sold. For example, a \$1,000 line item for Admissions can be further explained by a budget note that indicates that 100 people have or are expected to buy tickets at \$10 apiece.
- » Be sure that the numbers of your budget notes CORRESPOND with the line item numbers on the Project Budget Form or your own budget summary.
- » Discuss any large support or expense items that you think might be questioned by the panel. Explain any anomalies or inconsistencies, e.g., if there was a fluctuation in any line item of more than 10% from year to year.

## APPENDIX C: SAMPLES OF ARTISTIC WORK

### CHOOSING WHAT TO SUBMIT

- » Use samples that show your work at its best. In general, use excerpts from completed works. However, if your proposal relates to a work-in-progress, you may submit an excerpt of the work-in-progress as a work sample.
- » Submit materials that are of the highest quality and relevance to the proposed project. Whenever possible, provide samples of work done within the past two years, relevant to the art form in which you are applying.
- » Do NOT send originals or your only copy of documented work.
- » The following parameters are firm. We review hundreds of samples and want panel reviews to go smoothly with no materials misplaced:
  - » Manuscript excerpts should be collated with each application form. Up to ten pages.
  - » One to three publications (books, journals, magazines, etc.) from the past two years. One copy of each is sufficient.
  - » Two audio or video **cued**; multiple DVD excerpted in clips, cuts or chapters—one to two minutes each. Up to 4 minutes total.
  - » Up to eight slides or up to three recent exhibition catalogues. You may submit maquettes of work-in-progress instead of slides. Please call CEG staff first.
- » **Note:** You may also submit a combination of these sets (for instance, one video and four slides).

### WORK SAMPLE DESCRIPTION

Use the space provided on the Work Sample Sheet to contextualize the Work Sample and to explain the relevance to your proposed project.

### HOW TO PREPARE YOUR SAMPLES OF WORK

- » Label sample container with organization/artist name and title of work.
- » If you are submitting more than one sample, number the samples in the order that they should be reviewed.

#### Slides

- » Enclose slides in a clear plastic slide file sheet. Use plastic or cardboard mounts only. Make sure your name is on the file sheet.
- » Slides must be numbered 1–8 in the top right-hand corner, marked with group/artist name, and have a red dot marked on the bottom left corner.
- » Visual samples can be submitted digitally on CD-R (clearly labeled). 8 images.

#### Audio and Visual

- » Audio and Visual samples **must be cued**. Due to time constraints, the panel may choose not to review the entire sample. Limit the length of applause and commentary, and avoid pauses and fade-outs.
- » Video samples must be in VHS or DVD format (clearly labeled).
- » Audio samples must be on cassettes or CDs.

#### Other Materials

If your work samples differ from the above, please call CEG staff prior to submission.

## APPENDIX D: A QUICK OVERVIEW TO MANAGING YOUR GRANT AWARD

This section is intended for those of you who are approved for a grant. Please keep in mind that CEG grants are **not reimbursement grants**. We pay a portion of your award up front, after you complete all the requirements listed below. This section also covers how to manage your grant throughout the life of your project. **Please keep these guidelines on hand over the course of your grant.**

### 1. REQUIREMENTS OF THE CITY & COUNTY OF SAN FRANCISCO

Grantees must submit the following to show they are in compliance with city guidelines before any grant disbursements can occur. In some cases there may be waivers available. These requirements are subject to change and applicable to any and all active grants.

#### 1.1. Organizations

- » **IRS 501(c)(3) determination letter** for applicant/fiscal sponsor dated within 5 years.
- » **Fiscal sponsor agreement** where applicable
- » **Minimum Compensation Ordinance (MCO)**. The MCO requires City grantees to provide the following to their employees: minimum wages, paid and unpaid time off. The MCO applies to nonprofit organizations which have at least \$50,000 in cumulative annual business with the City, and have more than 20 employees, including employees of any parent, subsidiaries and subcontractors. There are waivers you may request.

#### 1.2. Organizations and Individual Artists

- » **Equal Benefits for Employees with Spouses and Employees with Domestic Partners**. CEG grantees must be certified as meeting the provisions of Chapter 12B (Non-Discrimination in City Contracts) of the San Francisco Administrative Code, which prohibits the City and County of San Francisco from doing business with any entity that discriminates in the provision of benefits (e.g., health insurance, retirement benefits, family leave, bereavement leave) between employees with domestic partners and employees with spouses, and between the domestic partners and spouses of employees. There are waivers for qualifying organizations.

- » **Business Tax Registration Certificate**.

- » **Artists**: Artists who are in business for themselves in San Francisco need to register with the Treasurer/Tax Collector's Office RM140/ City Hall for a Registration Certificate.

Artists who are not in business for themselves, but only receiving a grant from the San Francisco Art Commission will be asked to complete the Business Tax Declaration and the Artist Exemption form and submit it to CEG.

If you have registered and decide to close your business, you will need to Inactivate your Registration Certificate by downloading/completing the "Request for Information" form and doing a closing Payroll filing form.

- » **Nonprofit Organizations**: All Nonprofit Organizations located in San Francisco must be registered for a Registration Certificate.
- » **Insurance Certificates and Insurance Waivers**  
A certificate of insurance must be submitted for each of the three types of insurance otherwise, you must request a waiver. Insurance requirements apply to both individual artists and organizations.
  - » **Commercial General Liability Insurance** with limits not less than one million dollar (\$1,000,000) each occurrence with an aggregate annual ceiling of at least two million dollars (\$2,000,000). The City must be listed as additionally insured with the San Francisco Arts Commission as certificate holder. If you do not, contact staff.
  - » **Worker's Compensation** with Employers' Liability Limits not less than one million dollars (\$1,000,000) each accident. This requirement is applicable if you have at least one employee. If you do not, you can request a waiver for this requirement.

- » **Business Automobile Liability Insurance** with limits not less than one million dollars (\$1,000,000). If automobile is not used, you can request a waiver for this requirement.
- » **Insurance Waivers** If you cannot meet any of the above insurance requirements, you may request a waiver from the City's Risk Manager. Waiver forms come as part of your grant agreement package.

## 2. GRANT DISBURSEMENTS

**Note: Disbursement forms (invoice) are attached to your grant agreement as an appendix.**

At the discretion of staff, Exploration Grants will be disbursed in two installments, as follows:

1. Up to 80 percent as an advance on the satisfactory execution of the grant agreement and other preliminary City disbursement requirements.
2. Up to 20 percent as final payment, after the completion of the project and submission of a satisfactory Final Report.

At the discretion of staff, Realization Grants will be disbursed in three installments, as follows:

1. Up to 40 percent as an advance on the satisfactory execution of the grant agreement and other preliminary City disbursement requirements.
2. Up to 40 percent at mid-term on the satisfactory execution of the grant agreement, Initiative requirements and other preliminary City disbursement requirements.
3. Up to 20 percent as final payment, after the completion of the project, other Initiative requirements, and submission of a satisfactory Final Report.

Since project time frames may overlap in successive grants, a grantee may still be working on a project from a previous grant cycle when another grant is awarded in this round. In this case, no disbursements from the new grant will be made until the previous project has been completed.

## 3. GRANT REQUIREMENTS AND DEFAULTING

**Note: Report forms are attached to your grant agreement as an appendix.**

Please pay close attention to our requirements and be certain that you are able to meet them.

If your organization fails to meet the requirements satisfactorily, your organization will be considered in default, in which case the grantee and its fiscal sponsor (where appropriate) will not be able to seek support from the Arts Commission for three years. Staff is required to report on the resolution of previously defaulting applicants when they return to eligibility and submit proposals.

- » **Final Report:** Grantee must submit a satisfactory final report by its due date. Reports include a narrative and appropriate financial documentation. Grantees that are repeatedly late in reporting will have more stringent disbursement guidelines.
- » **Addendum/Extension:** Grantee must notify CEG staff of substantial changes to the focus and/or scope or timeline of project as initially outlined in their proposal (artistically, administratively or financially). If an organization finds it necessary to implement changes, it **MUST** seek an addendum and/or extension in writing and in advance. The addendum/extension should be requested as soon as the change is identified and before the expiration of the project time frame.
- » **Project Window:** Grantees that have not completed their projects by the end of the project time frame without seeking an extension may have their grants terminated at the discretion of the CEG staff.
- » **Limit of Extensions:** Projects not completed within two years of the end of the original Project Period will be considered in default.