

# THE CREATIVE WORK FUND/ARTPLACE

April 20, 2012

## General Application Instructions

### GENERAL INFORMATION ABOUT YOUR APPLICATION

Enclosed with these general instructions are:

- A check for \$200 (sent to the applicant organization) to defray application expenses
- Instructions for preparing the parts of your proposal:
  - A proposal cover sheet and application checklist (also available as a PDF and as a form you may fill in and print under “Apply for a Grant/Forms/Application Cover Sheet” on <http://www.creativeworkfund.org>)
  - Proposal narrative instructions
  - Budget guidelines and a sample budget form (also available as an Excel spreadsheet under “Apply for a Grant/Forms/Budget Form” on the Creative Work Fund Website: <http://www.creativeworkfund.org>)
  - Description of required documentation and how to prepare a documentation information sheet
- Notes from the readers who reviewed your letter of inquiry
- An evaluation form
- Memorandum of understanding guidelines. **You do not need to prepare** a memorandum of understanding as part of your proposal, but it will be required later if your project is selected for a grant.
- Creative Work Fund guidelines

Let us know as soon as possible if anything is missing from your packet. Prior to completing the application, we recommend that you review the guidelines.

### COMPLETING THE APPLICATION

**Format:** The application cover sheet may be handwritten, but all other materials must be typed. Please avoid using a small font size (12 point is preferred). Proposals will be bound into a book for panelists, so please use white, 8½" x 11" paper and maintain one-inch margins on the left and right sides of every page. If you are mailing your application, please do not enclose pages in plastic, or staple or bind them. It is a good idea to include the applicant's name on each page.

**Signing the cover sheet:** Cover sheets must be signed and our auditors do not permit us to accept electronic signatures or photocopied signatures (original signatures are preferred and PDFs or faxes of signatures are permitted).

**Drawing from your letter of inquiry:** Grants Review Panel members have not read your letter of inquiry, so you may draw from it extensively in your proposal. Please answer all questions within the length restrictions. It is not necessary to use the entire length allowed. Brevity is appreciated.

**Role of the lead artist:** Creative Work Fund grants are awarded for collaborative partnerships between artists and 501(c) (3) nonprofit organizations for the creation of an artwork. While the applicant organization may include artists whose efforts are critical to the making of the work, the “**Lead Artist**” identified in this proposal should not be part of the nonprofit organization. (Some exceptions may be made when the artist’s work within the nonprofit is very limited or significantly different from the role to be played in the proposed project. Such exceptions must be discussed with the Creative Work Fund staff and should be explained in the proposal.) This year, the lead artist must be a media artist or a performing artist. The Fund uses the following definitions:

Media artists create narrative, documentary, animated, or experimental time-based works using audio, digital, film, and video media. Computer arts also are included in this category. (Please note that the Fund considers still photography in its visual arts category.)

Performing artists create or execute work in dance, opera, performance art, theater, and vocal and instrumental music. (Please note that the Fund considers spoken word artists in its literary arts category.)

**Required parts of your proposal:**

- Cover Sheet: Here you will provide a very brief description of your project and a few key facts about your collaborating artist and organization—including how the Fund may contact you. All key parties must sign the cover sheet (see above).
- Proposal Narrative: In this section you will describe the project, why the partners want to work together, who will create and manage the project through the collaboration, the setting in which the project will take place and how your project fits into community goals.
- Artist’s Statement: Here the lead artist may tell the Fund about how he or she approaches the project and what it would mean to him or her to undertake it.
- Artists’ resumes: These need not be formal resumes, but brief descriptions of the artists’ previous works and accomplishments. Resumes help the panel understand how the proposed project relates to what the artists have done in the past.
- Budget: In this section you will estimate the income and costs for this project, including how a Creative Work Fund grant would be spent if it were awarded. Because the Fund intends to support artists, the instructions ask you to point out the parts of the budget that would be paid to artists or cover their expenses.
- Documentation: The grants review panel will care deeply about the quality of the artists’ work, so this part of your proposal is particularly important. The Documentation Information Sheet tells the panel what it is looking at, hearing, or reading.
- The required attachments—the letter from the Internal Revenue Service, board list, organization budget, and organization financial statement—let the Fund know that the agency is qualified to receive a grant and stable enough to manage the money if a grant were awarded. If the applicant organization is an arts organization, the Fund requests (but does not require) a California Cultural Data Project Profile. To create a profile for your organization, visit <http://www.culturaldatapoint.org>. After entering your information, print and submit the Walter and Elise Haas Fund/Creative Work Fund version.

- We accept the items on the optional enclosures list (see the application checklist) because past applicants have felt that they would make their proposals clearer. They are not required: Only add them if they would clarify your proposal. Do not send letters of recommendation: They will be discarded.

**Preparing a budget:** Budgets should be both reasonable and realistic. (See budget guidelines for details.) If your project is selected for funding, the Creative Work Fund will make every effort to award the full amount of your request. If your project budget exceeds your request, please outline secured and pending sources of additional funding.

**Budget changes:** The amount of money you planned to request was one of the factors considered in the review of your letter of inquiry. As you prepare a more detailed budget you may find that some costs have changed. However, you may not increase the amount of your request to the Creative Work Fund by more than 10% without seeking prior approval. The maximum grant you may request is \$40,000.

## **SUBMITTING PROPOSAL**

Please prepare a **signed, original proposal** on white 8½" x 11" paper. Collate its parts in the following order:

1. Cover sheet
2. Proposal narrative
3. Artist's statement
4. Optional enclosures
5. Project budget
6. Documentation information sheet

Select and compile **documentation** substantiating the quality of the artist's work (See "Documentation Materials," page 9.)

Also gather these **materials about the applicant organization** and collate them in the following order:

1. IRS nonprofit determination letter
2. Board list
3. Organization budget for the current fiscal year
4. Financial statement for most recently completed fiscal year (audited if available)
5. California Cultural Data Project profile (the Walter and Elise Haas Fund version)—requested if your organization prepares one, but not required if it does not.

If your project is applying through a fiscal sponsor, you should be submitting the fiscal sponsor's IRS determination letter, board list, budget, and financial statement.

You may submit your proposal by creating a PDF of the **signed, original proposal** and a separate PDF of the **materials about the applicant organization** and e-mailing them to [cwf@haassr.org](mailto:cwf@haassr.org) no later than 5:00 p.m. Pacific Standard Time, April 20, 2012. You also must send by messenger, courier, or the United States Post Office the **signed, original cover sheet** and the **documentation**

materials, which must be received by 5:00 p.m. on April 20, 2012.

If your documentation is a script, you may submit it as a PDF that is attached to an e-mail to [cwf@haassr.org](mailto:cwf@haassr.org).

An alternative is to mail all of the above application materials. **Applications must be received by (not postmarked by) 5:00 p.m. on April 20, 2012.** They should be mailed or delivered to:

The Creative Work Fund  
c/o The Walter and Elise Haas Fund  
One Lombard Street, Suite 305  
San Francisco, CA 94111

**Please do not use staples or submit application materials in folders or plastic binders.**

**DO YOU HAVE QUESTIONS?** Please feel free to call Frances Phillips or Jean Wong at (415) 402-2793

**THE CREATIVE WORK FUND/ARTPLACE**

**April 20, 2012**

**Application Cover Sheet**

**Application in:**

**Media Arts**

**Performing Arts**

Organization:

Address:

Organization Contact(s):

Telephone:

E-mail address:

Organization Contact Signature \_\_\_\_\_ Date \_\_\_\_\_

Lead Artist's Name & Address:

Artist's Telephone Number:

E-mail address:

Lead Artist's Signature \_\_\_\_\_ Date \_\_\_\_\_

Fiscal Sponsor (if used):

Address:

Fiscal Sponsor Contact:

Telephone:

E-mail address:

Fiscal Sponsor Contact Signature \_\_\_\_\_ Date \_\_\_\_\_

Please respond in the space provided:

Brief project summary (25 words or less):

Format of completed work (including length):

How, where, and when will the work be presented? (If known):

Amount Requested: \_\_\_\_\_ Project Budget: \_\_\_\_\_

Project Starting Date: \_\_\_\_\_ Project Ending Date: \_\_\_\_\_

Annual Organization Budget\* (current fiscal year): \_\_\_\_\_

Total Organization Expenses\* (from most recent yearend financial statement): \_\_\_\_\_

\*Budget and expenses should come from the fiscal sponsor if one is used.

# THE CREATIVE WORK FUND/ARTPLACE

April 20, 2012

## Application Checklist

1. Please submit the following:

- Cover Sheet with Description of Organization and Project Summary
- Proposal Narrative
- Artist's Statement
- Artist(s) Resume(s) (2 page limit per artist)
- Project Budget
- Documentation Information sheet

2. Optional submissions: If included, collate them into items listed in #1 above to follow the artists' resumes and come before the project budget

- Up to three reviews of previous works by the artist(s) or the organization
- Letters substantiating the viability of the project (not letters of recommendation)
- Project site information

3. Include the following information about the applicant organization:

- IRS Tax Exemption Letter
- List of Board of Directors
- Organization's Annual Budget
- Most Recent Year-End Financial Statement (audited if available), including a statement of activities and statement of financial position
- Walter and Elise Haas Fund/Creative Work Fund version of a California Cultural Data Project profile (requested, but not required)

4. Documentation representing quality of the artists' past work. Submit at least one and no more than two items of the following (not to exceed ten minutes):

- Labeled compact disc(s) or DVD(s) of recent work
- Labeled CD-ROM(s) (IBM/Windows-compatible) of recent work
- Labeled 1/2" VHS cassette videotape of recent work
- Labeled cassette audiotape(s) of recent work
- Up to 20 slides of recently completed work or 20 JPEG images on an IBM/Windows-compatible CD ROM
- Ten copies of up to 15 pages of a recently written text

**Completed applications must be received by 5:00 p.m. PST, April 20, 2012**

# THE CREATIVE WORK FUND/ARTPLACE

April 20, 2012

## Proposal Narrative

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### 1. Proposal Narrative (Up to seven pages):

Revisit the content of your letter of inquiry, covering:

Brief project description

Description of the collaborating organization and discussion of what it wants to achieve through this project

Brief discussion of the range and quality of the artist's work and how this project relates to that work or represents a departure from it

Rationale for why the artist and organization want to work together and brief explanation of why the project is relevant now

Add discussion of the following to that previously presented information:

What is the project's current stage of development? Include a brief outline of the project plan.

Specifically, how will the organization and artist(s) collaborate in creating the artwork?

How will the artist and organization divide major logistical duties like securing permissions or insurance? If appropriate: Who will own the work? Who will be responsible for its maintenance, sales, and/or distribution?

And address ArtPlace themes about creative placemaking

Describe the setting in which your project will be developed. How does your proposed work fit into the community's strategies for livability, vibrancy, environmental health, or economic development? Are there other, complementary activities in that community setting that your work will draw from or reinforce?

### 2. Artist's Statement (One page from the lead artist or artistic team)

What is your artistic vision for this project? Why do you wish to undertake this project at this point in your career and with this collaborator? Do you have past experience with collaboration or with the issues or forms of inquiry to be addressed by the proposed work? Does the project provide an opportunity for you to try something new?

3. **Artist's Resume** (Two-page limit per artist)

For each of your principal artist(s), please enclose a brief resume or description of accomplishments. Each of these may be up to two pages in length.

**Optional Additions to Proposal Narrative:**

1. **Reviews (Optional)**

Up to three reviews (total) substantiating the quality of the applicant organization's or artists' work.

2. **Presenting Location Information (Optional)**

If available, we encourage you to enclose a map, drawing, or photograph that will help the panel to understand the location where your project will take place.

3. **Letters substantiating the viability of the project (Optional)**

If your project would require special permissions or agreements to use intellectual property, equipment, facilities, etc., copies of letters of permission or agreement may be submitted. **(Do not enclose letters of support or letters of recommendation: they will be discarded.)**

## THE CREATIVE WORK FUND/ARTPLACE

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### Project Budget Guidelines

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In light of the varied nature of Creative Work Fund projects, we have included a sample budget form as part of the application packet; but, if you attend to the following guidelines, you are not required to use the form. Many have requested a model, which is enclosed and also available as an Excel spreadsheet on the Creative Work Fund's Website under Apply for a Grant/Forms/Project Budget Form. If you have further questions, please call Frances Phillips at The Creative Work Fund at (415) 402-2793.

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Be as complete and detailed as possible about the expenses for your project. Any line item exceeding \$1,000 should include information detailing how the estimate is computed. (If using the budget form, include this information in the "how computed?" column.) For example, a \$4,000 item for printing costs should estimate the number of copies being printed and the cost per copy. A \$10,000 line item for artist's fees should specify the nature of the work (e.g. research, composing, rehearsing) and time (in weeks or months) involved.

Artists' fees and other artists' direct costs associated with the creation of this work should equal at least two-thirds of the Creative Work Fund project budget. For this reason, on the sample budget form they have been separated into a discrete section of the expense budget. Direct project costs incurred by the collaborating organization should equal no more than one-third of the Creative Work Fund grant. If your Creative Work Fund request is only part of your total project budget, your budget should include an income section that lists additional sources of support for your project and whether contributions are confirmed or pending.

If you fashion your own budget format rather than using the sample enclosed, it should separate the artists' costs associated with the making of the work from the direct costs incurred by the collaborating organization and—if the budget totals more than the Creative Work Fund grant—it should clearly illustrate how the Fund's support would be used.

Only **direct** project costs incurred by the collaborating organization for the development and implementation of the project are eligible. Please do not include all organizational expenses for the project budget as a single line item. Break out specific expenses and provide a computation basis for line items exceeding \$1,000.

If purchasing equipment, provide notes about comparative costs of rental or purchase.

If your project depends upon significant in-kind contributions, please include them in a summary at the end of the cash budget.

## Creative Work Fund: Sample Budget Format

### Project Budget

**Expenses** (If your project anticipates income from multiple sources, please asterisk or otherwise mark the items that will be paid specifically from the Creative Work Fund grant.) Please note that projects vary widely based on resources and roles of the nonprofit organizations and this will affect how you classify expenses as either being "artist fees and direct expenses" or "organization expenses." If you need to add lines to the budget form, feel free to do so, but be sure to double-check the formulas to make sure that all items are included in your subtotals and totals.

<u>EXPENSE</u>	<u>HOW COMPUTED?</u>	<u>AMOUNT</u>
<i>1 Artists' Fees and Direct Expenses</i>		
<i>Artists' Fees/Personnel Costs</i>		
Lead Artist's Fees or Salary & Benefits		_____
Other Collaborating Artists		_____
_____		_____
_____		_____
Artistic Production (Designers, etc.)		_____
_____		_____
Documentation		_____
<i>Artists' Direct Expenses</i>		
Materials and Supplies		_____
Fabrication Costs		_____
Studio or Rehearsal Space Rental		_____
Travel & Transportation		_____
Other Project Costs		_____
_____		_____
_____		_____
Subtotal Artists' Fees & Expenses		<b>0.00</b>

**2 Organization's Personnel and Other Direct Expenses**

**Organization's Personnel Expenses Related to CWF Project**

Administrative Salaries

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Benefits for Salaried Personnel

Fees for Consultants or Constituents

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**Organization Other Expenses**

Space Rental

Telephone

Other Utilities

Printing

Marketing/Promotion

Materials and Supplies

Other Project Costs

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**Subtotal Organization's Expenses**

0.00
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Fiscal Sponsor's Fee if Applicable ( %)

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**TOTAL EXPENSES**

0.00
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**Income** (Please note that the Creative Work Fund may represent 100% of your project costs.  
Some projects require additional sources of support, which you should outline below.)

INCOME SOURCE	RECEIVED	ANTICIPATED
<b><i>Earned Income</i></b>		
Ticket Sales/Gate Receipts	_____	_____
Other Sales	_____	_____
Other Earned Income (specify)	_____	_____
_____	_____	_____
_____	_____	_____
<b>Subtotal Earned Income</b>	<b>0.00</b>	<b>0.00</b>
<b><i>Contributed Income</i></b>		
Requested from the Creative Work Fund	_____	_____
Other Foundations (please specify)	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
Corporations/Businesses	_____	_____
_____	_____	_____
_____	_____	_____
Federal Government	_____	_____
State Government	_____	_____
Local Government	_____	_____
_____	_____	_____
_____	_____	_____
Individuals	_____	_____
_____	_____	_____
Fundraising Events (net)	_____	_____
Other Contributions	_____	_____
<b>TOTAL INCOME</b>	<b>0.00</b>	<b>0.00</b>
<b>TOTAL RECEIVED AND ANTICIPATED INCOME</b>	<b>0.00</b>	

You are encouraged to include a page of notes describing how the above estimates were computed. If you anticipate significant in-kind support for your project, please specify that support on another page.

# THE CREATIVE WORK FUND/ARTPLACE

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## Documentation Materials

1. A check for \$200 has been sent to the applicant organization to offset the costs of duplicating the proposal and documentation materials.
2. Documentation is very important to the evaluation of proposals and should provide an accurate view of the range and quality of the collaborating artists' work. While your project may involve multiple collaborating artists and you will want to represent that range, you also will need to be selective. If you submit several samples from the list of possibilities, the total time required for review of those samples should be **ten minutes** or less. If you submit two samples on video or audiotape, please present them on separate tapes. Work samples demonstrating the artists' abilities to collaborate are particularly helpful.
3. The grants review panel will spend up to ten minutes reviewing your documentation materials. You may submit the following:
  - Compact disc or DVD of work completed within the last five years, labeled with the number of the track of up to ten minutes that you would like the panel to hear or view, and with the name of the applicant organization and featured artist(s). If you submit a DVD, please provide a simple, direct menu so that the panel can navigate through it quickly to find your work sample.
  - CD-ROM (PC-compatible format) of work completed within the last five years, labeled with a selection of up to ten minutes that you would like the panel to review, and with the name of the applicant organization
  - VHS cassette videotape or audio cassette tape of work completed within the last five years, cued to a segment of up to ten minutes, labeled with the name of the applicant organization
  - Up to 20 still images of work produced within the last five years. Load digital images onto a PC compatible CD-ROM and submit them as JPEGs or as a PowerPoint presentation. Images should be no fewer than 72 dpi and no more than 300 dpi. Please identify each JPEG with the artist's name and a number that corresponds to the annotated list on the documentation information sheet—e.g., LauraLee 001, LauraLee 002, etc. **OR** you may submit slides in a clear, plastic slide sheet, labeled with the following information: name of artist, title of work, date of work, medium, and dimensions. Mark lower left corner of each slide with a red dot and number them from 1-20 in the order they are to be presented.
  - Ten collated copies of up to 15 pages of a written script.
4. Number the documentation materials to correspond with the documentation information sheet (instructions on reverse).

**Web Sites:** You may refer to a web site in your proposal and panelists likely will visit it. However, the Fund prefers for web sites to be optional enhancements rather than to serve as the core of your documentation.

**PLEASE NOTE:** If you wish to submit or transmit your documentation in a form other than the choices listed, please contact the Creative Work Fund at (415) 402-2793 as soon as possible to see if the proposed form can be accommodated.

# THE CREATIVE WORK FUND/ARTPLACE

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## Documentation Information Sheet Instructions

Please provide **up to one page of information** about the work represented in your documentation.

### **For Compact Discs, DVDs, IBM-Compatible CD-ROMs, Videotapes, and Audiotapes, Indicate:**

- Name(s) of principal artists (e.g. producers, directors, editors, composers, choreographers, playwrights)
- Name(s) of companies or of performers featured in the work (if appropriate)
- Title of Work
- Length of original work from which excerpt is taken
- Year work was created
- A brief description of the segment presented (To ensure accuracy of the cue)
- Brief (optional) commentary about this work and how it relates to the proposed project

### **For Still Images/Slides** (Script should be numbered to correspond with the order of the images on the CD ROM or the slides in the plastic sheet):

- Artist's name
- Title of work
- Date of work
- Medium of work
- Dimensions of work
- Brief (optional) commentary about how each slide relates to the proposed project

### **For Manuscript Samples:**

- Author's name
- Title of work
- Date work was written
- If an excerpt, length of the complete script
- Brief description of where this excerpt fits in the complete script
- Brief (optional) commentary about how this manuscript relates to the proposed project