

Investing In Artists:

A Summary of Practices for Funding Individual Artists

A briefing paper prepared by:



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Executive Summary

Cuyahoga Arts+Culture (CAC), in its interest to develop a broad understanding of the opportunities that exist for individual artists to secure financial support for their artistic endeavors, requested from the Community Partnership for Arts and Culture (CPAC) a summary report of practices nationwide that assist artists in the development of their work. CPAC examined a sample of 28 public and private funding programs as the basis of this work.

The programs represent a wide spectrum of granting entities in every region of the United States, including private foundations, county governments, nonprofit membership organizations and various local arts councils. Each program offers at least one competitive grant program to individual artists. More specifically, each of the individual artist funding programs reviewed for this report fell into one of five broad categories of support:

- Business & professional development;
- Fellowships;
- Public projects;
- Residencies; and
- Sponsored projects.

For each of the five funding categories, the report provides an overview of relevant trends and descriptions of the funding model, as well as an analysis of basic strengths and weaknesses of each model. A detailed example of an existing program that is representative of the funding category is also provided.

The report explores how the 28 programs are designed, managed and implemented. Programs are analyzed in terms of their similarities and differences in the portion of their overall arts and culture funding available to individual artists; size of individual grant awards, application processes, eligibility requirements, adjudication processes and reporting procedures.

This research is intended to assist policy makers that are considering the development of grants to individual artists. The research provides a range of models to explore and use as a guide in developing such a program. The report concludes with a set of observations by CPAC for such agencies to consider in their deliberations. These observations include a need to review agency goals and funding priorities, assess the environment facing the local artist population, review funding categories research to identify an appropriate funding model and review funding specifics research to identify appropriate strategies for implementing an artist support program.

Introduction

Artists contribute to society in many ways. Whether it be the direct economic impact of their business endeavors, their work with school systems to improve educational outcomes, or their community-based work that helps to rebrand and revitalize struggling neighborhoods, artists add value to our lives.

While communities are increasingly recognizing the importance of artists' contributions and building community infrastructure to support their work, artists still face a limited set of opportunities for funding their work. Many arts grant programs, whether publicly or privately funded, are geared toward organizations; usually, qualifying grantees must be an arts-based organization that has a 501(c)3 designation. Under such circumstances, artists must seek out a nonprofit partner or launch a new 501(c)3 organization.

Based on CPAC's analysis of 28 funding programs, it appears there is an increasing interest by private and public funders to support individual artists. Such grant programs present a unique opportunity to strengthen the arts and culture sector as a whole by expanding opportunities for artists to create their artwork.

The following report identifies and analyzes a sampling of artist support programs. Its intent is to inform decision makers regarding practices in developing and managing grant programs that invest in individual artists, particularly in Cuyahoga County.

Methodology

CPAC staff studied individual artist support in 20 American counties with populations similar to Cuyahoga County (as of 2006, Cuyahoga County's estimated population was 1,288,688; the 20 reviewed counties ranged in population from 1.0 million to 1.7 million). CPAC also examined a number of additional public and private funding programs in other U.S. counties (Suffolk County, MA; Broward County, FL; King County, WA; and Cook County, IL), as well as one national program (Fractured Atlas).

The bulk of data collected and analyzed from the 28 programs came from online sources, as well as from representatives of funding programs when necessary. While programs varied considerably from community to community, CPAC was able to group support programs into five broad funding categories. Staff also examined details of these funding programs to identify common features between grant programs. Available information varied from program to program. Side-by-side comparisons between funding programs was also complicated by the fact that some grant programs funded individual artists exclusively, while others made funds available both to artists and arts and culture organizations. This report includes data where information was readily available from a significant portion of the programs; where information was available from a smaller subset of the reviewed organizations, the report provides examples that illustrate the funding categories and common features that CPAC staff encountered.

Based on the information that emerged from this research process, CPAC captured a number of primary considerations for organizations exploring development of an artist funding program.

Funding Categories

While programs vary from community to community, each of the 28 programs CPAC reviewed fit into one of five funding categories:

- Business & professional development;
- Fellowships;
- Public projects;
- Residencies; and
- Sponsored projects.

This section highlights commonalities, strengths, weaknesses and examples of programs in each of the five categories.

Business & Professional Development

Business and professional development grants are typically designed to support activities that further the career of an artist. This category of grants is meant to serve two main purposes: to help an artist become better at his or her particular discipline and to support the artist's growth as an entrepreneur. Nine of the 28 programs examined in this study offer some form of professional/business development grant.

Business and professional development funding allows artists to strengthen their artistic and business ability through continuing education, mentorship and business building services. Examples of subsidized activities include, but are not limited to:

- Rental of equipment, instruments or workspace;
- One-on-one study with a mentor of significant accomplishment, such as an editor, artist or folk arts master;
- Materials, supplies or resources necessary to complete a body of work that will be presented to or shared with the public;
- Preservation of an art form, such as the production of a master recording;
- Production of marketing materials, such as brochures, portfolios or demo tapes;
- Attendance at workshops or seminars directly related to advancing the applicant's discipline skills;
- Training in marketing, finance or other areas of business to help develop their profession; and
- Self-organized research, advanced study or coaching that will enhance the artist's abilities.

Strengths & Weaknesses

Potential strengths of business and professional development grants include:

- **Incentive for personal development.** Such grants encourage applicants to think strategically about development of their business. This has the potential to lead to long-term financial gains for the artist beyond the grant period.
- **Direct impacts on the local economy.** Business and professional development grants increase the likelihood that artists will expand the geographic scope of the sale of work. Employment opportunities are also improved.
- **Validation of artists as entrepreneurs.** By focusing on the artist's connection to the local economy, these grants can increase an artist's visibility as a business professional in the community.

- **Funded activities that are measurable.** The dual nature of business and professional development funding relates to artists' careers and their business needs. This allows granting organizations the ability to measure very specific outcomes compared to less specific grantmaking models.
- **New networks.** Business and professional development grants can facilitate new networks between artists and educators (through professional development grants) and business professionals (through business development grants).

Potential weaknesses of business and professional development supports include:

- **Narrow focus on business-savvy artists.** Grants in this category are primarily geared toward those artists who have the greatest business or career potential. While this is a worthwhile goal, it may skew funding away from emerging artists or those specializing in work with little or no evidence of viable markets.
- **Low public visibility.** Because funded activities are largely related to the artist's own personal development, grants may have relatively low public visibility, compared to funding of projects, residencies or fellowships, where the community would likely have greater exposure to the artist and their work.
- **Difficulty in comparative measurements.** Most professional development and business development grant programs fund a wide variety of activities and products, from career counseling to office supplies. Such diverse expenditures may make it difficult to make comparisons between funded artists or drawing conclusions about which types of development-related expenses result in the most positive outcomes.

Example: Arts Council of Hillsborough County (Tampa, FL)

Mission: To develop, nurture, coordinate and promote performing and visual arts in Hillsborough County, and to contract for artistic services, all for the enjoyment, education, cultural enrichment and benefit of the citizens of Hillsborough County.

Background: The Arts Council of Hillsborough County (ACHC) was created in 1989 by the Board of County Commissioners in Hillsborough County. This agency was preceded by the Arts Council of Tampa, which was created in 1967 by the Florida Legislature. The ACHC offers numerous programs that promote the arts throughout the county, including the operation of an Artist in the Schools program and providing operating support dollars for the Tampa Theater.

Budget: The ACHC awarded a total of \$731,331 in grants in 2007. Of that amount, \$38,321 was awarded to individual artists. The ACHC receives its funding from an allocation from Hillsborough County and the county's share of revenue generated from the sale of Florida "Arts" license plates.

Program: Individual Artist Grants are awarded to artists in the visual, literary, dance, theatre and music disciplines who have demonstrated a high level of expertise in their chosen field. The program provides funding of up to \$3,000 for a professional development project that will further the artist's career. Applicants are required to complete an application form and submit work samples.

Application: Applicants must be accomplished artists at least 18 years of age and legal residents of Hillsborough County for at least 24 consecutive months preceding the application deadline. Artists are expected to continue to make their home in Hillsborough County for at least twelve months following the grant award. Students pursuing any academic degree, whether or not related to the field of art, are not eligible to apply. Applicants must also provide evidence of public performances, exhibitions or being published during the past two years. Applicants' resumes must exhibit commitment to their respective art form through education, training or professional experience. Artists who receive a Hillsborough County Individual Artist grant may not apply again for three years and may only receive two grants over the lifetime of the program.

Allowable Expenses: Costs related to producing materials such as slides, catalogs, portfolios, demo audio/visual tapes, manuscripts and brochures, as well as rental of facilities for the presentation/production of new work are allowable grant award expenses. Additionally, the purchase of materials, supplies and equipment that are necessary for the completion or production of work or facility improvements directly related to the creation of original artwork, are allowed. Finally, expenses to attend workshops and seminars directly related to advancing the applicant's discipline skills or business expertise are permitted. This includes training in marketing or finance, as well as advanced study or coaching in their chosen art form to enhance the artist's abilities.

Selection Process: To evaluate grant applications, the Arts Council of Hillsborough County selects a panel of jurors comprised of professionals in the creative arts. The jury members are professional artists, writers, educators, arts administrators or other professionals in art-related fields, plus at least one member of the ACHC Board of Directors.

Fellowships

Artist fellowships are intended to mitigate the financial barriers that often impede an artist's ability to devote significant time to his or her craft. Many artists, especially emerging artists that are not yet making a living from their artwork, often have full-time jobs, unrelated to their art, in order to pay for life's necessities. Fellowships provide artists with relatively unrestricted capital to support living expenses, thus freeing them to devote more time toward deeper exploration of their artistic work.

While there are generally few restrictions on how grantees use fellowship funds, programs vary based on the granting organization's goals and priorities. Some fellowship granting organizations have a preference toward originating artists, those that develop new art, while others have a preference to fund interpretive artists, those that reproduce or interpret existing work. Examples of funded activities include, but are not limited to:

- Creation of new work and reinterpretation of existing work;
- Opportunities for emerging artists to experience or work alongside more experienced artists;
- Recognition and celebration of the work of exceptional artists; and
- Encouragement of greater artistic experimentation.

Ten of the 28 programs reviewed for this study offered some form of fellowship support.

Strengths & Weaknesses

Potential strengths of fellowship grants include:

- **Streamlined process.** The application process and reporting process are generally easy for artists to navigate and for funders to administer. Applicants typically only have to present their existing works to be judged as fellowship recipients. Reporting requirements are generally minimal, resulting in an easier administration process both for the granting organization and grantees.
- **Low administration costs.** The simple grantmaking process for fellowships, coupled with the fact that few additional services are typically offered by the granting organization, means the costs of administering these programs remain low. As a result, a larger portion of the funds goes directly to the artists.
- **Autonomy for artists.** Low reporting requirements give artists more flexibility in how they plan and adapt their use of funds to further develop their art. Artists often favor this type of model because it allows them to produce work with minimal oversight.
- **More attention toward artistic product.** Theoretically, artists can devote most or all of their time in the development of work, as compared to grant programs that require artists to focus more rigorously on the social, economic or educational outcomes of their work, rather than the work itself.
- **Retention and recruitment tool.** Awards can aid a region in recognizing local artistic talent, or in bringing new talent into the area through fellowships and residencies.

Potential weaknesses of fellowship grants include:

- **Subjective application process.** Because fellowships are often tied more to artistic achievement than to the anticipated impact of projects, the process to select artists can be viewed as more subjective.
- **Low accountability.** Measurements of success are often more focused on the merit of the artist at the time of application, rather than on specific benchmarks during the grant period. As a result, very few requirements are placed on the artist recipient once funding has been awarded. Despite the fact that fellowships may result in significant economic, educational and social outcomes, because information regarding these outcomes is less likely to be captured than in programs where these outcomes are the primary focus, granting organizations may have difficulty articulating the value of their investment.
- **Little interaction with artist.** Vague relationships between artists and funders result when there is low interaction. As a result, misunderstandings or disputes are more likely to occur.

Example: Bush Foundation (St. Paul, MN)

Mission: To improve the quality of life by strengthening the organizational, community and individual leadership in Minnesota, North Dakota and South Dakota.

Background: The Bush Artist Fellowship provides up to 15 artists with unrestricted grants of \$48,000. Fellows may receive up to \$2,000 to plan and execute an individual communications strategy designed in conjunction with their fellowship for a total of \$50,000. The fellowships are intended to provide funded artists with an opportunity to further their work and advance their artistic careers.

Program: Bush Artist Fellowships are awarded among eight categories that rotate over a two-year cycle. Categories include:

- Visual arts;
- Media arts;
- Traditional, ethnic and craft materials (visual arts);
- Performance-based work;
- Script works;
- Literary arts;
- Music composition; and
- Traditional, folk and ethnic arts (performance-based).

Budget: The Bush Foundation awarded a total of \$5.7 million in arts and culture funding for 2006. Of that amount, \$750,000 went toward funding the Bush Artist Fellowships. The Bush Foundation disperses grants from the interest incurred on their principle endowment of \$881 million.

Eligibility: Individual artists that are at least 25 years old and have lived in Minnesota, North Dakota or South Dakota for at least two years are eligible to apply for the Bush Artist Fellowship. Full and part-time students of any degree-granting program are not eligible to apply.

Selection Process: Bush Artist Fellows are selected through a rigorous two-step process involving preliminary and final selection panels. Panels are composed primarily of working artists and arts professionals that do not reside within the Bush Foundation funding region (Minnesota, North Dakota and South Dakota). Preliminary panels are convened for each category to review application materials and select finalists. If the number of applications in any category is particularly large, applications may be pre-screened by current or past panelists. Applicants that are selected as finalists are then asked to submit two letters of reference, samples of original work, and any necessary updates to the original application. The final selection of fellows is made by an interdisciplinary panel composed of one member from each preliminary panel and two additional panelists.

Public Projects

Most, if not all, institutions that grant funds to individual artists do so to promote arts and culture and encourage greater exposure of arts and culture to the general public. To this end, funding organizations can offer grants that provide direct support for arts and culture projects that engage the public. Eight of the 28 programs examined for this study offer public project grants. Grants are typically limited to artists residing in a specific geographic area (such as a city or county boundary), or the project must be completed within that geographic area.

Examples of funded activities include, but are not limited to:

- Temporary and permanent art installations in public areas;
- Presentations of artwork open to the general public, including exhibitions, performances or readings; and
- Planning processes for development of arts projects and programming within a particular geographic area.

Strengths & Weaknesses

Potential strengths of public project grants include:

- **Broad public impact and high visibility.** By definition, public projects are for the benefit of the general public and expose a relatively large volume of people to arts and culture. Public projects can make arts and culture more accessible to the general community, often in nontraditional settings.
- **Generates new community assets.** Public art projects can produce permanent or temporary works of art that enhance the aesthetics of a community, such as sculptures in public locations or poetry written on display inside of public buses.
- **Encourages applicants to think of their role in the community.** Such grants provide individual artists with an opportunity to consider the importance of the work they do in relationship to its impact on the well-being of their community.
- **Expands access to underserved communities.** Public projects often remove common barriers that the economically disadvantaged face in accessing arts and culture. Projects may be offered at a lower cost, for instance, or presented in an environment that is visible to the general public. As such, these grants have the potential to expand participation in arts and culture activities beyond traditional audiences.
- **Directly funds the work.** These grants fund the production and delivery of artistic work. Unlike some other forms of individual artist funding, such as grants for professional development of the artist, this may result in immediate increases in the volume of publicly accessible arts and culture.

Potential weaknesses of public project grants include:

- **More opportunity to offend.** Since public funds are used to support the production of the work, public criticism is likely to be more vocal on acceptable use of "their money", as compared to programs that do not directly fund or commission work, such as fiscal sponsorships or business and professional development grants.
- **Possibility of funding less challenging artwork.** In an attempt to reduce the potential of offending the public, there exists the possibility that funded projects will be those that are deemed the "safest"; more provocative or controversial work, even when of equally high quality, could be overlooked.
- **Devalues paying for art.** Since many public project programs seek to increase access by reducing or eliminating charges to audiences participating in the projects, there is a potential risk the public will come to expect free access to arts and culture activities. If funding programs specifically encourage artists to create work that is free or of minimal cost, such programs could negatively impact individuals and organizations that offer arts and culture for a fee.

Example: Cambridge Arts Council (Cambridge, MA)

Mission: The mission of the Cambridge Arts Council is to ensure that the arts remain vital for people living, working and visiting Cambridge.

Background: The Cambridge Arts Council was created by the City of Cambridge in 1974 to integrate the arts into the daily life of Cambridge residents and visitors. The Arts Council manages a number of arts-related programs and activities, including a grant program, public art program, exhibition space, four major community events and administration of a street performance ordinance.

Budget: The Cambridge Arts Council (CAC) provides over \$100,000 per year to support community festivals and grants programs. Of that amount, \$22,480 was distributed in individual artist grants. CAC receives most of its funding to support the grants program from the City of Cambridge and also receives an annual allocation from the Massachusetts Cultural Council.

Program: The Cambridge Arts Council awards Individual Artist Project Grants from \$500 to \$3,500 to support projects that have a "public benefit". Projects must contribute to the cultural vitality of the community as a whole and not benefit a private individual or group. In order to receive funding, the project must have an equal match from funding sources other than the CAC (in-kind donations may be applied to the match).

Application Process: All applicants must be residents of Cambridge. Funding to individual artists is provided for in two grant categories: 1) Creating and Presenting and 2) Education and Access. Creating and Presenting grants support the development or presentation of visual arts, dance, film/video, literature, music, multidisciplinary arts, theater and cyber arts. Projects must involve a public presentation in the city of Cambridge. Education and Access grants promote in-depth understanding of and participation in the arts. Projects that increase participation of populations with limited access to the arts are also considered in this category. Projects that bring art into nontraditional community settings are especially encouraged. Examples may involve education through various art forms to explore relevant non-arts areas, such as civic, cultural or environmental issues.

Unfunded Expenses: Grant funds may not be used to purchase food, refreshments, or capital expenses (including new construction, renovations or equipment of more than \$500).

Selection Process: All applications are reviewed by a volunteer panel of Cambridge residents and arts professionals representing a variety of neighborhoods and backgrounds. Three separate panels are convened for each of the following discipline areas: Visual Arts & Film/Video, Theater & Dance and Music & Literature. Each panel is composed of individuals with expertise in the disciplines being reviewed, as well as in related fields, such as arts administration and arts education. Panelists evaluate applications and supplemental materials using the following review criteria:

- Quality and creativity of the project's design, 40%;
- Qualifications of key personnel, 20%;
- Potential to involve a culturally and economically diverse population, 20%;
- Clarity of budget, timeline, publicity and evaluation plans, 10%; and
- Community support for the project, 10%.

The final recommendations are then reviewed and approved by the CAC Advisory Board, the City Manager and the Massachusetts Cultural Council.

Residencies

Artist residency grants present opportunities for organizations to leverage the creative resources provided by individual artists to help further the mission of the organization. Grants are awarded to individuals directly, or to organizations in order to supplement the salary and other associated cost of employing an artist, for projects and programs during a specified period of time. Residency periods may be as short as a few days or as long as several years; however, three months to one year are typical timeframes.

Artist residency grants work to broaden access to arts and culture by placing artists in organizations with limited or no existing artistic staff, providing previously underserved communities with the opportunity for direct involvement with the artist and their artwork.

Examples of funded activities include, but are not limited to:

- A visual artist managing the creation of murals by neighborhood youth and senior citizens in targeted neighborhood areas;
- A choreographer working with local residents to develop and produce an original work that highlights the importance of conservation;
- A playwright assisting community residents to create and perform a play about the history of the neighborhood; and
- A dance troupe organizing after-school dance workshops at local elementary schools.

Among the reviewed programs, residencies were a relatively rare model. Only three of the 28 programs studied offered a form of residency grants and of those three programs, the Palm Beach County Cultural Council is the only that is publicly funded.

Strengths & Weaknesses

Potential strengths of residency grants include:

- **Provides organizations with a specific artist for a specific duration.** Organizations are able to take advantage of the skills of a trained artist they might otherwise not be able to afford. Residencies allow host organizations to create a staff position that brings arts and culture directly to the organizations' clientele.
- **Expands arts access to a variety of communities.** Residencies are often housed in organizations whose primary purpose is not arts and culture. Placing artists in these types of organizations help to broaden exposure to the arts to various communities and service populations.
- **Encourages collaboration between artists and community organizations.** Residencies can improve communication between artists and community organizations to determine the best method to develop and implement arts programming within a particular community.
- **Encourages non-arts-based organizations to offer art programming.** The availability of funding for an artist residency may encourage organizations to explore the benefits of adding art and art education into their programming mix.
- **Provides artists with gainful employment.** Residencies create contract work that would not exist if it were not for public funding of the position.

Potential weaknesses of residency grants include:

- **Creates a disincentive for organizations to hire an artist as part of their budgeted staff.** Having an external source of funding for a temporary position within an organization can devalue the importance of establishing a full-time position within the organization. Short-term grants do not encourage the organization to seek a more permanent funding source for an artist position.
- **Creates inconsistent arts programming within an organization.** The time restrictions placed on residencies makes it difficult for an organization to maintain consistent delivery of arts programming beyond the lifespan of the residency.

- **Complicated application and reporting process.** Residency review processes typically require both artists and organizations to apply for grant funding. Funded programs may be required to report on outcomes of the program from the perspectives of both the artist and host organization. The potential complexity for both the granting organization and applicants may make the application and reporting process labor-intensive.

Example: Palm Beach County Cultural Council (Palm Beach, FL)

Program: Artist-Residency Grant

Mission: The mission of the Palm Beach County Cultural Council's Artist-in-Residency program is to forge partnerships between artists and host nonprofit cultural organizations to benefit the residents of Palm Beach County.

Background: The Palm Beach County Cultural Council (the Council) is a nonprofit cultural organization that was established in 1978. The Council is actively engaged in marketing arts and cultural offerings within the county, advocating for arts and culture funding, supporting arts education and providing grants to arts and culture organizations and individual artists. The Council is recognized by the Palm Beach County Board of Commissioners as the official advisory agent for the county's cultural development and also administers a portion of the county's local tourist development fund.

Budget: The Council has diverse streams of revenue. In addition to receiving dues from members, contributions from individuals and grants from foundations, the Council receives significant funding from a county-wide bed tax, an allocation from the Palm Beach County general fund and revenues from the sale of the Florida Arts vehicle license plate. In 2006, the Council collected \$5,964,206 in revenue, of which \$3,858,530 was distributed in grants. \$60,000 was distributed to support four artist residencies.

Program: Palm Beach County Cultural Council created the Artist-in-Residency grant program in an attempt to broaden community participation in arts and culture, to inspire community discourse and to develop a supportive community around arts and culture. Artist residencies are hosted through Palm Beach County-based nonprofit cultural organizations with a history of at least three years of cultural programming. The host organizations must fully match the award amount either in cash or in-kind. Applicants must propose residencies of between three and nine months.

Selection Process:

Applicants to the Palm Beach County Cultural Council Artist-in-Residency grant program are evaluated on the following criteria:

- The professionalism of the artist, 20 points;
- The artistic merit of the proposed residency project, 20 points;
- Project feasibility, 20 points;
- Projected impact of the residency, 20 points; and
- Strength of the host cultural organization, 20 points.

Sponsored Projects

Individual artists embarking on ambitious independent projects are often limited in their ability to carry out the project due to a lack of adequate funding. Potential donors may be unwilling to contribute to such projects, as their contributions are not tax deductible. Project sponsorship is a unique method to address this problem.

Through project sponsorships, a federally recognized 501(c)3 organization serves as the fiscal sponsor for an individual artist whose project has been accepted by the sponsoring organization. Sponsorship by a qualifying 501(c)3 organization allows an individual artist to accept tax deductible contributions in support of their project, thus significantly expanding the potential donor pool.

Granting organizations that choose a project sponsorship model place the responsibility of fundraising with the artists. The limited funds of the granting organization can then be used to provide support services to the artists whose work they sponsor, such as technical assistance, marketing of projects and discounted business supplies and services.

A wide range of projects, from community work to personal development, have resulted in funding through the model. Artists are typically only limited by what types of projects a sponsoring organization is willing to champion (sponsors are legally required by IRS regulations to only sponsor projects that directly advance their organizations' missions) and the degree to which donors are willing to support specific activities. Examples of the type of funding sponsored projects have secured from individual donors include, but are not limited to:

- Production costs for independent films;
- Fees associated with education and training of an individual artist in their chosen discipline;
- Materials and supplies for an artistic production;
- Fees associated with the distribution of films, music, or literature; and
- Fees associated with theater rental for the presentation of free performances.

Project sponsorship was the rarest funding model among the five major categories. Of the 28 programs CPAC reviewed, only one offered project sponsorship, and that program was largely funded through private donors.

Strengths & Weaknesses

Potential strengths of project sponsorship grants include:

- **Access to funding.** Fiscal sponsorship provides individual artists with access to funding opportunities typically reserved for 501(c)3 organizations to support arts and cultural projects.
- **Overcoming mandates.** Laws and statutes can sometimes limit funders' abilities to donate to a non-incorporated project (particularly when the funder is in the public sector). Specified fiscal sponsorship allows government agencies and other funding organizations to legally fund a project that lacks 501(c)3 status.
- **Incentive for individual donors.** Fiscal sponsorship allows individual donors to claim tax deductions on a donation to an individual artist project.

- **Expanded mission impact.** Because fiscal sponsors are legally required to support only projects that advance their institutional missions, sponsored projects expand programs and services that advance or reinforce the sponsoring organization's purpose.
- **Revenue source.** Fiscal sponsors typically charge administrative fees to participating organizations. Some sponsors are able to generate so much revenue from for-service fees that they do not have to rely on external support. This revenue stream allows sponsoring organizations to sustain fiscal sponsorship into the future, regardless of the external funding environment.

Potential weaknesses of project sponsorship grants include:

- **Legal liability.** Failure to fulfill legal sponsorship obligations can have serious consequences. If a project fails to behave like a charitable organization (e.g. if it has private investors or conducts extensive advocacy work), or if a fiscal sponsor fails to maintain proper control and discretion over the projects, donors could lose their tax deduction. This could result in a project losing funding and being required to forfeit earlier funding. Furthermore, fiscal sponsors put their nonprofit status in jeopardy if they fail to conform to IRS rules and regulations regarding oversight of sponsored projects.
- **Limited profitability.** Sponsored projects cannot seek to make a profit as their primary motive or have private investors who stand to make a monetary gain. Projects can change to a for-profit status fairly easily post-sponsorship, but fiscal sponsors are prohibited from sponsoring projects that, from their outset, seek to make a profit, particularly for a private group of investors or that engage in such activities while still receiving charitable donations.
- **Limits on project activities.** Even though projects do not have the full powers of nonprofits, they are often expected to behave as such (since their activities are linked to the sponsor's 501(c)3 status). Projects cannot be overtly political and organizations cannot sponsor projects that would be rejected for 501(c)3 status because of political themes or goals. This can limit the content of the artistic product or limit potential dialogues in the community.

Example: Fractured Atlas (New York, NY)

Mission: Fractured Atlas facilitates the creation of art by offering fiscal sponsorship to the artists who produce it. Artists and arts organizations gain access to funding, health insurance and education, in a context that honors their individuality and independent spirit. By nurturing today's talented but underrepresented voices, Fractured Atlas hopes to foster a dynamic and diverse cultural landscape in the future.

Background: Fractured Atlas is a nonprofit membership organization that was created in 1997 to provide support to artists and arts organizations. The organization provides thousands of independent artists and arts organizations throughout the country with low-cost health and event insurance, fiscal sponsorship, marketing and promotional packages, professional development and small grants.

Budget: The bulk of incoming revenue to Fractured Atlas is from individual contributions in support of the sponsorship program. In 2005, more than \$550,000 was raised and distributed to individual artists and small arts organizations. Close to \$115,000 was generated through membership dues, and some of the organization's programs are supported by the New York City Department of Cultural Affairs.

Selection Process: Participation in the project sponsorship program requires membership in Fractured Atlas, which is \$75 per year for an individual artist. Upon becoming a member of Fractured Atlas, individual artists are then eligible to apply for project fiscal sponsorship on an individual or group basis. Applications are reviewed by the Board of Directors of Fractured Atlas. Any “ongoing or temporary project in the arts” is eligible. If accepted, the project will be featured on the Fractured Atlas website, where visitors may review the project and make online financial contributions. Individual artists may create a link from their own personal websites to the Fractured Atlas website to stimulate contributions toward their projects.

Project sponsorship allows donors to make tax deductible contributions in support of an individual artist project. The contribution is made to Fractured Atlas, who then re-grants the contribution to the donor-specified projects that have been approved by the Fractured Atlas Board of Directors. This arrangement allows an individual artist to take advantage of the pooled resources provided by the hosting organization. This includes exposure to larger markets through the use of the Fractured Atlas website and access to the experience and council from the staff in the form of technical assistance.

Funding Specifics

Even though the 28 programs reviewed for this study varied in terms of structure and strategy, common characteristics did emerge. Where variations did occur, program characteristics still fell within a fairly defined range. Of note, CPAC was able to find common patterns in:

- Percentage of arts and culture funding each organization made available to individual artist applicants;
- The range of grant award amounts available to individual artists;
- What artists were eligible for funding and any associated restrictions on who could apply;
- The criteria by which artists were selected or denied funding;
- The process by which artists’ applications were reviewed and adjudicated; and
- The reporting requirements for funded artists and how funding organizations measure outcomes of their funding programs for individual artists.

This section highlights findings for each of the above categories, as well as some of the key considerations of granting organizations as they address each of the categories.

Artist Funding Relative to Total Arts & Culture Funding

All of the programs CPAC reviewed funded individual artists either directly or indirectly, as well as arts and culture nonprofit organizations or additional arts and culture programming. The amount of funds granting organizations make available to individual artists, compared to funding for nonprofit organizations, varies significantly from community to community. Examples include:

- **Franklin County, Ohio.** The Greater Columbus Arts Council annually makes awards of approximately \$2,400,000. As a component of this funding, \$20,000 is made available to individual artists through fellowships, approximately 0.8% of the organization’s total arts and culture funding.

- **Orange County, Florida.** United Arts of Central Florida annually distributes \$2,680,000 to arts and culture efforts. A relatively small sum of funds, \$42,541, is made available to artists for professional development grants. This represents 1.6% of total arts and culture funding.
- **Minnesota, North Dakota, South Dakota.** The Bush Foundation provides \$5,650,000 in arts and culture grants in a tri-state area. \$750,000 is made available to individual artists in the form of fellowships, approximately 13.3% of total arts and culture funding.
- **Suffolk County, New York.** While the Huntington Arts Council's arts and culture funding is relatively limited (approximately \$70,000), a relatively large portion of the funding (\$9,900) is made available to artists carrying out various community programs and projects, representing 14.1% of total arts and culture funding.

Percentage of funding appears to vary based on total amount of funding that organizations administer, sizes of awards for individual artists and the relative emphasis the granting organization places on the funding needs of unincorporated versus incorporated (501(c)3 status) projects. Obviously, organizations that make relatively large sums of money available to individual artist applicants are able to provide larger awards to a greater number of applicants; at the same time, the greater the amount of funds set aside for artists, the smaller the amount of funds available for distribution to arts and culture nonprofits and other producers and presenters of arts and culture projects.

Grant Amounts

Nationwide, the monetary amounts of grants made to individual artists vary widely, even within each of the five major granting categories that CPAC identified:

- Business & professional development, \$100-20,000;
- Fellowships, \$1,500-50,000;
- Public projects, \$500-5,000;
- Residencies, \$2,500-30,000; and
- Sponsored projects, Unlimited.

Choosing award sizes presents an obvious challenge to granting organizations: whether to provide a deeper level of funding to a smaller group of artists, with the intent to provide funding that could be of more considerable impact to grantees, or to provide smaller grant awards to a larger group of artists, with the understanding that such funding is less likely to be transformative to funded artists' work, yet could inspire a larger number of artists to continue their work.

Eligibility & Restrictions

Examination of the eligibility requirements and restrictions associated with individual artist grants across the spectrum of grant categories finds many similarities:

- **Age.** 53.5% of granting programs require that applicants be at least 18 years of age. Others, particularly within the fellowship/awards category, set a higher minimum age. The Bush Foundation Fellowship requires a minimum age of 25 and the Artist Trust Twining Humber Award is designated for female artists 60 years and older. No reviewed programs included maximum age restrictions.

- **Residency.** 96% of reviewed programs had a residency requirement for applicants. The most common residency requirement was for an applicant to be a resident of the organization's service area for a minimum of one year. Grant recipients typically must maintain residency through the life of the granting period and sometimes for periods of time beyond that point. Fractured Atlas' Development Grants program was the only program of the 28 reviewed for this study with no residency requirement. In this organization, grants are available to all members and membership is open to all US residents.
- **Non-student status.** Many programs restrict students of any degree-offering program, regardless of the student's area of study or full- or part-time status, from applying for individual artist grants. Nine of the 28 programs reviewed, or 32%, have clearly outlined restrictions in their application forms prohibiting degree-seeking students from applying for grants.
- **Matching funds.** Artist residency grants often require matching funds from the sponsoring nonprofit organization. Four reviewed programs, or 14%, required some form of matching funds in order to receive the grant. The organization or entity hosting the residency has responsibility for securing the matching funds.
- **Years as a professional artist.** Organizations that offer more substantial grants, such as fellowships, often require proof of an artist's history of producing artwork and sometimes restrict funding to artists who have practiced professionally for a certain amount of time. For example, the Twining Humber Award offered by Washington's Artist Trust is only available to female applicants that have worked as artists for a minimum of 25 years.
- **Attendance at a grant workshop.** Only two organizations, or 7%, required applicants to attend a grant workshop hosted by the granting organization. Of the two, however, one required workshop attendance for only first-time applicants.
- **Conflict of interest.** Staff members of the granting organization and their relatives are usually not permitted to apply for individual artist grants.

Depending on the specificity of their grantmaking goals and objectives, granting organizations may include additional restrictions. Examples include:

- **Previous grantees.** Artists that are awarded grants are, in many cases, restricted from applying again the immediate following year for many programs.
- **Race or gender.** Some grantmakers have an interest in promoting the artistic and professional development of minority populations in an effort to redress the effects of past discrimination. As such, some individual artist grant programs are targeted specifically toward women, or those of African, Asian, Hispanic or American Indian lineage. Of the 28 programs reviewed by CPAC, the Urban Arts Initiative of the New York Foundation for the Arts was limited to artists of color and the Twining Humber Award of the Artist Trust was limited to female visual artists.
- **Discipline.** A small number of grantmaking organizations reviewed for this report limited grants by artistic discipline, most commonly restricting participation to visual artists; 4 of the 28 programs, or 14% reviewed do so, but only one of these programs, the South Florida Cultural Consortium Visual Artist Fellowship, is publicly funded.
- **Nomination or invitation to apply.** This restriction requires that applicants be asked to apply for the grant program by a member of a nominating panel. Of the programs examined for this study, the Twining Humber Award offered by Washington's Artist Trust was the only program to operate using this model.
- **Membership.** While uncommon in most grant programs, membership to the sponsoring organization is a typical requirement of applicants for participation in sponsored project programs. Fractured Atlas operates using this model.

Eligibility requirements can aid granting organizations in limiting the number of applications reviewed and targeting funds to applicants that best advance the funder's goals and priorities. At the same time, narrow restrictions reduce availability of funds to a broader population of artists, which may adversely impact community support of the granting organization.

Application Criteria

Granting organizations tend to seek similar information from individual artist applicants, regardless of funding category:

- **Demographic information.** This often includes age, race, address, contact information, discipline and occupation.
- **Specific project information.** Applications often request specific information regarding activities of the artist during the grant period. Such information may include a description of specific projects to be implemented or conducted and the qualifications of the applying artist. A budget (which may include expenses, other sources of funding and income, if any should be generated from the project) is usually requested as well. Public project grants, in particular, may require additional application information regarding projects, such as the anticipated size and demographics of the audience, accessibility of the project and methods to ensure the public is informed about the project.
- **Resumes and letters of support.** Artists are usually required to provide supplemental materials with an application packet that establish their professional credentials. In some cases, this may include examples of community work.
- **Samples of applicants' art work and marketing collaterals.** Samples of artwork are often required. This provides panelists with a deeper understanding of applicants' artistic abilities and evidence work by the applicants have been professionally presented. Every program reviewed required that submitted materials be provided in a format that could easily be shared with those reviewing applications. Examples of typically permitted samples by category include:
 - Scores (Composers);
 - Text (Literary artists);
 - Recordings (Musicians); and
 - Slides and photos (Visual artists).

Programs' application forms varied in length (from one to seven pages), but the information requested was very similar. Differences in number of pages were primarily due to whether applicants were directed to answer questions on the application form or to attach the answers on separate sheets.

While the information requested on the application forms was relatively uniform, granting organizations still must consider the complexity of the application process. More rigorous applications provide reviewers more information with which to make decisions. However, complex application processes may also create barriers for artists who are novices to the grantmaking world, resulting in new talent being underfunded.

Adjudication & Review

Panel review is the preferred method to review applications for individual artist grants. Twenty-six, or 93%, of the reviewed programs used the panel review method; however, composition of these panels varies considerably. Commonly, panels are comprised of artists and art professionals (curators, artistic directors) that reside outside granting organization jurisdiction. Some organizations, however, relied on volunteer panels comprised of individuals that reside within the granting organization's jurisdiction. In some cases this was because limited administrative cost budgets made it impractical to bear the expenses associated with bringing panelists in from outside of the jurisdiction. In addition to artists and arts professionals, some panels may also include community leaders and residents of the organization's service area in order to provide community input. Fractured Atlas was the only reviewed organization where only staff of the organization made the determination instead of an independent panel.

Regardless of the composition of the review panel, common themes exist among the criteria reviewed for funding:

- **Artistic merit.** Is the project, or the artist's existing body of work, innovative, creative and inspiring?
- **Qualifications of the artist.** Does the artist have a record of producing high-quality artwork? Does the artist have a history of advancing priorities of the funding program within the granting organization's service area?
- **Projected impact to the artist's career.** Will funding of the artist or their proposed project advance the career of the artist? Will it increase his/her ability to make a living through producing art?
- **Projected impact and significance to the community.** Will the community benefit from the work of the applicant, particularly from any proposed projects? What specific community outcomes would be likely as a result of the applicant's work? Is the applicant's work accessible to the community as a whole? Is there an effort to reach underserved communities?
- **Quality of the overall application.** Is the application complete and legible? Are all relevant supplemental materials provided? Does the application provide sufficient information for panelists to make an informed decision regarding the merits of the artist or proposed artist project?
- **Feasibility.** What is the likelihood that the artist will be able to complete an acceptable level of activity within the grant period? What is the likelihood that the applicant will be able to complete any proposed projects and to accomplish the stated goals of the project(s)?

The review period (from application deadline to awards) varies from program to program. Typically, the larger the grant awards being made, the more scrutiny is involved in the adjudication process and the longer the period of review. The majority of granting organizations completed the adjudication process within two months, though more involved funding programs took up to five months. Often, a granting organization will first conduct an internal review of applications to ensure that applicants are eligible for funding. Applications that are eligible then undergo panel review. CPAC encountered examples of both public and private panel review processes.

Grantmaking organizations tend to structure review processes so that they are thorough and transparent. Efforts are made to ensure that funds are distributed to artists in a timely fashion and that the review process is not cumbersome for reviewers.

Reporting & Outcomes

Requiring grantees to report on the outcomes or results of their project helps to ensure accountability for dispersed funds. Grantmaking organizations typically ask artist grantees to provide a final report at the conclusion of their funded project. These reports typically require:

- Narrative on the extent to which goals were or were not achieved and any factors, either positive or negative in nature, regarding the artist's efforts;
- Samples of publicity (newspaper clipping, brochures, etc) for either the artist or any funded project;
- Financial statement of how the grant funds were expensed; and
- Documentation (photos, recordings, text) of any funded project, if applicable.
- Information detailing the audience participation, responses, or characteristics for the funded project.

Final reports range from a simple one-page form that asks basic information regarding the project, such as the itemized project budget, to far more complex documents. More complex final reports may request detailed information regarding audience attendance and their demographic profiles, self- performance evaluations and future plans of the artist.

Many granting organizations attempt to maintain some form of relationship with funded artists beyond the grant period. Grantors typically feature grantees, examples of their work and overviews of their projects on their websites and annual reports. Additionally, some organizations seek evaluation from their grant recipients regarding the effectiveness of the programs. Some organizations provide technical support services to past artist recipients.

Such reporting and communication can assist funders or sponsors to articulate the importance of their investments in artists. Future grantmaking programs are refined through recipient evaluations. Assistance from granting organizations can also aid artists in continuing their work beyond the grant period. At the same time, more rigorous post-grant requirements may prove a burden on artists as they look to create new work or take on new projects.

Conclusion

It is evident from the research presented that many organizations recognize the need and importance of offering competitive financial and support opportunities for individual artists. Public and private funders strengthen the communities they serve when artists' creative and entrepreneurial capacities are nurtured. This investment benefits artists' skills and aesthetics, while the community sustains and builds its creative workforce. CPAC's research gives grant making agencies an initial framework for understanding the current funding environment for individual artists. It is meant to inform their decision making process on how to best address the funding needs of artists in their respective communities.

Based on its review of 28 diverse funding programs nationwide, CPAC offers the following considerations for funding agencies interested in launching or expanding individual artist support programs:

- *Review agency goals and funding priorities.* While artist funding programs nationwide share broad commonalities, each of the funding models employed is adaptable to specific elements of local environments. An agency should give consideration to how support of individual artists will advance its established goals and priorities. Moreover, it should assess its own capacity to manage an individual artist funding program in light of: 1) the agency's human and financial resources for directing the program, 2) the program's alignment with the agency's mission, and 3) the agency's ability to carry out the program given its legal mandates).
- *Assess the environment facing the local artist population.* In considering potential funding models, organizations should consider the needs of local artists, as the beneficiaries of grant funds, within the current funding climate for artists as a group. Existing research, coupled with data from focus groups of artists and other funding organizations, are important to identifying gaps in the artist support infrastructure, resulting in an appropriate model for individual artist support.
- *Review funding categories research to identify appropriate funding model(s).* After reflecting on the priorities of their organization and the constituency they intend to fund, granting organizations will have a stronger framework for identifying a funding model that will be appropriate to the funder's efforts. Agencies could design and implement a number of different programs to address different needs within the artistic community or different target populations of artists (such as both emerging and established artists). Alternately, an agency may want to design a hybrid model which draws from the five categories to better address local artists' needs and the agency's mission and capacity.
- *Review funding specifics research to identify appropriate strategies for implementation.* Once a funding model has been selected, organizations should review this report's section regarding funding specifics to identify how the program will be implemented and managed logistically. Funding agencies will be well-positioned to identify strategies to maximize returns on grant investments, while streamlining the process for applicants and grantees.

Resources & Links

For more information on the 28 programs CPAC reviewed, please visit the following links:

Artadia [California, Illinois, Massachusetts, Texas]. Artadia Awards.
www.artadia.org/forartists.html.

Artist Trust [Washington] [multiple programs]. www.artisttrust.org/grants.

Arts Council of Hillsborough County. Individual Artists Grants.
www.tampaarts.com/grants.aspx.

Bronx Center on the Arts [multiple programs]. www.bronxarts.org/Grants.asp.

Broward County Cultural Division. Mini-Grant Program.
www.broward.org/arts/grants/grantsmini.htm#2

Bush Foundation [Minnesota, North Dakota, South Dakota]. Bush Artist Fellowship.
www.bushfound.org/fellowships/artists_overview.asp.

Cambridge Arts Council. CAC Grants Program.
www.cambridgeartscouncil.org/FY08%20Grant%20Program%20Guidelines.pdf.

Center for Cultural Innovation [California]. Investing in Artists.
<http://cciarts.org/grantsprogram.htm>.

East End Arts Council [New York]. Strategic Opportunity Stipend.
www.eastendarts.org/artists/sos.html.

Evanston Arts Council. Cultural Fund Grant Project.
www.cityofevanston.org/departments/parks/pdf/cultural_fund_app.pdf.

FORECAST Public Artworks [Minnesota] [multiple programs].
www.forecastpublicart.org/grants-program-info.php.

Fractured Atlas. Development Grant. www.fracturedatlas.org/site/prodev/grants.

Greater Columbus Arts Council. Individual Artist Fellowships.
www.gcac.org/art/individual_artists_fellowships.php.

Greater Philadelphia Cultural Alliance. Five County Arts Fund.
www.philaculture.org/grants/5CAF.htm

Greater Pittsburgh Arts Council. Greater Pittsburgh Artist Opportunity Grant.
www.pittsburghartscouncil.org/artistoppgrant.htm.

Huntington Arts Council. Decentralization Regrant Program.
www.huntingtonarts.org/content/programs/grants_for_the_arts/grants.html.

New York Foundation for the Arts. Artist Fellowships.
www.nyfa.org/level3.asp?id=61&fid=1&sid=1.

New York Foundation for the Arts. Urban Arts Initiative.
www.nyfa.org/level2.asp?id=104&fid=1.

Oakland Cultural Arts & Marketing Division. Individual Artist Project Support Program.
www.oaklandculturalarts.org/main/programoverview.htm.

Palm Beach County Cultural Council. Artist-in-Residency Grant.
www.palmbeachculture.com/GrantsA.

South Florida Cultural Consortium. Visual & Media Artist Fellowship.
<http://www.broward.org/arts/grants/programsmedia.htm>.

United Arts of Central Florida. Professional Development Grants.
http://unitedarts.cc/Client_Content/subpage.aspx?PGID=3.

Appendix A

Sample Application

Greater Pittsburgh Artist Opportunity Grants

Greater Pittsburgh Artist Opportunity Grants: Guidelines & Application

The **Greater Pittsburgh Artist Opportunity Grants** help advance the careers of individual artists by supporting expenses related to specific, unique opportunities that have the potential to significantly impact an artist's work and professional development. Grants range from \$250 to \$1,500 and requests must be thoroughly documented. Applications are considered quarterly; postmark deadlines are **January 1, April 1, July 1 & October 1**.

What is an opportunity?

An opportunity may be one of many things—an invitation to exhibit at a prestigious gallery, to audition for a major dance company, to study with a mentor or renowned teacher. It might be juried in some way or available only through a competitive selection process. In any case, it should not duplicate experiences the artist has had in the course of his or her ongoing work, and it must lead to professional growth in the artist's career in a clear and meaningful way.

Funding Criteria:

Unlike grant programs that support the creation of new work, this program does not ask panelists to critique the artists' previous work. Instead, reviewers must determine *from the application*:

- Whether the opportunity is unique, and not a repetition of the artist's similar, previous experiences
- Whether the artist has made the case that this opportunity has true potential to positively impact his or her career

Grantwriting Tips:

As the applicant, is your responsibility to communicate clearly:

- **HOW** the opportunity is unique and what this opportunity offers that isn't otherwise available to you.
- **WHY** the opportunity is appropriate at this time or whether the opportunity is time-bound in some way.
- **WHAT** the impact will be on your career and work and why this is the best way to achieve those results.
- **WHO** will you be working with and why that is the best choice for you.

Panelists are experienced artists and administrators, but may not be familiar with the opportunity you present (e.g. its quality, value to you as an artist, reputation of the person or organization offering the opportunity, etc.) or with your work. It can be helpful to have someone unfamiliar with your work and the opportunity to read both the guidelines and your application, and provide you with objective feedback about whether your application addresses the criteria and considerations above.

Who can apply?

Eligible applicants must...

- Be 18 years of age or older
- Be a full-time resident of Allegheny, Armstrong, Beaver, Butler, Fayette, Greene, Indiana, Mercer, Lawrence, Somerset, Venango, Washington or Westmoreland counties for at least one year prior to the application deadline.
- Have a record of artistic accomplishment that can be documented, including evidence of work that has been publicly performed, exhibited, published, critically reviewed, etc.

Eligible Expenses:

Artist Opportunity Grants can cover expenses related to a unique professional opportunity. Opportunities must take place no sooner than one month after the deadline and must be completed within six months. The following are examples of eligible expenses:

- Travel associated with an imminent, concrete opportunity to perform, exhibit or audition, or for a unique opportunity to study with a significant mentor. (Lowest available fares or IRS mileage rate of 40.5¢ per mile)
- Expenses for materials or for equipment rental needed to complete work for an exhibition, performance, publication, etc. in which the artist has been invited to participate
- Documentation of work that is part of an imminent, concrete opportunity
- Professional fees and services related to a specific opportunity
- Expenses related to child- or daycare that would allow an artist to take advantage of a specific opportunity
- Reasonably-priced accommodations if opportunity is more than 100 miles from home

Collaborations:

Artists who have a history of working together may submit proposals to support expenses related to an opportunity presented to them as collaborators. Only one artist will submit the application, but both artists must answer the narrative questions and provide biographical information. (The funding limit for a collaborative opportunity is also \$1,500.)

Greater Pittsburgh Artist Opportunity Grants: Guidelines & Application

Ineligible Expenses:

- Curatorial projects
- Creation of new works of art
- Activities that have already taken place
- Ongoing work—the fund exists to help artists take advantage of *unique* opportunities in their careers
- Undergraduate or graduate study
- Purchase of equipment costing more than \$500 or equipment not related to a specific, imminent opportunity
- Applicant's own artistic fees
- Administrative expenses
- Commercial activities or costs related to marketing
- Arts-in-Education programs
- Teaching opportunities
- Self-produced publications
- Medical fees, and most legal or accounting fees
- Expenses involved in establishing, maintaining or administering an organization or company

Review Process and Timeline:

A panel of artists and arts administrators representing various artistic disciplines review requests and make funding recommendations. Artists will be notified of funding decisions within six weeks of the application deadline. Artists who receive a grant must wait 12 months after the postmark deadline of the funded application to submit another request.

Panelists are experienced artists and administrators, but may not be familiar with the opportunity you present (e.g. its quality, value to you as an artist, reputation of the person or organization offering the opportunity, etc.) or with your work. It can be helpful to have someone unfamiliar with your work and the opportunity to read both the guidelines and your application, and provide you with objective feedback about whether your application addresses the criteria and considerations above.

Send completed application by the postmark deadline to:

Susan Blackman, Artist Opportunity Grants, GPAC, 707 Penn Avenue 2nd Floor, Pittsburgh, PA 15222-3401.

If you have any questions about Artist Opportunity Grants, contact:

Susan Blackman, Director of Grant Programs, 412.391.2060 x226 or sblackman@pittsburghartscouncil.org.

Other GPAC programs:

In addition to this professional development grant program, GPAC provides *project grants* to individual artists and arts organizations through Pennsylvania Partners in the Arts, a partnership initiative of the Pennsylvania Council on the Arts administered in Allegheny County by GPAC. The deadline for project grants is June 30.



GPAC also operates Volunteer Lawyers for the Arts, a program that provides free legal assistance to low-income artists for arts-related legal needs.

For applications or information on these and other programs offered by GPAC, visit www.proarts-pittsburgh.org, e-mail info@proarts-pittsburgh.org, or call 412.391.2060 during regular business hours.

Special Thanks

The Greater Pittsburgh Artist Opportunity Grants program is modeled on the Special Opportunity Stipend program of the New York Foundation for the Arts. We extend our sincere thanks to NYFA for sharing their work and expertise.

If you are interested in serving as a panelist, send a letter or email, along with a copy of your resume, to sblackman@pittsburghartscouncil.org or Susan Blackman, Director of Grant Programs, GPAC, 707 Penn Avenue 2nd Floor, Pittsburgh, PA 15222-3401. Panelists may not serve on a panel during a funding round for which they have submitted an application. All panelists are required to sign conflict of interest statements.

Greater Pittsburgh Artist Opportunity Grants: Guidelines & Application

COVER SHEET

(Feel free to reproduce this cover sheet using your own computer)

Include the following information on a cover sheet to your application (if this is a request from collaborating artists, complete a cover sheet for each artist):

Legal Name of Applicant Artist: _____
(as it appears on your social security card)

Professional Name of Applicant Artist: _____
(if different from above)

Address: _____

City/State/Zip: _____

Telephone(s): Day: _____ - _____ Eve: _____ - _____ Mobile: _____ - _____

Email address: _____ Do you read your email daily? Yes / No

Social Security Number: _____ - _____ - _____

Amount Requested: \$ _____

Is this an application from two collaborating artists? Yes / No

Please provide a one-sentence description of the opportunity for which you seek funding:

Your signature below confirms that you are 18 years of age or older, and that, to the best of your ability, you have provided accurate information in the attached application.

Signature of Applicant

Date

Note: None of the information you provide in this application will be returned to you. Keep copies of all application materials and attachments for your files.

Greater Pittsburgh Artist Opportunity Grants: Guidelines & Application

NARRATIVE:

Number your responses to correspond with the five points below (do not exceed two pages).

Your application should be typed on 8 1/2" by 11" paper. Use a font size no smaller than 12 pt., and put your name in the header of each page

- 1. Your Work**—Provide a brief artistic statement about your work as an artist, including the discipline in which you work, the type of art you create or perform, etc.
- 2. The Opportunity**—Describe the opportunity, including when and where it takes place. If the opportunity involves study with a mentor, include his or her resume. ***If the opportunity is by invitation only, include a copy of the invitation on organization's letterhead.*** (Limit your request to a single opportunity, unless multiple opportunities are very closely linked.)
- 3. Impact on Your Career and Work**—How will this opportunity positively impact your career and advance your work as a creative artist? (Relate the opportunity to the biographical information you provide with this application.)
- 4. Use of Artist Opportunity Grant**—How will you use the funds you request? Be specific and only include eligible expenses. Document projected expenses where appropriate.
- 5. Other Sources**—If you have applied to other funding sources to support this opportunity, list the sources and the amount you requested.

Required material:

- One-page biography that describes your education and career
- One-page list highlighting previous exhibitions, performances, and/or publications
- A sampling of critical reviews (please indicate relevant passages)

BUDGET

Please attach a one-page budget using the format below, listing only eligible expenses related to this opportunity. Be specific about items and amounts, and attach quotes or price lists where possible. The request may not exceed \$1,500.

Items: (Provide a brief description for each)	Amount:
1. Transportation expenses	\$ _____
2. Materials or equipment rental needed to complete work for opportunity	_____
3. Professional fees and services	_____
4. Documentation	_____
5. Accommodations	_____
6. Child- or daycare expenses	_____
7. Other _____	_____
8. Other _____	_____
9. Other _____	_____
Total eligible costs:	\$ _____
Total request for Artist Opportunity Grant:	\$ _____

Appendix B

Sample Application

Bronx Excellence in Arts Award

2008 Bronx Recognizes Its Own (BRIO) Application

Excellence in Arts Award

Application Deadline: January 25, 2008

SUBMIT ONLY ONE (1) APPLICATION

1. Name : _____
first last
2. Home Address: _____ BRONX, NY _____
Apt.# Zip Code
3. Mailing Address: _____
Apt.# City/ST. Zip Code
4. Telephone: _____
day home fax
5. Email: _____
6. Social Security Number: _____ / _____ / _____ 7. Date of Birth: _____ / _____ / _____

8. Districts:

Go to www.nypirg.org for a complete listing. You may also call the Board of Elections at 718-299-9017 for the district numbers of your legislators and the Community Affairs Office at the Borough President's Office at 718-590-6005 for community planning board numbers.

State Assembly # _____ State Senate # _____ City Council # _____ Congressional District # _____

9. AREA IN WHICH YOU ARE APPLYING (You may only apply in ONE category. Select only one box.):

Literary Arts

- ☐ Fiction
- ☐ Non-Fiction
- ☐ Playwriting
- ☐ Poetry
- ☐ Screenwriting

Performing Arts

- ☐ Acting
- ☐ Choreography
- ☐ Dance
- ☐ Instrumental Music Performance
- ☐ Music Composition
- ☐ Performance Poetry
- ☐ Storytelling/Spoken Word
- ☐ Vocal Music Performance

Visual Arts

- ☐ Crafts
- ☐ Illustration/Artist Book
- ☐ Installation Art
- ☐ Mixed Media
- ☐ Painting
- ☐ Performance Art
- ☐ Photography
- ☐ Printmaking / Drawing
- ☐ Sculpture

Media Arts

- ☐ Digital Arts
- ☐ Documentary Film/Video
- ☐ Film Animation
- ☐ Narrative Film/Video
- ☐ Experimental Film/Video

10. Fellowships, Awards, and/or Grants

Name

Year/Amount

11. Return of Materials

NOTICE: No materials will be returned by mail. Do not send a SASE. Literary manuscripts will be recycled. All other material will be held at the BCA office until September 19, 2008, and may be picked up **BY THE APPLICANT** and **BY APPOINTMENT ONLY**.

I understand the above conditions.

Signature

12. Certification: The foregoing statements are true and complete to the best of my knowledge:

Signature

Date

CHECKLIST of ARTWORKS – For Visual Artists Only

Please type or print clearly

CODE: (For office use only) _____

1. TITLE OF WORK _____
MEDIUM _____
DIMENSIONS _____
DATE WORK COMPLETED ____ / ____ / ____

2. TITLE OF WORK _____
MEDIUM _____
DIMENSIONS _____
DATE WORK COMPLETED ____ / ____ / ____

3. TITLE OF WORK _____
MEDIUM _____
DIMENSIONS _____
DATE WORK COMPLETED ____ / ____ / ____

4. TITLE OF WORK _____
MEDIUM _____
DIMENSIONS _____
DATE WORK COMPLETED ____ / ____ / ____

5. TITLE OF WORK _____
MEDIUM _____
DIMENSIONS _____
DATE WORK COMPLETED ____ / ____ / ____

Bronx Council on the Arts
1738 Hone Avenue
Bronx, New York 10461
718 - 931 - 9500
www.bronxarts.org

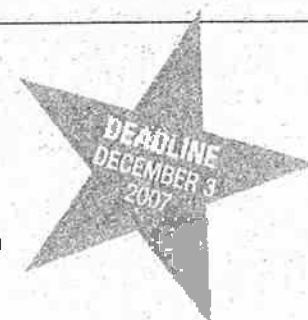


Appendix C

Sample Application

FORECAST Public Artworks Category 3 Grant

GO PUBLIC!
WWW.FORECASTPUBLICART.ORG



PROGRAM OVERVIEW :

This annual grant program supports emerging, visual artists and interdisciplinary teams involving visual artists throughout the state of Minnesota. Grants provide artists opportunities for career advancement, technical assistance from FORECAST staff, and increased recognition. This annual grant program is supported by Jerome Foundation.

Funding categories:

Category 1: Research and Development

Category 2: Public Project

THIS FORM >> Category 3: University Ave. Commission

What is Public Art?

Public art is artwork in the public realm, regardless of whether it is situated on public or private property, or whether it is supported through public or private funding. It can range from temporary to permanent work, murals to sculptures, interventions to performances, such as storytelling, iron pours, sound and light projects, dance and spoken word. It is free and accessible to all members of the community.

What is FORECAST Public Artworks?

FORECAST Public Artworks is a nonprofit corporation that strengthens and advances the field of public art locally, regionally, and nationally by expanding participation, supporting artists, informing audiences, and assisting communities. In addition to awarding more than \$30,000 in grants each year, FORECAST publishes *Public Art Review* – the leading resource for contemporary public art; commissions public art; and provides consulting services for both public and private clients.

What is an Emerging Artist?

Emerging professional artists are defined as being in the early or middle stages of their art career. For this grant program, you may be an established artist but consider yourself "emerging" in the public realm. In your proposal, please explain how you consider yourself emerging and how this grant will contribute to your career development.

PROGRAM GUIDELINES :

ELIGIBILITY

- You must be a resident of Minnesota, having physically lived in the state for 12 of the past 24 months, and remain a resident throughout the grant period.
- You must be an emerging artist. (See definition at left.)
- Your project must be original, not duplicating previous work.
- You may involve other emerging artists or design professionals, or hire established artists to assist with your project. Applicant must lead and manage the team's interaction with the project.
- If you received a Category 2: Public Project grant in 2007 you are not eligible to apply in this round, however, if you received a R+D grant in 2007 and have fulfilled all requirements of the grant agreement you are eligible to apply for Category 3 in the 2008 program.
- No ticket sales or fees may be charged; all events and installations must be freely accessible (see below).
- Organizations are not eligible.
- Full-time students are not eligible.
- FORECAST Public Artworks board, committee members and staff are not eligible.

ACCESSIBILITY

FORECAST Public Artworks does not discriminate on the basis of disability in admission or access to, or treatment or employment in, its services, programs or activities. Upon request, accommodation will be provided to allow individuals with disabilities to participate in all FORECAST programs and services. All artists receiving funding from FORECAST Public Artworks agree that their projects will be developed and implemented to encourage universal accessibility in compliance with the Americans with Disabilities Act (ADA). A universal environment or space is usable by everyone, people with and without disabilities, and of all ages.

MAIL

FORECAST Public Artworks
2324 University Avenue West / Suite 104
St. Paul, MN 55114-1854

E-MAIL **info@forecastART.org**

PHONE **651-641-1128**

FAX **651-641-1983**

MN Relay **1-800-627-3529**

www.forecastPUBLICart.org

FORECAST Public Artworks 2008 GRANT PROGRAM • CATEGORY 3 APPLICATION FORM

CATEGORY 3 – UNIVERSITY AVE. COMMISSION :

(1 award given)

\$9,000

DESCRIPTION

\$9,000 is available for the installation of a public artwork at the intersection of Lexington and University Avenues in St. Paul. The site is located at the southwest corner of the intersection, next door to Aldi's Market and adjacent to a bus stop. FORECAST seeks to erect a new flagpole at this site with interchangeable artist-designed flags. FORECAST will commission an artist (or team of artists) to create the pole and a set of four original flags to be changed seasonally.

The site is close to several distinct and culturally diverse St. Paul neighborhoods and is the original site of the St. Paul Saints baseball stadium. Future plans for the site include a Central Corridor light rail line transit stop and currently under construction nearby is the new headquarters of the Amherst H. Wilder Foundation.

PROJECT CONSIDERATIONS

- A total of \$9,000 is available, to include the cost of the pole, flags, and installation.
- Pole must be at least 25 feet tall.
- FORECAST will be responsible for changing the flags and storing them between rotations.
- Flags must be durable and able to withstand strong winds.
- Approach should be site-specific in some way, i.e. speaking to the character, history, environment, or residents of the neighborhood.
- Project is open to a variety of approaches that best utilize the strength of the artist, i.e. designers can apply and outsource the printing of the flag, metal artists can work with textile artists to create pole and flag in collaboration, photographers and graphic designers may submit works for fabric printing.
- Applicants are encouraged to visit the site before applying.

REVIEW PROCESS

This is a two-phase process, beginning with the submission of qualifications. Finalists will be selected and paid a stipend of \$200 for preparing a design concept and budget. Selection will be based on eligibility, quality of work samples submitted, value of the project to the artist's development and perceived benefit of the project to the community (as defined by the artist). After initial review by FORECAST staff to ensure eligibility and completeness, an independent panel will consider written proposals and work samples. The members of this panel will include professionals experienced in creating, critiquing or curating public art, as well as representatives from Wellington Management and Aldi's Market.

IMPORTANT DATES + INFORMATION :

Application Deadline (Request for Qualifications)

DECEMBER 3, 2007 @ 4:30 PM

This is NOT a postmark deadline. All applications must be received at FORECAST's office by 4:30pm.

Finalists Announced

DECEMBER 17, 2007

Stipends awarded and design phase begins.

Finalists' Proposals Due / Commission Announced

JANUARY 28, 2008

Finalists will present to the panel at a time to be determined.

FEBRUARY 7, 2008

All finalists notified of the results. Selected artist(s) begin work.

Projects Must Be Complete By

JULY 30, 2008 (Final Reports also due by this date.)

APPLICATION MATERIALS

- All written information must be typed or neatly printed on 8.5" x 11" white paper, 3-hole punched. Do not use photo-reduction or fax documents. Do not use presentation folders or binders. **Do not staple materials together.**
- Do not send original slides or artwork. Please make sure all slides and work samples are clearly marked with your name, a number that corresponds to an identification sheet, and a mark indicating the top of the slide.
- For digital work samples, files must be sent on a Macintosh compatible CD-ROM in jpeg format. Each file should be named with artist surname and a number that corresponds to an identification sheet (example: Smith_01). Images should be at least 72 dpi in resolution and not larger than 3 MB per image.
- Applicants must enclose proper First Class Postage for return of materials or arrange to pick up materials after February 15, 2008. FORECAST is not responsible for materials lost, stolen or left in the office.

MAIL or DROP-OFF APPLICATIONS TO :

FORECAST Public Artworks
2324 University Avenue West, Suite 104
St. Paul, MN 55114

By 4:30 PM on December 3, 2007*

**This is NOT a postmark deadline. All applications must be received at FORECAST's office by 4:30pm. Applications received after the deadline will not be considered.*

FORECAST Public Artworks 2008 GRANT PROGRAM • CATEGORY 3 APPLICATION FORM

APPLICATION DEADLINE: **DECEMBER 3, 2007 @ 4:30 PM**

APPLICATION FORM :

PLEASE TYPE OR PRINT LEGIBLY --- BLACK INK ONLY.

NAME (LEAD ARTIST or primary contact person) :

Names of other participants :

ADDRESS / CITY / STATE / ZIP :

PHONE / E-MAIL :

By signing this form, I agree that I meet all eligibility requirements specified in the PROGRAM GUIDELINES (page 1) and the information contained in this application and its attachments is true and correct. I agree to participate in an interview if so requested.

SIGNATURE OF APPLICANT / DATE :

Please submit materials in THIS ORDER:

- ☐ 5 copies — **Completed Application Form** (this page)
- ☐ 5 copies — **One-page letter of interest** explaining your interest in the site, value of the project to your artistic development, and perceived benefits to the community. Also include statement of how you meet the criteria for an emerging artist (see page 1).
- ☐ 5 copies — **Full resume** for lead artist.
- ☐ **Work samples** — (a) Up to 5 slides of recent work, or (b) 5 images on CD-ROM, or (c) one VHS or DVD video (5-minute limit, cued to start). Please do not send models or floppy disks.
- ☐ 5 copies — **Listing of work samples** (slides, digital files, photographs, or videos) in numbered sequence, with descriptive information (one page total).
- ☐ Optional — **Self-addressed stamped envelope** (with adequate postage) for return of materials.

PLEASE NOTE : *This information will not be considered in your application. It is for reporting purposes only.*

GENDER :

☐ Male

☐ Female

RACE / ETHNICITY :
check all that apply

☐ American Indian

☐ Asian

☐ Black / African American

☐ Hispanic / Latino

☐ Pacific Islander

☐ White / Caucasian

☐ Other _____

How did you hear about this program?

Appendix D

Sample Report Form

Five County Arts Fund



*A Pennsylvania Partners in the Arts program serving
Bucks, Chester, Delaware, Montgomery, and Philadelphia Counties*

FINAL GRANT REPORT

To be received no later than ninety (90) days after completion of project,
or at the latest by 5:00pm, September 1, 2007
at the offices of the

GREATER PHILADELPHIA CULTURAL ALLIANCE
1616 WALNUT STREET, SUITE 600
PHILADELPHIA, PA 19103



A. GRANTEE INFORMATION

Please enter and/or correct the following information:

Contact Name:

Organization or Artist Name:

Federal Employer ID #:

OR Social Security #:

Address:

City:

State:

Zip:

Phone:

Total Grant Award:

Grant #:

Fiscal Officer for Grant Recipient:

Name & Title (please print)

Signature

B. PROJECT REPORT

Please use the space provided. You may attach an additional sheet if necessary.

1. Number of artists involved _____
Attendance/Number of individuals that benefited _____
2. Describe your administration of this grant, the programming and projects undertaken during the time period of this grant, what occurred, when it occurred and who was involved. Discuss any changes from the original application and (if applicable) the revised budget.

3. Describe what was done to notify elected officials of your programming activities during the time period of this grant. Did they respond? Attend?
4. Describe the evaluation methods used to determine the success of your programming and projects. Was it a success?
5. How did you encourage participation from the community?
6. How many individuals benefited directly from the programs or services that took place during the time period of this grant? What were your methods to publicize, promote or advertise your project or program? Attach relevant sample documents.

C. PROJECT BUDGET & PROOF OF EXPENDITURES

Please attach a copy of your final project budget showing total project expense and total project income. Also, please attach copies of receipts and/or other forms of proof for project expenditures.

Appendix E

Sample Report Form

Oakland Individual Artist Project Program



Cultural Arts & Marketing Division
CULTURAL FUNDING PROGRAM

FY 2006-2007
Individual Artist Project Final Evaluation
DUE NO LATER THAN TUESDAY, JULY 31, 2007

Applicant Name: _____

Street Address: _____

City, State Zip: _____

Contact Person: _____ Title: _____

Phone: _____ Fax: _____

Project Director (if different from above): _____ Phone: _____

Email: _____ Website: _____

Mailing Address – If Different From Above:

Address: _____

City, State Zip: _____

Financial Summary

FY 06-07

Total Individual Artist Project Revenues – CASH ONLY	\$
Total Individual Artist Project Expenses – CASH ONLY	\$
Total In-Kind Support	\$

Support from the City of Oakland

Cultural Funding Program – Total Awards	\$
Other (e.g. Emergency/Special awards by City Council, OFCY, etc.)	\$

Summary of Events/Activities Supported by This Grant

Total number of City-funded events/activities	#
Total number of City-funded events/activities that were FREE to the public	#
Number of participants directly engaged in creative expression and/or direct learning through these events/activities – <i>if estimating, please be conservative</i>	#
Number of participants exposed to your artistic medium(s) through these events/activities – <i>if estimating, please be conservative</i>	#
Estimated percentage of all attendees/participants who were Oakland residents	%

List each **City-funded** event/activity (*attach a separate sheet if necessary*):
Event/Activity Name, Date, Facility Name/Address, and Council District if known

FY 06-07 REVENUES

Contributed Income		TOTAL Funds
1	FY 06-07 CFP INDIVIDUAL ARTIST PROJECT AWARD	\$
2	Federal Government (NEA, NEH)	\$
3	State Government (CAC)	\$
4	Local/Municipal Government (EXCLUDING THIS AWARD)	\$
5	Individual Contributions (self & others)	\$
6	Business/Corporate Contributions	\$
7	Foundations	\$
8	Other (specify):	\$
9	Other (specify):	\$
10	SUBTOTAL:	\$
Earned Income		TOTAL Funds
11	Admissions/Ticket Sales	\$
12	Tuition/Workshops/Fees	\$
13	Product Sales/Concessions	\$
14	Other (specify):	\$
15	Other (specify):	\$
16	SUBTOTAL:	\$
17	TOTAL REVENUES: (line 10 plus line 16)	\$

FY 06-07 EXPENSES - Budget Notes are required for any significant changes (+/-10%) or detailed equations

Personnel	Number of Persons	City Funds (indicate expenditure of award amount)	TOTAL Funds
18	Artistic	\$	\$
19	Administrative	\$	\$
20	Technical Production	\$	\$
21	Other (specify):	\$	\$
22	Other (specify):	\$	\$
23	SUBTOTAL:	\$	\$
Project / Production Expenses		City Funds	TOTAL Funds
24	Facility Expenses/Space Rental	\$	\$
25	Outreach/Marketing	\$	\$
26	Production/Exhibition	\$	\$
27	Travel	\$	\$
28	Other (specify):	\$	\$
29	Other (specify):	\$	\$
30	SUBTOTAL:	\$	\$
31	TOTAL EXPENSES: (line 23 plus line 30)	\$	\$

SURPLUS (DEFICIT) AT YEAR END (line 17 plus line 31)

\$

Evaluation Narrative

Instructions:

- Address the following project/program related issues using no more than two (2) single sided pages, and a minimum of 11-point type (double spacing is not necessary).
- Be sure to mark your narrative pages with your organization's name and "Evaluation Narrative" in the upper right corner.
 1. Please summarize your project(s) and/or program(s) relative to the original goals and objectives outlined in your FY 06-07 grant with the City of Oakland. Specifically address how your local public outcome benefited the community.
 2. If your project/program was reduced in scope or changed in any significant way as outlined in your grant with the City of Oakland, please provide a detailed explanation.
 3. Describe the marketing efforts you employed for your project/program. Did the effort bring the response you desired? *Attach samples of publicity materials.*
 4. What method(s) did you use to evaluate your project/program? What did you learn from the results? *Attach evaluation tool if available/applicable.*

Certification and Release

The undersigned, hereby certifies that the information contained within this document is complete and correct to the best of her/his knowledge and that financial records, including substantiating documentation (e.g., payroll vouchers, invoices, bills, receipts, etc.) supporting the above expenditures and revenues, are maintained on file should an independent audit be required.

PROJECT DIRECTOR SIGNATURE

NAME (Print or type)

TITLE (Print or type)

TELEPHONE NUMBER (Include Area Code)

Attachments

- ☐ Evaluation Narrative
- ☐ List of **City-Funded** events/activities (Name, Date, Facility Location, and Council District if known)
- ☐ Budget Notes for Expenses (*required for any significant changes from grant (+/-10%) or detailed equations*)
- ☐ Marketing/Public Relations
 - *Please include sample material that has a credit to the City of Oakland Cultural Funding Program as required by grant*
- ☐ Evaluation Tool (*if applicable*)

Cultural Funding Program Contact: Jason Jong, Acting Cultural Funding Specialist
jjong@oaklandnet.com, direct (510) 238-2212, fax (510) 238-6341

Please mail your completed Final Evaluation no later than **Tuesday, July 31, 2007** to:

Cultural Arts & Marketing Division
Cultural Funding Program
1 Frank H. Ogawa Plaza, 9th Floor
ATTN: Jason Jong

Appendix F

Sample Report Form

United Arts of Central Florida Professional Development Grants



United Arts of Central Florida
2007 Professional Development Grants
FINAL REPORT FORM

Name:	Date:
Project Name:	Grant Amount: \$

1) Narrative Questions (attach extra pages if needed):

a) What did you do? (Describe the project, and include its successes and shortcomings.)

b) How did you benefit?

c) How did/will the community benefit? (Lake, Orange, Osceola, and Seminole counties)

2) Statistics: How many people in the counties named below benefited from your project? (Make your best estimate. Some examples: If your project included an exhibition, count attendees at that exhibition. If, after your project, you taught a class using what you'd learned, count the students in the class.)

<hr/> Lake	<hr/> Orange	<hr/> Osceola	<hr/> Seminole	<hr/> Total
------------	--------------	---------------	----------------	-------------

TURN OVER



United Arts of Central Florida
2007 Professional Development Grants
FINAL REPORT FORM

Name:	Date:
Project Name:	Grant Amount: \$

3) Budget detail: What did your project cost? Use the categories below, and attach any invoices, receipts, or other relevant documentation.

Equipment/Supplies/Materials (list each below):

	\$	-
	\$	-
	\$	-

Fees for Services and Other Expenses - technical, production, consultant, space or equipment rental, shipping, postage, etc. (list each below):

	\$	-
	\$	-
	\$	-

Travel/Subsistence (Private vehicle @ .485 per mile) Cost allowed for travel beyond a 25-mile radius.

Airfare, car rental, or mileage	\$	-
Meals (not to exceed \$40 per day)	\$	-
Lodging	\$	-
Other:	\$	-

TOTAL COST OF PROJECT	\$	- *
------------------------------	----	-----

*Note that your grant amount must be 75% or less of your total expenses.

4) Acknowledgement: How did you acknowledge United Arts during this grant period (using logo and/or verbiage)? Attach samples or pictures of acknowledgement. (For example, programs, promotional materials, Web page printout, etc.)

5) Optional Supplemental Material: any additional program information, photos of completed works, promotion pieces, press coverage, etc.

TURN OVER

Appendix G

Sample Artist Contract

United Arts of Central Florida

____ Copy 1 UNITED ARTS
____ Copy 2 ARTIST

**Contract for 2007 Professional Development Grants
for Individual Artists**

THIS AGREEMENT, made and entered into this 1st day of February, 2007, by and between **United Arts of Central Florida, Inc.**, hereinafter referred to as "UNITED ARTS," with offices at 253 N. Orlando Avenue, Suite 201, PO Box 940068, Maitland, FL 32794-0068 and <<**ARTIST**>>, <<StreetAddress>>, <<City>>, <<State>> <<Zip>> hereinafter referred to as the "GRANTEE,"

WITNESS THAT

WHEREAS, the GRANTEE has requested financial assistance for a project advancing his or her artistic career, and has furnished UNITED ARTS a true and acceptable narrative and budget for the project, UNITED ARTS desires to award the GRANTEE an amount not to exceed the sum of \$<<**Grant Award**>> for the project, <<**Project Description**>>, as approved by the United Arts Board of Directors on January 25, 2007.

NOW THEREFORE, by signing this agreement, the GRANTEE agrees to and shall comply with the terms and conditions set forth below and in the enclosures of this contract, including the grant award letter and any stipulations.

1. **Grant Period:** Projects must occur between February 1, 2007 and December 31, 2007. Funds must be expended during this time period. Any funds remaining unspent on December 31, 2007 shall be returned to UNITED ARTS. At its discretion, UNITED ARTS may grant an extension, upon written request by the grantee.
2. **Disbursement of Funds:** Grantee shall receive funding in two payments. The first payment — 90 percent — shall be made upon receipt and approval of the following items, and no earlier than ninety (90) days before the project start date:
 - a. Disbursement Request Form, completed and signed, for the first (90%) payment;
 - b. Signed copy of contract;
 - c. Acknowledgement plan: a paragraph describing how you will acknowledge United Arts using the logo and/or verbiage (requirements outlined in item #4);
 - d. Completed Form W-9; and
 - e. Revised activity description and budget (on Application Form A), if applicable, as outlined in item #3.

The second and final payment — the remaining 10 percent — shall be made at the close of the project, within 30 days after receipt of the second Disbursement Request Form and approval of the grantee's final report for the 2007 Professional Development Grant.

3. **Changes in the Project:** If the amount granted represents a sum less than the amount originally requested, the GRANTEE shall submit a revised activity description and budget. This information is to be submitted with the signed contracts no later than Wednesday, February 14, 2007.

The GRANTEE shall submit a request, in writing, to make any other material change in the project or project budget, and shall not further execute the project until approval is received.

4. **Acknowledgement:** The GRANTEE shall acknowledge the support of funding sources in all materials

related to the project with the United Arts logo and the following verbiage: "This project funded in part by a Professional Development Grant from United Arts of Central Florida." When printed or digital materials are not used, verbal credit shall be given. Logos will be sent via e-mail and are available on the United Arts Web site, www.UnitedArts.cc.

5. **Notification:** The GRANTEE shall provide notification of any exhibition, performance or other public activity funded through this grant to UNITED ARTS. Keep United Arts apprised of current contact information.
6. **Reports:** The GRANTEE shall submit a final report to UNITED ARTS within sixty (60) days of the completion of the project, or by March 1, 2008, whichever is first. Final report must include:
 - a. **Disbursement Request Form:** completed and signed, for the final (10%) payment. Use the Disbursement Request Form as a checklist to ensure inclusion of the subsequent items;
 - b. **Final Report Form, including:**
 - i. **Narrative questions;**
 - ii. **Statistics;**
 - iii. **Budget detail;**
 - iv. **Acknowledgment:** As detailed in item #4, submit documentation of the project's publicity and recognition to United Arts of Central Florida; and
 - v. **(Optional) Supplemental Information:** any additional program information, photos of completed works, promotion pieces, press coverage, etc.

Forms will be sent via e-mail and are available on the United Arts Web site, www.UnitedArts.cc.
7. **Taxes:** The GRANTEE is required to fill out a Form W-9, providing a social security number for tax reporting purposes. Each grantee will receive a Form 1099 from United Arts at the end of the calendar year, showing monies paid during that year.
8. **Ownership Rights:** UNITED ARTS does not assume ownership of any work produced as a result of this grant.
9. **Publicity:** The GRANTEE agrees to allow UNITED ARTS the right to publicize the grant award and representations of work produced as a result of the award.
10. **Record Keeping:** The GRANTEE will be responsible for the identification and safekeeping of records that support project expenditures. Said records (sales receipts, invoices, travel claims, pay vouchers, etc.) must be kept for a period of five (5) years after the completion of the project, and must be available for audit by UNITED ARTS, its trustees whose contractual arrangements with United Arts require the same access, or any duly authorized representatives.
11. **Liability:** UNITED ARTS shall not be responsible or liable for any deficit arising from the project.
12. **Failure to Complete Project:** In the event the GRANTEE fails to perform the project, other than for reasons described herein, UNITED ARTS reserves the right to reduce or withhold any and all payment(s) until such time as UNITED ARTS, within its judgment, is satisfied that the GRANTEE can fulfill the terms of this agreement. If UNITED ARTS is not satisfied that the GRANTEE can fulfill the terms of this agreement and if the GRANTEE has previously received any funds or money from UNITED ARTS, the GRANTEE will reimburse UNITED ARTS to the full extent of payments made to the GRANTEE for the project by UNITED ARTS.

If the GRANTEE is unable to complete the project by virtue of any act or regulation of any public authority, or on account of war, labor difficulties, strikes, riots, epidemics, interruption of transportation services, or an act of God, UNITED ARTS shall still be obligated to pay that portion of the amount stated above to the GRANTEE to the extent that the GRANTEE incurred expenses or obligations in connection with the project, and only to the extent to which obligations could not otherwise be discharged due to the occurrence of one of the above circumstances; and likewise, the GRANTEE shall reimburse to UNITED ARTS any amount advanced by UNITED ARTS and not so expended or obligated to be spent to that extent stated herein.

13. **Relationship with UNITED ARTS:** The GRANTEE is not an agent, an employee or representative of UNITED ARTS and is not to undertake the project as a joint venture with UNITED ARTS. Therefore, the GRANTEE shall not state or intentionally imply any agency, employee, representative or joint relationship with UNITED ARTS in any context, contractual or otherwise. The relationship between UNITED ARTS and the GRANTEE in connection with this grant is one of financial support only and is limited to the terms of this agreement. Furthermore, the GRANTEE agrees to indemnify and save harmless UNITED ARTS from any and all claims of third parties heretofore and hereafter arising, known and unknown, which relate in any way whatsoever to this contract, including but not limited to, copyright infringement and any other conduct, passive or active.
14. **Nondiscrimination:** United Arts of Central Florida is committed to making the arts accessible to the physically and mentally challenged, the elderly, the culturally and the economically deprived, and to African-American, Hispanic, and other ethnic minorities. No person shall be excluded from participation in nor denied the benefits of any program, activities or service related to the professional development activity on the basis of age, race, color, religion, national origin, handicap, sexual orientation, marital status, gender, or gender identity. Grantees are required to execute professional development activities in accordance with the requirements of Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and the Americans with Disabilities Act of 1990. (These compliance mandates prohibit discrimination on the basis of race, color, national origin, handicap, age or gender in any program or activity receiving public funds, and a partial text of these mandates is available upon request from United Arts.)
15. **Assurance of Adequate Wages and Safety Conditions:** The GRANTEE will furnish adequate assurances that (1) all professional performers and related or supporting professional personnel employed on projects or productions which are financed under this agreement will be paid, without subsequent deduction or rebate on any account, not less than the minimum wage as determined by the Department of Labor; and (2) no part of any project or production which is financed under this agreement will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous to the health and safety of the employees engaged in such project or production. Compliance with the safety and sanitary laws of the state in which the performance or part thereof is to take place shall be prima facie evidence of compliance.
16. **Assignment of Agreement:** The GRANTEE shall not assign this agreement or any part thereof without the written consent of UNITED ARTS.
17. **Alterations and Amendments to this Agreement:** This written agreement on these pages constitutes the whole contact between the parties hereto as to this grant and shall not be varied from, altered, or amended to any degree whatsoever, except by written dated agreement, attached hereto and signed by an authorized official of each party.

IN WITNESS HEREOF, the parties affix their signature to this agreement executed in duplicate on the day and year first mentioned above.

Margot H. Knight, President & CEO
United Arts of Central Florida

GRANTEE signature

02/1/07
Date

Print or type GRANTEE name

Date