

City of Los Angeles, Department of Cultural Affairs (DCA)

CULTURAL GRANT PROGRAM GUIDELINES 2012-2013

Application Information & Forms for Individual Artists

Message from Joe Smoke, Grant Director

Contemporary projects by local artists make Los Angeles a dynamic and vibrant place to live, work, and visit. For more than 25 years DCA has successfully employed monies from the Tourist Occupancy Tax (hotel bed tax) to support diverse arrays of creative projects that reach general and target audiences.

DCA is currently restructuring its artist residency and fellowship programs, so the instructions and forms included here are Requests for Qualifications (RFQs) rather than Requests for Proposals (RFPs),

- The Artist Residency RFQ seeks to qualify a spectrum of community-based/teaching artists to coordinate multi-week participatory workshops culminating in group presentations in either LA Unified District schools, DCA community arts facilities, or non-arts venues (such as social service agencies); and*
- The Master Fellowship RFQ seeks to qualify a spectrum of mid-career literary, media, performing, and visual/design artists to create new solo work, which the City will premiere in a group performance, gallery exhibition, temporary public art exhibition, and/or online catalogue.*

Thank you in advance for previewing our revised category and eligibility information on pages 3-5 & 8-9. Please attend one of our free informational workshops to be certain that your interpretation of the guidelines below is fortified and you understand the most competitive ways to propose your qualifications.

Department of Cultural Affairs (DCA)

Olga Garay, Executive Director
Joe Smoke, Grants Director
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Grant Administration Contact Information

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Postmark deadlines for the application of projects to be realized between July 1, 2012 and June 30, 2013:

- Artist Residency Program – postmark deadline of Friday, October 14, 2011**
- Artist Fellowship Program – postmark deadline of Friday, October 28, 2011**

Mail grant applications to **Department of Cultural Affairs, Grants Administration, 201 N. Figueroa Street, Suite 1400, Los Angeles, CA 90012** Or hand-deliver applications to our offices Monday through Friday between 8:30am and 5:30pm.

Free Instructional Workshop Schedule

RESIDENCY Program Workshops:

Thursday, September 22, Eagle Rock Branch Library, 5027 Caspar Ave., 6:00 – 7:45pm
Saturday, September 24, Exposition Park Regional Library, 3900 S. Western Ave., 10:30am – 12 noon
Tuesday, October 4, North Hollywood Regional Library, 5211 Tujunga Ave., 6:00 – 7:45pm
Thursday, October 6, Westchester-Loyola Village Branch Library, 7114 W. Manchester Ave., 6:00 – 7:45pm

FELLOWSHIP Program Workshops:

Thursday, September 29, Studio City Branch Library, 12511 Moorpark Street, 6:00 – 7:45pm
Saturday, October 1, Atwater Village Branch Library, 3379 Glendale Blvd., 10:30am – 12 noon
Saturday, October 8, Baldwin Hills Branch Library, 2906 S. La Brea Ave., 11:00am – 1:00 pm
Saturday, October 15, West LA Regional Library, 11360 Santa Monica Blvd., 10:30am – noon*

*Metered parking only at this location

DCA Mission Statement

The City of Los Angeles Department of Cultural Affairs provides leadership and support to LA's cultural institutions, artists, and neighborhood-based arts organizations in animating, strengthening, and sustaining a cultural ecosystem to the benefit of all Angelenos and the City's 25 million annual visitors; and to concurrently position Los Angeles as a cultural crossroads and leader in the United States and the world.

DCA's Cultural Grants Program Objectives

- To enhance the City's arts and cultural infrastructure and delivery system by providing operational and artistic project support to established and emerging nonprofit arts organizations, individual artists, and arts education specialists
- To support an array of high quality organizations and artistic projects that foster active participation in the diverse cultural life of the City
- To support organizations and artistic projects that affirmatively develop and empower culturally diverse contributions, participation, and intercultural exchange
- To encourage and support organizations and artistic endeavors that ensure the arts have broad geographic dispersion in the City
- To support exemplary business planning, practices, and programs for all types of audiences

Typing and Printing Your Application Online

- Read and follow all directions to ensure that your application is complete, accurate, and arranged in the proper order.
- Be sure you have the latest version of Adobe Acrobat Reader (10.1.0) when working on the DCA grant application; you can download it at www.adobe.com. Type and print your application on the computer, then mail in or hand deliver your completed hard copies.
- Even though saving the forms is possible, it is a good idea to draft your answers in a separate document, then cut, paste, and edit as you complete your application.
- Start early and save frequently as you work. The connection to DCA's online system tends to get overloaded the last week before each deadline. The DCA Grants Administration staff will help troubleshoot technical issues to the best of our ability.
- All scanned and approximated forms will be accepted. If you experience technical difficulties please provide all questions and answers in the same order as the forms attached, and your proposal will be eligible.

Printing and Submitting Your Application

DCA's submission process requires you to print, collate, and mail 8 sets of your paper materials and one artistic sample. Mark the original set in the upper right hand corner as "original". Review the Submission Checklists on page 7 (for Fellowships) and page 14 (for Residencies) and follow the instructions to submit a complete package.

New and General Instructions

This on-line document provides information and application forms for artists and creative entrepreneurs who wish to apply for project support from DCA for 2012-2013 through the Fellowship and/or Residency Program. Project commencement, implementation and completion must occur between July 1, 2012 and June 30, 2013.

- DCA's Cultural Grant Program application and guidelines are available online only. We no longer print application booklets, and therefore, they are no longer available at libraries and Council District offices.
- Applications are to be submitted in hard copy by the postmark deadline.
- Individuals who score 70 or higher in the peer panel review will be pre-qualified for other DCA programs such as: Community Art Center residencies, DCA event/program participation, and Public Art opportunities.
- DCA cannot fund projects that remunerate DCA full or part-time employees.
- DCA no longer accepts slides as artistic documentation. Slides should be converted to DVD or CD-Rom, and images are preferred in individual files, numbered in the order to be shown (Addendum A, page 16). VHS videotapes are acceptable, but DVDs are preferred.

Category Descriptions, Basic Eligibility and Submission Deadlines

The **Residency Program** supports artists in providing community-based projects in non-traditional, non-arts venues throughout the City of Los Angeles in order to reach audiences with little or no exposure to artistic and cultural opportunities. Residency projects engage participants in a series of artist-led workshops that are highly participatory and/or educational, and which match thoughtful and meaningful exchanges with appropriate audiences at host venues in each City Council District. Eligible applicants must demonstrate at least two years of experience in instructing participants in any artistic discipline. **The postmark deadline is Friday October 14, 2011.**

The **Fellowship Program** grant category honors an assortment of Los Angeles' best contemporary artists. The awards allow accomplished artists to create new work while DCA organizes a museum exhibition, a temporary public art installation, a performing arts showcase and/or an online catalogue to document and market the selected artists and their new works as one cross-section of the exciting Los Angeles art scene. Eligible artists must reside in Los Angeles County, either live or have a history of presenting work in the City of Los Angeles, and demonstrate an active exhibition and/or production record of at least 15 years (which may include presentations while a student). Fellowships are offered in the disciplines of design/visual arts (including architecture, graphic design, and product design such as fashion design), performing arts (music, dance, theater and interdisciplinary/variety arts), and literary arts (poetry and/or fiction). **The postmark deadline is Friday October 28, 2011.**

Individual artists who meet the eligibility requirements for both the Fellowship and Residency Programs may apply for both with category-appropriate projects, but should consider the time and commitment required of each.

Category	Award	Workshop Schedule	Submission Deadline*	Notification of Results	Contracting Time	Project Implementation
Residency Program	\$10,000**	September – October 2011	October 14, 2011	May 2012	June 2012	July 1, 2012 – June 30, 2013
Fellowship Program	\$10,000**	September – October 2011	October 28, 2011	May 2012	July – August 2012	July 1, 2012 – June 30, 2013

* All submission deadlines are **postmark** deadlines

** Depending on City's budget

Review Process for Individual Artist Categories

Peer Panel Review

DCA uses peer panels to review, compare, score, rank, and recommend grant applications for funding. Peer panels consisting of artists, arts administrators, educators, art enthusiasts and other experts are selected from a pool of submitted questionnaires and resumes. Consideration is given to creating teams with demographics appropriate for each category and reflective of the City including artistic expertise, gender, geographic knowledge and cultural understanding. Peer panels are charged with reviewing all eligible proposals, discussing project worthiness, making comments and assigning numerical scores. Individually, each panelist considers the applications in relation to Cultural Affairs' goals and criteria and in comparison to other applications. Panelists use DCA's score-sheets for consistency and score each application up to 100 points. After individual review and consideration, the panelists gather for collegial discussion at one or more group meetings, wherein average scores are computed and final rankings determined.

Role of DCA Grant Program Staff & Approval of Panel Recommendations

The staff conducts informational workshops, audits incoming applications, coordinates and facilitates panel meetings, and evaluates the grant process, panelists and results each year. DCA staff carries all panel recommendations forward for approval by DCA's Executive Director. The Executive Director reviews all grant policies, procedures and results with the Cultural Affairs Commission, City Council and the Mayor. Awards are contingent upon the City's adopted budget and are not official until a contract between the applicant and the City of Los Angeles is fully executed.

Determination of Awards and Outcomes

Applicants should be advised that the City's budget for the Department of Cultural Affairs is not determined until the February-March timeframe following the submission of proposals. The DCA budget will rise or fall depending upon economic and social factors. Therefore, DCA reserves the right to cancel this RFQ at any time. Alternatively, DCA may award larger or smaller grants depending upon its available budget. An artist's proposed work may be reduced or increased accordingly. Proposals to DCA shall not be considered proprietary to any artist, venue, or source of funding. In the situation where DCA decides not to become the primary or sole funder of an artist's new Fellowship or Residency project, applicant artists may seek to fully execute their proposed project with any other funding source(s).

Residency Program information begins on page 8

Fellowship Program

Eligibility

Fellowship applicants:

- are master artists or collaborative duos with fifteen years of collaborative work as a professional duo
- are submitting one proposal in any one discipline of design/visual arts (including architecture, graphic design, and product design such as fashion design), performing arts (music, dance, theater and interdisciplinary/variety arts), or literary arts (poetry and/or fiction)
- reside in Los Angeles County and either live or have a history of presenting work in the City of Los Angeles, verified on a resume
- demonstrate through their resumes an active exhibition, production, or performance record of at least fifteen years (which may include presentations while a student)
- are the primary creator of their work, not the interpreter of another artist's work (i.e. an eligible dancer that choreographs their own work, or an eligible theater artist that presents original content)
- are the solo and/or principal performers of their work (i.e. a composer that plays their musical compositions)
- may include an unaffiliated ensemble of artists to play minor, supporting roles in their proposed project, with the understanding that DCA fellowships are not a grant category for ensembles, groups or arts organizations

DCA does not fund:

- individual artists who live outside Los Angeles County or cannot demonstrate a residential, studio, or presentation relationship to the City of Los Angeles
- individual artists whose submitted resumes do not demonstrate the required fifteen years of exhibition, production or performance history
- individuals who have previously been granted a fellowship from DCA
- individuals enrolled in a degree or certificate program during the grant cycle
- non-professionals who produce art as a hobby
- full or part-time employees of DCA
- individuals who create work to be presented by a group or an ensemble

Fellowship funds should be used for:

- the creation of new work(s) which must be held back from any presentation prior to its selection by a staff curator from DCA so the City can premiere some or all of this new work in a performance showcase or group exhibition. Site-specific works are eligible, but are not the focus of this grant program. Performing Arts Fellowship applicants (composer/musicians, choreographer/dancers) are the sole creators of their work, and must also be the solo or principal performers in any new works funded by the City of Los Angeles.

Fellowship Program Goals

- to honor a spectrum of the City's most creative artists who are each dedicated to an ongoing body of excellent work, who represent a relevant progression through their pieces or series and exemplify a generation of core ideas in their field, who are respected by their peers and are role models for other artists because of their distinguished record.
- to support artists who want to attempt new work with increased freedom to innovate and experiment.

Criteria and Scoring for the Fellowship Program

Excellence *Maximum of 80 points*

Scores for excellence reflect the competitiveness of the artistic and community accomplishments as evidenced by resumes, strong reviews and press materials, relevant and compelling letters of support, as well as the quality and content of the artistic work sample. Merit is based upon the quality of submitted material, especially the artistic work sample. Merit is not determined by potential nor by the artist's reputation, but is evaluated against the merit of works and proposals submitted by other applicants in the same discipline, as well as other works in the field.

Creativity and Innovation *Maximum of 20 points*

The creation of new works with new ideas or new methods, or the continuation and advancement of an existing body of work, is evaluated against the other applications as well as other works in the field.

Fellowship Guidelines and Application

Depending upon the City's budget, Fellowship awards of \$10,000 are provided to selected individual artists to create new work to be premiered by DCA in a set of events, showcases or exhibitions to be determined in the Spring of 2012. Fellowship grants are generally disbursed over four installments, based on the completion of project-specific contract-specified benchmarks. The fellowship application consists of an artist's statement, a project narrative, and other attachments. Venue forms and proposed project budgets are not required, as these are determined by the City.

Application Questions for All Fellowship Applicants

Answer the following 2 questions using single-sided 8½" x 11" pieces of paper. Use a font no smaller than 10 point. Do not exceed two single pages. Label the top left corner of the page with your name.

1. Provide an artist's statement. Describe your artistic development and discuss the nature of some recent or otherwise important work. Include relevant information that describes specific experiences or influences for your work (1 or 1½ page maximum).
2. Describe the work you intend to pursue during the grant period. What are the goals of the project and how will pursuing this work advance your artistic practice or your field? What are your motivations and methods for the proposed new work? (½ page minimum).

Also Prepare:

- Resume with detailed chronological exhibition and/or production history that reflects at least 15 years of cumulative mature work
- One Artistic Work Sample (unless you are a literary artist submitting printed material, in which case, please submit 8 copies). See pages 15 and 16.
- One Artistic Documentation Sheet (Addendum A, page 16) to be included in all copies
- A maximum of three Supplementary Printed Materials which can consist of press clippings, reviews, catalogue or book excerpts, letters of support, or other relevant material (as a guideline, DCA recommends submitting materials that are no more than three years old)
- Completed Addenda B, C, and D, found on pages 17-21 of this document (to be included in the Original & Copy 2 only). These documents are for review by DCA staff only.

Follow the checklist on page 7 to submit the required number of materials in the correct order.

2012–2013 Fellowship RFQ Summary Sheet

Applicant Contact Information

Legal name:

Professional name (if different from above):

Address (street, city, zip code):

Mailing address (if different from above):

Phone number:

Alternate Phone number:

Email:

Web address:

Artistic Discipline (check one only):

- Visual/Design Artist (including architecture, graphic design, and product design)
 Literary Artist (poet or fiction writer)
 Solo Performing Artist (musician-composer, dancer-choreographer, theatrical performing artist)
** qualified collaborative duos please select the appropriate discipline above*

Applicant location information:

Council District in which the applicant resides (check one or indicate residence elsewhere in Los Angeles County):

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Elsewhere in Los Angeles County: _____

Specialization within your field (i.e., a visual artist may further identify his/her practice as printmaking, 3-D, photography, film/video, digital, installation, or mixed media):

Briefly describe the style of your work in 3-5 sentences:

Certification: I certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of my knowledge. If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee. If my/our application is selected for a grant in the peer review, I/we will be pre-qualified for other opportunities such as DCA event or program participation, community art center teaching opportunities, and/or temporary public art installations.

Signature(s) _____ Date _____

Fellowship Submission Checklist

Please arrange all materials in the order listed below, in 8 sets separated with size-appropriate binder clips. Each set should be identified as “Original” (1), “Copy” (2), or “Supplemental” (3-8) and numbered.

Please do not use title pages, tables of contents, or any superfluous pages. The first page of each set should be the Fellowship RFQ Summary Sheet. Please do not use folders or other binders. All eight sets should be submitted together in a single large envelope. Do not include this submission checklist.

Submission checklist:

- Fellowship RFQ Summary Sheet with original “wet” ink signature
- Artist’s statement and description of work to be pursued (2 page maximum)
- Resume with chronological exhibition or production history of fifteen or more years
- Artistic Documentation Sheet (Addendum A, page 16)
- Supplementary Printed Materials (three items maximum)
- Addenda B, C, and D (to be included in the Original and Copy#2 ONLY)
- Artistic Work Sample: one copy only **except** in the case of printed materials for literary artists. If up to seven pages of printed materials are submitted, include them in **all** application sets.
- One self-addressed, stamped envelope (SASE) for the return of the Artistic Work Sample. Please make sure to include enough postage (in stamps, not a date postage-meter sticker) for the return of your artistic work sample. If no SASE is submitted, or if insufficient postage accompanies your SASE, the work sample will be discarded after it is reviewed.

Copy #2 consists of photocopies of everything above, but does not include an Artistic Work Sample or an SASE.

Supplemental Copies (Sets #3 through #8) consist of photocopies of everything above, but does not include Addenda B, C, and D, an Artistic Work Sample, or a SASE.

Do not submit any original materials or work samples.

Please keep a copy of your application for yourself.

We recommend getting a receipt from your preferred postal delivery service and tracking your submission to make certain it arrives at DCA.

Residency Program

Residency Guidelines and Application

Depending upon the City's budget, Residency Grants of \$10,000 are provided to selected individual artists to produce and present an 8-week (or longer) series of educational and participatory workshops culminating in at least one public presentation. Residency grants are generally disbursed over two installments of 50%, based on the completion of project-specific contract-specified benchmarks. The residency application is designed as a request for a business plan to demonstrate what the applicant could do with \$10,000 of support from the City. Venue forms and proposed project budgets are required, as these demonstrate each applicant's self-initiative to research, plan and coordinate a residency that will benefit a target population within the City of LA; however, the City may employ applicant artists to perform similar residencies in areas of equal or greater need.

Program Goals

- to supply creative resources to under-served communities by providing direct and intimate access to contemporary artists, their creative ideas, and innovative services
- to support the implementation of educational and participatory arts residencies by a spectrum of the City's most qualified teaching-artists
- to provide venues with little or no arts programming with opportunities to test or develop new services

Eligibility

Residency applicants should:

- reside in Los Angeles County
- demonstrate through their resumes at least 2 years of experience instructing participants in the proposed artistic discipline
- have one or more years of professional experience managing participatory workshops in non-arts venues; or LA Unified schools; or City parks, libraries, and DCA facilities
- may propose venues and projects as examples of what can be accomplished with a \$10,000 grant from the City

Residencies should:

- be held in publicly accessible venues
- emphasize the creative process, community participation, and result in at least one low-cost or free public presentation
- include a variety of sustainable activities that are each guided by a strong artistic vision, purpose or theme. These may incorporate curriculum-based teaching or roundtables with a number of professional artists which result in at least one collective venture
- enable the participants to understand the art form involved and to develop their creativity through that form

Host Venues forms are optional but highly encouraged because they verify an applicant's potential to:

- provide safe and secure services in a site that is physically accessible spaces in compliance with the American with Disabilities Act of 1990 and Section 504 of the Rehabilitation Act of 1974
- provide strong leadership in the recruitment of project participants
- provide assistance to a host venue in marketing new services to their constituents
- supplement on-going programs without replacing traditional staff or regular art teachers

DCA does not fund:

- individual artists who live outside Los Angeles County
- individuals enrolled in a degree or certificate program during the grant cycle
- past grantees who have not successfully completed their DCA contracts within the past two years
- projects to be hosted by organizations or festivals already funded by DCA
- projects proposed by full or part-time employees of DCA
- events that are closed to the general public (however, projects at special population venues such as correctional or medical facilities are eligible but must receive approval from DCA staff prior to application submission)
- the purchase of depreciable assets (office/electronic equipment, cameras, musical instruments, etc.).
- cash prizes or awards, hospitality, or food costs, including travel and accommodations, unless the food costs are a required nutrition element of an after-school youth program
- proposals that are primarily religious in nature or intent, unless a special case is made that the proposed artistic services are multi-denominational in nature or intent
- projects at public schools that do not include at least 14 hours of workshops and one after school or evening assembly to which the public is invited

Demographics and geographic dispersion of Residency grantees:

DCA's public residency program strives for an equitable distribution of artistic services to the City's 15 Council Districts. When judging geographic access, panelists are instructed to mildly incentivize services sited in Council Districts 1, 5, 8, 10, 11, 14, and/or 15 which historically have been mildly underserved, and greatly incentivize services in Council Districts 2, 3, 6, 7, and/or 12, which historically have been most underserved. Applicants' ranking for funding is based on panel score and council districts to be served. In multiple cases each cycle, selected grantees may be asked to move their project to another Council District.

Criteria and Scoring for Residencies

Administrative Capability *Maximum of 25 points*

The strength and quality of administrative capability is determined by the preparation and articulation of the submitted application, the business skills evidenced in the project narrative and resumes, the proposal of a fair and accurate budget, as well as realistic and specific goals that correspond to DCA's grant-making objectives.

Ideas and/or Innovation *Maximum of 25 points*

The creation of new works with new ideas or new methods, a new interpretation, or the targeting of a new audience. The panel is asked to judge how creative, how realistic and/or how strategic are the proposed services. For Traditional/Folk applications and projects created in a "classical" or a "historical" manner, the panel judges the service goals in relation to the artist's/organization's adherence to an artistic tradition.

Impact and Relevance *Maximum of 25 points*

The panel's consideration of whether the proposed services: broaden geographic access to the arts, serve underserved cultural constituencies, provide educational experiences, will have efficient and effective implementation, will provide relevant quality in relation to cost per participant, and include appropriate strategies for evaluation.

Quality and Community Partnerships *Maximum of 25 points*

The capacity to serve the stated needs of the participants, target audience and/or the community at the proposed venues. Will the proposed services educate artists, provide job and/or volunteer opportunities, foster pride, or generate regional tourism? Is the quality of talent outlined in biographies/resumes, of past work submitted on sample documentation, and of community support suggested in supplemental printed materials competitive against other proposals?

Residency Guidelines and Application

Residency applicants should demonstrate their ability to manage community-based programs by providing a business plan for a LA City residency project that includes a minimum of 200 hours of planning and direct service in one council district to include a minimum of eight (8) workshops for a minimum of 20 participants, and culminating in no less than one public event. The proposed business plan should demonstrate the applicants ability to provide these services with \$10,000 and any optional match funding the applicants wishes to secure, so that the services will be free or low-cost to the public. Applicants should develop a timeline/workplan that evolves toward project goals. Residency applicants should budget an additional 40 hours for grant administration, project marketing, and networking opportunities. Grant awards will be approximately \$10,000 each. Budgets that suggest matching support are not required, but welcome when the applicant can demonstrate a history of successful fundraising.

Instructions

Answer the following 7 questions on no more than four (4) single-sided, 8½" x 11" sheets of paper. List each question with your responses. Please refer to the scoring criteria to determine what information to submit. Do not use computer type smaller than 10 point. Label the top left corner of each page with your name. Cover these four pages with a completed Residency RFQ Summary sheet.

Narrative Questions

1. Demonstrate your ability to research, plan and implement a residency project by providing a business plan that begins with a narrative describing who, what, when, where and how. What are the overall goals of your proposed project? Briefly summarize your key qualifications (i.e., special training, similar experiences, fluencies, or expertise) from your full resume which will be attached to demonstrate your artistic history and your ability to implement a successful residency project.
2. Describe the short and long term community benefits that will result from your proposed residence. How will this residence benefit your own artistic development?
3. Describe the participants and audience to be served by the project (gender, family type, age group, economic class, ethnicity, sexual orientation, and/or any other relevant information). Describe any special needs of this group.
4. Will there be collaborating artists? If so, list and describe them, your selection process and the roles of the collaborating artists.
5. Describe how you have/will collaborate with your host venues for outreach, solicitation and multi-week engagement. Describe similar venues in at least 2 other City Council Districts. Include the amount of time and money you estimate will be spent on marketing.
6. How will you generate an atmosphere that encourages artistic expression and ensures active participation? How will your culminating event tie together your proposed project? Describe the creative methods or innovative approaches that make your project unique.
7. How will you evaluate your project? What specific methods will you use to gauge the success of your project? How much time and money do you estimate will be spent on evaluation?

Also Prepare:

- A current chronological resume which includes your community work, teaching experience, artistic accomplishments, as well as education/training, degree(s) earned, prior residency experience and other information relevant to your proposed project
- If applicable, a current resume for each collaborating artist
- If you are a Traditional/Folk artist, please attach a statement of authenticity on no more than one 8½" x 11" sheet of paper
- A one-page timeline of your project, listing the dates, topics and objectives of each session
- Full curriculum if project intends to serve youth
- A Project Budget (see page 13 for a Sample Residency Project Budget)
- A one-page letter on the host venue's letterhead, signed by an authorizing representative, that describes:
 - o Briefly, the facility where activities will occur
 - o The venue's purpose
 - o The ongoing art programs and services of the venue
 - o How the proposed project differs from the regular programs and service at the venue
 - o The anticipated impact of the project/residency on the site
 - o Marketing strategies to help the artist succeed
- One Artistic Work Sample and up to two Supplementary Printed Materials (reviews, program brochures, press, letters of support, etc.) with Addendum A (see Artistic Documentation Instructions, page 15)
- Complete and attach Addenda B, C, and D found on pages 17-21 of this document

Follow the checklist on page 14 to submit the required number of materials in the correct order.

2012 – 2013 Residency RFQ Summary Sheet

Applicant Contact Information

Legal Name:

Professional Name (if different from above):

Address (include city, state & zip):

Mailing address (if different from above):

Phone number:

Alternate phone:

Email address:

Web address:

Artistic Discipline (check only one):

- Arts Management/Service Culture/History Dance Literature Media
 Music Multi-disciplinary Theatre Traditional/Folk Arts Visual/Design Arts

Applicant location information:

Council District in which the applicant resides (check one or indicate residence in Los Angeles County):

- 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Elsewhere in Los Angeles County: _____

Council District location of proposed Host Venue (check one only):

- 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Alternate Council District location(s) to which the applicant is willing to move the proposed project. Check no more than three.

- 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Proposed Project Summary

Project name or title:

Project start and end dates:

Name of Ideal Host Venue:

Host Venue address (include city, state & zip):

Host Venue contact person's Name, title and phone number:

Proposed site and approximate date of culminating event:

Number of people served by project:

_____ (# of artists) + _____ (# of participants) + _____ (# of audience members/viewers) = _____ Total

Certification:

I certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of my knowledge. If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee. If my/our application is selected for a grant in the peer review, I/we will be pre-qualified for other opportunities such as DCA event or program participation, community art center teaching opportunities, and/or temporary public art installations.

Applicant Signature

Date

Estimated Project Budget Form

Description	Cultural Affairs Request	Donated	Total
<p>Artist's Fees</p> <p><u>Planning</u> Hours per week x weeks x \$ per hour</p> <p><u>Project Sessions</u> Hours per week x weeks x \$ per hour</p> <p><u>Marketing and Evaluation</u> Hours x \$ per hour</p>			
<p>Guest Artist(s) Fees Number of artists x fee</p>			
<p>Project Materials</p>			
<p>Marketing</p>			
<p>Evaluation</p>			
<p>Contingency (7%)</p>			
<p>TOTAL</p>			

Please provide notes on donations:

Sample Project Budget Form

Description	Cultural Affairs Request	Donated	Total
Artist's Fees			
<u>Planning</u>			
Hours per week	x	weeks	x
10 hours	x	2 weeks	x
		\$ per hour	
		\$ 25/ hour	
		\$500	\$500
<u>Project Sessions</u>			
Hours per week	x	weeks	x
10 hours	x	20 weeks	x
		\$ per hour	
		\$ 39.50/ hour	
		\$7,900	\$7,900
<u>Marketing and Evaluation</u>			
Hours		x	\$ per hour
20 hours		x	\$ 25/ hour
			\$250
		\$250	\$500
Guest Artist(s) Fees			
Number of artists		x	fee
1		x	\$ 200
			\$ 200
			\$ 200`
Project Materials			
Materials			\$860
Rental Equipment			\$11,500 ^b
			\$860
			\$11,500
Marketing			
Flyers and postage			\$100
			\$300 ^a
			\$400
Evaluation			
Contingency (7%)			
			\$690
			\$690
TOTAL			
			\$10,000
			\$12,550
			\$22,500

Please provide notes on donations:

^a Individual or corporate sponsors

^b Host venue donations

Residency Submission Checklist

Please arrange all materials in the order listed below, in 8 sets separated with size-appropriate binder clips. Each set should be identified as "Original" (1), "Copy" (2), or "Supplemental" (3-8) in the upper right corner. Please do not use title pages, tables of contents, or any superfluous pages. Please do not use folders or other binders. All eight sets should be submitted together in a single large envelope or box. Do not include this submission checklist.

Submission checklist:

- Residency RFQ Summary Sheet with original ink signature
- Project Narrative (4 pages)
- A current chronological resume which includes your community work, teaching experience, artistic accomplishments, as well as education/training, degree(s) earned, prior residency experience and other information relevant to your proposed project
- If applicable, a current resume for each collaborating artist
- If you are a Traditional and Folk Artist, please attach a statement of authenticity on no more than one 8½" x 11" sheet of paper.
- A timeline of your project, listing the dates, topics and objectives of each session on a single 8½" x 11" sheet of paper
- Full curriculum if project intends to serve youth after school
- A Estimated Project Budget
- One-page letter from your ideal host venue
- Artistic Documentation Sheet (Addendum A)
- Supplementary Printed Materials (2 items maximum)
- Addenda B, C, and D (to be included in the Original & Copy 2 only)
- Artistic Work Sample (one copy only **except** in the case of printed materials for literary artists. If up to seven pages of printed materials are submitted, include them in **all** application sets).
- One self-addressed, stamped envelope (SASE) for the return of the Artistic Work Sample. Please make sure to include enough postage (in stamps, not a date postage-meter sticker) for the return of your artistic work sample. If no SASE is submitted, or if insufficient postage accompanies your SASE, the work sample will be discarded after it is reviewed.

Copy #2 consists of photocopies of everything above, but does not include an Artistic Work Sample.

Copies #3 through #8 consist of photocopies of everything above, **except** Addenda B, C, D, and the Artistic Work Sample.

Please do not submit any original materials or work samples.

Please keep a copy of your application for yourself

We recommend getting a receipt from your preferred postal delivery service and tracking your submission to make certain it arrives at DCA.

Artistic Documentation for Residencies and Fellowships

General Instructions

- Artistic documentation is crucial for evaluating the artistic quality of the applicant and/or project. Samples should be recent, of high quality, and as relevant to the application and/or project as possible. Label each sample clearly with the name of the applicant and the corresponding work sample letter from the Artistic Documentation Sheet.
- Do not submit marketing/promotional materials as artistic documentation. Please see Supplementary Materials for instructions on how to include marketing/promotional materials such as season brochures, flyers, postcards, newsletters, reviews and letters of support.
- Preview the artistic documentation before submitting to ensure that there are no technical problems that might interfere with the panel's review of the work. Panelists generally spend no more than three to five minutes on the work sample(s) during a first round of adjudication.
- Please be aware that the entire sample (not just the selected segment) is considered a part of the application package and may be reviewed.

Specific Instructions

Make sure that the letter on the Artistic Documentation Index corresponds to the letter on the sample work itself. Each different DVD, Publication or CD should be considered one artistic work sample. Applicants may submit one primary sample and supplementary printed materials. The following are accepted formats for submission:

DVD (Strongly Encouraged for Arts Education, Dance, Media, Multi-Disciplinary, Music, Presenting, Theatre, Visual Arts, and Traditional and Folk Art): Up to 5 minutes. In general for the performing arts, panelists prefer to review substantive artistic excerpts rather than short edited clips with heavy narration. List each different DVD as one work sample on the Artistic Documentation Index. Include track/chapter information in the Artistic Documentation Index. Place selection(s) in priority order.

Audio CD: (Optional for Music when more appropriate than DVD): Up to 5 minutes. List each different CD as one work sample on your Artistic Documentation Index. Include track information in your Artistic Documentation Index. Place your selection(s) in priority order.

Published Material (Optional for Literary and Visual Arts applicants): This format is best used for publications and museum and gallery catalogues.

Data CD (Strongly Encouraged for Visual Arts and non-performing Traditional and Folk Arts): Up to 10 images. Digital files of completed artwork. All images must be numbered (1 through 10). Digital files must be in JPG format, 300 DPI, 5MB or smaller. This format is best used for exhibition materials. Please include an image list on a separate sheet of paper which outlines each artist, title, date, dimensions, medium and patron/collector. If CD-ROM includes time-based footage, also include location.

Supplementary Materials: DCA requests season brochures, program materials, educational curricula, and reviews from the prior one or two years that specifically support the proposed project. Please keep this material to a minimum by including no more than 2 separate items for Residency applications, and 3 items for Fellowship applications.

Addendum A - Artistic Documentation Sheet

See instructions on the previous page.

REQUIRED: Sample A **DVD** **Audio CD** **Published Materials** **Data CD**

Title	Artist(s)	Date work completed	Track(s) or Chapter(s)	Sample Running Time

When submitting a DVD, Audio CD or Published Materials, you may use the box below to explain the relationship of the artistic sample to the application. If you a submitting a Data CD please include an image list on a separate sheet of paper which outlines each artist, title, date, dimensions, medium and patron/collector

Supplementary printed materials such as reviews, past program brochures, press, letters of support (optional, but strongly encouraged):

Samples B and C (Residency); or B, C, and D (Fellowship)

Please list below and attach no more than two items for Residency applications or three items for Fellowship applications, from the past one or two years. These items should specifically support the quality, content, relevance or intended impact of the proposed project.

CITY OF LOS ANGELES
 Department of Public Works
 Bureau of Contract Administration
 Office of Contract Compliance
 1149 S. Broadway, 3rd Floor, Los Angeles, CA 90015
 Phone: (213) 847-2625 - Fax: (213) 847-2777

EQUAL BENEFITS ORDINANCE COMPLIANCE FORM

Your company must be certified as complying with Los Angeles Administrative Code Section 10.8.2.1, Equal Benefits Ordinance, prior to the execution of a City agreement. This form must be returned to the City department awarding the agreement. If responding to a request for bid/proposal, submit this form with the bid/proposal.

Department of _____ Donald Phaneuf

City Dept. Awarding Contract: Cultural Affairs **Contact/Phone:** (213) 202-5534

SECTION 1. CONTACT INFORMATION

Company Name: _____

Company Address: _____

City: _____ State: _____ Zip: _____

Contact Person: _____ Phone: _____ Fax: _____

I am a one-person contractor, and I have no employees. Yes No (if you answered "Yes," go to Section 3)

Approximate Number of Employees in the United States: _____

Are any of your employees covered by a collective bargaining agreement or union trust fund? Yes No

SECTION 2. COMPLIANCE QUESTIONS

Has your company previously submitted a Compliance Form and all supporting documentation? Yes No

If Yes, AND the benefits provided to your employees have not changed since that time, continue onto Section 3. If No, OR if the benefits provided to your employees have changed since that time, complete the rest of this form.

In the table below, check all benefits that your company currently provides to employees or to which your employees have access. Provide information for each benefits carrier if your employees have access to more than one carrier. Note: some benefits are available or apply to employees because they have a spouse or domestic partner to whom the benefit applies, such as bereavement leave that allows an employee time off because of the death of a spouse or domestic partner; other benefits are provided directly to the spouse or domestic partner, such as medical insurance that covers the spouse or domestic partner as a dependent.

	BENEFIT(S) YOUR COMPANY CURRENTLY OFFERS	This Benefit is Not Offered to Employees	This Benefit is Available to Employees	Available/Applies to Spouses of Employees	Available/Applies to Domestic Partners of Employees
1	Health Insurance (List Name of Carrier(s))				
	Health Carrier 1:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Health Carrier 2:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> additional carriers on attachment.				
2	Dental Insurance (List Name of Carrier(s))				
	Dental Carrier 1:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Dental Carrier 2:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> additional carriers on attachment.				
3	Vision Plan (List Name of Carrier(s))				
	Vision Carrier 1:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Vision Carrier 2:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	Pension/401(k) Plans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5	Bereavement Leave	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6	Family Leave	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7	Parental Leave	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8	Employee Assistance Program	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9	Relocation & Travel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10	Company Discount, Facilities & Events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11	Credit Union	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12	Child Care	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13	Other:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14	Other:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

YOU MUST SUBMIT SUPPORTING DOCUMENTATION TO VERIFY EACH BENEFIT MARKED. Without proper documentation for **each carrier and each benefit marked**, your company cannot be certified as complying with the EBO. If documentation for a particular benefit does not exist, attach an explanation. Refer to the "Documentation to Verify Compliance with the Equal Benefits Ordinance" fact sheet for more information on the type of documentation that must be submitted to verify compliance with the EBO.

If in the Table in Section 2 you indicated that your company does not provide all benefits equally throughout its entire operations to all your employees with spouses and employees with domestic partners of the same and different sex, you may:

- a. Request additional time to comply with the EBO.** Provisional Compliance may be granted to Contractors who agree to fully comply with the EBO but need more time to incorporate the requirements of the EBO into their operations. Submit the Application for Provisional Compliance (OCC/EBO-3) and supporting documentation with this Compliance Form.
- b. Request to be allowed to comply with the EBO by providing affected employees with the cash equivalent.** Your company must agree to provide employees with a cash equivalent. In most cases, the cash equivalent is the amount of money equivalent to what your company pays for spousal benefits that are unavailable for domestic partners, or vice versa. Submit a completed Application for Reasonable Measures Determination (OCC/EBO-2) and supporting documentation with this Compliance Form.
- c. Comply on a Contract-by-Contract Basis.** Compliance may be granted on a contract-by-contract basis for those Contractors who have multiple locations in the U.S. but cannot comply with the EBO throughout the Contractor's operations. Indicate below the compliance category you are requesting:
 - Contractor has multiple operations located both within and outside City limits. Contractor will comply with the EBO only for the operation(s) located within City limits and for employee(s) located elsewhere in the United States who perform work relating to the City agreement. Supporting documentation for the affected operation(s)/employees must be submitted.
 - Contractor has no offices within City limits but does have (an) employee(s) working on the City agreement located elsewhere in the United States. Contractor will comply with the EBO only for employee(s) located elsewhere in the United States who perform work relating to the City agreement. Supporting documentation for the affected employee(s) must be submitted.

SECTION 3. EXECUTE THE DECLARATION AND SUBMIT THE FORM TO THE AWARDING DEPARTMENT

This form must be returned to the City department awarding the agreement. If responding to a request for bid/proposal, submit this form with the bid/proposal to the awarding department. The awarding department will forward the form to the Department of Public Works, Bureau of Contract Administration, Office of Contract Compliance for review.

DECLARATION UNDER PENALTY OF PERJURY

I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct, and that I am authorized to bind this entity contractually.

Executed this _____ day of _____, in the year _____, at _____, _____
(City) (State)

Signature

Mailing Address

Name of Signatory (please print)

City, State, Zip Code

Title

CITY OF LOS ANGELES

Department of Public Works

Bureau of Contract Administration

Office of Contract Compliance

1149 S. Broadway Street, 3rd Floor, Los Angeles, CA 90015

Phone: (213) 847-2625 - Fax: (213) 847-2777

DOCUMENTATION TO VERIFY COMPLIANCE WITH THE EQUAL BENEFITS ORDINANCE

Section 2 of the Equal Benefits Ordinance Compliance Form (Form OCC/EBO-1) requires that you submit supporting documentation to the Office of Contract Compliance to verify that all benefits marked in your response(s) are offered in a nondiscriminatory manner. This list is intended to be used only as a guide for the type of documentation needed.

Health, Dental, Vision Insurance: A statement from your insurance provider that spouses and domestic partners receive equal coverage in your medical plan. This may be in a letter from your insurance provider or reflected in the eligibility section of your official insurance plan document. Note that "domestic partner" includes same-sex as well as different-sex partners so that the definition of "domestic partner" contained in the plan document must include different-sex partners.

Pension/401(k) Plans: Documentation should indicate that participating employees may designate a beneficiary to receive the amount payable upon the death of the employee. Submit a blank beneficiary designation form.

Bereavement Leave: Your bereavement leave or funeral leave policy indicating the benefit is offered equally. If your policy allows employees time off from work because of the death of a spouse, it should also allow for time off because of the death of a domestic partner. If the policy allows time off for the death of a parent in-law or other relative of a spouse, it must include time off for the death of a domestic partner's equivalent relative.

Family Leave: Your company's Family and Medical Leave Act policy. All companies with 50 or more employees must offer this benefit. Your policy should indicate that employees may take leave because of the serious medical condition of their spouse or domestic partner.

Parental Leave: Your company's policy indicating that employees may take leave for the birth or adoption of a child. If leave is available for step-children (the spouse's child) then leave should also be made available for the child of a domestic partner.

Employee Assistance Program (EAP): The benefit typically refers to programs that allow employees and their family members access to counselors who provide short-term counseling and referrals to assist in dealing with issues such as family problems, addiction, and financial and legal difficulties. Your company's EAP policy must confirm that spouses, domestic partners and their parents and children are equally eligible (or ineligible) for such benefits. If provided through a third party, a statement from the third party provider regarding eligibility is required.

Relocation & Travel: Your company's policy confirming that expenses for travel or relocation will be paid on the same basis for spouses and domestic partners of employees.

Company Discounts, Facilities & Events: Your company's policy confirming that to the extent discounts, facilities (such as a gym) and events (such as a company holiday party) are equally available to spouses and domestic partners of employees.

Credit Union: Documentation from the credit union indicating that spouses and domestic partners have equal access to credit union services.

Child Care: Documentation that the children of spouses (step-children) and children of domestic partners have equal access to child care services.

Other Benefits: Documentation of any other benefits listed to indicate that they are offered equally.

Addendum C - Cultural Diversity Research Page (for all applicants – staff review only, not for panelists)

The Department of Cultural Affairs is committed to the equitable distribution of arts funding to the diverse cultures of Los Angeles. The information on this page is used to monitor our progress in achieving this goal. Your responses are confidential and are used for internal purposes only.

Name of Applicant: _____

- Category: Residency Fellowship
- Discipline: Arts Management/Service Culture/History Dance Literature Media
 Music Multi-disciplinary Theatre Traditional/Folk Art Visual/Design Arts

City of Los Angeles Council District Affiliations:

Check below the Council District (1 - 15) in which the applicant is headquartered or, if headquartered elsewhere, identify the name of any other city in Los Angeles County of your primary office.

- 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Elsewhere in Los Angeles County: _____

Residency Applicants, please check below the Council District (1 - 15) of your estimated and confirmed host venues

- 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Ethnic Demographics: Please complete the following chart. Estimate or confirm the ethnicities of your board, project participants, and proposed project audience.

Ethnic Heritage	Applicant		Estimated Audience to be Served (for Residency only)	
	Number	Percent of Total	Number	Percent of Total
A. African/American				
B. Asian				
C. Latino/Hispanic				
D. European/Caucasian				
E. Middle Eastern				
F. Native American				
G. Pacific Islander				
H. Mixed Heritage				
I. Other:				
TOTAL		100%		100%

Non-ethnic Special Constituency Demographics (for Residency only): Check below each special constituency that is/ among your project’s target audience. Special constituencies you check may be reported to other City departments, social service providers, and interested constituents. Be certain your services reflect their needs if you claim any of these groups among your target audience. If you are funded, Cultural Affairs will look for evidence of outreach in your final reports and project evaluation.

- Adult/Juvenile Corrections Residents Artists Families Gays/Lesbians/Bisexuals/Trans-genders
 Homeless Persons Immigrants/New Arrivals in the US Low Income Persons
 People in Addiction or Rehabilitation Groups People with Chronic Illnesses (HIV, cancer...)
 Persons with Physical or Mental Disabilities Seniors Tourists Women-specific programs
 Youth or At-risk Youth

Addendum D - DCA Grant Process Evaluation Page (for all applicants – staff review only, not for panelists)

Your responses are confidential and will be used by Cultural Affairs for internal purposes only.

About You:

1. Are you a new or returning applicant? new returning from prior cycle
For which grant(s) did you apply? Residency Fellowship

Grant Workshop Evaluation:

2. Did you attend a grants workshop? yes no
3. If you did, which one? Identify either location or date, and go to question 5.
-

4. If you did NOT attend a workshop, please check the main reason, and go to question 7

- found out about the program too late
 schedule did not permit
 application seems clear
 have applied before
 other: _____

5. Did attending a workshop help you understand the guidelines and complete an application? (check one response)

- very much
 much
 somewhat
 not at all

6. What suggestions do you have to improve the workshops? (check one response)

- should be longer
 should be shorter
 more time for questions
 more on weekends
 more on week nights
 easier to locate workshop venues

Guidelines and Application Evaluation:

7. Did you find the guidelines and application user friendly? (check one response)

- very much
 much
 somewhat
 not at all

8. Approximately how long (in hours) did it take you to coordinate your project and complete the application?

_____ hours

Approximately how long (in hours) did it take you to copy and package your submission?

_____ hours

9. What did you like best about the application process? (check one response)

- clear, easy
 helps develop your idea
 it is getting shorter
 nothing
 helpfulness of staff
 availability on the web
 possibility of getting funding
 other: _____

10. What did you like least about the application process? (check one response)

- time and effort needed
 length of application
 copying and collating, according to submission checklist
 constructing the budget
 limits on sample documentation
 other: _____

Appendix A - Frequently Asked Questions & the Answers

Do I need to attend a workshop?

Yes, we strongly recommend you attend a workshop, even if you have received a Cultural Grant in the prior year. Guidelines change each year.

Is the number of awards in each DCA grant category the same each year?

No, DCA reserves the right to cancel any grant program, category or discipline competition at any time, subject to the number of qualified proposals and/or availability of City funding.

What is a BTRC (Business Tax Registration Certificate) Number or a Vendor Registration Number and how do I get one?

All persons who do business with or within the City of Los Angeles, must first file with the Office of Finance (Tax/Permit Division), and obtain from that office a Business Tax Registration Certificate account number (BTRC) or Vendor Registration Number (VRN). If you are granted an award, you will be required to obtain one or the other before you can receive any payment from the City of Los Angeles. For further information, call the Office of Finance at (213) 473-5901 or go to <http://www.lacity.org/finance/finF.htm> for office locations and hours.

What if something important to my application changes after I submit it?

You cannot amend your application after it has been submitted. However, you may contact DCA staff and alert them of any pertinent and critical updates in case those changes can be considered if your category's panel has not already convened. If you are recommended to receive a grant, there will be opportunities during the contract and payment phases for you to clarify information that may affect contract language. All requests for changes or amendments to projects after panel recommendations are considered, but not all will be approved. Incorporating or adopting extreme changes to your project after an award is recommended by a peer panel compromises the integrity of the peer panel review process and may jeopardize your award.

Why do I have to submit so many copies of my application?

Grant applications are reviewed, scored, and ranked by peer panelists who are experts in the field and whose qualifications match the categories for which their services are solicited. DCA staff forwards the application #s 3-8 to these individuals for their preliminary review before they convene as a group. Be sure to follow closely the Submission Checklist directions, keeping in mind that if your supplemental copies are inconsistent and/or missing information, the panelist who receives a defective copy may assume your application is incomplete, sloppy or poorly presented.

When will I find out if I have received a grant?

Applicants who apply to either or both the Fellowship and Residency Grant Programs in October are notified of their grant results by the following May.

What do I need to know in advance about payment?

DCA Grants are reimbursement monies. Fellowship recipients follow a specific payment schedule based on benchmarks. Artists-In-Residence may invoice 50% upon submission of a list of expenditures, and the remaining 50% is reimbursed after the project is completed, and final report and final invoice are received and approved. Invoices submitted to DCA may take up to 4-6 weeks to process.

Appendix B - Legal and Contractual Requirements

Acceptance of a Lesser Award

Be advised that in most cases, grants will be awarded that are less than the applicant's request. The proposed work may be reduced accordingly and/or the grantee may continue to fully execute the proposed work with other sources.

Affirmative Action

In the performance of an agreement, the contractor shall abide by and conform to any and all applicable laws of the United States, State of California and the ordinances, regulations and policies of the City of Los Angeles and its agencies. The Department of Cultural Affairs and the City of Los Angeles are committed to providing equal employment opportunity and affirmative action.

The Grant Program is an extension of this basic policy. The contractor shall not discriminate in its employment practices against any employee or applicant for employment because of the employee's or applicant's race, religion, national origin, ancestry, gender, sexual orientation, age or physical disability.

Amendments or Extensions

Requests for amendments to grant contract language are discouraged but allowed. Requests must be submitted in writing to the Grants Administration Division at least 30 days in advance of the effective date of change. Requests for extensions beyond the allotted one year must be submitted in writing before the contract year expires. Requests for changes should be considered only in extreme cases of unforeseen circumstances that are beyond the contractor's (grantee's) control. Approval of any type(s) of contractual adjustment is at the complete discretion of the DCA Cultural Grant Program Director. Amendments may result in pecuniary penalties of up to \$1,000.

Assurance of Compliance

By signing this application, the applicant hereby assures and certifies that he/she/ they will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), the Americans with Disabilities Act of 1990 (42 U.S.C. 12101-12213) and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.), as well as all regulations of the State of California, and the ordinances, regulations and policies of the City of Los Angeles issued pursuant to these statutes and that he/she will immediately take any measures necessary to comply. Further, as required by the Drug-Free Workplace Act of 1988 (41 U.S.C. 701 et seq.; also implemented through the Debarment and Suspension regulations), the applicant also certifies that he/she/they will provide a drug-free workplace.

Availability of Services

If funded by the City of Los Angeles, each applicant shall agree to exercise all reasonable efforts to ensure, to the greatest extent feasible, that the cultural and artistic services contracted by the City are made available to low-income youth, senior citizens groups, persons with disabilities, people from culturally diverse backgrounds and other traditionally underrepresented audiences.

Business Tax Exemption

The City Clerk's Tax and Permit Division is responsible for the collection of various taxes, fees, and charges as required under the Los Angeles Municipal Code, Section 21.03 L.A.M.C. (Imposition of Tax), which requires persons engaged in any business or occupation within the City of Los Angeles to register and pay the required tax due. Businesses, including vendors, owing a business tax are issued a Business Tax Registration Certificate (BTRC). In some cases, businesses are not required to pay a business tax, depending on the nature and location of their work. In those cases, the vendor is issued a Vendor Registration Number (VRN). In order to be paid under contract with the City, a Tax Registration Certificate Number (TRC) or Vendor Registration Number (VRN) must be provided to the Controller's Office. Nonprofit organizations may apply for an Exempt Tax Registration Certificate.

Contract Termination and Disencumbrance

City contracts can be cancelled within 60 days at any time by written notice of either party. It is the responsibility of the grantee to sign and return contracts, to notify the Grant Program in writing of any necessary changes in the project description or contract term, to respond to requests for additional information and invoice in a timely manner. Failure to do so may result in processing delays or forfeiture of a grant award. All grant-funded projects must be completed within the project year of the grant award. Funds for projects are subject to disencumbrance if not completed within the designated year. In the sole discretion of the City of Los Angeles, if a contractor (grantee) is in default with regard to any obligations or previous contracts with Cultural Affairs or other City departments, the City has the authority to deny or terminate further contracts.

Equal Benefit Ordinance (EBO)

The EBO covers any City agreement over \$5,000. If the grant candidate is awarded an agreement, the EBO requires that during the performance of the City agreement, the contractor (as defined) who provides benefits to its employees and their spouses must also provide equal benefits to domestic partners of its employees. The contractor must certify that it will end discrimination in the provision of benefits and post a copy of that pledge in a conspicuous place. The contractor must also allow authorized City representatives to review records so the City can verify compliance.

Financial Management

Grantees are required to maintain accounts, records and other evidence to justify costs incurred and revenues acquired relating to their project. The accounting system used by the grant recipient shall be in accordance with generally accepted accounting principles and should be applied in a consistent manner, so that project expenditures can be clearly identified as grant funds or matching funds (if applicable). The advice and/or services of a professional accountant are recommended. More specifically, grantee financial management systems must be provided upon request and must be an accurate, current and complete disclosure of the financial accounting for the grant project, include records which adequately identify the source(s) and application of funds for grant-sponsored activities, and provide accountability for all grant-related financial activities including productivity data. Accounting records must be supported by source documentation.

Independent Contractor Status

The contractor is acting hereunder as an independent contractor and not as an agent or employee of the City. The contractor shall not represent or otherwise hold out itself or any of its directors, officers, partners, employees, or agents to be an agent or employee of the City.

Indemnification

Contractor undertakes and agrees to defend, indemnify and hold harmless City and any of its Boards, Officers, Agents, Employees, Assigns, and Successors in Interest from and against all suits and causes of action, claims, losses, demands and expenses, including, but not limited to, attorney's fees and cost of litigation, damage or liability of any nature whatsoever, including, but not limited to, death or injury to any person, including contractor's employees and agents, or damage or destruction of any property of either party hereto or of third parties, arising in any manner by reason of the acts, errors, omissions or willful misconduct incident to the performance of this Contract by the contractor or its subcontractors of any tier. The provisions of this paragraph survive expiration or termination of this Contract.

General Liability/Special Event Insurance

During the term of an awarded contract and without limiting contractor's indemnification of the City, contractor may be required to provide and maintain at its own expense General Liability/Special Event Liability insurance covering its operations or event. General Liability coverage is required whenever the City is at risk of third-party claims which may arise out of contractor's work, presence or special event. Such insurance shall conform to City requirements established by Charter, ordinance or policy, and shall otherwise be in a form acceptable to the Office of the City Administrative Officer, Risk Management. Information is available on a City program called PROMPT COVER, which provides liability coverage for short-term special events.

The City shall, through a duly authorized representative, have the right to examine and conduct an audit and re-audit of any pertinent books, documents or other records involving transactions relating to grant recipients for a period of two years after final payment for grant-related activities.

Location Requirement

All funded activities must take place within the City of Los Angeles. DCA reserves the right to negotiate the relocation of grant-funded activities. Publications and broadcasts must have documented distribution to the citizens of the City. Additionally, grantees are required to identify the City Council District in which their primary office is located and notify the Department of Cultural Affairs Grant Program, of any primary address change(s) during grant support. Grantees are required to estimate or provide a methodological accounting of citizens they serve in each City Council District. Grant projects must be presented within the Council District(s) designated in the accepted proposal. Changes are not normally allowed and if allowed, are instituted by an official Amendment, which can take 30-60 days and may require a reduction in the grantee's funding.

Office for AccessAbility

The Office for AccessAbility assists individuals and organizations in making arts activities accessible to older adults, persons with disabilities and those in institutions. You may contact the office (202.682.5530 or 202.682.5496 Voice/TTY) for assistance and materials, including model project guidelines and examples of how arts groups make their programs available to special constituencies. The Arts and 504 Handbook was updated and is now published as Design for Accessibility: A Cultural Administrator's Handbook. It can be downloaded from the NEA website at www.nea.gov/resources/Accessibility/pubs/DesignAccessibility.html. Hard copies can be ordered by calling (202) 347-6352 or at www.nasaa-arts.org/publications/design_access.shtml.

Ownership, Copyright, Royalties and Credit

The City does not claim ownership, copyrights, royalties, or other claims to artwork produced as a result of this Agreement ("Artwork"). However, all Grantees hereby grant and the City accepts a perpetual, royalty-free, irrevocable, non-exclusive license to use, reproduce, display and distribute the Artwork.

Payments and Reporting

Cultural Grants are reimbursement monies, with either 50% provided for planned expenses approved by the DCA staff and the remaining 50% paid after completion of the proposed work, or quarterly payments upon contractual benchmarks. An organization must be prepared to leverage its project with matching funds as well as provide timely and complete invoices to DCA of real expenses and wait fifteen to thirty days for city checks to be processed. Incomplete invoices will be returned and will slow the reimbursement process. The invoicing procedures are fully explained in contract information packets, and include the following information:

- A percentage of each DCA grant is available after contract execution upon receipt and acceptance of an invoice form. If/as instructed by the staff, grantees should submit a list of planned expenses.
- For final payment grantees must submit a final invoice, a final financial report, a final narrative report and documentary materials. The final financial report must outline income from all sources. Generally this must be submitted no more than 45 days after completion of the contractual services.
- All final reports and invoices for outstanding DCA funding must be submitted to the DCA prior to opening any new grant contracts. Organizations or individuals that have not completed previous services, contracts and/or required paperwork may be ineligible to apply for or accept future DCA grant funding.

Potential Penalties

Grant recipients should understand and agree that DCA or Grant Program staff may assess one or more financial penalties for issues such as:

- Requesting and processing contract extensions or amendments to contract language
- Processing invoices and reports that are received later than forty-five (45) days after the closing date of any contract term
- Failure to provide proper credit to the Department of Cultural Affairs with use of the proper statement and logo
- Failure to repay an arts loan in which Cultural Affairs funds have been used as collateral
- Mitigation of complaints when grant-supported projects fail to serve the City or the general public as outlined in the contract or original proposal
- The Department cannot offer extensions or amendments after April 1.

Project Notification

Grantees must provide a 30 day advance notice to their City Council Office and DCA to invite representatives to the public presentation of the funded project.

Public Acknowledgement

Each grant recipient shall credit the City of Los Angeles DCA for its contractual support of the project, exhibition, film, broadcast or performances and all public workshops in all printed and broadcast promotion, brochures, press releases, posters, programs, handbills and other promotional material. Materials and/or photographs crediting the Department of Cultural Affairs, City of Los Angeles are a required part of invoicing documentation. Penalties of \$50 – \$500 may be assessed for inaccurate credit or failure to provide appropriate public acknowledgement. Arts organizations and artists awarded City of Los Angeles contracts for cultural services must include the following credit line and the current logo in all publications, programs, press releases, season brochures, lobby displays, advertising and every mode of public communications: “This project is supported in part by a grant from the Department of Cultural Affairs, City of Los Angeles.”

It is important that the citizens of Los Angeles know that their local tax dollars make it possible for them to enjoy the caliber of arts produced in Los Angeles. All contractors should recognize Cultural Affairs in the same manner in which it recognizes other contributors in terms of benefits, type size on publications, and frequency of acknowledgement. Failure to comply with this request may affect future contracting opportunities.

Service Contract Worker Retention Ordinance and Living Wage Policy

If a grant of greater than \$25,000 is awarded, the applicant’s contract will be subject to the provisions of the City’s Service Contract Worker Retention Ordinance (SCWRO), Section 10.36 et seq., and the Living Wage Ordinance (LWO), Section 10.37 et seq. of the Los Angeles Administrative Code. The said Ordinances require that – unless specific exemptions apply – all employers (as defined) under contracts primarily for the furnishing of services to or for the City and that involve an expenditure or a receipt in excess of \$25,000 or a contract term of at least three (3) months, lessees, licensees, or certain recipients of City financial assistance, generally shall provide the following:

- Retention by a successor contractor for a 90-day transition period of the employees who have been employed for the preceding 12 months or more by the terminated contractor or subcontractor earning less than \$15 per hour in salary or wage, as provided in the SCWRO
- Payment of a minimum initial wage rate to employees as defined in the LWO of \$10.30 per hour with health benefits of at least \$1.25 per hour; or, otherwise \$11.55 per hour (these hourly rates were established for July 2010 - June 2011, and will be adjusted annually by the City of Los Angeles each July 1, so call 213.847.6480 for updated rates, or go to bca.lacity.org)
- Provision of at least 12 compensated days off per year for sick leave, vacation or personal necessity at the employee’s request, and at least 10 additional days per year of uncompensated time off for sick leave

Workers’ Compensation

By signing this application, the applicant hereby certifies that he/she is aware of the provisions of Section 3700 et seq. of the Labor Code which require every employer to be insured against liability for Workers’ Compensation or to undertake self-insurance in accordance with the provisions of that code.

Locating City Council Districts

The City of Los Angeles is composed of many communities (i.e. Sunland, Hollywood, Northridge) and fifteen City Council Districts. Each district has a publicly elected official, a Councilperson, as its representative. Council District locations can be determined by going to the City's website, lacity.org, looking for "Neighborhood Resources" and typing in an address at the prompt. If you cannot clearly locate your district on the web site, call the City Clerk's Office at 213.978.1020 with your exact street address, and the clerk will confirm the district of the location.

Council District 1

Ed Reyes
Ed Reyes
213.473.7001, 213.485.0763,
Echo Park, Highland Park,
Chinatown, Elysian Park, Koreatown,
Lincoln Heights, MacArthur Park,
Mount Washington
councilmember.reyes@lacity.org

Council District 2

Paul Krekorian
213.473.7002, 818.352.3287,
818.755.7676
Sunland, Tujunga, Shadow Hills,
North Hollywood, Studio City,
Mission Hills
councilmember.krekorian@lacity.org

Council District 3

Dennis P. Zine
213.473.7003, 818.756.8848
Reseda, Canoga Park (South
of Roscoe), Woodland Hills, Tarzana
councilmember.zine@lacity.org

Council District 4

Tom LaBonge
213.485.3337, 818.755.7630
323.957.6415
Griffith Park, North Hollywood
(East of Colfax Ave.),
Toluca Lake, Wilshire (South of
Melrose, East of Highland Ave.)
councilmember.labonge@lacity.org

Council District 5

Paul Koretz
213.473.7005, 310.289.0353
818.971.3088
Bel Air, Sherman Oaks, Fairfax,
Pico-Robertson, Brentwood,
Westwood, Valley Village, Encino,
Palms, West Los Angeles
paul.koretz@lacity.org

Council District 6

Tony Cardenas
213.473.7006, 818.778.4999,
818.771.0236
Arleta, Sun Valley, Panorama City,
Van Nuys, Pacoima
councilmember.cardenas@lacity.org

Council District 7

Richard Alarcón
213.847.7777, 818.756.8409,
818.756.9115
Sylmar (East of 5), Mission Hills,
Lakeview Terrace
councilmember.alarcon@lacity.org

Council District 8

Bernard C. Parks
213.473.7008, 213.485.7616,
323.293.9467
USC, Exposition Park,
Baldwin Hills, Leimert Park,
Crenshaw, West Adams,
Vermont-Knolls, Village Green,
Watts, Western (South of I-10)
councilmember.parks@lacity.org

Council District 9

Jan Perry
213.473.7009, 323.846.2651
Southern edge of Chinatown,
Downtown, Little Tokyo,
Central City East,
South L.A. to 82nd St.
Jan.Perry@lacity.org

Council District 10

Herb J. Wesson, Jr.
213.473.7010, 323.733.8233
West of Western, East of
National and Sawtelle,
North of Rodeo, South of Wilshire
councilmember.wesson@lacity.org

Council District 11

Bill Rosendahl
213.473.7011, 310.568.8772,
310.575.8461
Brentwood, Venice, Playa Del Rey,
Westchester, Mar Vista
councilman.rosendahl@lacity.org

Council District 12

Mitchell Englander
213.473.7012, 818.756.8501,
818.701.5253
Granada Hills, Chatsworth,
Canoga Park, Reseda, Winnetka,
Northridge
Councilmember.Englander@lacity.org

Council District 13

Eric Garcetti
213.473.7013, 323.957.4500
Silver Lake, Echo Park,
Hollywood, Atwater Village,
Glassell Park, Mount Washington
councilmember.garcetti@lacity.org

Council District 14

Jose Huizar
213.473.7014, 323.226.1646,
323.254.5295, 323.526.3059
Eagle Rock, El Sereno,
Boyle Heights, Highland Park
councilmember.huizar@lacity.org

Council District 15

vacant
213.473.7015, 310.732.4515,
213.473.5128, 310.233.7201
San Pedro, Wilmington, Harbor City,
Harbor Gateway, Watts
janice.hahn@lacity.org

Although the City of Los Angeles cannot support the presentation of your project in another city, you may designate for your residence an unincorporated area or one of the municipalities in Los Angeles County: Agoura Hills, Alhambra, Arcadia, Artesia, Avalon, Azusa, Baldwin Park, Bell, Bell Gardens, Bellflower, Beverly Hills, Bradbury, Burbank, Calabasas, Carson, Cerritos, Claremont, Commerce, Compton, Covina, Cudahy, Culver City, Diamond Bar, Downey, Duarte, El Monte, El Segundo, Gardena, Glendale, Hawaiian Gardens, Hawthorne, Hermosa Beach, Hidden Hills, Huntington Park, Industry, Inglewood, Irwindale, La Canada-Flintridge, La Habra Heights, Lakewood, La Mirada, Lancaster, La Puente, La Verne, Lawndale, Lomita, Long Beach, Lynwood, Malibu, Manhattan Beach, Maywood, Monrovia, Montebello, Monterey Park, Norwalk, Palmdale, Palos Verdes Estates, Paramount, Pasadena, Pico Rivera, Pomona, Rancho Palos Verdes, Redondo Beach, Rolling Hills Estates, Rosemead, San Dimas, San Fernando, San Gabriel, San Marino, Santa Clarita, Santa Fe Springs, Santa Monica, Sierra Madre, Signal Hill, South El Monte, South Gate, South Pasadena, Temple City, Torrance, Vernon, Walnut, West Covina, West Hollywood, Westlake Village, and Whittier.