

**City of Los Angeles, Department of Cultural Affairs (DCA)  
Cultural Grants Program 2009-2010  
Application Information and Forms for Nonprofit Arts Organizations & Outdoor Festivals/Parades**

**Section 1 – Grant Information (must read and agree to access section 2)**

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Eligibility, Instructions & Scoring Criteria -- pages 3-11  
California Cultural Data Profile Requirement & DCA Application Submission Checklist -- page 12  
Frequently Asked Questions & Legal and Contractual Requirements -- pages 13-16

**Section 2 -- Grant Forms (may be copied and saved to facilitate entering data and printing for submission)**

Application Forms -- unnumbered pages 17-30  
Cover Page  
Proposal Narrative, Budgets, Sample Documentation Description and Supplemental Material List  
Host Venue Form  
List of Special Permits & Permissions for Outdoor Festivals & Parades (if Applicable)  
Equal Benefits Compliance  
Cultural Diversity Research Page  
DCA Grant Process Evaluation

**Message from Olga Garay, Executive Director**

As DCA launches its much awaited community-based cultural master planning process, the staff and I have taken important steps to revise DCA's grant making policies and processes. Please read the attached guidelines carefully. We have preliminarily made changes (some in collaboration with other arts agencies) to revolutionize application systems, standardize application questions, offer new options for operational support, integrate and categorize DCA's youth arts categories into DCA's primary Cultural Grant Program, open new dialogues, and offer special initiatives so that local arts organizations can seek different or multiple opportunities.

Please call the Cultural Grant Program staff with any questions. We look forward to your proposals and partnership services as we build the capacity of Los Angeles arts.

**Department of Cultural Affairs (DCA)**

Olga Garay, Executive Director  
Joe Smoke, Cultural Grants Program Director

**Cultural Grants Program Staff**

Michelle Berne, Grants Manager  
Elizabeth Morin, Grants Manager  
Sherlan Abesamis, Grants Associate  
Brandy Maya Healy, Grants Associate  
Don Lee Gaudino, Accounting Clerk II for Grants

**Cultural Grants Program Contact Information**

**213.202.5566**  
**213.202.5515 FAX**  
**dca.grants@lacity.org**

**Application Deadline for DCA's 2009-2010 Grant Cycle**

Postmark deadline: Friday August 15, 2008

Mail grant applications to:

**Cultural Grants Program, Department of Cultural Affairs  
201 North Figueroa Street, Suite 1400, Los Angeles, CA 90012**

Or hand-deliver applications to our offices Monday through Friday  
between 8:30am and 5:30pm

**Typing Your Application Online**

Read each section carefully in order to understand and acknowledge all relevant information.

DCA's online application forms are found in Section 2. Be sure you have the latest version of Adobe Acrobat Reader when working on the DCA grant application; you can download it at [www.adobe.com](http://www.adobe.com). Type and print your application on the computer, then mail in your completed hard copies.

Even though saving the forms is possible, it is still a good idea to draft your answers in a separate document, then cut, paste, and edit as you complete your application.

Start early! The connection to DCA's online system tends to get overloaded the last week before each deadline.

The DCA Grant Program staff will help troubleshoot technical issues to the best of our ability. However, some forms may not work appropriately on older model computers.

All scanned and approximated forms will be accepted.

### **Printing and Submitting Your Application**

DCA's process requires you to print, collate, and mail us 8 sets of your paper materials and one artistic work sample. Review the Submission Checklist in Section 3 (page 12) and follow the instructions to submit a complete package.

#### **Cultural Grants Workshop Schedule**

Monday July 14, 2008, 6:00-8:00pm

Eagle Rock Branch Library, 5027 Caspar Avenue, Los Angeles, CA 90041

Serving Council Districts 1, 4, 9, 13, 14

Organization and/or Festival Applicant Appointments with DCA Staff\*

Wednesday, July 16, 2008, 1:00pm – 6:00pm

Department of Cultural Affairs, 201 N. Figueroa Street, Suite 1400, Los Angeles, CA 90012

Serving Council Districts 1-15

\*Reservations required. Please email [dca.grants@lacity.org](mailto:dca.grants@lacity.org). These sessions offers 12 private appointments of 30 minutes each for personal attention. Reserve your space(s) early if you desire one-on-one assistance.

Wednesday July 23, 2008, 6:00 – 8:00pm

Mid-Valley Regional Branch Library, 16244 Nordhoff Street, North Hills, CA 91343

Serving Council Districts 2, 3, 6, 7, 12

Saturday July 26, 2008, 10:00 am – 12:00 pm

Special focus on festival organizations

Barnsdall Gallery Theater, 4800 Hollywood Blvd., Hollywood, CA 90027

Wed, July 30, 2008, 3:00-5:00pm

Baldwin Hills Library

2906 S. La Brea Ave., Los Angeles, CA 90016

Serving Council Districts 1-15

Thursday July 31, 2008, 6:00 – 8:00pm

San Pedro Library, 931 S. Gaffey Street, San Pedro, CA 90731

Serving Council Districts 8, 9, 10, 11, 15

Saturday August 2, 2008, 12:00 – 2:00 pm

Venice Abbot Kinney Branch Library, 501 S. Venice Blvd., Venice, CA 90291

Serving Council Districts 3, 5, 8, 10, 11

**All DCA Grants Program guidelines, application forms, and general information are available as printed materials at DCA's instructional grant workshops. Additionally, the following special advice is available at workshops :**

- Detailed Information about DCA's Panelist Scoresheets
- Technical Assistance
- Information about Other Arts Funding Institutions and Opportunities
- Budget Samples
- Help regarding City Council Districts Geography, Population Demographics, Service Needs and Competitive Challenges
- City of Los Angeles Maps

## **About DCA**

The Department of Cultural Affairs (DCA) serves as a leader to generate and support high quality arts and cultural experiences for Los Angeles residents and visitors. DCA advances the social and economic impact of the arts and assures access to arts and cultural experiences through grant making, marketing, public and community arts programming, arts education, and creating partnerships with artists and arts and cultural organizations in every community in the City of Los Angeles.

DCA grants \$3.4 million annually to over 300 artists and nonprofit arts organizations and awards the Artist-in-Residence (A.I.R.) and City of Los Angeles (C.O.L.A.) Individual Artist Fellowships. The Department provides arts and cultural programming in its numerous Neighborhood Arts and Cultural Centers and Theaters, and creates several arts and education programs for young people. It directs public art projects and manages the City's Arts Development Fee, % for Arts Program, Art Collection, and Murals Program. DCA markets the City's cultural events through development and collaboration with strategic partners, design and production of creative promotional materials, and management of the [culturela.org](http://culturela.org) website.

## **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

## **New and General Instructions**

This on-line publication provides information and application forms for non-profit arts organizations as well as non-profit organizations that produce cultural festivals. Eligible organizations may apply for a grant from DCA for operational or project support during fiscal year 2009-2010 (July 1, 2009 - June 30, 2010). We hope these guidelines will be helpful in developing your proposal. At the time they were uploaded, this information was checked for accuracy. However, please be aware that changes may occur. We urge you to attend a workshop to learn about any changes.

Guidelines and applications for individual artists - City of Los Angeles (COLA) fellowships and the Artist-In-Residence (AIR) program - will be available this fall.

## **What's New or Emphasized**

- **Small and mid-sized organizations may now apply for either operating or project support. Large budget organizations may apply only for project support.**
- **Your organization's California Cultural Data Project profile, printed as an excerpt in DCA's funder format, is a required element. Go to [www.caculturaldata.org](http://www.caculturaldata.org) to create your profile before you fill out the attached DCA's narrative application**
- **DCA grant application instructions and forms are available on-line only. DCA phased out printed booklets in 2007.**
- **Section 4 of the attached on-line information is writable, savable and printable. This system is most compatible with PCs. All applicants should install the latest version of Adobe Acrobat Reader to ensure ease of use.**
- **Non-profit organization applications, regardless of budget size, are accepted in Even and Odd year cycles for 2-year scores. This is a change from DCA's prior system when Large Budget Organizations applied every three years.**
- **Organizations that receive a fundable score (70 or higher) in the peer panel review will also be pre-qualified for some of DCA's Public Art opportunities.**
- **DCA cannot fund organizations that propose remunerations for DCA full-time or part-time employees. Please be certain the artists and other program participants you intend to pay are not employees of DCA.**
- **DCA does not accept slides, photographic prints or color photocopies as artistic documentation. Digital files on DVD or CD-ROM are the only acceptable formats for visual images.**

## Program Categories and Submission Deadlines

DCA's Cultural Grants Program subsidizes artists, art teams, festival collaborations between social service organizations and arts producers, non-profit art organization operations, and non-profit art organization projects that specifically support arts management, dance, culture/history, literature, media, music, outdoor festivals/parades, theater, visual/design arts, traditional/folk arts, or multi-disciplinary arts. All DCA grant-funded activities must support public-benefit activities.

- Eligible art organizations may apply once for either operating or project support, may also be a festival/parade applicant or collaborator on one other proposal to DCA, and may apply for other special initiatives as they are announced.
- Small or mid-sized organizations headquartered in the City of Los Angeles may choose to apply for either operating or project support. Non-profit arts/cultural organizations headquartered in Los Angeles County with a history of working in the City of LA may apply for project support. All grant supported activities must take place within the City of Los Angeles and support a quantifiable public service.
- Operating support may be requested for administrative salaries, strategic planning, lease-to-own equipment, and/or development of earned income enterprises.
- Project support may be requested to subsidize artists, project management, audience outreach, marketing, documentation and/or program evaluation.
- DCA grants for organizations are good for up to two years. Organizations should remember to apply during the second year of their work for the following 2-year cycle. Organization applications regarding dance, music, outdoor festivals/parades, theater, and multidisciplinary arts are submitted in even numbered years (2008, 2010, 2012,...) while applications for arts management, culture/history, literature, media, visual/design, and traditional/folk arts are submitted in odd numbered years (2009, 2011, 2013...).
- Off-cycle organization proposals are accepted for one-year terms only, as groups are encouraged to apply and remain on the same cycle as the other applicants in the same artistic discipline.
- Artist applications and special initiative proposals are accepted annually for one-year terms.

Program Categories	Eligible Type of Applicants	Workshop Assistance	Submission Deadlines*	Notification of Results	Contracting Dates	Grant Execution Dates
Large Budget Organization Project Support	Non-profit art organizations with budgets greater than \$800,000 per annum	June – July	Second Friday in August	May	May-June	July 1, – June 30 of the following year
Small & Mid-Size Organization Operating or Project Support	Non-profit art organizations with budgets greater than \$10,000 per annum	June – July	Second Friday in August	May	May-June	July 1, – June 30 of the following year
Emerging Arts Organization Operating or Project Support	Non-profit art organizations with budgets less than \$20,000 per annum	Monthly, August through March	The first week of each month, September through March	Within 6 weeks of deadline	Monthly	No sooner than 1 month and no longer than 3 months after proposal
Special Initiatives	Visit <a href="http://culturela.org">culturela.org</a> for details and eligibility	Quarterly	The first Friday in June, Sept., Dec, and March	4 weeks after due date(s)	Quarterly	July 1, – June 30 of the same year

\* All submission deadlines are postmark deadlines

## DCA Grant Category Descriptions:

### Two-Year Cycles

- ❖ **Large Budget Organization (LBO) Project Support** - A non-profit arts organization with an operating budget greater than \$800,000 may request up to 10% of its most recently completed fiscal year budget to a maximum of \$150,000. Opportunities in this category are cycled by artistic disciplines, so new LBO applicants must contact the Grant Director before applying.
- ❖ **Mid-Size Organization Operating or Project Support** - A mid-size non-profit arts organization with an operating budget greater than \$75,000 in its most recently completed fiscal year may request up to 10% of its last completed fiscal year budget to a maximum of \$50,000.
- ❖ **Small Organization Operating or Project Support** - A small non-profit arts organization with an operating budget between \$10,000 and \$100,000 in its most recently completed fiscal year may request up to 20% of its last completed fiscal year budget to a maximum of \$10,000.
- ❖ **Outdoor Festival/Parades** – This special category allows local non-art non-profits to apply for a grant and arts non-profits to apply for a second grant. Any non-profit organization such as a chamber of commerce, social service agency, or homeowners association may request support for community events that take place on one day or over one weekend. Non-arts organizations may also collaborate with an arts/cultural organization, a professional event producer, or tribal leader. The primary applicant must be a nonprofit organization and have a minimum operating budget of \$20,000 per year. Festival collaborators should determine the primary applicant by deciding which agency or producer is best qualified to apply for, contract with and fulfill reporting/invoicing

requirements to DCA. The maximum request amount is 30% of the applicant's expenses from its most recently completed fiscal year, up to a maximum of \$20,000.

Festival proposals are welcome in the Outdoor Festival/Parades category, the Traditional/Folk arts category, and the Multidisciplinary category. Generally speaking, cultural/arts organizations that independently produce festivals are encouraged to apply in DCA's Small and Mid-size Arts Organization category within either Folk Arts or Multidisciplinary Arts. Non-arts organizations (chambers of commerce or social service organizations) that function as primary or partner event producers should apply in the Outdoor Festivals/Parades category.

### **One-Year Cycles**

#### **➤ Community Advancement**

- **Emerging (EMG) Arts Organization Operating or Project Support** - EMG is specially designed for newly formed or very small non-profit arts organizations with annual operating budgets of less than \$20,000 per year. Eligible applicants must attend an instructional workshop and may receive grants ranging from \$500 to \$3000 each fiscal year. EMG is not open to organizations that have applied unsuccessfully in other categories.
- **Scholarships & Mentorships** – This is intended to provide stabilization assistance to organizations experiencing administrative or development challenges.
- **Conferences & Association Meetings** – Planning and/or production assistance is offered to organizations who are invited to apply.
- **Special Initiatives** are coming soon. Check the website or call for updated information. Eligible for-profit businesses, non-profit organizations, producers, curators, arts managers, artists, and art teams are welcome to apply.

### **Matching Requirement**

Organization grantees must show a 1:1 match for the grant requested. The match can be all cash or a combination of cash and *in-kind* donations. If a combination of cash and in-kind is used, no more than 50% of the match can be in-kind (donated space, supplies, volunteer services).

*If your organization is considering a change in discipline (such as from multi-disciplinary to media), please contact the Grants staff at 213.202.5566 prior to applying.*

*If you missed the deadline, please email the explanation of why you missed it to [dca.grants@lacity.org](mailto:dca.grants@lacity.org). If possible, DCA will respond with advice or technical assistance.*

### **About Two-Year Grant Scores and Renewal Options**

Cultural Affairs seeks applicants for 2009-10 grants in the disciplines of Dance, Multi-disciplinary, Music, Outdoor Festivals/Parades and Theatre (even-year cycle). Successful proposals in these disciplines will hold their scores for the following year. These grantees will not submit a FY 2010-2011 application. Each even-year cycle grantee will be offered a second year contract appointment for the production of similar services, contingent upon the City's next budget, the organization's performance and fulfillment of its contractual obligations, and the Department's evaluation of the proposed project and results.

Applicants in Arts Management, Culture/History (formerly known as "Historic Preservation"), Media, Literature, Traditional/Folk and Visual/Design Arts that received fundable scores (70 or higher) during the previous application cycle (proposals submitted August 2007) are held over for 2009-2010, but will apply again in August 2009. If your arts organization specializes in Arts Management, Culture/History, Media, Literature, Traditional/Folk or Visual/Design Arts and you seek a one year grant, please call the Grants staff at 213.202.5566. Your proposal will be accepted in a one-year mixed category and reviewed by a mixed-discipline panel.

### **D-U-N-S Number Requirement**

Dun & Bradstreet is a company that provides business information for credit, marketing, and purchasing decisions. Its "data universal numbering system," known as D-U-N-S, consists of unique 9-digit numbers that are used by businesses and the federal government to keep track of more than 100 million organizations world-wide. D&B numbers are the basis by which Americans for the Arts tracks nonprofits and for-profits for its research reports. The federal government (which includes the National Endowment for the Arts) has adopted a new policy that requires organizations to provide a D-U-N-S number as part of their grant applications.

- Register by logging on to <https://eupdate.dnb.com/requestOptions.html> and click on "D-U-N-S Number Only." After submitting the information requested, your organization will be furnished with a number. Allow 6 weeks for processing.
- If you are unsure whether your organization has obtained a D-U-N-S number, log onto [http://www.dnb.com/duns\\_update/index.html](http://www.dnb.com/duns_update/index.html) and enter the name of your organization, city, and state.

If the D-U-N-S number is not on an organization's application, Cultural Affairs will still accept it. However, if the organization is subsequently awarded a grant, the D-U-N-S number must be received prior to contracting.

## **General Eligibility Requirements**

All applicants:

- must be a nonprofit 501(c)3 arts organization, or a charitable organization [such as a 501(c)6] headquartered in Los Angeles County
- must have a minimum of one year of prior arts programming
- must fulfill the additional qualifications for the category in which it applies
- are apprised that nonprofit 501(c)3 arts organizations may submit one traditional grant application, one festival/parade application, and other special initiatives as they are announced

The Department of Cultural Affairs funds:

- public benefit operations and projects in dance, design, literature, media, music, theatre, visual arts, traditional and folk art, or inter/multi-disciplinary projects that take place within the City of Los Angeles. Within the context of project support, Cultural Affairs also supports administrative and marketing support for project coordination, audience development, and community outreach
- proposals that can demonstrate a required 1:1 match for the grant requested
- projects that take place in schools, as long as the proposed activities are not part of any school or institution's regular/closed curriculum and do not duplicate or replace current staff.

The primary applicant listed on a DCA grant proposal should not be:

- non-arts organizations with little history presenting arts/culture programs.
- agencies or units of government including Neighborhood Councils, cities, counties, states, libraries, recreation departments, schools or universities
- Friends groups that provide programmatic management of DCA facilities

An applicant's proposal should provide services that include one or more of the following:

- consideration of the community environment or focus on relevant community issues.
- provide communities with active art experiences.
- development of new audiences including those in geographically diverse areas or culturally diverse populations
- programs presented in appropriate host venues, non-commercial or non-traditional public spaces.
- Advancement of an artistic discipline with great creativity or innovation
- Distribution of documentary materials that elaborate on the concept of the project.

The Department of Cultural Affairs does not fund:

- private events or fundraising events
- deficit or debt-reduction efforts
- mortgage payments, building construction or renovation
- student-run projects
- special permits or insurance
- 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
- hospitality (travel, accommodations or food costs)
- cash reserves or endowments
- purchase of *depreciable assets*
- projects that remunerate full-time or part-time employees of the City of Los Angeles DCA

## **Peer Review Process**

DCA uses peer panels to review, compare, score, rank and recommend grant applications for funding. peer panels 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.

## **One-Year Mixed Panel**

There will be one mixed panel to review, compare, score, rank and recommend new grant applicants applying in an off-cycle discipline. The applicants that receive fundable scores (70 or higher) are eligible for one year of funding. These grantees will be asked to submit an application for the next fiscal year, so that they may be eligible for 2 Year Grant Renewal on the appropriate cycle.

## **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.

## Detailed Application Instructions

In order to help Los Angeles County non-profit organizations save time when applying to multiple regional grant programs, a partnership of the Arts Council for Long Beach, City of Los Angeles Department of Cultural Affairs, City of West Hollywood, Culver City Cultural Affairs Division, Los Angeles County Arts Commission, Pasadena Cultural Affairs, and Santa Monica Cultural Affairs Division has developed common application questions. Within DCA's application, common questions are indicated with the ☀ symbol.

### 1) Narrative Information Instructions

#### Part I: Organizational Background

Please address Question 1, Part I in no more than 3 single-sided 8½ x 11" pages with 1" margins. Number each page and indicate the Applicant's name in the upper right corner of each page. Answers must be typewritten, single-spaced in font 11 point or larger. Use the following headings and letters to organize your response:

- ☀ **A. Mission/Purpose of Applicant Organization:** Provide the full mission statement of the applicant organization. If applicable, summarize any additional characteristics, bylaws, governing statements or guiding principles that define the organization.
- ☀ **B. History/Programming:** Concisely timeline the history of the organization and outline all of its ongoing core programs and services. In total or per program, list significant administrative, board governance or artistic changes, accomplishments or initiatives that have taken place during the past two years.
- ☀ **C. Planning & Leadership:** Describe the organization's administrative, artistic and financial vision and list short-term goals for the next two years. Describe how the board and staff shape overall planning. As examples, list any specific steps already taken to reach current short-term goals.
- ☀ **D. Community/Core Audience:** Profile the applicant's community/core audience in terms of geography, age, cultural and economic characteristics, as applicable. Describe how the applicant identifies community/ core audience needs (including any advisory councils) and how the applicant develops programs to meet these needs.
- ☀ **E. Artistic Policy:** Briefly describe the process for making artistic decisions. Delineate the applicant's practice of payment to artists.

#### Part II: Proposal Narrative

Please address Question 1, Part II in no more than 2 single-sided 8½ x 11" pages with 1" margins.

- F. With DCA's missions and grant objectives in mind, describe the operational or artistic project you believe will best advance your organization's goals or success (detail what, where, when, how and why).
- G. How do you intend to measure achievement?

### ☀ 2) Staff & Artists Instructions

Provide short biographies of key staff and/or artists for the applicant. Begin with the applicant's leaders (e.g. Artistic Director, Executive Director, Managing Director). For key project staff and/or artists, emphasize their experience in areas of direct relevance to the proposal. All volunteer organizations should provide the biographies of volunteers who are accomplishing the day-to-day work of the organization and/or proposed project. If necessary, attach additional sheets of the original form to accommodate more staff/artists.

### ☀ 3) Board of Directors List Instructions

Complete the fields, beginning with the President, Vice-President, Secretary, and Treasurer. Include first and last names of applicant's board members, professional affiliations/job titles, city/community in which they reside, and their total years of service on the board. If necessary, attach additional sheets of the original form to accommodate more board members.

### ☀ 4) Proposal Expenses Instructions

List expected expenses for the proposed project. Describe how grant funds will be used in the corresponding column to the right. Unexplained use of grant funds may result in poor reviews or scores. *Please note that these line items correspond to the line items in the California Cultural Data Project.*

**1-5 Salaries:** List the total expense for salaried and hourly employees by category. Please note that if a position includes tasks in more than one of the areas listed in the column headings, the salary for that position should be allocated over the applicable columns based percentages of time spent on each area. In general, this allocation should be the same or similar from year-to-year as long as the position description remains constant.

**Subtotal:** Add together all expenses listed in Proposal Expenses, Section A.

**6 Advertising and Marketing:** How much will the applicant spend on advertising and marketing including ad placement fees, professional consulting services, printing, etc.?

**7 Artist Commission Fees:** How much will the applicant spend on hiring individual artists to create original works of art, musical pieces, theatrical pieces, or other works for use or exhibition by applicant?

**8 Artists & Performers – Non-Salaried:** How much will the applicant spend on consultants, such as: artists, performers, designers, directors, etc.? These are people specifically hired to work on a temporary basis to participate in an exhibition or presentation of the applicant.

**9 Catering & Hospitality:** How much will the applicant spend on providing hospitality to visitors or guests including meals, food for meetings, gifts, etc.?

**10 Conferences & Meetings:** How much will the applicant spend on entrance fees to conferences and/or meetings attended by applicant's personnel? Include expenses which will be incurred for meetings and/or conferences which will be held or sponsored by the applicant.

- 11 Cost of Sales:** How much will the applicant spend on inventory or merchandise intended for resale in a gift shop? If the applicant has its own food or catering services, include the cost of food and other related expenses in this line item.
- 12 Equipment Rental:** How much will the applicant spend on the rental of office or other equipment such as computer hardware, copiers, etc.?
- 13 Facilities – Other:** This item should include projected expenses associated with the applicant's physical plant, whether rented or owned, and not listed in the Building and Grounds Maintenance, Rent, or Utilities lines.
- 14 Fundraising Expenses – Other:** How much will the applicant spend on fundraising activities such as special events, telethons, etc.?
- 15 Fundraising Professionals:** How much will the applicant spend to hire consultants to design and perform fundraising activities?
- 16 Honoraria:** During the fiscal year, how much will the applicant pay to guest speakers or lecturers?
- 17 In-Kind Contributions:** What will the monetary value be of any contributions given to the applicant in the form of goods or services?
- 18 Insurance:** How much will the applicant spend on insurance premiums for insurance, including general liability, directors and officers insurance? Do not include health or worker's compensation included in Fringe Benefits Line 5.
- 19 Internet & Website:** How much will the applicant spend on Website development, including design, maintenance, Internet access, Website hosting or email services?
- 20 Lodging & Meals:** How much will the applicant spend on hotel or other fees associated with overnight stays, including meals, while any personnel are on business travel?
- 21 Office Expense – Other:** Please list any other office expenses which will be incurred by the applicant and not covered in the Equipment Rental & Maintenance, Postage and Shipping, Supplies, or Telephone lines.
- 22 Other\*\*:** Please list any other expenses which will be incurred by the applicant and not specifically asked for in a line item on this form. If greater than 10% of total expenses, attach a separate schedule.
- 23 Postage & Shipping:** How much will the applicant spend on postage and shipping, including overnight, messenger services and bulk mail fees?
- 24 Printing:** How much will the applicant spend to print materials? Do not include printing for the express purpose of marketing included in Advertising and Marketing above, or printing costs included in *any* other line item in this section.
- 25 Production & Exhibition Costs:** How much will the applicant spend to create and produce any presentations or exhibitions, including supplies, materials and other related expenses? Do not include personnel costs.
- 26 Programs – Other:** How much will the applicant spend to create and produce any other programs not included in Line 25 above including supplies, materials and other related expenses? This might include education programs, etc. Do not include personnel costs or items included on other lines in this section.
- 27 Professional Development:** How much will the applicant spend on staff training, workshops, or any other professional development activities?
- 28 Professional Fees:** Are there other professional fees which will be incurred by the applicant for services that are not included in Accounting, Advertising and Marketing, Artists and Performers - Non-Salaried, Audit, Fundraising Professionals, Internet and Website, or Legal Fees, or any other lines in this section?
- 29 Public Relations:** How much will the applicant spend on public relations, including professional consulting fees, public appearance fees, press placement fees, etc.?
- 30 Rent:** How much will the applicant spend to lease an office, performance, exhibition, storage or any other space?
- 31 Supplies:** How much will the applicant spend on supplies including office supplies, computer supplies or duplication services? Do not include supply expenses included on other lines in this section.
- 32 Telephone:** How much will the applicant spend on telephone and/or data lines including mobile phone fees, 800 numbers, dedicated internet access phone lines, T-1 lines, or cable modem lines?
- 33 Touring:** How much will the applicant spend to bring touring programs to its location or to take an exhibition or production on tour? Do not include travel or lodging fees included in other expense line items.
- 34 Travel:** How much will the applicant spend on travel, including business travel and transportation such as airfare, parking, and commuting fees? Do not include expenses associated with tours included in Line 33, or any expense items included in Line 20 - Lodging and Meals.
- 35 Utilities:** How much will the applicant spend for utilities, including gas, electric, heating, cooling, water, and sewer services?

**Subtotal:** Add together all expenses listed in Proposal Expenses, Section B.

**Grant Total Expenses:** Add together the Proposal Expenses, Subtotal Salaries & Fringe, Section A to the Subtotal Expenses for Section, B for the Grand Total Expenses (A+B).

## ☀ 5) Proposal Support Instructions

List support for the proposed project. Detail in-kind support and source(s) of 1:1 cash match in the column to the right of the dollar amount. *Please note that these line items correspond to the line items in the California Cultural Data Project.*

**1 Admissions:** How much revenue will the applicant earn as a result of visitation? This refers specifically to museums, galleries, historical societies or any organization charging an entrance fee. If the applicant charges an admission fee for visiting artists or show or competition entries, do not include that amount here, but on Line 18, Other Earned Revenue.

**2 Ticket Sales:** How much revenue will the applicant earn as a result of all ticket sales for performances, presentations, or special exhibitions, etc.? Do not include workshops or lectures. Subscription revenue should not be entered here, but on Line 12 of this section.

**3 Tuitions:** How much revenue will the applicant earn from payments for multi-session classes or semester-long courses offered by the applicant? Do not include one-time workshops, lectures, or lecture series.

- 4 Workshop & Lecture Fees:** How much revenue will the applicant earn as a result of one-time events such as workshops, lectures, a lecture series, etc?
- 5 Touring Fees:** How much revenue will the applicant earn as a result of public or private performances, exhibitions or other presentations offered away from the home or the applicant's usual presentation venue?
- 6 Special Events –Other:** How much revenue will the applicant earn from events held for any purpose other than fundraising?
- 7 Gift Shop/Merchandise Sales:** How much will the applicant earn as a result of gift shop sales? This includes sales at any location. If the applicant runs its own food or catering services, include any revenue from these services in this line. If the applicant receives a commission on food-related sales operated at the applicant's venue by an outside vendor, record that revenue on Line 9.
- 8 Gallery Sales:** How much revenue will the applicant earn from the sale of items in the applicant's gallery?
- 9 Food Sales/Concession Revenue:** How much will the applicant earn in concession commission fees as a result of restaurant and/or catering or food sales?
- 10 Parking Concessions:** How much will the applicant earn from parking fees generated by a lot or garage owned or leased by the applicant?
- 11 Membership Dues/Fees:** How much revenue will the applicant earn from the collection of membership dues or fees? Include donations which will be made in return for benefits such as free admission, discounts and invitations to special events.
- 12 Subscriptions:** How much revenue will the applicant earn from sales of tickets purchased via a subscription offering to a series of events during a performance season?
- 13 Contracted Services/Performance Fees:** How much revenue will the applicant earn from any services it performs under contract to another? Do not include fees earned from touring exhibits, performances or presentations reported above in Line 5.
- 14 Rental Income –Program Use:** How much revenue will the applicant receive for renting out space for on-site events for arts and culture activity? Do not include rental expenses such as interest and depreciation.
- 15 Rental Income –Non-Program Use:** How much revenue will the applicant receive for renting out space for on-site events for use other than arts and culture activity? Do not include any rental expenses such as interest and depreciation.
- 16 Advertising Revenue:** How much revenue will the applicant earn from the sale of advertising space in publications or other advertising opportunities offered by the applicant?
- 17 Sponsorship Revenue:** How much revenue will the applicant receive from a corporation or other organization to be used in exchange for use of the corporation's name or logo on printed materials or other agreed upon exchanges or promotions? Do not include any amounts entered on Line 21, Corporate Contributions.
- 18 Other Earned Revenue:** Will the applicant receive any additional earned revenue?
- Subtotal Earned Revenue:** Add together all expenses listed in Proposal Support, Section A.
- 19 Trustee/Board Contributions:** How much will the applicant receive in donations from board members, trustees, or advisors? Include all board contributions whether required by the applicant's by-laws or not.
- 20 Individual Contributions:** How much will the applicant receive in donations from individuals who are not board members, trustees, or advisors? Do not include any membership revenue reported in Line 11.
- 21 Corporate Contributions\*\*:** How much will the applicant receive in donations from corporations, including grants and funds received from a friends group associated with the applicant or any matching gifts? Do not include any sponsorship revenue entered on Line 17 above.
- 22 Foundation Contributions\*\*:** How much will the applicant receive in donations, whether temporarily restricted or unrestricted, from a charitable foundation? Include contributions from foundations associated with corporations in this line if they are accounted for this way in the applicant's audit or internal financial reports.
- 23 Government –City\*\*:** If the applicant receives multiple sources of support please provide a detailed list.
- 24 Government –County\*\*:** If the applicant receives multiple sources of support please provide a detailed list.
- 25 Government –State\*\*:** If the applicant receives multiple sources of support please provide a detailed list.
- 26 Government –Federal\*\*:** If the applicant receives multiple sources of support please provide a detailed list.
- 27 Special Events –Fundraising:** How much revenue will the applicant receive from events held specifically for fundraising purposes?
- 28 Other Public Support:** What is the total amount in donations that will be received by the applicant that do not fall into the categories listed above?
- 29 Parent Support:** If the applicant, department, or ongoing program is a part of or subsidiary of a larger such as a university, enter any monetary support the applicant will receive from that parent on this line. This support may be in the form of a cash transfer or a budget line item.
- 30 In-kind Contributions:** What is the monetary value of contributions given to the applicant in the form of goods, services, land, buildings or use of space? Examples of In-Kind revenue would be the value of a donated computer, the value of free brochure printing services, or the value of the rent on a donated space used by the applicant. To determine whether an item should be counted as in-kind revenue, consult with a financial person or the applicant's auditor.

**Subtotal Support:** Add together all expenses listed in Proposal Expenses, Section A.

**Grant Total Expenses:** Add together the Proposal Support, Subtotal Earned Revenue Section A to the Subtotal Support for Section, B to arrive at the Grand Total Expenses (A+B).

\*\*For Corporate, Foundation and Government, if there are multiple sources of support in each category, provide a detailed list of the sources of the support. Name sources of support along with the dollar amount of each contribution.

## **Matching Requirement**

Organization applicants must show a 1:1 match for the grant requested. The match can be all cash or a combination of cash and in-kind donations. If a combination of cash and in-kind is used, no more than 50% of the match can be in-kind (donated space, supplies, volunteer services) Estimate the fair market value of all service(s) volunteered and material(s). If these values are listed as Proposal Expenses, you should cross-reference explanations in Explanations and Notes.

## **Explanations and Notes**

Peer panelists receive each applicant's profile from the California Cultural Data Project; however, these numbers alone cannot tell the story. With regards to your organization's operations expenses, please use the top portion of the Explanations and Notes page to explain significant number variances over the multiple years shown in the California CDP. In particular, please explain budget variances of 10% or more from year to year. Use the bottom portion of the Explanations and Notes page to provide narrative information about Proposal Expenses and Proposal Income. For instance, with your Proposal Expenses, which are the three largest and/or the three most important target expenses for DCA support? For Proposal Support provide ample information about the historical precedence, likelihood and conceptual intentions of matching income/sources. Unexplained operational and proposal numbers may result in poor reviews.

## **☀ 6) Artistic Documentation 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 Index.

Do not submit marketing/promotional materials as artistic documentation. Please see Marketing Materials Index 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) for each application.

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 for Artistic Documentation**

Make sure that the letter on the Artistic Documentation Index corresponds to the letter on the sample work itself. Each different DVD, CD, Publication or CD-ROM should be considered one artistic work sample. Applicants may submit up to two artistic documentation samples. The following are accepted formats for submission:

**DVD (Strongly Encouraged for Dance, Multi-Disciplinary, Media, Theatre 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: (Strongly Encouraged for Music):** 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 (Strongly Encouraged for Literary & Visual Arts):** This format is best used for literary publications and museum and gallery catalogues.

**Images on CD ROM (Strongly Encouraged for Visual 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.

**7) Supplemental 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 4 separate items.

### **Category-specific Grant-writing Instructions**

DCA provides its community panelists with specific scoresheets. This helps assure fairness across categories, disciplines between different panel groups; and provides accuracy of proposal review against DCA's goals and objectives.

Below are three quick outlines providing basic information on how all disciplines are scored in three specific categories. If you wish to get more detailed information about DCA's panelist scoresheets, you may get these at DCA's free, instructional grant workshops (listed on page 2)

### **Scoring Criteria Used for Arts Management/Arts Service Organizations, Large Budget Organizations, and Outdoor Festival/Parade Proposals**

Work Plan --Maximum of 25 points  
Community Relations --Maximum of 25 points  
Impact -- Maximum of 25 points  
Merit & Creativity/Innovation --Maximum of 25 points

### **Scoring Criteria Used for Mid-Size Organizations and Small Organizations**

Relevance --Maximum of 20 points  
Demographics --Maximum of 10 points  
Impact --Maximum of 10 points  
Administrative Capability --Maximum of 10 points  
Artistic Merit --Maximum of 30 points  
Creativity/Innovation --Maximum of 20 points

### **Additional Criteria Used When Reviewing Youth Arts Education Proposals To Take Place During School Hours**

For all programs that intend to impact youth in an educational manner, DCA strongly encourages the submission of past curricula and/or teaching materials as one item of Supplemental Materials. Programs that occur during school hours should be tied directly to LAUSD Visual and Performing Arts Standards or the Content Standards for California Public Schools

### **Additional Criteria Used When Reviewing Youth Arts Education Proposals To Take Place After School Hours**

Youth arts services after school for general populations, youth arts services in City of LA Gang Reduction Youth Development Zones (GRYDZs), and/or services for youth in juvenile detention sites should promote the arts as a vital contributing factor in developing social skills, academic aptitude or potential employment.

Operational grants and/or projects proposals for youth outside of school hours should address one or more of the following concepts:

- Engage youth in the understanding, creation, and participation of the arts
- Include a lesson plan directly tied to the program with listing of referenced standards
- Demonstrate that the same group of youth is actively participating in the program for more than 12 hours
- Culminate in a public presentation highlighting youth participation, youth interaction or youth feedback

Operational grants and/or projects proposals for youth outside of school hours should also address one or more of DCA's five funding priorities: access, education, fostering careers, violence prevention and empowering youth voices:

- Access is aiming to serve youth who:
  - have been exposed to gang activity
  - are failing or dropping out of school
  - are unable to access services due to actual or perceived danger
  - have suffered physical or sexual abuse.
  - suffer from HIV/ Aids
  - are substance abusers
  - experience teen pregnancy
  - are potentially suicidal
  - are homeless
  - are non English speakers
- Education includes learning that relates to LAUSD Visual and Performing Arts Standards or the Content Standards for California Public Schools
- Careers in the arts are fostered through instruction and training that encourages youth to pursue creative endeavors and/or job opportunities by working under the mentorship of high-quality artist-educators
- Violence prevention is addressed by introducing coping ideas and promoting positive alternatives
- Youth voices are empowered by the creation of multiple, positive messages about youth culture

### California Cultural Data Project (CDP) Profile Requirement

The California CDP is a new standardized system to account and track the quantitative impacts of non-profits arts/cultural organizations and programs. Your profile, generated as a DCA funder report, must be submitted as part of your organization's full application.

If you have not input your organization's multi-page profile, go to [www.caculturaldata.org](http://www.caculturaldata.org). The research, data entry and editing of your California CDP profile may take 20-30 hours of dedicated time. Please start early and follow system-wide instructions. Thank you in advance for the extra time and effort required in the first year of this system. In future years, data entry will become much easier. Overall you will benefit by using the system, because it is becoming the California grant-process standard, so your profile can be exported to apply to many different funders for a greater number of potential grants.

The California CDP will also provide your organization with a new measurement tool. You are encouraged to use the notes sections of the California CDP for explanations of any significant variances or special circumstances between one or more years in your organization's history. This may include capital, one-time or extraordinary fundraising events, or significant programmatic occurrences. As a general rule, any financial variance 10% or greater would be better understood with a narrative explanation. In addition, organizations are encouraged to input notes on historical activities such as attendance, web site activity, etc.

### Working With the California CDP to Scrub Your Recently Submitted Data

The California CDP Help Desk will review each submitted profile and contact you with suggested revisions. It is your responsibility to respond and to make all necessary changes to the submitted Data Profile. Making these suggested revisions may help you represent your organization more accurately in the Funder Reports you use as part of your application to participating grants programs.

### Printing Select Information Formatted as a DCA Funder Report

Once you have completed input, submitted and participated in scrubbing the information of your Cultural Data Profile, you must print relevant portion for inclusion in your pending DCA grant application. Go to the "Funder Reports" section of the California CDP Web site and print the Funder Report for the City of Los Angeles. Relevant information from your organization's Cultural Data Profile will automatically be formatted for DCA. Please be sure to review your Funder Report to determine what kind of explanatory notes you may want to submit within DCA's narrative application (page 7).

If you have any questions about accessing, using and accounting for your organization's impact through the California Cultural Data Project, please contact the California CDP HelpDesk at 1-866-9-CAL-CDP or [help@caculturaldata.org](mailto:help@caculturaldata.org). The Cultural CDP Help Desk is available Monday through Friday from 9:00am to 5:00pm

*DCA's participation in the California Cultural Data Project has been generously supported by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.*

### Submission Checklist

Please arrange submission materials in the order listed below, in 8 sets collated with paper clips.

#### **The Original (Set #1) should include all of the following components, arranged in the order listed below:**

1. Cover Page (with original ink signatures)
2. Narrative Information including Proposal Budgets
3. California Cultural Data Project Funder Report for City of Los Angeles DCA
4. Organization's Federal IRS nonprofit certification letter
5. Supplementary Printed Materials
6. Signed Host Venue Certification form(s) and/or List of Special Permits & Permissions for Outdoor Festivals & Parades
7. Certification of Compliance with Equal Benefits Ordinance
8. Cultural Diversity Research Page
9. DCA Grant Process Evaluation Page
10. Self-addressed, stamped envelope (SASE) for return of Artistic Documentation

**The Copy (Set #2) consists of photocopies of items 1-8 (does not include Artistic Documentation or an SASE).**

**The Supplemental Copies (Sets #3 through #8) consists of photocopies of items 1-5 only**

**Please use a binder clip to secure each set of materials in the upper corner. Do not send materials in special binders or folders.**

**Please make one copy of all materials for yourself.**

**Please gather all 8 sets of your application materials and submit them in one large box or envelope.**

Mail or hand-deliver to:  
Cultural Grants Program  
Department of Cultural Affairs  
201 North Figueroa Street, Suite 1400  
Los Angeles, CA 90012

## **Frequently Asked Questions & the Answers**

*Do we need to attend a workshop?*

No, however DCA staff strongly recommends you attend a workshop every other year, even if you have received City grants in prior years. DCA's guidelines, applications forms, and instructions are adjusted each year.

*Where does the Department of Cultural Affairs Cultural Grant Program get its money?*

The revenue source for the Grant Program is an equivalent of up to 1% of the Tourist Occupancy Tax (TOT), a tax on local hotels and/or 1% of development fees on commercial construction greater than \$500,000.

*I represent an organization that has filed for, but not yet received, its status as a nonprofit arts organization. Are we still eligible to apply?*

No, you must have your 501(c)3 nonprofit status before you apply. The Internal Revenue Service will send you a letter informing you of this status. A copy of this nonprofit certification letter must be submitted with your application.

*As an organization, will we have to apply separately for a BTRC (Business Tax Registration Certificate) Number or a Vendor Registration Number?*

Yes, a 501(c)3 designation is not the only certification the City requires. If you are granted an award, you will be instructed at your contract appointment to file for a BTRC or VRN number before you begin your project.

*How much money can our organization request?*

Each program category has its own request amount parameters. Please refer to the program guidelines and application, or call the Grant Program Office at 213.202.5566.

*Can I turn in photocopies of the application forms?*

Yes, but the copy in the "Original" set must have actual ink signatures or your grant application may be disqualified.

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

Refer to the chart of Grant Categories and Schedules on page 4.

*With the applications for grants in this booklet, when is the earliest I can start my project?*

July 1, 2009.

*What do I need to know in advance about payment?*

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 25% 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.

## **Legal and Contractual Requirements**

**Acceptance of an 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**

Proposed amendments to grant contract language must be submitted in writing to DCA at least 30 days in advance of the effective date of change. Requests for extensions (beyond the traditional one year) must also be submitted in writing before the contract year expires. Acceptance of either type of change is completely at the discretion of the Grant staff. Acceptance may also result in \$50-\$500 penalties.

**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.

#### Compensation Restriction for Board of Directors Members

The California Corporations Code Section 5227 states that at least 51% of the board of directors cannot receive any money for services rendered the nonprofit organization in any capacity other than as board member. During the staff audit of applications, special attention is paid to this restriction. Applications may be disqualified if there are too many members of the board of directors proposed as key project personnel and receiving money for those roles.

#### 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

Grant recipients 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 also 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](http://www.nea.gov/resources/Accessibility/pubs/DesignAccessibility.html). Hard copies can be ordered by calling (202) 347-6352 or through the web at [www.nasaa-arts.org/publications/design\\_access.shtml](http://www.nasaa-arts.org/publications/design_access.shtml).

#### Ownership, Copyright, Royalties and Credit

DCA does not claim ownership, copyrights, royalties, or other claims to artwork produced as a result of a Cultural Grant. However, the Department of Cultural Affairs does reserve the right to reproduce and use such materials for official or noncommercial purposes.

#### 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 25% 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 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 \$9.71 per hour with health benefits of at least \$1.25 per hour; or, otherwise \$10.96 per hour (these hourly rates were established for July 2007 - June 2008, 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 [lacity.org/bca](http://lacity.org/bca))
- 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.