



Alliance for California Traditional Arts Living Cultures Grants Program Round 4 (2009)

Guidelines
Postmark Deadline:
July 15, 2008

The Living Cultures Grants Program is a program of the Alliance for California Traditional Arts in partnership with The Walter and Elise Haas Fund, The William and Flora Hewlett Foundation, and The James Irvine Foundation. Additional support provided by the California Arts Council, the California Community Foundation, and The San Francisco Foundation.

Program Description

The Living Cultures Grants Program funds non-profit organizations to support exemplary projects in the traditional arts in California. Grant awards are generally limited to \$5,000 or less. A small number of grants of up to \$7,500 will be awarded to projects that demonstrate significant impact on a particular cultural tradition. Approximately 35-40 grants will be made in this funding cycle.

What are traditional arts?

Folk and traditional arts are those art forms that are learned as part of the cultural life of a group of people whose members share a common ethnic heritage, language, religion, occupation, or region. These expressions are deeply rooted in and reflective of a community's shared standards of beauty, values, or life experiences. Folk and traditional arts are, ultimately, passed on from one generation to the next and express a collective wisdom, rather than a unique personal aesthetic.

Some folk and traditional arts have been brought to California from other countries or regions and have taken root here to become interwoven with the state's cultural landscape and identity, while others have prospered on the more than 130 tribal reservations and rancherias in this state. Cowboy poetry; Hmong reverse appliqué embroidery; Mexican *corridos* and *mariachi* music; African American quilts; Japanese bonsai; Native American basketry, ceremonial regalia construction and ritual music/dance; South Indian *Bharata Natyam* dance; Western saddlemaking; Chinese *qin* instrumental music; Portuguese *fado* singing; Native Hawaiian *kahiko* hula chant and dance; and Pilipino *rondalla* music ensembles are but a few of the many hundreds of distinctive types found in this tremendously diverse and culturally rich state.

Types of Eligible Projects

Examples of eligible projects may include, but are not limited to the following:

- Public presentations, such as community-based concerts, festivals, and exhibitions
- Workshops and gatherings (for example, events that bring together artists, cultural specialists or community leaders to share skills and information, or to engage in discussion and problem solving)
- Equipment and materials purchases (instruments, media equipment, costumes or regalia, etc.)
- Conservation, creation, or acquisition of important traditional arts items
- Intergenerational classes or other educational programs within a community (after school youth programs, dance ensemble classes or practices, summer programs, etc.)
- Documentation of traditional arts, skills, ceremonies, beliefs, or performances
- Media, web and print publications (all media and publication projects must include specific plans for marketing and public distribution, and priority will be given to those projects with the greatest potential for widespread public distribution)
- Professional and leadership development (training or consulting activities that enhance or improve the capacities of an organization to better serve artists, communities, and the public)
- And other activities supporting California traditional arts and artists

Ineligible Projects

The Living Cultures Grants Program does **not** fund:

- Debt reduction, capital campaigns, or endowments
- Projects whose main purpose is fundraising
- General operating support
- Projects limited to an historical emphasis, including events presenting the re-creation of past lifestyles (but projects including components of oral history documentation are eligible when combined with activities focusing on living cultural traditions)
- Projects based on the *interpretation* of a cultural tradition, as opposed to the actual tradition or cultural art form itself
- Projects based in educational institutions (K-12, private schools and universities), such as folk arts-in-education projects, university seminars and programs, or curriculum development (however school-based projects may apply for community outreach components)
- Out-of-state travel
- Apprenticeships for one-on-one intensive learning – please consult the Alliance’s Apprenticeship Program, which exclusively serves this type of project (guidelines available online at www.actaonline.org)
- Proposals from organizations that have not fulfilled their previous grant obligations with the Alliance, including final reports
- More than one proposal per organization (except for fiscal receivers applying on behalf of another organization)
- Proposals for multiple components of the same festival, event, or project
- In order to best serve the field, the Alliance and its funding partners wish to reach out to as many artists and organizations as possible. With that in mind, projects being funded by The Walter & Elise Haas Fund or The James Irvine Foundation cannot also be funded through the Alliance’s Living Cultures Grants Program. Proposals for support of a different project are encouraged. Grantees of The William & Flora Hewlett Foundation receiving general operating support are not eligible to apply.

Review Criteria

A panel of traditional arts specialists will review applications and make recommendations for approval by the Alliance Board of Directors, according to the following criteria:

- The artistic quality and traditionality of artists or tradition bearers involved in the project
- The cultural significance of the traditions in the context of its community
- Inclusion of cultural expertise in project planning
- The viability of the project, as evident in a realistic work plan, appropriate budget, and qualifications of project personnel
- Clarity of plans for evaluating impact
- Evidence of community support and involvement in project planning
- Potential for long-term benefit to traditional artists or tradition bearers, target communities, or the applicant organization

For more information, contact:

Lily Kharrazi
Living Cultures Grants Program Manager
Alliance for California Traditional Arts
The Presidio, P.O. Box 29096
San Francisco, CA 94129
(415) 346-5200
lilyk@actaonline.org

IMPORTANT DATES

**Postmark Deadline:
July 15, 2008**

**Notification to Applicants:
December 22, 2008**

**Grants Project Period:
January 1, 2009 –
December 31, 2009**

How to Apply

The Alliance staff is happy to work with first-time grant seekers.

There are 10 steps to the Living Cultures Grants Program proposal. Please use the enclosed proposal checklist to make sure that you have included all the required materials.

Please do not alter the enclosed forms and use no smaller than a 12-point font and 1" margins. Do not bind or staple your pages, use only paper clips or rubber bands. If you do not use computers or type, please write your answers neatly. Package your application items in the following order:

I. Proposal Cover Page

Fill out all the requested information including the project summary box.

II. Proposal Narrative (3 pages maximum)

1. Provide an **organizational overview and history** of the applicant.

2. Address the following questions in your **project description**:

- What are the goals of the project?
- What are the cultural traditions and their significance to the community?
- How will the project make a difference to the targeted communities or individuals?
- Who are the groups or individuals who will participate and be served?
- Who are the traditional artists participating in your project and what are their qualifications?
- Who are the people responsible for implementing the project and what are their qualifications?

If you are applying for funding to continue a project or conduct ongoing work that has been previously funded by the Living Cultures Grants Program, please describe the progress of the project to date. What has been the outcome of the work thus far? Who and how many have benefited? How will continued funding enhance or expand the project? *Prior grantees must have filed required final reports before reapplying.*

3. **Work plan and timeline** for the project period. (January 1, 2009 through December 31, 2009)

4. **Evaluation plan** to measure the impact of the project. How will you know if the project has met its goals? What methods will you use?

III. Project Budget (Sample budgets are available at www.actaonline.org or can be mailed on request.)

Part 1 – Total Project Income: A one-to-one match is required for requests over \$5,000. For example, if you request a \$7,500 grant, your total project costs must be at least \$15,000. No matching funding is necessary for grants of \$5,000 or less.

1. List the amount requested from the Alliance. The limit is \$7,500.

2. Matching sources of income. List all other cash donations, grants, and revenues that are expected or received for this project. Do not include your request to the Alliance here. Asterisk (*) those funds that are committed or secured. List all in-kind or donated non-cash contributions by a third party (not the applicant). The value of in-kind donations should be at fair market value and should be documented in accounting records.

3. Total income. Add your request to the Alliance and any matching funding. Total income and total expenses should be equal.

Part 2 – Total Project Expenses: List only those costs that will be incurred during the course of the project period. If your project is funded, the budget presented with the proposal will form the basis of financial reporting throughout the grant period. If you indicated matching income, also include those amounts as direct expenses here (i.e., if you have the use of an auditorium for free; “market value \$1,500” needs to be listed in expenses). **Then, in the far right column, indicate how Living Cultures Grants Program funds will be expended if awarded.**

1. Salaries and Wages. List all participating staff, including titles and salaries, the percentage of time spent on the project, and rate of pay. Include this figure as a dollar amount in your budget (i.e., Executive Director, 10% x \$40,000/year = \$4,000). Fringe benefits are costs for an employee other than wages, such as insurance, pension, etc.
2. Travel and Per Diem. List the number of people, approximate miles, and the mileage rate. If you are paying airfare, list the exact amount of the ticket and number of people. Please remember that funds requested from the Living Cultures Grants Program may only cover travel and per diem that is in-state. Include any lodging and meal costs in this section.
3. Other Expenses include consultant and artist fees, contractual services, telephone, photocopying, postage, supplies and materials, publication, distribution, translation, rental of space or equipment, and other project-specific costs. List artist compensation here if artists are paid on a fee basis. Group similar items together on a single line, with only one total cost. List consultant and artist fees or contracts for professional services on consecutive lines; do not scatter them throughout the list. Specify the number of persons and the applicable fee, rate, or amount of each.
4. Total Project Expenses. Add the three categories above to determine the total project expenses. This number should equal the amount you listed as your total income in Part 1, #3.

IV. Biographies of Key Participants

Provide biographical summaries of all key project participants, including key staff, consultants, traditional artists and technical advisors. Write short bio pages (1/2 page maximum for each individual). Do not send full résumés.

V. Proof of Organization’s Tax-Exempt Status

Include a copy of your official Federal IRS letter acknowledging 501(c)(3) status or proof of tribal status. No other documents may be substituted.

VI. Other Financial Information

Include the organization’s operating budget for the current fiscal year (statement of projected revenue and expenses, approved by the governing body). If you are using a fiscal receiver, please submit your sponsor’s operating budget.

VII. Supplementary Materials

Supplementary materials may include letters indicating community support, brochures, newspaper articles, etc. Please limit your support letters to **three**. If your project requires collaboration with another organization, you must include its letter of commitment describing its role in the project.

VIII. Artistic Work Samples

Artistic work samples play an important role in understanding your application. Send examples that best demonstrate the proposed artists’ skills and clearly show the details of the work. Choose samples that

also best illuminate the traditionality of the artist and/or artist's work. Approximately **five minutes total** of viewing or listening time will be allocated by the review panel to the artistic work samples that you submit.

All support materials should be labeled with the applicant's name and submitted with an explanation (on a separate page) of what the samples represent. Include what the relationship of the sample is to the project you are proposing. For example, "This artist will be featured in the proposed exhibit, concert, festival, etc.," or "This is an example of the cultural programming our organization does." Include when and where the sample(s) were created or performed.

If your documentation includes ensemble work or other individuals, please identify the key people. For example, "The proposed artist is wearing a red shirt and enters from stage left," or "The second voice on the selection is that of the lead artist," or "The quilt in the middle is an example of our collective's work."

Artistic Work Samples Instructions

For craft and visual arts projects: Submit up to 12 photos and/or slides. Please number each item in the order to be viewed. Attach an index with a brief description of the work.

For music projects: Send audio recordings (cassette or CD) or video recordings (VHS or DVD). Provide a brief description of each selection along with its length and featured performers. Please indicate the tracks to be played or cue the cassette/VHS to the selection you want the panel to hear or see.

For dance projects: Send a videotaped work sample (VHS or DVD). Provide a brief description of each selection along with its length and featured performers. Please cue the tape to the selection you want the panel to see.

Do not send original or irreplaceable materials. If you are selected, the Alliance will retain the support materials for publicity and a permanent file. If you are not selected and would like your support materials returned to you, include a self-addressed shipping container and the required postage.

IX. Proposal Checklist

Include this with your application.

X. Acknowledgement Postcard

Please provide a self-addressed, stamped postcard. We will assess your proposal and send the postcard back to you indicating whether the proposal is complete or anything is missing.

Proposal Delivery Instructions – Proposals must be postmarked by July 15, 2008

Please do not email or fax proposals.

If using United States Postal Service, send your full proposal, postmarked by July 15, 2008, to:

Alliance for California Traditional Arts
Living Cultures Grants Program
The Presidio
P.O. Box 29096
San Francisco, CA 94129

If using UPS, FED EX or DHL, send your full proposal, postmarked by July 15, 2008, to:

Alliance for California Traditional Arts
Living Cultures Grants Program
1007 General Kennedy Ave., Suite 211
San Francisco, CA 94129



*The Alliance for California Traditional Arts is the statewide partner to the **California Arts Council** in serving the state's folk and traditional arts field.*