

City of San Diego

Commission for Arts and Culture

CITY OF SAN DIEGO
COMMISSION FOR
ARTS AND CULTURE



VIBRANT CULTURE
VIBRANT CITY

fy:
2007

Organizational Support Program

Guidelines and Application

Long Form and Short Form

All Levels: I, II, IIIA and IIIB

CITY OF SAN DIEGO COMMISSION FOR ARTS AND CULTURE

VIBRANT CULTURE: VIBRANT CITY

MISSION

The mission of the City of San Diego Commission for Arts and Culture is to vitalize the community by integrating arts and culture into community life, supporting the region's cultural assets, and showcasing San Diego as an international tourism destination.

PURPOSE

The Commission seeks, through its recommendations to the Mayor, the City Council and the City Manager to promote and increase support for the literary, performing and visual arts. The Commission also seeks to support organizations that educate and expose the public to a rich and diverse range of artistic and cultural expressions. The Commission will advocate strongly for a substantial increase in funding for arts and culture from the City of San Diego, from the private sector, and from local, regional, state and federal governments. It seeks to develop and implement the arts in public places throughout the neighborhoods of the City of San Diego and to persuade the private sector to include the arts in private development.

The policies and programs of the Commission seek to strengthen the involvement and input of artists in cultural planning, to reflect the cultural diversity of the people it serves and to foster local, national and international cultural understanding.

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FY2007 ORGANIZATIONAL SUPPORT PROGRAM

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FY 2007 ORGANIZATIONAL SUPPORT PROGRAM

OVERVIEW

Statement of Purpose

The purpose of the Organizational Support Program (OSP) is to provide core support or general operating support for organizations whose missions and goals are substantially aligned with the City of San Diego Commission for Arts and Culture. These organizations foster the stabilization and diversification of San Diego's cultural base, enhance the quality of life in the city's neighborhoods and pursue the vision of San Diego as a tourism destination. Core support may be used not only for the delivery of services or other activities directly in pursuit of the organization's mission, but also for administrative and fundraising expense (overhead).

Goals

The goals of the Commission are:

- To make fair and equitable recommendations to the City Council regarding all City funding decisions for arts and culture.
- To support the artistic and administrative quality of artists and arts and cultural organizations.
- To foster the vitality and stability of the City's prominent and established art organizations and cultural institutions.
- To promote an environment that attracts and nurtures emerging artists and arts and cultural organizations.
- To work in partnership with the City of San Diego and the private sector to promote San Diego as a cultural destination.
- To expand the availability of arts and cultural activities throughout all social, ethnic and economic sectors of the City to foster, promote and expand cultural diversity.
- To foster programmatic and organizational support for artists representing all cultural traditions, including, but not limited to African American, Asian/Pacific Islander, Caucasian, Chicano/Latino, Filipino and Native American/Alaskan and to increase the involvement of those artists and communities in the planning and implementation of arts activities.

Funding Source

Funding for the OSP is derived from the Transient Occupancy Tax (TOT). The purpose of the TOT is to advance the City's economic health by promoting the City of San Diego as a visitor destination in the national and international marketplace. The TOT also supports programs that increase hotel occupancy and attract industry, resulting in the generation of TOT and other revenue; it develops, enhances and maintains visitor-related facilities, and supports the City's cultural amenities and natural attractions.

Council Policy 100-03 provides a set of uniform guidelines, conditions and criteria governing the application for, and allocation of TOT funds to private non-profit organizations for the purpose of supporting their ongoing operational expenses and/or their sponsorship of special events. A copy of Council Policy 100-03 is available upon request.

FY2007

**ORGANIZATIONAL
SUPPORT
PROGRAM**

GUIDELINES

**LONG FORM/
SHORT FORM
ALL LEVELS**

ELIGIBILITY & OTHER REQUIREMENTS

To be eligible, the applicant organization must meet the following requirements derived in part from Council Policy 100-03:

Nonprofit status: Applicants must demonstrate proof of nonprofit tax-exempt status under Section 501(c)(3) of the Internal Revenue Code, or Section 23701d of the California Revenue and Taxation by the application deadline date. Fiscal sponsors may not apply on behalf of a non-exempt applicant.

Primary Mission: The applicant's mission must be strongly aligned with that of the Commission and may include the creation, preservation and presentation of arts and culture programming and/or support services.

Arts and Culture Budget: The majority of the applicant's income must be used for the purpose of fulfilling its mission.

Track record: The applicant must have a **three (3) year** history of ongoing arts and culture programming prior to the OSP deadline.

Location: At least 75% of the applicant's core programming must take place within San Diego City limits. For the purposes of this application, core programming is defined as the artistic and/or cultural activities produced or presented by your organization that are essential to the fulfillment of your mission and purpose, your highest priority, and fundamental to your organization's sustainability. With some exceptions, core programming does not include education, outreach, touring and cultural tourism marketing activities.

Note: *Beginning in FY 2002, a select group of contractors were exempted from the Location eligibility criterion. Beginning with the FY2008 OSP application, Location eligibility exemptions will no longer be offered. If you are unclear as to whether your organization is approved to receive an exemption to the Location eligibility criterion for FY2007, please contact Felicia Shaw at 619/533-3063.*

Compliance: Former contractors must have submitted acceptable final report packages on any completed OSP contract.

Visual Art in Public Places: Proposals for such projects, both permanent and temporary, must follow the Public Art Program policies and procedures.

LEGAL REQUIREMENTS:

Applicants must be able to meet the legal requirements as listed below:

Council Policy 100-04 (Americans with Disabilities Act): Contractors will comply with Council Policy 100-04, adopted by Resolution No. 282153 relating to the Federally mandated Americans with Disabilities Act (ADA). Contractors and subcontractors will be individually responsible for their own ADA program.

Non-Discrimination clause: Contractors will comply with Title VII of the Civil Rights Acts of 1964, as amended; the California Fair Employment Practices Act; and any other applicable federal and state laws and regulations hereinafter enacted, as well those requirements addressed by the City's Non-discrimination in Contracting Ordinance (Municipal Code Section 22.3401-22.3417).

Council Policy 100-17 (Drug-Free Work Place): Contractor agrees to comply with Council Policy 100-17, which establishes that all City contractors must provide a drug-free work place and a drug education program for all employees.

Fair Labor Standards: Applicants must comply with Fair Labor Standards and compensate professional performers, artists and other personnel at the prevailing local compensation level.

MATCHING REQUIREMENTS

3:1 Cash Match: All successful applicants must provide a \$3 cash match for every \$1 the City provides. The cash match may be from private contributions, other local, state or federal government or earned income. Commission funding cannot be used as a cash match. A percentage of in-kind funding is allowed as a cash match for Level IIIB applicants only.

ELIGIBILITY & OTHER REQUIREMENTS

WE DO NOT FUND

Under these guidelines, funding is not available for:

- Programs occurring before July 1, 2006 or after June 30, 2007
- For-profit organizations
- Individuals
- Programs not accessible to the public
- Programs not accessible to people with disabilities
- Travel, meals, lodging or entertainment expenses
- Hospitality or food costs
- Capital or equipment outlay
- Awards, trophies, gifts or uniforms
- Programs with religious, sectarian or political purposes
- Trust or endowment funds
- Cash advances, deposits or the replacement of deficit funds
- Ticket subsidy programs
- Activities that are the curricula base of schools, colleges or universities
- Universities, community colleges, school districts, foundations and private educational enterprises

OTHER LIMITATIONS

Applicants to the OSP are not eligible to apply to other Commission TOT-funded programs.

HOW AWARDS ARE DETERMINED

Request Amounts: Request amounts are based on an organization's annual operating income (AOI) from the most recently completed fiscal year at the time of application. The Commission will compute the maximum request. However, the **Determining Your Request** chart assists the applicant in making an approximate determination of its request amount for the purpose of this application. Because awards are calculated as a percent of the amount requested, applicants should always request the maximum amount allowable.

AOI: The Commission requires applicants to report only Financial Accounting Standards Board (FASB) unrestricted income exclusive of the following:

- Property and equipment (fixed assets)
- Temporarily and permanently restricted income
- Capital gains and losses
- In-Kind donations
- Value of collections
- Unrealized investment gains, losses, and income

Funding Adjustments: The Commission uses a formula to determine funding recommendations.

The formula includes guidelines such as:

- Funding to a single organization will not exceed 10% of total available funds.
- New or returning applicant funding may be adjusted to 50% of the computed allocation the first year and 70% the following year.
- When an allocation computes to less than \$1,500, awards may be increased to a \$1,500 minimum.
- Overall decreases and increases may be capped.

ADDITIONAL REQUIREMENTS

Certificate of Good Standing: Applicants must be in good standing with the Secretary of State and Franchise Tax board. All required filings must be current and the status of the corporation must be active. "**Active**" status means that your corporation has not been dissolved, suspended, surrendered or forfeited. For more information concerning Certificates of Good Standing contact the following:

Secretary of State

ATTN: IRC
1500 11th Avenue
Sacramento, CA 95814

In San Diego: (619) 525-4113

www.ss.ca.gov/business

Insurance: All applicants must maintain \$1,000,000 in combined single limit liability and property damage insurance. **All applicants must name the City as an additional insured and provide the Commission with such evidence during the contract period.**

Acknowledgment of City Funding: A credit line must be included in any printed, visual or recorded matter, or in any exhibit, display or performance, which describes, or is prepared in connection with a funded organization, program or project.

The following is an example of an acceptable credit line: "**This project is funded in part by the City of San Diego Commission for Arts and Culture.**" The City seal and the Commission's logo will be made available for use by all funded organizations. Please note that if only one logo is used, it should be the City seal.

ELIGIBILITY & OTHER REQUIREMENTS

ADDITIONAL REQUIREMENTS CONTINUED

Duns Number:

All applicants are required to have an active DUNS number.

What is a DUNS number? Dun and Bradstreet (D&B) is a company that provides business information for credit, marketing, and purchasing decisions. Its “data universal numbering system,” known as DUNS, issues unique 9-digit numbers that are used by businesses and the federal government to keep track of more than 70 million businesses and individuals world-wide. Some entities, such as states and universities, will also have what is known as “DUNS + 4,” which is used to identify specific units within a larger entity.

Why do I need a DUNS number? There are two reasons that it is important for all of the nation’s arts and culture organizations to secure a DUNS number. First, the federal government (including the National Endowment for the Arts) has recently adopted a new policy that requires organizations to provide a DUNS number as part of their grant applications and proposals, and many state and local arts agencies are already doing the same. Second, Americans for the Arts has developed a powerful geo-political advocacy tool—the *Creative Industries* project—that uses the DUNS number to identify each for-profit and nonprofit arts-related business and artist in the country. The more accurate the information is, the more successful our combined efforts to increase public awareness of the scope of the U.S. arts and culture industry will be.

How do I find out if I already have a DUNS number? If you aren’t sure, your accountant may know and be able to provide your DUNS number if you already have one. If you still aren’t sure, call a Dun & Bradstreet operator (1.866.705.5711). Additionally, you can visit: http://www.dnb.com/US/duns_update/index.html and use the “*Are you already in D&B’s database?*” search feature on the right side of the page.

What’s the easiest way to get a DUNS number if I need one? You can request a DUNS number from Dun & Bradstreet either by phone (1.866.705.5711) or on the Internet. Bear in mind that you can only request a free DUNS number over the phone if you are a federal contractor or federal grant applicant. For all others, securing a DUNS number is free by registering online. Visit Dun & Bradstreet’s web site at: <https://eupdate.dnb.com/requestoptions/government/ccrreg/> for detailed information. The process is free and takes only minutes to complete.

HOW DO I APPLY?

GETTING STARTED

Request for Application Form: All new and returning applicants must complete an Intent to Apply Form. This form can be obtained by contacting Amy Dukes at 619/533-3052 or adukes@sandiego.gov.

Who to Call: If you have any questions regarding OSP eligibility or policy contact Felicia Shaw, Program Manager at 619/533-3063 or fshaw@sandiego.gov.

Application Categories: Applicants may submit only one application according to the AOI of their last completed fiscal year. Applications are further categorized by the eligibility criteria described below:

Long Form Eligibility Criteria:

1. First-time applicants or applicants that missed the FY 2006 application process must submit a Long form application for a minimum **three (3) year** period.
2. Applicants who received a rank of 3 or lower for FY 2006 must submit a Long Form.

Short Form Eligibility Criteria:

1. The applicant has satisfactorily completed City contracts over a **three (3) year** period.
2. The applicant holds a rank of 3+ or higher.
3. Executive artistic and/or administrative staff has not changed during the past year.
4. The venue has not changed in the past year.
5. The annual operating fund deficit has not exceeded 5% for the **two (2)** previously completed fiscal years. The definition of operating fund is the FASB Unrestricted Fund less its Property and Equipment (Fixed Assets) and In-kind components.
6. There have been no significant changes in program objectives as stated in the current year contract, and objectives have been met as outlined in the contract.
7. After **three (3)** consecutive years of submitting a Short Form application, a Long Form application is required.

For more information on Short Forms, see Short Form Guidelines.

TECHNICAL ASSISTANCE

Workshops and Consultations: Applicants are encouraged to take advantage of technical assistance workshops and individual consultations provided by staff. Technical assistance provides new and returning applicants with guidance in the completion of applications, particularly in understanding eligibility requirements, procedures and policies.

Receiving technical assistance does not guarantee funding or predetermine ranks.

Site Visits: The Commission arranges, at its discretion, site visits with contractors and potential applicants. Usually conducted by Commissioners before the application deadline, site visits provide applicants with technical assistance and an opportunity to discuss organizational challenges and opportunities with community experts.

Staff reviews the site visit reports and may pull applications from the review process if significant discrepancies between the site visit report and the application are found. Otherwise, the report becomes part of the contractor's permanent file and is not reviewed by the panel.

HOW DO I APPLY?

PREPARING THE APPLICATION

Preparation Instructions: To help us prepare your application for panel review, please adhere to the guidelines below. Make certain that your application package (originals and copies) is complete and submitted (hand delivered or post marked) by the due date.

1. Present the application in the order and format requested. Failure to do so may result in the disqualification of your application or a low rank.
2. All sections of the application must be typewritten in black ink in an easy to read font and type size; we recommend 12 point CG Times or Times New Roman. Margins of at least one inch on all sides of the paper are encouraged.
3. Submit all material (excluding program and marketing collateral) on one-sided, 8 ½ inch by 11 inch white paper. Do not exceed the amount of space or pages allowed.
4. Label audio-visual materials clearly with the applicant name and descriptive title.

The application can be downloaded from the Commission's website at www.sandiego.gov/arts-culture. Some forms are also available in Microsoft Word and Excel formats. Email Teresa Holm at tholm@sandiego.gov to obtain copies.

Application Contents: When your application is complete, it will include all of the following required documents in this order:

- Application Checklist
- Application Cover Page
- Mission Statement, Goals and Objectives
- Review Criteria Narrative (Long Form Only)
- Short Form Applicant Response to the Diversity Commitment Statement (page 25) (Short Form Only)
- Challenges, Response to Panel Comments
- Program Reporting Form and Attachments
- Budget Summaries, History and Budget Notes
- Demographics Form
- Key Staff Roster and Short Bios (dated)
- Board Roster and Short Bios (dated)
- Board Resolution
- Articles of Incorporation (omit if on file)
- Certificate of Tax-Exempt Status (omit if on file)

NON-REQUIRED ATTACHMENTS

(Long Form Only)

In addition to the items listed above, you have the option to also include the following materials to help panelists evaluate your proposal:

- Debt reduction, diversity or strategic plans
- Program information, such as teachers' guides, sample curricula or evaluation reports
- Resumes
- Clippings of recent critical reviews or feature articles
- Support Letters
- Programs and Brochures
- Audio/Visual Documentation
- Websites (up to 5 printed pages of the website)

Submit your application to:

**The City of San Diego
Commission for Arts and Culture
Attn: Felicia Shaw
1010 Second Avenue, Suite 555
San Diego, CA 92101-4998**

SHORT FORM GUIDELINES (RETURNING APPLICANTS ONLY)

Applicants are strongly encouraged to verify Short Form eligibility with Commission program staff prior to completing proposals. Commission staff reserves the right to designate Short Form eligibility based on organization stability, and management and development issues determined outside the application process.

Organizations that meet the Short Form eligibility criteria have complied with past OSP contractual requirements and demonstrated over time that their operations are fiscally and managerially strong and programming is of the highest artistic quality.

The OSP Short Form process rewards consistently high performing contractors with an opportunity to submit an abbreviated version of the application, saving preparation and processing time and money.

SHORT FORM APPLICATION PROCEDURES

Please review the guidelines in its entirety as information may have changed. Failure to follow instructions may cause disqualification from Short Form eligibility.

Short Form applicants must adhere to the same policies and procedures as Long Form applicants. Applications are reviewed by staff for completeness and compliance with procedure.

Note: For FY 2007 and the next two funding cycles, a panel will review the application and provide panel comments, paying particular attention to diversity issues. However, in keeping with Short Form guidelines, your previous rank will not be changed.

Applicants will receive advance notice of funding to be recommended to the City Manager and City Council. After funding recommendations are approved by City Council, award announcements will be made.

Short Form applicants must submit the following documents:

- Application checklist
- Application Cover Page
- Mission Statement, Goals and Objectives
- Challenges
- Response to Panel Comments (if applicable)
- Response to the Diversity Commitment
- Program Reporting Form and Attachments
- Budget Summaries, History and Budget Notes
- Demographics Form
- Key Staff Roster and Short Bios (dated)
- Board Roster and Short Bios (dated)
- Board Resolution
- Articles of Incorporation (omit if on file)
- Certificate of Tax-Exempt Status (omit if on file)

For packaging instructions, please see the Short Form Application Checklist.

APPLICATION REVIEW PROCESS

PANEL REVIEW

A Commission Advisory Panel (CAP) composed of community experts and Arts and Culture Commissioners review OSP applications. The panelists evaluate all applications individually and as a group. They consider each applicant's:

- Current and past contractual performance (if applicable).
- The appropriateness of the program goals and objectives given the organization's mission statement.
- Quality of the responses to the review criteria, previous panel comments and other sections.
- Accuracy of the budget.
- Strength of the program collateral and support materials.

The application review process takes place in two rounds. In **Round One**, panelists vote according to a four-point ranking system described below. The ranks are totaled, assigned a numerical equivalent and averaged for an initial score. In **Round Two**, applicants are clustered by rank from the highest to lowest rank. Rank adjustments may take place when the panel finds an applicant out of place within the cluster. Panel comments and rank recommendations will be mailed to applicants. The applicant may comment upon the rank recommendations through the Commission's appeal process.

APPEALS PROCESS

Written appeals may be made after the preliminary ranking and notification period. In a

public hearing, the Commission considers appeals and votes on final recommendations. Appeals may be based solely on two possible grounds:

- A misstatement by the review panel of factual information contained in the application such that it negatively influenced the panel's evaluation of the applicant's request for funding; and/or
- Incorrect processing of the required application materials such that it negatively influenced the panel's evaluation of the applicant's request for funding.

Note: Dissatisfaction with an application's denial or ranking is not sufficient grounds for an appeal. The appeals process is not a forum for correcting information that was incorrectly stated in, or omitted from, the application.

FUNDING COMMITTEE

After the appeals process has been completed, final ranks are forwarded to the Commission Funding Committee for review. The Funding Committee makes funding recommendations based on panel rankings and recommendations; the availability of funds; other criteria determined by the Commission through recommendations from the Policy Committee; and findings from the Special Circumstance Review process.

A complete description of the panel review process and of Funding Committee is located in the Commission Panel Handbook (available upon request).

FOUR POINT RANKING SYSTEM

The ranks of 4 (4 and 4-) designate an applicant as the highest priority for funding. Applications ranked "4" are considered to be "model" in stature; and given the nature of the arts discipline or genre, and the resources of the community, etc. meet all the review criteria to the highest degree possible. If an organization has had an annual operating fund deficit of 5% or more for the two previously completed fiscal years, it cannot be ranked a "4". If there are no "model" applications, no "4" rankings should be given; this is not a grading curve but a rarefied achievement of near perfection given the criteria.

The ranks of 3 (3+, 3 and 3-) are considered good. Some improvements or development are needed.

The ranks of 2 (2+, 2 and 2-) are considered marginally fundable. Funding, if available, may be awarded once all the "4" and "3" ranked applications are awarded funding. These applications have some merit, but do not meet the criteria in a strong or solid way.

The rank of 1 is not fundable under any circumstance; inappropriate for Commission support, extremely marginal in quality, etc. This application would not receive funding even if the funding were available. Ineligible applications, such as those submitted after the deadline or with incomplete information, will not be reviewed by the CAP, but will receive a rank of "1".

THE OSP CYCLE

The Cycle: The complete OSP cycle is a multi-step process beginning with the filing of an application and continuing with funding approval, the completion of Agreements, invoices and final reports. Each step requires its own specific tasks and responsibilities. Below is a summary of the steps of which the applicant should be aware.

Funding: After applicants have been given an opportunity to appeal a ranking decision, ranks are finalized and the funding process begins. The Commission's Funding Committee reviews the ranks and a funding scenario prepared by staff. Applicants receiving the highest ranks receive the highest percentage of their request, applicants at the next level receive a lesser percentage, and so on, until available funding is exhausted.

The Funding Committee will submit a funding recommendation to the Commission Executive Committee, then to the full body of the Commission and to the City Manager for approval. The final approval of the funding recommendation is the responsibility of the City Council; this approval takes place during the City Council's budget deliberations.

Agreements: Once the Mayor and City Council approve funding and the city budget is finalized, an Agreement is issued. The Agreement details the terms and conditions of the contract between the City and the organization and the organization's scope of work.

Requests for Payment: OSP funding is provided through a contract for service process. All funds are awarded on a cost reimbursement basis. There can be no payment in advance. Requests for payment shall be submitted no more than **one (1) time** per three-month period unless approved by the Commission.

Organizations scheduled to receive FY 07 OSP funding must be in contractual compliance with all previous contracts before FY 07 payments will be processed.

Failure to comply with City financial disclosure requirements will negatively impact your rank and may cause the withholding of current or future funding until all financial disclosure documents are received.

Final Performance Reports: The Final Performance Report details how the program objectives outlined in the Agreement were met and how they were measured. Final reports are due within 90 days after the contract's closing date.

Note: The previous year's Final Performance Report will be taken into consideration during panel review.

Financial Statements: Financial disclosure information is required of all funding recipients. Organizations receiving funding shall provide the Commission, each year, copies of true, accurate and complete financial disclosure documentation evidencing the financial status of the organization's last complete fiscal year within 90 days of the end of that fiscal year.

If City funding is \$35,000 or greater, audited financial statements must be prepared in accordance with generally accepted accounting principles (GAAP) and audited by an independent Certified Public Accountant, in accordance with generally accepted auditing standards (GAAS).

DETERMINING YOUR REQUEST

To determine your maximum request:

1. Find the amount in Column A closest to your organization's Annual Operating Income (AOI) for the most recently completed fiscal year. If your AOI is not equal to the amount in Column A use the figure directly below it. For example: a \$927,000 AOI uses \$794,000 for calculating the request.
2. Now locate the corresponding percentage number in Column B, for example the percentage number for \$794,000 is 14%.
3. Multiply your AOI by the corresponding percentage number in Column B. Using our

example, multiply \$927,000 by 14%. Now enter that figure on the application's cover page on the REQUESTED AMOUNT blank and enter the percentage number (14.0%) used to determine your request on the next blank.

4. Only museums that are currently accredited by the American Association of Museums (AAM) should use Columns C and D (the AAM ACCREDITED MUSEUMS ONLY).
5. Awards are calculated as a percent of the request. Requesting the maximum amount allowable is recommended.

ARTS & CULTURE ORGANIZATIONS Column A	ARTS & CULTURE ORGANIZATIONS Column B	AAM ACCREDITED MUSEUMS ONLY Column C	AAM ACCREDITED MUSEUMS ONLY Column D
11,483,000	5.5%	11,483,000	5.5%
9,813,000	6.0%	9,813,000	6.0%
8,386,000	6.5%	8,386,000	6.5%
7,166,000	7.0%	7,166,000	7.0%
6,124,000	7.5%	6,500,000	7.5%
5,233,000	8.0%	6,000,000	8.0%
4,472,000	8.5%	5,500,000	8.5%
3,822,000	9.0%	5,000,000	9.0%
3,266,000	9.5%	4,500,000	9.5%
2,791,000	10.0%	4,000,000	10.0%
2,385,000	10.5%	3,500,000	10.5%
2,038,000	11.0%	3,000,000	11.0%
1,742,000	11.5%	2,500,000	11.5%
1,488,000	12.0%	2,000,000	12.0%
1,272,000	12.5%	1,500,000	12.5%
1,087,000	13.0%	1,087,000	13.0%
929,000	13.5%	929,000	13.5%
794,000	14.0%	794,000	14.0%
678,000	14.5%	678,000	14.5%
580,000	15.0%	580,000	15.0%
423,000	16.0%	423,000	16.0%
309,000	17.0%	309,000	17.0%
226,000	18.0%	226,000	18.0%
165,000	19.0%	165,000	19.0%
120,000	20.0%	120,000	20.0%
88,000	21.0%	88,000	21.0%
64,000	22.0%	64,000	22.0%
47,000	23.0%	47,000	23.0%
34,000	24.0%	34,000	24.0%
0	25.0%	0	25.0%

**This chart only determines the "Requested Amount".
It does not guarantee minimums, maximums or any funding at all.**

DEFINITIONS

ACCESS

Those efforts an organization makes which enable and encourage individuals to take advantage of arts and culture programs that they may not otherwise participate in due to economic, physical or geographic constraints and cultural differences.

ACCREDITATION

The following characteristics of an accreditable museum reflect the core values and concepts of the American Association of Museums Accreditation Program:

An accreditable museum has a clear sense of mission and organizes its governing authority, staff, financial resources, collections, public programs and activities to focus on meeting its formally stated mission.

The accreditation is predicated on the expectation that each museum complies with all local, state and federal laws, codes and regulations applicable to its facilities, operations and administration. These laws include, but are not limited to the following: the Americans with Disabilities Act (ADA); Equal Employment Opportunity (EEO); and Native American Graves Protections and Repatriation Act (NAGPRA).

ART

The arts include dance, design art, folk and traditional art, literature, media arts, music, opera, musical theatre, theatre and visual arts. As applied to the funding process, art is the development and presentation of artistic elements in a manner that reflects levels of quality, accessibility, diversity and financial stability.

ART IN PUBLIC PLACES

The Commission's Public Art Program supports artist involvement in the design and construction of facilities sited on City property and projects with an emphasis on visual art; reviews proposed donations of artwork to the City; and assists private property owners and others in the selection and installation of artworks to be located in the public view.

ARTS AND CULTURE EDUCATION

The arts and culture constitute an important body of knowledge and skills that should be an integral part of life long learning which may occur in diverse settings, such as classrooms, community centers and on stage. Education in arts and culture includes, but is not limited to, early

childhood to grade 12, post-secondary programs, career training, apprenticeships, individual study and culturally specific traditions of learning. It spans all disciplines of the arts and culture.

AUTHORIZED SIGNATORY

Dependent on the type and size of an applying organization, the authorized signatory may be the board president, executive director, program administrator, or any person who has direct contact with management or administration of the organization and who will be responsible for all requirements of the Organizational Support Program.

CAPITAL

Capital is defined as substantial wealth used or available for use in the production of more wealth.

Capital Assets: Long-term assets, such as land and buildings.

Capital Expenditures: Funds expensed for additions and improvements to plants and equipment.

Capital Gains: Profit from the sale of capital assets; Eligible to be included in the budget as long as its use pertains to operational support.

CERTIFICATE OF GOOD STANDING

The Certificate of Good Standing (Certificate of Status/Domestic Corporation) documents the organization as a legal entity in good standing as required by City Council Policy 100-03.C.4.

COLLABORATION

A durable and pervasive relationship marks collaboration. Participants bring separate organizations into a new structure with full commitment to a common mission. Such relationships require comprehensive planning and well-defined communication channels operating on all levels. The collaborative structure determines authority, and risk is much greater because each partner contributes its resources and reputation. Partners pool or jointly secure the resources and share the results and rewards.

COMMUNITY

A unified body of individuals; people with common interests living in a particular area; the physical boundaries of an area; a group of people with a common characteristic or interest living together within a larger society; or the society at large.

CONTRACT FOR SERVICE

The Commission contracts services, rather than awards grants, to arts and culture organizations. The contract details the terms of the agreement between the contractor and the City and describes the specific scope of services arts and culture organizations are contracted to provide.

COOPERATION

Cooperation is a shorter-term informal relation that exists without any clearly defined mission, structure or planning. Cooperative partners share information only about the subject at hand. Each organization retains authority and keeps resources separate so virtually no risk exists.

COORDINATION

Coordination is characterized by a more formal relationship and understanding of missions. People involved in a coordinated effort focus their longer-term interaction around a specific effort or program. Coordination requires some planning and division of roles and opens communication channels between organizations. While authority still rests within individual organizations, everyone's risk increases. Resources are made available to participants and rewards are shared.

CORE SUPPORT

Core support is funding for the ongoing costs that are central to an organization's mission.

CULTURE

Culture is the total array of a transmitted heritage characteristic of a people. Cultural organizations are those devoted to the fine arts, humanities and broad aspects of a science distinguished from vocational, recreational and technical skills. As applied in the funding process, culture includes those institutions and groups dedicated to preserving and exhibiting some aspects of our culture, including art, architecture, science and history.

DANCE

Dance includes ballet, modern and experimental, jazz, ethnic dance and dance instruction.

DIVERSITY

Diversity refers to differences in race, gender, ethnicity, age, socioeconomic class, religion, sexual orientation, skills and abilities, and politics among other qualities. It can be described in a multitude of ways, some less visible than others; This by no means excludes a particular category. "Cultural Diversity" can be described as the values, practices, patterns and customs of a group of people or society.

DUNS NUMBER

Dun and Bradstreet (D&B) is a company that provides business information for credit, marketing, and purchasing decisions. Its "data universal numbering system," known as DUNS, issues unique 9-digit numbers that are used by businesses and the federal government to keep track of more than 70 million businesses and individuals world-wide. Some entities, such as states and universities, will also have what is known as "DUNS + 4," which is used to identify specific units within a larger entity.

ENDOWMENT

Endowments are funds that are kept permanently and invested to create income for the organization.

ETHNIC

Ethnic refers to groups within a cultural and social system that claim or are accorded distinction on the basis of variable religious, linguistic or ancestral characteristics.

FAMILIARIZATION TOUR

Destination inspection tour designed to increase product knowledge, develop new products and build future sales. "Fam Tours" are complimentary or reduced-rate group programs often coordinated by the San Diego Convention and Visitors Bureau for the purpose of educating the tourism industry with the arts and culture industry and vice versa.

FASB

Since 1973, the Financial Accounting Standards Board (FASB) has been the designated organization in the private sector for establishing standards of financial accounting and reporting. Those standards govern the preparation of financial reports. They are officially recognized as authoritative by the Securities and Exchange Commission (Financial Reporting Release No. 1, Section 101) and the American Institute of Certified Public Accountants (Rule 203, Rules of Conduct, as amended May 1973 and May 1979).

HUMANITIES

Humanities programs and organizations contribute to the public understanding and appreciation of the humanities, history, art history, criticism, literature, philosophy, folklore and related fields.

IN-KIND CONTRIBUTIONS

In-Kind contributions are the value of goods or services donated to the applicant either as volunteer staff time or goods donated by vendors at no cash expense to the applicant.

LITERARY

Literary organizations promote literature through readings and workshops as well as the development of small presses, which publish and distribute works of local, national and international writers.

MATCHING FUNDS

Every dollar of City funding must be matched by three dollars of an organization's earned and/or contributed income.

MEDIA ARTS

The production, exhibition, distribution, and preservation of film, video, audio and online/multimedia arts.

MULTICULTURAL

Multicultural applied in the funding process refers to all cultural traditions, including, but not limited to African American, Asian/Pacific Islander, Caucasian, Chicano/Latino, Filipino, and Native American/Alaskan.

MUSEUM

A museum strives to preserve some aspect of culture, be it artistic, scientific or historic. A museum educates a people, instilling in them an understanding and appreciation of their world and serving as a permanent repository for their cultural artifacts. The support and use of museums are hallmarks of culturally mature people. A museum is devoted to the procurement, care, study and display of objects of lasting interest and value. It has regular business hours and is open to the public.

MUSIC

Music includes the production of or training in opera, vocal ensemble, orchestras, chamber music, jazz, contemporary and early music, concert and wind ensembles, and ethnic music performance.

NEIGHBORHOOD

The geographically defined area within the city of San Diego where programs and services are provided. The boundaries of neighborhoods or regions may be defined by police, city maps, council districts or the residents themselves.

ORGANIZATIONAL SUPPORT

Funding restricted for the cost of administering or operating an arts and cultural institution to carry out its programming.

QUALITY

Quality is the result of high intention, sincere effort, intelligent direction and skillful execution; it represents the wise choice of many alternatives.

RANKING SYSTEM

Rank has meaning in terms of an applicant's funding request. For a more detailed account of the ranking and panel process on which your application is judged, please refer to the Panel and Committee Handbook available from the Commission upon request.

SERVICE ORGANIZATIONS

Service or trade associations for specific arts disciplines provide members with general management support, resource networks and philanthropic advocacy.

STRATEGIC PLANNING

Exploring alternatives (before they are implemented) and improving performance by adopting strategies to meet certain short and long-range goals.

THEATRE

Theatre includes all professional, community, experimental, children's theatre productions/organizations, and script and production development projects.

TRANSIENT OCCUPANCY TAX

The transient occupancy tax is a 10.5% City of San Diego tax on hotel/motel rooms and is governed by City Council Policy 100-03.

UNDERSERVED

Underserved is defined as those who currently do not have full access to arts and cultural experiences, including multicultural groups, senior, children, differently-abled, institutionalized or those with financial constraints.

VISUAL ARTS

Visual arts refers to projects or organizations that are originated for the exhibition and documentation of the visual arts, both historical and contemporary, to further artist's interests and in general, to encourage groups that present, create or serve all aspects of the visual arts.

FY2007

**ORGANIZATIONAL
SUPPORT
PROGRAM**

APPLICATION

**LONG FORM/
SHORT FORM
ALL LEVELS**

**FY2007 ORGANIZATIONAL SUPPORT PROGRAM
APPLICATION COVER PAGE – ALL LEVELS**

APPLICANT ORGANIZATION: _____
Mailing Address: _____

Organization Address (if different from above): _____

Organization Telephone: _____ FAX: _____ Website _____
Contact Person/Title: _____
Contact Person Telephone: _____ FAX: _____ Email: _____
Executive Director: _____
Executive Director Telephone: _____ FAX: _____ Email: _____

Authorized Signatory/Title: _____
Signature: _____

CIRCLE YOUR APPLICATION FORM: Short Form Long Form

CIRCLE YOUR APPLICATION LEVEL

I	II	IIIA	IIIB
\$2,000,000 or more	\$150,000 to \$1,999,999	\$30,000 to \$149,999	Under \$30,000

FILL IN THE BLANKS
AOI: \$ _____ (from line 17, COMPLETED ACTUAL on Budget Summary Income)
REQUESTED AMOUNT: \$ _____
(Enter on Budget Summary Income in the CITY FUNDS REQUESTED COLUMN)
PERCENT OF ACTUAL OPERATING INCOME (AOI): _____% (from Determining Your Request)
CLOSING DATE OF APPLICANT'S MOST RECENTLY COMPLETED FISCAL YEAR: _____
YEARS OF ARTS AND CULTURAL PROGRAMMING: _____
DUNS NUMBER: _____ (see page 3 for details)

BRIEF DESCRIPTION OF ORGANIZATION (3-4 SENTENCES):

THE DIVERSITY COMMITMENT AND THE OSP APPLICATION EVALUATION PROCESS

Diversity, and the inclusive environment that it engenders, is a core value of the City of San Diego Commission for Arts and Culture (Commission). This is a commitment shared by both board and staff as it informs policies and practices and improves the Commission's ability to fulfill its mission. Diversity and freedom of expression are intrinsically connected; artists and arts organizations must be free to express diverse views and people should be able to experience a wide range of artwork and cultural offerings. For the purposes of the Organizational Support Program (OSP) and this application, diversity refers to differences in gender, age, socio-economic class, geographic location, religion, sexual orientation, skills and abilities, political persuasion, and ethnicity, among other qualities.

As San Diego grows more diverse, the Commission realizes that in order for the arts and culture community to succeed in an increasingly competitive marketplace, becoming more inclusive – that is, engaging the full spectrum of the community in all aspects of an organization's culture and structure - is no longer just “the right thing to do” – it is also good business practice. These guidelines and application represent the Commission's attempt to establish diversity and inclusiveness as indicators of organizational excellence and, as a part of the OSP application review process, a criterion for evaluation.

Applicants to the FY 07 OSP may address how diversity, in all its dimensions, is realized as an organization-wide commitment. As it is applicable, this commitment may be evidenced throughout the application – in the mission statement, goals and objectives, the responses to the Narrative section, the Budget Summaries, Demographics and Education and Access Tables, and in the required and optional attachments. An applicant's diversity commitment may be demonstrated in action that is quantitative and qualitative in nature, evidenced by outcomes that are both of measurable and immeasurable value to the organization. This discussion must, of course, be balanced with the discussion of all other criteria that attests to the applicant's excellence.

This first-year attempt to engage applicants in a more thorough discussion of diversity is a result of a long and thoughtful learning process involving Commissioners, arts and culture organizations and their boards and other community stakeholders. Application review panelists will be instructed to look for evidence that the organization is aware of diversity and its benefits, that a

commitment to diversity has been made and that steps to become more inclusive, if this is necessary, are being considered. For each applicant, the OSP review panel will consider the first year report as a snap shot of organizational activity – answering the question of “where is our diversity commitment now?” Over the next few years, the evaluation process will deepen, assessing how well the commitment is being fulfilled and is evolving given the applicant’s capabilities, relative to those of competing applicants of similar stature, budget size and discipline.

For examples of how an organization’s diversity commitment might be evidenced in the OSP application and for more technical assistance, please visit the Commission’s website at www.sandiego.gov/arts-culture, click on the **Diversity Initiative**.

The Commission believes that building an inclusive organization is an exciting, rewarding process that takes time, commitment and intentional action toward the fulfillment of short and long range goals. Organizations that welcome this challenge and are ready to embrace diversity will be better positioned to grow and become more vital, which ultimately benefits us all.

ALL LEVELS (LONG AND SHORT FORM): MISSION STATEMENT, GOALS AND OBJECTIVES

On a separate page provide in outline form a 25-35 word mission statement, goals and objectives of your program for FY 2005. **The objectives will become the terms of your contract with the City should your proposal be recommended for funding.**

A mission statement or statement of purpose is described as follows:

- It is written in terms of "quality of life" or the conditions of life you hope to achieve for some group through your efforts.
- It provides a frame of reference for the entire planning process.
- It sets the future direction of an organization.
- It should be singular and specific.

Example: *The mission of The X Museum is to collect, preserve, study, exhibit, and stimulate appreciation for and advance knowledge of works of art that collectively represent the broadest spectrum of human achievement at the highest level of quality, all in the service of the public and in accordance with the highest professional standards.*

A goal is described as follows:

- It is a broad statement. It addresses general future accomplishments (long-range plans).
- It relates to an identified problem or need.
- It is written in terms of the outcomes of a project or service that you hope to achieve (how things should be).
- It is no more than 1-2 sentences in length.

Example: *To expand public access to the museum's collections.*

An objective is described as follows:

- It is a means to achieve an organization's goal.
- It explains the specific methods to be used for the outcomes expected.
- It should be precise, concrete, clear and measurable (what you are going to accomplish, who will be served, how many people will be served and when they will receive the services).
- It should act as a standard by which results can be measured, monitored during the course of service and eventually evaluated.
- It should be one sentence in length.

Example: *Increase the number of hours the museum is open to the public each week from 48 to 60 hours.*

Particular attention should be given to the following:

- The objective should be **realistic** so that your activities will fully support the achievement of the objective.
- Do not confuse the term "objective" with "procedures".
- Procedures are not measurable; objectives are.

Objectives are important because:

- They are the basis and primary selling point of your application.
- They reflect your program development skills.

DO NOT INCLUDE THESE INSTRUCTIONS WITH YOUR APPLICATION

LEVELS I & II: REVIEW CRITERIA NARRATIVE

Respond to Review Criteria items 1-8 below on separate paper. Number and label your response to each criterion. Limit your response to **5 pages or less**. (Do not include instructions.) Museums responsible for the ongoing care of collections may use one additional page to respond to criterion 8.

Failure to follow application instructions may affect your rank.

1. PROGRAMS AND SERVICES

- A. Briefly describe your core programs and services and describe any plans for change, growth or reduction in the proposed year. Discuss any unusual or particular programming risk that your organization will undertake.
- B. Inclusive arts and culture organizations develop their programs with an awareness of the diversity of the population they are charged to serve. Briefly describe your programming philosophy and how it meets the needs of San Diego's diverse populations.

2. PROFESSIONALISM AND ORGANIZATIONAL QUALITY

(To avoid repetition, museum applicants should refer to Narrative question #8 prior to completing this section.)

How is quality measured in your discipline or field and in what ways has your organization excelled, in terms of local, regional and national recognition, importance of collections, original productions or exhibitions? Summarize the organization's recent history of achieving quality; cite grants, awards, honors or other significant accomplishments received. Include the specific dates within the past two years of these accomplishments.

What other factors attest to the professionalism of your organization, such as memberships in professional associations, performance or exhibition venues, technology, and management policies and practices?

3. OPERATIONS

A. Governance

Describe the **roles and responsibilities** of your board, which may include leading, governing, raising funds, overseeing finances and ensuring internal and external accountability. How well is your board meeting these responsibilities?

Briefly summarize your organization's **governing structure** and discuss the functions and working relationships of the various entities, including board, committees, volunteers, members at large and staff. How frequently do the board and its committees meet?

Provide a **demographic profile** of your board of trustees. To the best of your knowledge, consider all of the dimensions of diversity, such as gender, age, ethnicity, sexual orientation, geographic location, skills and professional background, disabilities, socio-economic status and capacity to provide other tangible or intangible resources. Explain any significant changes in your board membership – attrition or increases - that have occurred over the past 12 months. What are your plans for recruiting and appointing new board members? In what ways might changing the demographic profile of your board benefit your organization, particularly in terms of increasing its diversity and making your organization more inclusive?

What strategies do you use to develop and retain board members and to nurture new leadership?

What is your organization's policy on board giving and how well is it being implemented?

Discuss how your board addresses short and long-range **organizational planning**. Attach an executive summary of your strategic plan, if applicable, and discuss how the plan is currently being implemented.

B. Human Resources

Describe the qualifications of your participating artists, curators, researchers and other key artistic and administrative staff members.

Discuss any significant staff position changes over the past 12 months or plans to hire or contract new artistic or administrative personnel for key positions within the next 12 months.

Briefly discuss benefits you offer to attract and retain a quality workforce, including competitive compensation packages, retirement benefits, health plans, flex time or professional development opportunities.

Describe how volunteers are utilized to extend staff resources and to support both ongoing and special activities.

C. Financial Management

Keeping your last completed, current and projected fiscal budget years in mind as presented in your OSP Budget Summary, please provide a perspective of your organization's financial health, including but not limited to discussions of recent or anticipated growth or reductions in operating budgets, existing deficits and plans to retire deficits. Discuss the status of any debts owed, such as credit cards, bank or personal loans, lines of credit, etc., that will not be satisfied within the next two fiscal years.

Describe any other activity your organization is planning or currently implementing that will help the panel better understand your financial position, such as, capital campaigns, endowment drives or other fundraising activities, real estate transactions, infrastructure improvements or investments, etc.

4. CULTURAL TOURISM MARKETING

Describe any efforts you are undertaking now or planning for the proposed year that may attract tourists or encourage them to lengthen their stay in San Diego. A tourist may be someone who travels a minimum of 50 miles from home for business or pleasure and stays overnight in a hotel or with family and friends. Such efforts may include:

- Participation in the San Diego Art and Sol website
- Advertising, publicity and promotions
- Travel trade marketing
- Familiarization tours
- Cooperative marketing
- Visitor services
- Cultural tourism planning and research
- Meeting, convention and trade shows
- Festivals and special events
- San Diego Convention and Visitors Bureau membership

What benefits have accrued to your organization as a result of your participation in cultural tourism?

How do you plan, track and evaluate the outcomes of your cultural tourism marketing efforts?

5. EDUCATION

(Applicants that have arts and education as their primary mission may respond only to narrative question #6. **Access** to avoid repetition from previous discussions.)

The Commission supports life-long learning in arts and culture. Educational opportunities are best geared to each person's particular needs, through all stages of life and in a variety of settings that embrace diverse learning systems. Education in arts and culture includes, but is not limited to, early childhood to grade 12 and post-secondary programs, career training, apprenticeships, individual study and culturally specific traditions of learning.

Describe your education programs and how they benefit city residents and deepen involvement in your organization or your artistic discipline. Education programs may include in-school and after-school activities for youth, classes, lectures, curtain talks or docent-led tours, printed materials, hands-on workshops, etc for all ages. Activities may occur in your primary facility, rental facilities, in schools, community centers or other alternative venues.

6. ACCESS

The term "access" is used here to describe those intentional efforts organizations make to eliminate barriers to participation and enable and encourage individuals to take advantage of arts and culture programs despite economic, physical or geographic constraints, or cultural differences.

Describe efforts intended to increase access to your organization's programs and services by responding to participant needs. Efforts may include admission pricing strategies, changes in venues and times, bilingual or multi-lingual communications, accommodations for people with disabilities, target programming, planning, and the hiring of consultants or specialists to provide guidance and advice, among other activities.

7. INTERORGANIZATIONAL COOPERATION

The Commission encourages cooperative planning and programming with a variety of arts and non-arts related entities which may improve and expand service delivery, maximize the effective use of resources and prevent duplication of effort and increase community participation, among other things. Provide an overview of any cooperative activities planned for the proposed year and the intended benefits to your organization and to your partnering organization as a result of your activities.

8. (MUSEUMS ONLY)

The OSP urges museums to acquire and maintain professional standards as described by accrediting organizations such as the American Association of Museums.

Briefly describe how your collections support your mission and statement of purpose. What is the significance of your collections to the museum community and constituents? What are the extent, purpose and use of research by staff, visitors and scholars? How does the museum care for, utilize, manage and exhibit its collections? What efforts are being made to expand your collections?

Briefly describe any publications produced by your museum over the past two years.

Has your organization made any efforts within the last two years to develop and produce original exhibitions? If so, have they traveled outside the city of San Diego? Have there been catalogues produced in conjunction with this effort?

LEVELS IIIA and IIIB REVIEW CRITERIA NARRATIVE

Respond to Review Criteria items 1-8 below on separate paper. Number and label your response to each criterion. Limit your response to **5 pages or less**. (Do not include instructions.)

Failure to follow application instructions may affect your rank.

1. PROGRAMS AND SERVICES

- A. Briefly describe your core programs and services and describe any plans for change, growth or reduction in the proposed year. Discuss any unusual or particular programming risk that your organization will undertake.
- B. Inclusive arts and culture organizations develop their programs with an awareness of the diversity of the population they are charged to serve. Briefly describe your programming philosophy and how it meets the needs of San Diego's diverse populations.

MUSEUMS ONLY

- C. Given the size of your operating budget and longevity of your organization, please respond to the Museums Only section of the Level I and II Review Criteria of this booklet.

2. PROFESSIONALISM AND ORGANIZATIONAL QUALITY

How is quality measured in your discipline or field and in what ways has your organization excelled, in terms of local or other recognition, importance of collections, original productions or exhibitions? Summarize the organization's recent history of achieving quality; cite grants, awards, honors or other significant accomplishments received. Include the specific dates within the past three to five years of these accomplishments.

What other factors attest to the professionalism of your organization, such as memberships in professional associations, performance or exhibition venues, technology, and management policies and practices?

3. OPERATIONS

A. Governance

Provide a **demographic profile** of your board of trustees. To the best of your knowledge, consider all of the dimensions of diversity, such as gender, age, ethnicity, sexual orientation, geographic location, skills and professional background, disabilities, socio-economic status and capacity to provide other tangible or intangible resources. Explain any significant changes in your board membership – attrition or increases - that have occurred over the past 12 months. What are your plans for recruiting and appointing new board members? In what ways might changing the demographic profile of your board benefit your organization, particularly in terms of increasing its diversity and making your organization more inclusive?

How actively involved is your board with the organization (e.g. policy oriented only, hands-on production assistance, fundraising, etc.)?

How does your organization plan for the future – such as strategic planning, board retreats, etc.?

B. Human Resources

Describe the qualifications of your participating artists, curators, researchers and other key artistic and administrative staff members.

Discuss any significant staff position changes over the past 12 months or plans to hire or contract new artistic or administrative personnel for key positions within the next 12 months.

Briefly discuss benefits you offer to attract and retain a quality workforce, including competitive compensation packages, retirement benefits, health plans, flex time or professional development opportunities.

Describe how volunteers are utilized to extend staff resources and to support both ongoing and special activities.

C. Financial Management

Keeping your last completed, current and projected fiscal budget years in mind as presented in your OSP Budget Summary, please provide a perspective of your organization's financial health, including but not limited to discussions of recent or anticipated growth or reductions in operating budgets, existing deficits and plans to retire deficits. Discuss the status of any debts owed, such as credit cards, bank or personal loans, lines of credit, etc., that will not be satisfied within the next two fiscal years.

Describe any other activity your organization is planning or currently implementing that will help the panel better understand your financial position, such as, capital campaigns, endowment drives or other fundraising activities, real estate transactions, infrastructure improvements or investments, etc.

4. CULTURAL TOURISM MARKETING

Describe any efforts you are undertaking now or planning for the proposed year that may attract tourists or encourage them to lengthen their stay in San Diego. A tourist may be someone who travels a minimum of 50 miles from home for business or pleasure and stays overnight in a hotel or with family and friends. Such efforts may include:

- Participation in the San Diego Art and Sol website
- Advertising, publicity and promotions
- Festivals and special events

- San Diego Convention and Visitors Bureau membership

What benefits have accrued to your organization as a result of your participation in cultural tourism?

How do you plan, track and evaluate the outcomes of your cultural tourism marketing efforts?

5. EDUCATION

(Applicants that have arts and education as their primary mission may respond only to narrative question #6. **Access** to avoid repetition from previous discussions.)

The Commission supports life-long learning in arts and culture. Educational opportunities are best geared to each person's particular needs, through all stages of life and in a variety of settings that embrace diverse learning systems. Education in arts and culture includes, but is not limited to, early childhood to grade 12 and post-secondary programs, career training, apprenticeships, individual study and culturally specific traditions of learning.

Describe your education programs and how they benefit city residents and deepen involvement in your organization or your artistic discipline. Education programs may include in-school and after-school activities for youth, classes, lectures, curtain talks or docent-led tours, printed materials, hands-on workshops, etc for all ages. Activities may occur in your primary facility, rental facilities, in schools, community centers or other alternative venues.

6. ACCESS

The term "access" is used here to describe those intentional efforts organizations make to eliminate barriers to participation and enable and encourage individuals to take advantage of arts and culture programs despite economic, physical or geographic constraints, or cultural differences.

Describe efforts intended to increase access to your organization's programs and services. Efforts may include admission pricing strategies, changes in venues and times, bilingual or multi-lingual communications, accommodations for people with disabilities, target programming, planning, and the hiring of consultants or specialists to provide guidance and advice, among other activities.

7. INTERORGANIZATIONAL COOPERATION

The Commission encourages cooperative planning and programming with a variety of arts and non-arts related entities which may improve and expand service delivery, maximize the effective use of resources and prevent duplication of effort and increase community participation, among other things. Provide an overview of any cooperative activities planned for the proposed year and the intended benefits to your organization and to your partnering organization as a result of your activities.

8. INNOVATION /CREATIVITY IN THE USE OF RESOURCES

Discuss how the size of your organization and budget challenges your ability to provide quality programs and services and/or presents special opportunities unavailable to larger organizations.

Describe how your organization expands limited resources through a creative use of talent, volunteers, facilities, funding and other assets.

**SHORT FORM APPLICANT RESPONSE TO THE DIVERSITY COMMITMENT STATEMENT
- All Levels -**

Please read the Diversity Commitment Statement and the Short Form Guidelines prior to completing this section.

In this first year of re-incorporating diversity criteria into the OSP application review process, Short Form applicants (Levels I, II, IIIA and IIIB) are required to respond to the Diversity Commitment Statement. This additional requirement assures the Commission that ALL OSP applicants are introduced to the expanded criteria and that Short Form applicants will become familiar with the issues before returning to the competitive Long Form review process.

In the past, the Short Form application evaluation process only consisted of staff review for completeness and compliance. For this and the next two funding cycles, a Commission Advisory Panel will also review the proposals and provide panel comments, paying particular attention to diversity issues. However, in keeping with Short Form guidelines, your previous rank will not be changed.

After reading the Diversity Commitment Statement, please describe how diversity, in all its dimensions, is currently being realized throughout your organization. Diversity efforts may also be evidenced in other sections of the application, such as the mission statement, goals and objectives, Challenges and Response to Panel Comments, Budget Summary, Demographics Form and attachments, including board and staff rosters.

Your Diversity Commitment statement should be not more than two type-written, single-spaced pages with 1” margins. Use a font of 12 points or greater. Please complete other sections of the application as instructed.

Organization Name: _____

CHALLENGES TO YOUR ORGANIZATION

In the space below, include other issues, concerns or challenges your organization is facing that you were not able to address in the Review Criteria Narrative. (Use one additional page if necessary.)

RESPONSE TO PANEL COMMENTS

Respond to last year's panel comments (if applicable) in the space below. Include evidence of any change in programming or management that was made as a result of panel recommendations. The Commission office makes available last year's panel comments upon request. (Use one additional page if necessary.)

PROGRAM REPORTING

PLEASE READ THE INSTRUCTIONS BELOW BEFORE COMPLETING THIS SECTION

The Commission is interested in learning more about the audiences your organization reaches through its core programming, education and access activities. In addition to the evaluation of your proposal, the information included in this section will be used for a variety of other purposes, including local, state and national advocacy efforts and internal assessments of funding outcomes.

Because the information will also become a baseline measurement for year-to-year community and economic impact studies, accuracy is important. Base all your responses on your most recently completed fiscal year. Make sure that your data supports the Review Criteria Narrative and ties to the Budget Summary.

I. CORE PROGRAMMING - TICKETS AND ADMISSIONS

Note: Do not include fundraising events or awards ceremonies.

- A. What was the total number of single tickets or admissions sold by your organization? _____
- B. What was the total number of free or complimentary tickets or admissions provided by your organization? _____

- TOTAL ADMISSIONS (add A + B)** _____
- C. Using your TOTAL ADMISSIONS figure above, what was the estimated number of out-of-city participants? _____
- D. What was the total number of free events offered by your organization? _____
- E. On a separate sheet of paper, describe the methods used to obtain the figures in this section.

II. EDUCATION AND ACCESS TABLE

Please complete the Education and Access Table following the instructions below:

1. In **Column A**, chart the total number of City of San Diego sites where non-school related education and access programming was produced, co-produced, presented or co-presented by your organization. Include your primary or permanent facility as well as other sites, such as parks and recreation centers, libraries, community centers, etc. Attach a detailed listing of programming sites by Council District.
2. In **Column B**, chart the number of people served at the sites listed in Column A, by Council District.
3. In **Column C**, chart the total number of public and private Pre-K-12 schools, home schools, charter and alternative schools served during or after school by Council District. Attach a detailed listing of schools listed in Column C, by Council District.
4. In **Column D**, chart the total number of students and teachers served at the schools listed in Column C, by Council District.
5. For Artist-In-Residence programs, count students only once, even if multiple contacts are made.
6. **Do not** chart fundraising events or awards ceremonies.
7. **Do not** chart Balboa Park 5th Grade, Rosa Parks, or Old Town Historical/Cultural program participants.
8. **Do not** chart audiences, students or teachers based on the Council Districts where they live; **Do** chart them based on the Council Districts where they were served.
9. **Do not** chart program sites or schools located outside the City of San Diego.

Organization Name: _____

EDUCATION AND ACCESS TABLE (City of San Diego Only)

	A	B		C	D
Council District	Education and Access Program Sites	Education and Access Participants		Schools (Pre K – 12)	Students/ Teachers (Pre K – 12)
1					
2					
3					
4					
5					
6					
7					
8					
Total					

III. EDUCATION AND ACCESS DETAIL

On a separate sheet of paper, detail the sites listed in Column A in the table above. List all sites in Council District order. Include your primary or permanent site as well as other sites, such as parks and recreation centers, libraries, community centers, etc.

IV. SCHOOL DETAIL

On a separate sheet of paper, detail the schools served, the number of students served at each school, and the Council District in which each school is located (list in Council District order). Please include private, charter and home school groups. A San Diego Unified School District site map by Council District can be downloaded from our website at www.sandiego.gov/arts-culture.

V. OTHER SCHOOL PROGRAMS

A. Did your organization participate in the Balboa Park 5th Grade Program?
 (Circle One) **Yes** **No** If "yes," please respond to B.

B. What was the total number of Balboa Park students served? _____

C. Did your organization participate in the Rosa Parks School program?
 (Circle One) **Yes** **No** If "yes," please respond to D.

D. What was the total number of Rosa Park students served? _____

E. Did your organization participate in the Old Town Historical/Cultural program?
 (Circle One) **Yes** **No** If "yes," please respond to F.

F. What was the total number of Old Town Historical/Cultural students served? _____

VI. PROGRAMMING OUTSIDE CITY LIMITS (Optional)

On a separate sheet of paper, list the names of any schools located within the city of San Diego that your organization served outside the geographic boundaries of the city. For example, if your dance company produced a concert in an auditorium in Chula Vista and a group of high school students from Morse High School attended the concert, include the name and location of the Chula Vista venue, the San Diego City school that attended (Morse High School) and the number of students in attendance.

BUDGET SUMMARY OVERVIEW

The Income and Expense Budget Summaries span a full **three-year** period of the applicant's financial operations: the last completed year - COMPLETED BUDGETED and COMPLETED ACTUAL columns; the current year - CURRENT BUDGETED column; and the projected year - PROJECTED BUDGETED column. The % BUDGETED column shows what percentage of the total budget a line-item is for that given year.

The CITY FUNDS REQUESTED column shows how the applicant intends to apportion the requested amount across the various Expense line items. For example, some applicants may choose to apportion the total requested amount to one line item, such as Artistic Full-Time. Others may wish to use city money for a variety of areas, based on the applicant's needs.

Information submitted must be the most accurate and finalized information available at the time the application is prepared. It is intended to show your organization's fiscal activity as it relates to operations.

Reminders on completing the Budget Summary:

DO:

- Use the Budget Detail to explain and clarify line items, particularly "Other".
- Explain any changes of 10% or more in either your income or expenses from one year to the next.
- Round figures to the nearest dollar.
- Leave line-items blank when there is no activity.
- Check arithmetic – accuracy is important!
- Make sure the Budget Summary ties to your objectives, the review criteria and to previously submitted financial statements.
- Reconcile your Budget Summary to your audited financial statements (if you have them). See Budget Summary Instructions item IV for more information.

DON'T:

- Change, alter or combine lines.
- Include pass-through support, except in line F of the Budget History.
- Include investments (endowment, capital funds), except in line G of the Budget History.
- Include loans, except in line H of the Budget History.
- Include the value of property and equipment (fixed assets) and in-kind contributions in calculating the actual Annual Operating Income.

ANNUAL OPERATING INCOME

The Annual Operating Income (AOI) is the total amount of Contributed and Earned Income from the applicant's last completed fiscal year. This figure, which is also shown on the Application Cover Page, is used to determine your maximum request amount – a key element of the Commission's funding process. The Commission allows applicants to claim FASB designated unrestricted income less the depreciated value of property and equipment (Fixed Assets) and in-kind contributions (Level IIIB Only) as part of the AOI. Temporarily restricted and permanently restricted income may not be claimed.

IN KIND CONTRIBUTIONS – LEVEL III-B APPLICANTS ONLY

Only Level IIIB applicants may claim in-kind contributions as income. When claiming in-kind contributions:

- An itemized description of your in-kind contribution(s) and its market value must be attached to the Budget Summary Detail.
- The contributed in-kind amount must also be shown as an expense. The in-kind cannot exceed 33% of your total AOI for the most recently completed fiscal year.
- In-kind contributions may not cause the AOI to exceed \$30,000 (the maximum AOI for Level IIIB). If you need more information about claiming in-kind contributions, please call the Commission office.
- In-kind Total Expenses must equal in-kind Total Income.

BUDGET SUMMARY INSTRUCTIONS

I. A. CONTRIBUTED INCOME

1. **Federal Government:** Cash support from grants or appropriations by federal agencies, such as the National Endowment for the Arts (NEA), National Endowment for the Humanities or IMLS. *Budget note required.*
2. **State Government:** Cash support from grants or appropriations by state agencies, such as the California Arts Council (CAC) or the California Council for the Humanities. *Budget note required.*
3. **City of San Diego Allocation & Request:** Indicate past and current allocations and this year's request. Write total request as it appears on the Application Cover Page.
4. **Other Local/Municipal Government:** Cash support from grants or appropriations by other city, county, regional or other government agencies. *Budget note required.*
5. **Individual Contributions:** Cash support from individuals; e.g., donations from patrons, board members, etc.
6. **Business/Corporate Contributions:** Cash support from businesses and corporate foundations.
7. **Foundations:** Cash support from private or community foundations. (Note: List corporate foundation support on line 6.)
8. **Fund Raising:** Include gross proceeds from benefits, or other special events. Include contributions from guilds and auxiliaries. Do not include income from bookstores, restaurants or other revenue generating activities. These should be listed as earned income.
9. **In-Kind Contributions (LEVEL IIIB ONLY):** Include the cash value of In-Kind fees and services, capital acquisitions, space rental and volunteer services (i.e., administration, artistic, etc.). *Budget notes or an attached schedule are required.*
10. **Other:** Underwriting, special commissions and any other form of contributions not mentioned above. *Budget notes required.*

I. B. EARNED INCOME

11. **Admissions:** Revenue from admissions, ticket sales, subscriptions, etc.
12. **Contracted Services:** Revenue from contracted activities for the provision of specific services, usually with an organization or unit of government, such as performances or residencies, etc.
13. **Tuition/ Workshops:** Revenue from sale of services (usually to individuals), such as classes, workshops, gallery tours, training sessions.
14. **Product Sales/Concessions:** Revenue from other sources, such as catalog sales, advertising space in programs, parking fees, refreshments, etc.
15. **Investment Income:** Dividends, interest and other income, **if and only if, utilized for operational support**, including income from endowments if used for operations.
16. **Other:** Other sources, such as membership dues, net income from bookstores, restaurants, facility rentals or other non-program related activities. *Budget note required.*
17. **Total Income:** Combined total of Contributed and Earned Incomes.

II. A. PERSONNEL EXPENSES

18. **Artistic (Full-Time or Other):** Includes, but is not limited to artistic directors, conductors, curators, composers, choreographers, designers and all other artistic personnel involved with the creation or performance of artistic programming.
19. **Administrative (Full-Time or Other):** Includes, but is not limited to program and managing directors, business managers and all other personnel involved with the production and administration of artistic programming.
20. **Education (Full-Time or Other):** Includes, but is not limited to education directors, coordinators, instructors or all other personnel specifically involved with the delivery of educational programming.

21. **Technical Production (Full-Time or Other):** Includes, but is not limited to technical directors, wardrobe, lighting and sound crew, stage managers, stagehands, or any other personnel involved with the technical production of artistic programming.

22. **In-Kind Personnel (LEVEL IIIB ONLY):** The cash value of donated materials, space or professional services, such as legal or accounting. *Budget notes are required or attach a schedule.* See the Budget Summary Overview for additional guidelines.

23. **Other:** Part-time, project based, consultants or seasonal staff. *Budget note required*

II. B. OPERATING EXPENSES

24. **Facility/Space Rental:** Rental of office, rehearsal facilities, theater, hall, gallery, etc. and overhead for basic utilities. **Do not include capital expenditures.**

25. **Marketing:** Marketing, publicity and promotion not including payments to personnel listed above (II A). Include costs of newspaper, radio and television advertising; printing and mailing of brochures, flyers or posters; food, drink and space rental when directly connected to promotion, publicity and advertising.

26. **Education:** All costs directly associated with the development and delivery of educational programming. This may include, but is not limited to, curriculum development, instructional materials, staff professional development, documentation, etc.

27. **Production/Exhibitions:** Costs of exhibitions, productions, including electricity, storage, photo supplies, publication purchases, sets and props, equipment rental, insurance fees, and trucking, shipping and hauling expenses.

28. **Fund Raising Expenses:** Total cost of fund raising activities. Fund raising expenses should relate to fund raising events included in contributed income.

29. **In-Kind Operating (LEVEL IIIB ONLY):** Include the value of donated capital acquisitions, space rental, printing services, materials, etc. *Budget notes are required or attach a schedule.*

30. **Other:** Include interest charges, liability insurance, miscellaneous administrative expenses not covered above and yearly acquisitions. *Be sure to attach a schedule if amount of this line exceeds 10% of total expenses.*

31. **Total Expenses:** Combined total of personnel and operating expenses.

III. DEFICIT OR SURPLUS

A. **Surplus (Deficit):** Subtract line 31 from 17; enclose deficit figures within parentheses.

B. **Carryover Fund Balance at Beginning of Year:** Include only operating funds.

C. **Accumulated Surplus or (Deficit):** Add line A and line B.

D. **Other Net Adjustments:** Include fund transfers, special gifts, etc. Indicate deficit adjustments within parentheses. Please explain this number in the budget detail.

E. **Balance at Year End:** Add line C and line D. Note: If an organization has had an annual operating deficit of 5% or more for the **two (2)** previously completed fiscal years, it can neither be ranked a "4" nor is it eligible to apply under the Short Form.

F. **Pass-Through Funds:** Include funds raised for touring or funding administered through a fiscal sponsor agreement. Do not include these values in the Income and Expense sections of the Budget Summary.

G. **Investments (Endowment, Capital Funds):** Organizations may opt to include the value of endowments, cash reserves, restricted funds, capital assets and In-Kind contributions. Do not include these values in the Income and Expense sections of the Budget Summary. *Budget note required.*

H. **Loans:** Include all outstanding borrowed monies, such as lines of credit, bank loans, personal loans, short and long term loans. Do not include these values in the Income and Expense sections of the Budget Summary. *Budget note required.*

IV. RECONCILING YOUR COMPLETED ACTUAL BUDGET INFORMATION TO YOUR AUDITED FINANCIAL STATEMENT

If your organization received an audited financial statement for its most recently completed fiscal year, you should use the audit's Statement of Activities to fill out the Budget Summary's "Completed Actual" column. Here are a few tips to note:

Investment Income: Your audit will show the net value of actual cash dividends and unrealized gains or losses. This can result in a negative number when stated for auditing purposes. For the Budget Summary, show the amount of the actual unrestricted cash received on your organization's investments. You should be able to locate the income information in the "Notes to Financial Statement" section of your audit

Depreciation: The Statement of Activities usually includes the value of fixed asset depreciation. Since this does not represent an actual cash loss (expense), you should not include it in your Budget Summary.

In-Kind Contributions: While donations of goods and in-kind services are often included in an audited Statement of Activities, do not include the value of in-kind contributions on your Budget Summary.

Organization Name: _____

BUDGET SUMMARY (INCOME)

I. INCOME	<u>Completed</u> Budgeted	% of Budget	<u>Completed</u> Actual	% of Budget	<u>Current</u> Budgeted	% of Budget	<u>Projected</u> Budgeted	% of Budget	City Funds Requested
A. Contributed									
1. *Federal Government	_____	_____	_____	_____	_____	_____	_____	_____	
2.*State Government	_____	_____	_____	_____	_____	_____	_____	_____	
3. City of San Diego Alloc. & Request	_____	_____	_____	_____	_____	_____	_____	_____	
4. *Other Local/Municipal Gov't.	_____	_____	_____	_____	_____	_____	_____	_____	
5. Individual Contributions	_____	_____	_____	_____	_____	_____	_____	_____	
6. Business/Corp. Contributions	_____	_____	_____	_____	_____	_____	_____	_____	
7. Foundations	_____	_____	_____	_____	_____	_____	_____	_____	
8. Fundraising	_____	_____	_____	_____	_____	_____	_____	_____	
9. **In-Kind Contributions	_____	_____	_____	_____	_____	_____	_____	_____	
10. Other: _____	_____	_____	_____	_____	_____	_____	_____	_____	
Total Contributed:	_____	_____	_____	_____	_____	_____	_____	_____	
B. Earned									
11. Admissions	_____	_____	_____	_____	_____	_____	_____	_____	
12. Contracted Services	_____	_____	_____	_____	_____	_____	_____	_____	
13. Tuition Workshops	_____	_____	_____	_____	_____	_____	_____	_____	
14. Product Sales/ Concessions	_____	_____	_____	_____	_____	_____	_____	_____	
15. Investment Income	_____	_____	_____	_____	_____	_____	_____	_____	
16. Other: _____	_____	_____	_____	_____	_____	_____	_____	_____	
Total Earned:	_____	_____	_____	_____	_____	_____	_____	_____	
17. TOTAL INCOME	_____	100%	***	100%	_____	100%	_____	100%	

*State, Federal and Other Municipal Contributed Income for "Completed", "Current" and "Projected" columns must be detailed with budget notes.

**In-Kind option available to Level IIIB applicants only. See Budget Summary Definitions and Overview for guidelines.

***AOI-Transfer figure to Application Cover Page

Organization Name: _____

BUDGET SUMMARY (EXPENSES)

II. EXPENSES	<u>Completed Budgeted</u>	% of Budget	<u>Completed Actual</u>	% of Budget	<u>Current Budgeted</u>	% of Budget	<u>Projected Budgeted</u>	% of Budget	City Funds Requested	%
A. Personnel										
18. Artistic Full-Time	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other Artistic	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
19. Admin. Full-Time	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other Administration	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
20. Education Full-Time	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
21. Technical Prod. Full-Time	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other Technical Prod.	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
22. **In-Kind Personnel	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
23. Other: _____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total Personnel:	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
B. Operating Expenses										
24. Facility Expenses/Space Rental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
25. Marketing	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
26. Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
27. Production/Exhibits	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
28. Fundraising Expenses	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
29. **In-Kind Operating	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
30. Other _____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total Operating:	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
31. TOTAL EXPENSES	_____	100%	_____	100%	_____	100%	_____	100%	_____	_____

****In-Kind option available to Level IIIB applicants only. See Budget Summary Definitions and Overview for guidelines.**

Organization Name: _____

BUDGET SUMMARY (HISTORY)

III. [DEFICIT] or SURPLUS	<u>Completed</u> Actual	<u>Current</u> Budgeted	<u>Projected</u> Budgeted
A. Surplus [Deficit] at Year End Subtract Line 31 from Line 17	_____	_____	_____
B. Carryover Fund Balance at Beginning of Year; Surplus [Deficit]	_____	_____	_____
C. Accumulated Surplus [Deficit] Add Line A and Line B	_____	_____	_____
D. Other Net Adjustments (Explain in Budget Detail)	_____	_____	_____
E. Balance at Year End Add Line C and Line D	_____	_____	_____
<hr/>			
F. Pass-through Funds (Touring, Fiscal Sponsor Funds, etc.)	_____	_____	_____
G. Investments (Endowments, Capital Funds)	_____	_____	_____
H. Loans	_____	_____	_____

Organization Name: _____

BUDGET SUMMARY (DETAIL)

Annotated budget notes are **required**. These notes should explain any increase or decrease of 10% or more between line items in either Income or Expenses, including accumulated surplus or deficit. Budget notes are imperative for clarity and understanding of the Budget Summary in all cases. Your explanations should be brief and succinct but sufficient enough to clarify obscure income sources and expense purposes. Attach schedules, additional pages, etc. If necessary, please also attach a detailed plan to reduce the deficit or utilize the surplus. Indicate any efforts towards endowment planning, implementation or growth.

Organization Name _____

DEMOGRAPHICS

Please review instructions on the reverse side of this form before completing.

Please provide information for this year FY2006 and last year FY2005. Include both full-time and part-time personnel.

	Paid Personnel														Unpaid Personnel			
	Executive/Managerial						Support				Paid Other				Board of Directors		Other Volunteers	
	Artistic		Admin		Specialty		Clerical		Technical		Artistic*		Other**		Last Year	This Year	Last Year	This Year
	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year
American Indian/Alaska Native																		
Asian/ Pacific Islander																		
Black/African American																		
Filipino																		
Hispanic//Latino/Mexican-American/Chicano																		
White/Caucasian/ Euro American																		
Other (please specify) _____																		
Other (please specify) _____																		
Other (please specify) _____																		
Female																		
Male																		
Differently-Abled																		

*Includes contracted artists, curatorial staff, part-time artistic staff, etc.

** Includes security, custodial, etc.

Total full-time employees reported on this form: _____

Total part-time employees reported on this form: _____

Total board members reported on this form: _____

Total other volunteers reported on this form: _____

DEMOGRAPHICS FORM INSTRUCTIONS

The Demographics Form collects useful data that the Commission uses for a variety of purposes. In evaluating the proposal, the application review panelist uses it to corroborate information provided in the application, such as in the Review Criteria Narrative and the Board and Staff rosters. At a glance, it provides a snapshot of the organization in terms of its inclusiveness and diversity. Beyond the application review process, the data assists the Commission in its local, state and national advocacy efforts and internal assessments of funding outcomes.

Like all components of the OSP application, the Demographics Form is one source of information that has no greater or lesser weight in determining the outcome of the applicant's rank than any other.

Instructions: To the best of your knowledge, designate your workforce, board and other volunteers to the categories listed. Use the "Other" category for members who do not fall into the given categories and label accordingly. For consistency, we use ethnicity categories that are derived from the United States Census. You may also wish to use the "Other" category to capture other dimensions of diversity, such as socio-economic status, geographic location, professional background or sexual orientation, if it helps provide a clearer picture of the balance of participants within your organization.

BOARD RESOLUTION

**Resolution of the Board of Directors of _____,
approving the application for Organization Support Funding from the City of San Diego
Commission for Arts and Culture for Fiscal Year 2007 in the amount of \$_____.**

WHEREAS, Chapter III, Article 5, of the San Diego Municipal Code provides for the imposition of a tax on transient occupants of hotel rooms in the City of San Diego, the proceeds of which are to be used for the promoting of the City of San Diego, including cultural purposes, and for certain other purposes as the Council may direct; and

WHEREAS, Council Policy 100-3 requires applicants' Board of Directors or other governing body to certify by resolution authorization for the application for financial assistance and to empower a specific individual to execute the agreement on behalf of the organization; and

WHEREAS, _____ is a legally constituted nonprofit corporation completely directing and in control of its own affairs through its own officers or members;

NOW, THEREFORE BE IT RESOLVED, that the Board of Directors of _____, hereby:

1. Approves filing an application for Organizational Support funding for the City's fiscal year FY2007;
2. Certifies that said organization understands Council Policy 100-3 and will comply with the guidelines, standards and procedures thereof;
3. Appoints _____ as its agent to conduct all negotiations; execute and submit all documents including but not limited to applications, agreements, amendments, billing statements, and so on which may be necessary to operate the aforementioned institution;
4. Certifies support of the organizational goals and objectives as outlined in the accompanying application.
5. Certifies that it has read the FY2006 OSP Panel Comments_____.*

*Board President and Executive
Director initial here.*

Adopted this _____ day of _____.

Board President Signature

Executive Director Signature

** If organization was in short form or funding committee in FY2006, please disregard.*

Organization Name: _____

LONG FORM APPLICATION CHECKLIST

Please Order the Completed Application as Follows:

ORIGINAL APPLICATION

REQUIRED DOCUMENTS

- Application Cover Page (Authorized Signature required)
- Mission Statement, Goals and Objectives
- Review Criteria Narrative
- Challenges, Response to Panel Comments
- Program Reporting Form and Detail
- Budget Summaries, History and Budget Notes
- Demographics Form
- Key Staff Roster and Short Bios (dated)
- Board Roster and Short Bios (dated)
- Board Resolution (Use form on page 39)
- Articles of Incorporation
 - Check Here If On File
- Certificate of Tax-Exempt Status
 - Check Here If On File

NON-REQUIRED ATTACHMENTS - ORIGINALS

Applicants are highly encouraged to support and substantiate statements made in the Review Criteria Narrative with credible, relevant and current documentation, such as:

- Debt reduction, diversity or strategic plans
- Program information, such as teachers' guides, sample curricula or evaluation reports (no more than 3 samples)
- Resumes (no longer than 2 pages)
- Recent critical reviews or feature articles (no more than 3 clippings, no older than 2 years; except national publications)
- Support letters (no more than 3)
- Programs or brochures (no more than 3 samples)
- Websites (up to 5 printed pages of the website)

AUDIO-VISUAL DOCUMENTATION (OPTIONAL)

Accepted formats:

- Slides (PowerPoint only) (maximum 10 slides),
- Videotape or DVD (1, cued to run a maximum of 2 minutes),
- Compact Disk or Audio Cassette (1)
- Publications

If you would like materials returned, submit with a self-addressed, stamped envelope.

12 COPIES OF APPLICATION

PLEASE 3-HOLE PUNCH ALL COPIES

- Application Cover Page
- Mission Statement, Goals and Objectives
- Review Criteria Narrative
- Challenges, Response to Panel Comments
- Program Reporting Form and Detail
- Budget Summaries, History and Budget Notes
- Demographics Form
- Key Staff Roster and Short Bios
- Board Roster and Short Bios
- Board Resolution (Use form on page 39)

NON-REQUIRED ATTACHMENTS - COPIES

- Debt reduction, diversity or strategic plans
- Program information, such as teachers' guides, sample curriculum or evaluation reports (no more than 3 samples)
- Resumes (no longer than 2 pages)
- Recent critical reviews or feature articles (no more than 3 clippings, no older than 2 years except national publications)
- Support letters (no more than 3)
- Programs and brochures (no more than 3)
- Websites (up to 5 printed pages of the website)

Organization Name: _____

SHORT FORM APPLICATION CHECKLIST

Please Order the Completed Application as Follows:

ORIGINAL APPLICATION

REQUIRED DOCUMENTS

- Application Cover Page (Authorized Signature Required)
- Mission Statement, Goals and Objectives
- Response to Diversity Commitment Statement
- Challenges and Response to Panel Comments
- Program Reporting Form and Detail
- Budget Summaries, History and Budget Notes
- Demographics Form
- Key Staff Roster and Short Bios (dated)
- Board Roster and Short Bios (dated)
- Board Resolution (Use form on page 39)
- Articles of Incorporation
 - Check Here If On File
- Certificate of Tax-Exempt Status
 - Check Here if On File

10 COPIES OF APPLICATION

PLEASE 3-HOLE PUNCH ALL COPIES

- Application Cover Page
- Mission Statement, Goals and Objectives
- Response to Diversity Commitment Statement
- Challenges and Response to Panel Comments
- Program Reporting Form and Detail
- Budget Summaries, History and Budget Notes
- Demographics Form
- Key Staff Roster and Short Bios (dated)
- Board Roster and Short Bios (dated)
- Board Resolution (Use form on page 39)

LONG AND SHORT FORM PACKAGING DIRECTIONS

Please submit the LONG FORM APPLICATION PACKET as follows:

ORIGINALS

- Application Checklist
- One signed application cover page and a set of required documents.
- One set of non-required attachments (if applicable).
- Combine the original documents and non-required attachments in an envelope labeled with the applicant's name – designate appropriate Level and Long Form.
- Audio-Video documentation separately bundled with descriptive information.

COPIES

Twelve COPIES OF THE APPLICATION AND NON-REQUIRED ATTACHMENTS, each in a separate envelope, labeled and numbered from 1 to 12.

Package all in one clearly marked container

Please submit the SHORT FORM APPLICATION PACKET as follows:

ORIGINALS

- Application Checklist
- One signed application cover page and a set of required documents.
- Combine the original documents in an envelope labeled with the applicant's name – designate appropriate Level and Short Form.

COPIES

Ten COPIES OF THE APPLICATION, each in a separate envelope, labeled and numbered from 1-10.

Package all in one clearly marked container

DO NOT BIND, USE FOLDERS, BINDERS, BOOKLETS, ETC.

