



GRANT GUIDELINES FOR INDIVIDUAL ARTIST PROJECTS

SEEDING CREATIVITY

The City of Sacramento’s Office of Arts & Culture (OAC) has received funding from the National Endowment for the Arts (NEA) as part of its American Rescue Plan (ARP) grant program, to subgrant to communities responding to the negative economic impacts and public health emergency of the COVID-19 pandemic. OAC recognizes that individual artists have been significantly impacted and has developed this subgranting program to respond to the urgent needs of this sector of the creative economy.

GUIDELINES

The OAC is offering a grant program specifically for artists who live and work in Sacramento County. Titled, *Seeding Creativity*, this \$450,000 grant program will support 45 individual artists with \$10,000 grants to create and/or present new work in the county during the grant period.

In addition to grant funds, artists will receive one-year of support programming to assist them in career building skills such as: building entrepreneurial expertise, leveraging resources, deepening collaborations, developing portfolios and work samples, and crafting work statements. Grantees can participate in a series of facilitated cohort meetings with artists of similar experience and career development to track progress on their projects and share strategies for success.

Application Opens: May 16, 2022

Application Workshop: May 18, 2022

Grant Applications Due: June 20, 2022

Grant Awards: August 8, 2022

Period of Funding: The grant period is September 1, 2022 – August 31, 2023

The City of Sacramento reserves the right to modify the dates listed in its sole discretion. The City will post notifications of any significant schedule changes to OAC’s website or through social media. The City shall not accept proposals that are incomplete or submitted after the grant application deadline. No late proposals will be eligible for consideration under any circumstances.

WHO IS ELIGIBLE TO APPLY?

Eligible applicants are:

- ⇒ Sacramento County residents who will maintain a residence in the county through the grant period
- ⇒ At least 18 years of age on date of application submission
- ⇒ Not in a full-time (more than 12 credit hours) degree granting program
- ⇒ Able to demonstrate a 3-year history of creating, exhibiting, and/or performing work in one of the following disciplines within the last 5 years:
 - Crafts
 - Dance
 - Design
 - Folk Arts
 - Media Arts
 - Music
 - Literary Arts
 - Multi-disciplinary Arts
 - Theatre
 - Visual Arts
- ⇒ For this grant, public art with physical alterations of public spaces (murals, sculpture installations) will not be considered.
- ⇒ Verification that the applicant is not excluded or disqualified from doing business with the federal government.

Artists who serve as either Executive Director, Artistic Director, or Managing Director of any OAC-funded arts organization are not eligible to apply for this grant.

Federal subgrant requirements specify that artists must complete a project during the contract period or they will be required to return all funds to the City.

Employment Identification Number (EIN)

The City requires a tax identification number to issue payments. Artists are strongly advised to obtain an EIN from the Internal Revenue Service if they do not already have one. This will allow the City's Accounts Payable division to issue payments to individuals/sole proprietors in lieu of providing the City with a personal Social Security number.

Learn more about the EIN and apply to receive an EIN at:

<https://www.irs.gov/businesses/small-businesses-self-employed/apply-for-an-employer-identification-number-ein-online>

HOW MUCH CAN I REQUEST?

All grants awarded will be \$10,000. This amount is considered a fee or stipend for the artist (which may include fees for supplies or other project related expenses) to support their work during the grant period. See Appendix A for ineligible expenses.

HOW DO I APPLY?

The application will open on May 16 and can be found online at <https://arts.cityofsacramento.org>

Deadline to apply: 11:59pm on June 20, 2022

Applications must be submitted online. Emailed or faxed applications are not accepted. In fairness to others, we cannot accept late or incomplete applications. If the applicant does not provide the complete set of information in the appropriate format by the deadline, the application may be deemed incomplete and ineligible. No deadline extensions will be granted.

WHAT IS REQUIRED TO BE SUBMITTED AS PART OF THE GRANT APPLICATION?

- Completed application form (including artist statement & project concept)
- Work Samples (acceptable work sample formats listed below)
- Completed three-year work history form

WHAT ARE MY OBLIGATIONS UNDER THE GRANT?

All grantees are obligated to produce a project by the end of the grant period within their chosen pathway. Acceptable projects include, but are not limited to,

- Presentations or performances that include a public facing event
- Creation of artworks with tangible outcomes (If something is tangible, it is clear enough or definite enough to be easily seen, felt, or noticed.)
- Providing presentations or workshops relating to the arts and/or creative economy
- Development and completion of a social impact project with tangible outcome

Because these awards are subgrants using federal ARPA funds, reporting on project activity is required to determine that program goals are achieved. These funds are stipends to artists; awardees will not be required to submit receipts or invoices. Reporting will include:

- Brief online check-in meetings with staff at the beginning, during, and end of the grant period and participation in at least three cohort meetings with grant mentor
- A summary of activity at the end of the grant period
- Documentation of the work created (photos, video, or written documentation, depending on the artist's discipline and chosen pathway)

Grant recipients must agree to allow OAC to share documentation of work to publicize and promote the work of the grantees. All final projects remain the property of the grantee.

As these funds are federal funds, grantee will also be required to comply with federal regulations in the use and expenditures of the funds. Grantee will be required to sign an agreement with the City upon award of a grant acknowledging the eligible and ineligible use of funds, federal requirements, and reporting obligations.

Record Retention and Access

If funded, recipients agree to allow OAC and its financial auditors access to records and financial statements, as necessary, to ensure compliance with federal award requirements. Grantee must keep all records and materials connected to a grant award for at least three years after the termination or expiration of the grant period.

THE APPLICATION PROCESS

Workshops

We encourage all artists to register for and attend a grant workshop. These free events are held online. The workshops are designed to provide tools to develop an effective application for this grant as well as future opportunities. OAC will provide applicants with relevant information about the program and the online application. Staff will also be available to answer application-related questions. Workshops are not required but they will be useful to applicants. You may [register for a workshop here](#) or visit the OAC website at: arts.cityofsacramento.org.

Grantwriting Mentorships

For artists who would like additional support with their proposals, OAC offers one-on-one peer mentors to support artists in application prep. Artists can schedule a meeting with a mentor by visiting arts.cityofsacramento.org.

Initial Staff Review

OAC staff will review all applications for eligibility. Applications will be reviewed as they are submitted and as staff resources permit. Upon confirming all eligible applications, OAC staff assigns each application a primary and secondary reviewer. The assignments are based entirely on the discipline and pathway (see below) selected in the applications. Panelists are also required to select areas of expertise from the same list of disciplines and pathways prior to serving on the panel.

Public Record

Applications received are public records that will be disclosed upon request pursuant to a California Public Records Act request. All material submitted that has not been clearly designated in the proposal itself as confidential or as proprietary information becomes the property of OAC and

may be reviewed and evaluated by any persons at the discretion of OAC. OAC reserves the right to use application materials as demonstration examples in future workshops. Submission of an application gives OAC permission to use it for training purposes with confidential information removed.

If Funded

OAC staff notifies all applicants of their application status within approximately one month following the approval of grantees. Grant awards will be made in the form of an agreement executed between the applicant and OAC. The grant period will be outlined in an agreement between the applicant organization and OAC. An agreement must be signed by the grantee and failure to sign an agreement acknowledging the terms of the grant and required obligations will result in the grant award being rescinded. Any agreement will not be binding unless it is executed by an authorized representative of OAC and the selected grantee. A grantee is solely responsible for any expenses incurred in preparing their proposal in response to this notice of funding availability.

HOW WILL APPLICATIONS BE REVIEWED?

Artists will choose one of four pathways and will be accountable for carrying out a project in that pathway during the funding period:

Creation - a project in which the creation of an artwork is central and in which the artist functions primarily as an artist and draws upon the artist's creativity and problem-solving abilities

Performance/Presentation – a project in which public engagement with, and access to, the artform is essential. The outcome of this project will necessitate a public component (i.e., performance, lecture, event).

Social Impact – a project that utilizes the artistic process to create positive change by addressing social injustice and challenges. Social impact project may address racial inequity, disability, hunger, climate change, housing insecurity, neighborhood vitality, economic disparity, among other issues.

Research – a research project related to the development of artistic practice, a new series or new work. Examples might include background research associated with new play development or an authored work, exploration of new methods within an artist practice, and investigations on the impact of artistic practice related to social change.

Reviews will be based on artistic merit as defined by the three criteria below:

1. *Originality – 20 points*
2. *Technical Skill – 15 points*

3. Community Impact – 40 points

RUBRIC:

Originality (20 points)	Little Evidence	Satisfactory Evidence	Strong Evidence
The degree to which the artist is challenging or expanding the established beliefs, practices, procedures, or customs of their art form - or their community's expression of the art form - through their artistic practice.	1	2-3	4-5
The uniqueness of the artist's work relative to other artists within the applicant pool.	1	2-3	4-5
The uniqueness of the project concept relative to the art form or applicant pool.	1	2-3	4-5
The overall contributions of the artist's body of work to the advancement of the field.	1	2-3	4-5
Technical Skill (15 points)			
The artist's ability to translate their point of view to their work.	1	2-3	4-5
The degree to which the artist has mastered the tools of their artistic discipline.	1	2-3	4-5
The audio/visual quality of the work samples and their relevance to the art form.	1	2-3	4-5
Community Impact (40 points)			
The artist's work is rooted in, and expresses the experience of, historically marginalized communities.	1-3	4-7	8-10
The project concept is concerned with or takes place in a disinvested community (e.g. previously redlined neighborhood, Sacramento Promise Zone, Sacramento Vulnerability Index or other relevant measure)	1-3	4-7	8-10
The degree to which the artist's work is co-designed with community or driven by community input and engagement.	1-3	4-7	8-10
The extent the artist is engaging in cross-sector explorations (e.g. public health, environment, housing, transportation, etc.)	1-3	4-7	8-10

WORK SAMPLES

You are required to submit work samples for this application. You may submit up to (but not more than) 2 of the media types (below). Please use a second media type only when it is appropriate and necessary for the panel to understand the work being submitted.

- ⇒ 10 digital images files (JPG, PNG)
- ⇒ 5 minutes total of audio (MP3)
- ⇒ 5 minutes total of video (link to YouTube Channel video only)
- ⇒ 10 pages total in a PDF file (s)

Samples that exceed the amount specified above will not be reviewed. Please limit audio and video work samples to no more than the five minutes specified above. All identifying information regarding the artist's name must be removed from work samples for materials to be reviewed.

Tips on submitting work samples:

Do not submit promotional material as work samples (e.g. promotional videos about your work, your theater, explanations of your work, or reviews of your work, etc.)

Select the strongest, best-documented work that complements your application and project concept. High-quality documentation (photos, recordings, etc.) of your work is critical to assessing the originality, technical skill, and community impact of the art itself. Panelists regularly cite low-quality documentation as a barrier. With less capacity to assess the scoring criteria, this often results in lower scores.

OAC cannot advise applicants as to what work samples you should choose. Consider the story your application tells, its through-line or theme. Have a trusted friend or colleague review the application for clarity and persuasiveness.

For more good tips on submitting work samples for grants, go to [Creative Capital](#), "Applying for Grants: Choosing Work Samples."

QUESTIONS?

If you have questions or have access needs that make this application process inaccessible to you, please contact artgrants@cityofsacramento.org.

APPENDIX A: Allowable and Unallowable Costs for Project Grants to Artists

Project Grants to Individual Artists are made possible through a grant from the National Endowment for the Arts (NEA), and are thus required to be used for only Allowable Costs as defined by the NEA's terms and conditions.

ALLOWABLE COSTS

Costs covered by the Project Grants to Individual Artists are strictly limited to any and all of the following costs:

- Fees/stipends for artists and/or contractual personnel only in support of services they provide for specific project with a tangible outcome. This can include:
 - Artists Work
 - Hours Expended on the Project by the artist
 - Contract Services/Professional Fees
 - Studio Rental Time
 - Health and Safety Supplies

UNALLOWABLE COSTS (Guidelines, 2 CFR 200, NEA Enabling Legislation)

The costs listed below are not allowable, and should not be included as part of your project or budget.

- "Artist Relief" programs where the funding is intended to alleviate financial hardship (i.e., rent or food assistance to individuals) and does not require the artist to undertake work.
- Alcoholic beverages.
- Gifts and prizes, including cash prizes as well as other items (e.g., electronic devices, gift certificates) with monetary value.
- Contributions and donations to other entities.
- General miscellaneous or contingency costs.
- Fines and penalties, bad debt costs, deficit reduction.
- Marketing expenses that are not directly related to the project.
- Audit costs that are not directly related to a single audit (formerly known as an A-133 audit).
- Rental costs for home office workspace owned by individuals or entities affiliated with the applicant organization.
- The purchase of vehicles.
- Visa costs paid to the U.S. government.
- Costs incurred before the beginning or after the completion of the official period of performance.
- Cash reserves and endowments.
- Costs for the creation of new organizations.

- Costs to bring a project into compliance with federal grant requirements. This includes environmental or historical assessments or reviews and the hiring of individuals to write assessments or reviews or to otherwise comply with the National Environmental Policy Act and/or the National Historic Preservation Act.
- Expenditures related to compensation to foreign nationals and/or travel to or from foreign countries when those expenditures are not in compliance with regulations issued by the U.S. Treasury Department Office of Foreign Assets Control. For further information, see <https://www.treasury.gov/about/organizationalstructure/offices/pages/office-of-foreign-assets-control.aspx> or contact our Office of Grants Management at grants@arts.gov.
- Project costs supported by any other federal funding. This includes federal funding received either directly from a federal agency (e.g., National Endowment for the Humanities, Housing and Urban Development, National Science Foundation, or an entity that receives federal appropriations such as the Corporation for Public Broadcasting or Amtrak); or indirectly from a pass-through organization such as a state arts agency, regional arts organization, or a grant made to another entity.

APPENDIX B: National Policy and Other Legal Requirements, Statutes, and Regulations that Govern Your Project Grant Award

You must ensure that the funded project is implemented in full accordance with the US Constitution, Federal Law, and public policy requirement: including, but not limited to, those protecting free speech, religious liberty, public environment, and prohibit discrimination (§200.300).

1.Nondiscrimination Policies

As a condition of receipt of Federal financial assistance, you acknowledge and agree to execute your project, and require any contractors, successors, transferees, and assignees to comply with applicable provisions of national laws and policies prohibiting discrimination, including but not limited to:

1.a Title VI of the Civil Rights Act of 1964, as amended, and implemented by the National Endowment for the Arts at 45 USC 1110, provides that no person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied benefits of, or be subject to discrimination under any program or activity receiving Federal financial assistance. Title VI also extends protection to persons with limited English proficiency (42 USC 2000d et seq.)

1.b As clarified by **Executive Order 13166, Improving Access to Services for Persons with Limited English Proficiency**, national origin discrimination includes discrimination on the basis of limited English proficiency (LEP). To ensure compliance with Title VI, you must take reasonable steps to ensure that LEP persons have meaningful access to your programs. Meaningful access may entail providing language assistance services, including oral and written translation, where necessary. You are encouraged to consider the need for language services for LEP persons in conducting your programs and activities. For assistance and information go to www.arts.gov/foia/reading-room/nea-limited-english-proficiency-policyguidance.

1.c Title IX of the Education Amendments of 1972, as amended, provides that no person in the United States shall, on the basis of sex, be excluded from participation in, be denied benefits of, or be subject to discrimination under any education program or activity receiving Federal financial assistance (20 USC 1681 et seq.)

1.d The Age Discrimination Act of 1975, as amended, provides that no person in the United States shall, on the basis of age, be excluded from participation in, be denied benefits of, or be subject to discrimination under any program or activity receiving Federal financial assistance (42 USC 6101 et seq.)

1.e The Americans with Disabilities Act of 1990 (ADA), as amended, prohibits discrimination on the basis of disability in employment (Title I); State and local government services (Title II); and places of public accommodation and commercial facilities (Title III) (42 USC 12101-12213).

1.f Section 504 of the Rehabilitation Act of 1973, as amended, provides that no otherwise qualified individual with a disability in the United States shall, solely by reason of his/her disability, be excluded from participation in, be denied benefits of, or be subject to discrimination under any program or activity receiving Federal financial assistance (29 USC 794). Access should be integrated into all facets and activities of an organization, from day to day operations to long range goals and objectives. Access accommodations and services should be given a high priority and funds should be available for these services. All organizations are legally required to provide reasonable and necessary accommodations for staff and visitors with disabilities.

Section 504 - Self-Evaluation and Additional Resources (Does not apply to individual artists)

- i. A Section 504 self-evaluation **must** be on file at your organization. To help your organization evaluate its programs, activities, and facilities to ensure full compliance with Section 504 accessibility requirements, the Civil Rights Office has a Section 504 Self Evaluation Workbook
- ii. available on our website. You should designate a staff member to serve as a 504 Coordinator. The completed workbook or similar compliance and supporting documentation should be kept on file for a period of three (3) years from the date the Federal Financial Report (FFR) is filed, and made available to the public and the National Endowment for the Arts upon request. The NATIONAL ENDOWMENT FOR THE ARTS may request the 504 Workbook or your compliance documents for various potential scenarios including an Inspector General audit and/or civil rights investigation.
- iii. *Design for Accessibility: A Cultural Administrator's Handbook* provides guidance on making access an integral part of an organization's staffing, mission, budget, and programs. This Handbook and other resources may be downloaded from the National Endowment for the Arts website. If you have questions, contact the Office of Accessibility at accessibility@arts.gov ; 6825532; FAX (202) 6825715; or TTY (202) 682-5496

2. Environmental and Preservation Policies

2.a The National Environmental Policy Act of 1969, as amended, applies to any Federal funds that would support an activity that may have environmental implications. We may ask you to respond to specific questions or provide additional information in accordance with the Act. If there are environmental implications, we will determine whether a categorical exclusion may apply; to undertake an environmental assessment; or to issue

a "finding of no significant impact," pursuant to applicable regulations and 42 USC Sec. 4332.

2.b The National Historic Preservation Act of 1966, as amended, applies to any Federal funds that support activities that have the potential to impact any structure eligible for or on the National Register of Historic Places, adjacent to a structure that is eligible for or on the National Register of Historic Places, or located in a historic district, in accordance with Section 106. This also applies to planning activities that may affect historic properties or districts. We will conduct a review of your project activities, as appropriate, to determine the impact of your project activities on the structure or any affected properties. Agency review must be completed prior to any agency funds being released. You may be asked to provide additional information on your project to ensure compliance with the Act at any time during your award period (16 USC 470).

Other National Policies

3. Debarment and Suspension . You must comply with requirements regarding debarment and suspension in Subpart C of 2 CFR 180, as adopted by the National Endowment for the Arts in 2 CFR 32.3254. There are circumstances under which we may receive information concerning your fitness to carry out a project and administer Federal funds, such as: National Endowment for the Arts General Terms and Conditions for Grants and Cooperative Agreements to Organizations Page 22

- i. Conviction of, or a civil judgment for, the commission of fraud, embezzlement, theft, forgery, or making false statements;
- ii. Any other offense indicating a lack of business integrity or business honesty that seriously and directly affects your present responsibility;
- iii. Any other cause of so serious or compelling a nature that it affects an organization's present responsibility.

In these circumstances, we may need to act quickly to protect the interest of the government by suspending your funding while we undertake an investigation of the specific facts. We may coordinate our suspension actions with other Federal agencies that have an interest in our findings. A suspension may result in your debarment from receiving Federal funding government-wide for up to three (3) years.

4. The Drug Free Workplace Act requires you to publish a statement about your drugfree workplace program. You must give a copy of this statement to each employee (including consultants and temporary personnel) who will be involved in award supported activities at any site where these activities will be carried out. You must maintain on file the place(s) where work is being performed under this award (i.e., street address, city, state, and zip code). You must notify the National Endowment for the Arts Office of Grants Management of any

employee convicted of a violation of a criminal drug statute that occurs in the workplace (41 USC 701 et seq. and 45 CFR 1155).

5. Lobbying . You may not conduct political lobbying, as defined in the statutes and regulations listed below, within your Federally-supported project. In addition, you may not use Federal funds for lobbying specifically to obtain awards. For definitions and other information on these restrictions, refer to the following:

5.1 No part of the money appropriated by any enactment of Congress shall, in the absence of express authorization by Congress, be used directly or indirectly to pay for any personal service, advertisement, telegram, telephone, letter, printed or written matter, or other device, intended or designed to influence in any manner a Member of Congress, a jurisdiction, or an official of any government, to favor, adopt, or oppose, by vote or otherwise, any legislation, law, ratification, policy, or appropriation, whether before or after the introduction of any bill, measure, or resolution proposing such legislation, law, ratification, policy, or appropriation; but this shall not prevent officers or employees of the United States or of its departments or agencies from communicating to any such Member or official, at his request, or to Congress or such official, through the proper official channels, requests for any legislation, law, ratification, policy, or appropriations which they deem necessary for the efficient conduct of the public business, or from making any communication whose prohibition by this section might, in the opinion of the Attorney General, violate the Constitution or interfere with the conduct of foreign policy, counterintelligence, intelligence, or national security activities (18 USC 1913).

5.2 Lobbying (2 CFR 200.450) describes the cost of certain influencing activities associated with obtaining grants, contracts, cooperative agreements, or loans as an unallowable project cost. The regulation generally defines lobbying as conduct intended to influence the outcome of elections or to influence elected officials regarding pending legislation, either directly or through specific lobbying appeals to the public.

5.3 Certification Regarding Lobbying to Obtain Awards. Section 319 of Public Law 101 121, codified at 31 USC 1352, prohibits the use of Federal funds in lobbying members and employees of Congress, as well as employees of Federal agencies, with respect to the award or amendment of any Federal grant, cooperative agreement, contract, or loan. While non-Federal funds may be used for such activities, they may not be included in your project budget, and their use must be disclosed to the awarding Federal agency. Disclosure of lobbying activities by long-term employees (employed or expected to be employed for more than 130 days) is, however, not required. In addition, the law exempts from definition of lobbying certain professional and technical services by applicants and awardees.

6. Davis-Bacon and Related Acts (DBRA), as amended , requires that each contract over \$2,000 to which the United States is a party for the construction, alteration, or repair of public buildings or public works (these activities include, but are not limited to, painting, decorating,

altering, remodeling, installing pieces fabricated off site, and furnishing supplies or equipment for a work site) must contain a clause setting forth the minimum wages to be paid to laborers and mechanics employed under the contract. Under the provisions of DBRA, contractors or their subcontractors must pay workers who qualify under DBRA no less than the locally prevailing wages and fringe benefits paid on projects of a similar character.

Information about the laborers and projects that fall under DBRA can be found in the Department of Labor's Compliance Guide at www.dol.gov/compliance/guide/dbra.htm. DBRA wage determinations are to be with the provisions of Regulations, 29 CFR Part 1, Part 3, and Part 5, and with DOL's Compliance Guide. The provisions of DBRA apply within the 50 states, territories, protectorates, and Native American nations (if the labor is completed by non-tribal laborers).

7. The Native American Graves Protection and Repatriation Act of 1990 applies to any organization that controls or possesses Native American human remains and associated funerary objects and receives Federal funding, even for a purpose unrelated to the Act (25 USC 3001 et seq.).

8. U.S. Constitution Education Program. Educational institutions (including but not limited to "local educational agencies" and "institutions of higher education") receiving Federal funds from any agency are required to provide an educational program on the U.S. Constitution on September 17 (P.L. 108447, Division J, Sec. 111(b)). For more information on how to implement this requirement and suggested resources, see <https://www2.ed.gov/policy/fund/guid/constitutionday.html> and <http://thomas.loc.gov/teachers/constitution.html>.

9. Prohibition on use of funds to ACORN or its subsidiaries. None of the Federal or matching funds expended for your awarded project may be distributed to the Association of Community Organizations for Reform Now (ACORN) or its subsidiaries (P.L. 111-88 Sec. 427)