



DC COMMISSION ON  
THE ARTS & HUMANITIES

# **FY2016 PROJECT-BASED GRANTS SISTER CITIES INTERNATIONAL ARTS GRANT GUIDELINES**

Applicants may submit one Sister Cities International Arts Grant application per grant cycle

## **Individuals and Organizations**

Individuals and Organizations may request up to \$20,000

Deadline: Wednesday, May 20, 2015 at 4:00PM

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## PROJECT-BASED GRANTS

Applicants may submit one Sister Cities International Arts Grant application per grant cycle

### FY2016

## Sister Cities International Arts Grant (SCIAG)

Individuals and Organizations may request up to \$20,000

Application Deadline: Wednesday, May 20, 2015 by 4:00PM

### Sister Cities International Arts Grant Description

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The Sister Cities International Arts Grant (SCIAG) provides one-time project support and covers travel expenses to foster arts and humanities exchange between the District of Columbia and DC's Sister Cities (For a complete list of Sister Cities go to page 19 or visit: <http://os.dc.gov/service/dc-sister-cities>). SCIAG grants support high quality dance, music and theatre ensembles, visual arts exhibitions and literary readings, as well as individual and multi-disciplinary artists. SCIAG may also support participation in arts festivals.

SCIAG supports projects that:

- Showcase international artist(s) from outside of the US within the District of Columbia to present or exhibit work that enriches the arts and humanities fabric of DC;  
And/or
- Showcase DC artists outside of the US to present, perform, or exhibit their work and promote the District as a world class cultural capital.

Individuals are not required to match grant funds. Organizations applying to the Sister Cities International Arts Grant have a 1:1 cash matching requirement. This is designed to assist an organization's fundraising by leveraging funding from additional sources. Neither in-kind services nor other DCCAH funds may be used to satisfy the matching requirement. Funds must be spent within DCCAH's FY2016 (October 1, 2015 to September 30, 2016).

### Sister Cities International Arts Grant Program Goals

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- Provide artists and arts organizations from the District and the District's Sister Cities the opportunity to engage in exchange through the arts and humanities;
- Increase the quality of life by supporting a vibrant community identity through the arts and humanities; and
- Raise the profile of the District of Columbia and promote the city as a world class cultural capital.

## Successful International Arts Grant Applications

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- Provide opportunities for artistic collaboration, engagement and/or performance between District artists and international participants.
- Avoid projects that feature “one-sided” impact or activities. Project should impact audience and participants in DC and internationally.
- Consider relationships and collaborations with the potential to endure beyond the program.
- Demonstrate awareness of cultural climate in partner location(s).
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## Eligibility Requirements

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- Applicants are prohibited from submitting CAP applications for projects that feature temporary or permanent **PUBLIC ART** projects. For **PUBLIC ART**, review the Public Art Building Communities (PABC) grant program for more information. The PABC deadline is August 21, 2015.
- Eligible projects for individuals are projects that work independently of the applicant’s affiliated organization. Individuals who are staff of a non-profit organization cannot apply for funding for projects that are part of that organization's programming. Individuals who are staff or proprietors of a for-profit organization cannot apply for funding for projects that are a product or service of that organization.
- Applicants are prohibited from submitting CAP applications for projects that provide educational activities for youth. For **ARTS EDUCATION projects**, review the Arts Education Program (AEP) grant program for more information. The AEP deadline is Monday, May 11, 2015.
- **Applications not adhering to this policy will be automatically deemed ineligible.**

Individuals may apply if they meet all of the following eligibility requirements at the time of application. Applicant must:

- **New to FY16:** Attend one SCIAG workshop on either April 9, April 15 or April 21, 2015;
- Be artists or arts professionals (e.g., presenters, producers and educators), aged 18 or older;
- Be legal DC residents for at least one year prior to the application deadline and must maintain residency during the entire grant period;
- Have a permanent DC address, as listed on proper identification or tax returns. PO Boxes may not be used as a primary address;
- Possess a valid passport and appropriate credentials to travel abroad;
- Be in good standing with DCCA. Applicants with incomplete or delinquent reports, in any funding program, as of October 15, 2015, are ineligible to receive an additional award from DCCA in FY2016; and
- Do not use fiscal agents.

Organizations may apply if they meet all of the following eligibility requirements at the time of application. Applicant must:

- **New to FY16:** Attend one SCIAG workshop on either April 9, April 15 or April 21, 2015;
- Be incorporated as a nonprofit, with a designated tax exempt status under section 501(c)(3) of the United States Internal Revenue Code, as well as incorporated within the District of Columbia;
- Have their Federal and DC tax exempt status (subject to DCRA verification) in good standing for one year prior to the application deadline;
- Have principal offices that are located in the District of Columbia, as demonstrated by the address on the organization's official 990 document. PO Boxes and the addresses of board members or volunteers may not be used as a primary business address;
- Have a demonstrated commitment to provide arts and humanities programs to the residents of Washington, DC. At least fifty-one percent (51%) of scheduled arts and humanities activities occur within the District of Columbia;
- Are in good standing with DCCAH. Applicants with incomplete or delinquent reports, in any funding program, as of October 15, 2015, are ineligible to receive an additional award from DCCAH in FY2016;
- Do not use fiscal agents; and
- Are not colleges, universities, service organizations, foreign governments or other DC government agencies, including DC Public Schools.

## **Funding Restrictions and Allowable Costs**

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As a District of Columbia agency, the DCCAH must ensure that all grant funds are expended in a fiscally responsible manner. Allowable costs are those that District government and the DCCAH have determined as valid expenditures.

Grantees may not spend more than 35% of the SCIAG grant on overhead and administration costs.

### **Examples of allowable costs for International Arts Grant:**

- **New to FY16:** Project activities that take place within the city limits of the partner city;
- Performance Fees;
- Artistic personnel;
- Travel and transportation directly related to project implementation;  
Note: Any foreign air travel funded through SCIAG must be undertaken on an approved U.S. flag air carrier as part of the Fly American Act, or a foreign air carrier under an air transport agreement with the United States when these services are available. (Approved U.S. flag carriers can be found at: <http://ctrl.msu.edu/COTravel/FlagAirCarriersUS.aspx>); Fly American Act guidelines can be found at: <http://www.tvlon.com/resources/FlyAct.html>)
- Airfare equivalent to economy class rates;
- Lodging ([http://aoprals.state.gov/web920/per\\_diem.asp](http://aoprals.state.gov/web920/per_diem.asp));
- Per diem, which may include meals ([http://aoprals.state.gov/web920/per\\_diem.asp](http://aoprals.state.gov/web920/per_diem.asp));
- International Communication;
- Visa Fees;
- Consultants;

- Space rental and fees;
- Materials and supplies directly related to project implementation;
- Equipment purchases that equal up to 25% of the grant award, which are directly related to project implementation; and
- Overhead, maintenance and administration not exceeding 35% of the grant and match.

**Examples of unallowable costs for International Arts Grant:**

- **New to FY16:** Project activities that take place outside of the city limits of the partner city;
- Overhead, maintenance and administration exceeding 35% of the grant and match;
- Food and beverages not included in the per diem;
- First Class Airfare;
- Tuition and scholarships;
- Costs related to fundraisers and special events;
- Equipment purchases that exceed 25% of the grant award;
- Travel not directly related to the execution of the project;
- Projects or events that are commercial in nature or in which the arts and humanities are not the primary focus (e.g., sidewalk sales, food festivals, firework displays, etc.); and
- College tuition or to fund universities, service organizations, foreign governments, or DC government agencies, including DC Public Schools.

All project expenses must be documented by the grantee within the grant agreement. The grant agreement will not be processed for payment until expenses are reviewed and approved by the grants manager. The grantee will be responsible for demonstrating cash expenses in interim and final reports.

**Technical Assistance and Workshops**

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DCCA staff members are available to help develop grant applications through group and individual technical assistance. Between April and May 2015, the DCCA will conduct free workshops and application review for participants to learn useful information about the agency’s funding opportunities and how to submit a grant application. More information about the dates and times of these workshops may be found at [www.dccarts.dc.gov](http://www.dccarts.dc.gov) under [Grant Writing Assistance](#). **The DCCA urges all applicants to attend these workshops.** In addition, DCCA staff members are available for 30-minute appointments up to one week before the deadline.

Workshops will take place at the offices of the DC Commission on the Arts and Humanities and the THEARC. **Workshop dates, times and locations listed below are subject to change.** All workshops are free and open to the public; however, participants are encouraged to RSVP. Be sure to bring photo identification when you arrive. Contact Alexxis Hooks at [Alexxis.Hooks2@dc.gov](mailto:Alexxis.Hooks2@dc.gov) or call 202-724-5613.

<b>Date</b>	<b>Time</b>	<b>Topic</b>	<b>Location</b>
Thursday, April 9	6:30pm-8:00pm	<b>SCIAG</b>	DCCA
Wednesday, April 15	9:00am-12:00pm	<b>OPEN HOURS</b>	THEARC - Recital Hall
Wednesday, April 15	3:30pm-5:00pm	<b>SCIAG</b>	THEARC - Recital Hall
Thursday, April 16	Holiday	<b>Holiday</b>	Holiday
Monday, April 20	2:00pm-3:30pm	<b>Cultural Data Project (CDP) Webinar for DC Orgs.</b>	Online

Tuesday, April 21	2:00pm-3:30pm	<b>SCIAG</b>	DCCAHA
Wednesday, April 22	3:30pm-5:00pm	<b>Grant Application Portal Workshop</b>	DCCAHA Multi-Purpose Room
Thursday, April 23	9:00am-12:00pm	<b>OPEN HOURS</b>	THEARC - Recital Hall
<b>Thursday, April 30</b>	<b>9:00am-12:00pm</b>	<b>OPEN HOURS</b>	<b>THEARC</b>

<p><b>FY2016 Workshops will be located at:</b></p> <p><b>DC Commission on the Arts and Humanities</b>  200 I (Eye) Street SE, Suite 1400  Washington, DC 20003</p> <p><b>THEARC</b>  1901 Mississippi Ave., SE  Washington, DC 20020</p>
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**Cultural Data Project:**

*There have been changes to the FY15/16 Cultural Data Project that make reporting clearer, simpler and more efficient.* Learn the basics of participation in the Cultural Data Project. The CDP New User orientation will walk applicants through the process of completing their Data Profile, applying to participating grantmakers, and generating reports. This orientation is recommended for organizations that are new to the CDP, or as a refresher on using the online system.

For applicants interested in participating in the online Cultural Data Project workshops, please visit CDP <http://www.dcculturaldata.org/news.aspx>.

**Application Process**

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All of the FY2016 grant program guidelines are available [www.dcculturaldata.org/news.aspx](http://www.dcculturaldata.org/news.aspx). DCCAHA utilizes an online grant portal. All applications must be submitted online by the deadline, 4:00 pm, Wednesday, May 20, 2015. Incomplete or late applications, or applications which do not follow the instructions, will be ineligible for review and funding. The grant period is from October 1, 2015 to September 30, 2016. Grant funds may not be used for project activities that occur prior to October 1, 2015. DCCAHA will not accept mailed, emailed or hand-delivered copies of grant applications.

**Grant Application Procedure**

1. Review the FY2016 Guide to Grants [PDF] and the grant guidelines thoroughly and determine eligibility of the applicant, project and project activities;
2. Go to the [Apply for Grants](#) page and select the [Grant Application Portal](#) to register:
  - To reset the password either select “Forgot your password?” or click [here](#).
3. Once fully registered, applicants must select the desired grant program(s),

4. Complete the application questions and budget/budget narrative data,
5. Upload all required documents, supplementary material, and work samples,
6. Submit the application by 4:00pm on the grant program's deadline date.

**The application process is competitive and subject to the availability of funds.** Applicants may not request or receive funding for the same project activities through more than one DC Commission grant program or grant category.

Applicants are fully responsible for the content of their application packages. An automated confirmation of an application's submission does not guarantee an application's eligibility or recommendation for funding by the Advisory Review Panel. DCCAH staff is not permitted to make corrections to applications on behalf of applicants. DCCAH staff will review applications for completeness and contact applicants for any incomplete documents within five business days of the deadline. Applicants are responsible for updating their application within five business days of DCCAH's notification. Incomplete applications will not be forwarded to the Advisory Review Panel for consideration.

## **Review Process**

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All applications are scored according to four categories: Artistic Content, Impact & Engagement, Capacity and Sustainability, and Overall. The evaluation criteria are specific to each grant program and listed in each grant program's guidelines.

Applicants are fully responsible for the content of their application packages. Incomplete applications will not be forwarded to the Advisory Review Panel for consideration.

DCCAH selects Advisory Review Panelists for each grant program to make funding recommendations to the Commission Board. Advisory Review Panelists are arts, humanities and/or business professionals, independent of the Commission, who ensure that the DCCAH provides programs and services that meet the needs of the District's cultural community. All eligible applications will be forwarded to the Advisory Review Panelists for evaluation and scoring based on the published criteria. Panelists will conduct a thorough review of all applications and convene as group to discuss the applications and finalize scores. Applications recommended for funding by the panel will be sent to representatives from proposed Sister City for approval. Funding amounts will be determined by the Commission Board. Funding decisions may be impacted by the quantity of applications per city.

The evaluation process will also take into consideration general standards of decency and respect for the diverse beliefs and values of the American public consistent with The National Foundation on the Arts and Humanities Act, as amended in 1990.

For more information regarding the grant review process please visit the [Guide to Grants](#). To nominate a person to serve on DCCAH's Advisory Review Panels, see DCCAH's [FY2016 Call for Panelists](#).



## Notification and Payment

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Applicants will be notified in writing of their application status on October 9, 2015. This notification may consist of a grant package, letter of ineligibility, or letter of denial.

**The date of payment disbursement is subject to change depending on the availability of funds.** DCCAH works with other DC government agencies to pay grant recipients in a timely manner but DCCAH does not create or distribute payments onsite. To expedite the payment process, DCCAH strongly recommends FY2016 grant recipients register for direct deposit. For more information on direct deposit by completing an Automated Clearing House (ACH) Vendor Payment Enrollment Form. The ACH Form can be found on our website at [Managing Grant Award](#).

DCCAH reserves the right to rescind any and all grant awards for non-compliance with grant guidelines, policies and regulations. FY2016 grantees with unfulfilled reporting, in any funding program, as of October 15, 2015, are ineligible to receive any additional awards from DCCAH.

## Risk Management and Performance Monitoring

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All grant recipients are subject to risk assessments and monitoring requirements as outlined in the [City-Wide Grants Manual and Sourcebook](#) from the Office of the City Administrator (OCA). DCCAH has established standards for grantees in making determinations of demonstrated performance prior to the award of all grants.

All activities funded by DCCAH will be monitored and evaluated by staff to assure compliance with all aspects of the District of Columbia's requirements, which may include evaluating allowable costs, meeting project benchmarks, providing proof of expenditures, etc.

All FY2016 grant recipients must complete final reports by October 15, 2016. Grantees are required to document payment of all grant related expenses as well as the required match. Interim and final report will be completed through the online portal. Grantees may access the interim and final report pages through the [Manage Grant Award](#) page on the DCCAH's website. All grantees are responsible for reporting grant awards as income on federal and local tax returns and are strongly encouraged to consult with the tax professionals and the IRS.

## Contact Information

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For more information regarding DCCAH's grant programs, or clarification about accessibility requirements, work sample submissions and grant making process, please refer to the [Guide to Grants](#). Additional questions about the Sister Cities International Arts Grant program may be referred to Regan Spurlock, Sister Cities International Arts Grant Manager at [regan.spurlock@dc.gov](mailto:regan.spurlock@dc.gov) or 202-724-5613.

# FY2016

## Sister Cities International Arts Grant

### Application Review Criteria

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#### **Artistic Content 40%**

- The applicant's work sample and support materials (brochures, articles, letters of support, etc.) demonstrate high standards of artistic excellence within the chosen discipline(s);
- The described project, goals and schedule of planned activities are feasible;
- The applicant uses personnel with demonstrated arts expertise (such as arts administrators, teaching artists, educators, and professional artists) to plan and implement artistic content;
- The applicant demonstrates a commitment to hiring DC-based artists, where applicable, to deliver artistic content (such as arts administrators, teaching artists, educators, professional artists); and
- The applicant presents effective evaluation methods specific to the project, which are used to improve future activities and services.

#### **Impact and Engagement 30%**

- The applicant directly targets District of Columbia residents and/or residents of one or more of DC's Sister Cities;
- The described arts and humanities activities offer enriching experiences that promote exchange;
- Appropriate marketing methods are used to target the target audience;
- The applicant partners with appropriate artists and/or organizations in the Sister City to leverage resources for the described activities; and
- The proposed activities and services are accessible to the target audience.

#### **Capacity and Sustainability 20%**

- The applicant demonstrates proper oversight with well-rounded expertise;
- The applicant is stable, in terms of arts expertise, organizational capacity, financial status, to implement the proposed request;
- The applicant demonstrates the internal capacity to administer the grant and has appropriate financial monitoring systems in place to track expenditures;
- The applicant's budget information is detailed, accurate, feasible and directly related to the grant request. All items funded with grant dollars are eligible expenses under the grant; and
- The applicant clearly demonstrates ability to attract the financial support necessary to sustain the activities and match required funds, if applicable.

#### **Overall 10%**

- The applicant provides a clear explanation of the grant request and intended project outcomes;
- The project aligns with and supports the applicant's mission; and
- The application, grant request and intended outcomes support the goals of the Sister Cities International Arts Grant.

# FY2016

## Sister Cities International Arts Grant

### Application Checklist

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The following is in addition to the required narrative questions within the online grant application. This checklist includes all mandatory and supplementary documents required to submit the City Arts Projects application. Documents must be uploaded prior to the application deadline.

#### MANDATORY DOCUMENTS

##### Individuals:

- Work Sample:
  - For projects that will take place in DC, include a work sample by the applicant and a work sample by the international artist(s) performing or exhibiting in DC.
  - For projects that will take place in a Sister City, the work sample should be relevant to the proposed activity; if possible, include a sample of the work to be performed at the proposed engagement(s).
  - See [Guide to Grants](#) for more information on Work Sample Requirements. *Flyers and brochures DO NOT count as work samples.*
- Support Material – up to six additional items, e.g., publicity, letters of support, programs, brochures, evaluations, strategic plans, letters of agreement from project site if applicable, etc.
- Resume(s) of key personnel involved in the project, such as artistic staff and project administrators
- Signed W-9 (Request for Taxpayer Identification and Certificate)
- Letter of Project Agreement that should include:
  - signature and contact information of signatory party
  - description of all financial support offered by the event(s) or venue(s)
  - performance dates, if known

number of performances, if known

##### Organizations:

- Work Sample:
  - For projects that will take place in DC, include a work sample by the applicant and a work sample by the international artist(s) performing or exhibiting in DC.
  - For projects that will take place in a Sister City, the work sample should be relevant to the proposed activity; if possible, include a sample of the work to be performed at the proposed engagement(s).

- See [Guide to Grants](#) for more information on Work Sample Requirements. *Flyers and brochures DO NOT count as work samples.*
- Support Material – up to six additional items, e.g., publicity, letters of support, programs, brochures, evaluations, strategic plans, etc.
- Resume(s) of key personnel involved in the project, such as artistic staff and project administrators
- Signed W-9 (Request for Taxpayer Identification and Certificate)
- IRS Letter of Determination
- District of Columbia Certificate of Incorporation
- List of current board of directors, including officers, occupations and term limits
- 2014 CDP Funders Report
- Letter of Project Agreement that should include:
  - signature and contact information of signatory party
  - description of all financial support offered by the event(s) or venue(s)
  - performance dates, if known
  - number of performances, if known

**FAILURE TO SUBMIT MANDATORY DOCUMENTS WILL AUTOMATICALLY RESULT IN DISQUALIFICATION.**



## ADDENDUM A: WORK SAMPLES AND SUPPLEMENTARY MATERIALS

The DC Commission on the Arts and Humanities (DCCA) values and emphasizes artistic excellence in all grant programs within all disciplines. This section contains detailed information on the DCCA’s requirements and suggestions regarding artistic content.

Artist content is one of several criteria on which an application is reviewed. Other criteria include: District Impact and Engagement, Capacity and Sustainability, Overall and others. Artistic content is demonstrated to the Advisory Review Panel through the applicant’s:

- **Section 1 - Work sample;**
- **Section 2 - Support materials;**
- **Section 3 - Résumé(s) of key personnel; and**
- **Section 4 - Assessment and evaluation methods**

Of these, the work sample carries the most weight because it must contain the clearest depiction of the applicant’s best work(s) of art. All applicants must submit artistic work samples.

To further assist you in submitting strong artistic content with your application, DCCA has provided:

- **Section 5 – General suggestions from DCCA staff.**

### **Section 1 - Work Samples**

Work samples are a critical to each application and are carefully considered during application review. The DCCA strongly recommends that applicants pay close attention to the content of work sample submissions.

The guidelines on what to submit within a work sample submission depend on the applicant’s artistic discipline and the nature of the grant request. *Applicants must adhere to the work sample requirements below in order to be eligible for consideration.*

***Work samples must be no more than two years old. Submitting older work samples will make the application ineligible for funding consideration.***

<b>Arts Education</b>	
	Includes video and audio excerpts, writing samples, and student art work along with syllabi, lesson plans, and other materials created by teaching artists and teachers in professional development projects.
	Educational materials are also acceptable alongside the artistic work sample.
<b>Crafts</b>	
	Individuals - Submit digital images of ten different works.

	Organizations - Submit 20 digital images of different works.
	Create an Image Identification List of the images you are submitting. Arrange the list in the order that you would like the images to be viewed. Title the page with the words "Image Identification List" and the applicant's name. For each image, include the artist's name, artwork title, medium, size and the year the work was completed. Digital images must be numbered to correspond with the Image Identification List.
<b>Dance</b>	
	Submit up to two video recordings of performances.
	Submit an ensemble selection unless you are a soloist or the project involves a solo.
<b>Design Arts</b>	
	Individuals - Submit digital images of ten different works.
	Organizations - Submit 20 digital images of different works.
	Create an Image Identification List of the images you are submitting. Arrange the list in the order that you would like the images to be viewed. Title the page with the words "Image Identification List" and the applicant's name. For each image, include the artist's name, artwork title, medium, size and the year the work was completed. Digital images must be numbered to correspond with the Image Identification List.
<b>Interdisciplinary</b>	
	Individuals and organizations must submit up to 10 digital images or up to two audio/video recordings demonstrating the integration of disciplines in the work.
<b>Literature (Includes poetry, fiction, creative writing, screenwriting, spoken word, etc.)</b>	
Fiction and creative nonfiction writing	Submit 10-20 pages from no more than three short works, or a portion from no more than two larger works up to 20 pages.
	Applicants must label the work(s) as fiction or nonfiction.
	If the work is an excerpt, include a one-page statement in the manuscript about where it fits into the whole to orient the reviewers.
Poetry	Submit 10-15 pages of poetry from no fewer than five poems, not to exceed 10 poems.
	Shorter poems should be printed one to a page.
Spoken Word	In addition to the Poetry requirements above, submit video recordings of three contrasting pieces.
<b>Media Arts</b>	
Film, Video, Radio	Submit up to two audio/video recordings of completed work or work-in-progress.
<b>Multi-disciplinary</b>	
	Provide the required work samples (as described herein) for two (minimum) or three (maximum) of the artistic disciplines that are relevant to the grant request.
<b>Music</b>	
	Submit up to three audio/video recordings.
	Selections must not exceed five minutes.
	Upload each selection in a separate file.

<b>Photography</b>	
	Individuals - Submit digital images of ten different works.
	Organizations - Submit 20 digital images of different works.
	Create an Image Identification List of the images you are submitting. Arrange the list in the order that you would like the images to be viewed. Title the page with the words "Image Identification List" and the applicant's name. For each image, include the artist's name, artwork title, medium, size and the year the work was completed. Digital images must be numbered to correspond with the Image Identification List.
<b>Theater</b>	
Actors	Submit video recordings of two contrasting monologues.
	Still images of productions are prohibited.
Directors	Submit a copy of a 1-3 page concept statement of a recently directed play.
Organizations	Submit up to two video recordings of performances.
	Digital images of productions are prohibited.
	Playbills and programs are prohibited as work samples. However, they may be included as support material.
Playwrights	See LITERATURE, above.
Sound designers	Submit up to three audio recordings.
<b>Visual Arts</b>	
	Individuals - Submit digital images of ten different works.
	Organizations - Submit 20 digital images of different works.
	Create an Image Identification List of the images you are submitting. Arrange the list in the order that you would like the images to be viewed. Title the page with the words "Image Identification List" and the applicant's name. For each image, include the artist's name, artwork title, medium, size and the year the work was completed. Digital images must be numbered to correspond with the Image Identification List.

## **Section 2 - Support Materials**

Support materials are documents that strengthen the application and provide additional information that directly relates to the grant request. Support materials do not take the place of a work sample! They do, however, reinforce the quality of the applicant's artistic disciplines(s).

Some examples of support materials are:

- Theater/exhibition reviews;
- Letters of recommendation;
- Certificates;
- Sample lesson plans;
- Assessments and evaluations; and
- Awards.

## **Section 3 - Résumés of Key Personnel**

Another way for the Advisory Review Panel to determine the artistic content of each application is to review the résumés of the key artists, administrators, and facilitators involved in the grant activities. The professionals involved in the project determine the capacity of the project and ability for the applicant

to effectively create an excellent artistic product and/or experience. Their backgrounds as artists and administrators should be relevant to the project and clearly demonstrated through their professional résumés.

## **Section 4 – Assessment and Evaluation**

Purpose of Assessment & Evaluation

(a) To determine the efficacy of a program – as articulated in the program goals and as required for grant reporting.

(b) To provide evidence to support changes in order to improve the program and its delivery.

Types of Assessment & Evaluation

(a) Qualitative Assessment is often subjective in approach and narrative in nature.

(b) Quantitative Assessment provides empirical data that demonstrates growth in the knowledge, skills, and understandings of the participants.

### Assessment & Evaluation Design

There are many ways to assess and evaluate programming including; needs assessments, pre- and post-testing, and formative, observational, and summative assessments that utilize mixed method approaches such as portfolio assessment.

## **Section 5 - General Suggestions from DCCAH Staff**

When creating and preparing Work Samples, Support Materials and Résumés, the DCCAH recommends considering the following:

- Select recent, high quality samples that relate as directly to the application as possible.
- Uploaded pictures should be JPEGs with the resolution of at least 72 dpi
- The file upload limit is 80MB. If your work sample is larger than this, we encourage you to provide a link rather than compromise the quality of the work sample
- Less is more. Oftentimes, adding more than the recommended number of work samples to your application will weaken the application.
- Carefully chosen work samples (pictures, videos, excerpts, etc.) tend to make the biggest impact and create the strongest artistic impression.
- Advisory Review Panelists are required to review each applicant’s work samples; however, they are not guaranteed to review multiple work samples within the same application.
- Each work sample and document must be labeled clearly so that panelists can identify what they are reviewing
- For project-based grants, if you have conducted similar projects in the past two years, include samples of work that illustrate the core mission, theme or impact of those projects.
- Panelists must be able to assess the skill level of the artist(s) involved in the work that will be created, exhibited or taught.
- Digital File Format - All files should be labeled as follows, in the appropriate file extension (jpg, gif, pdf, etc.)
  - Template: Applicant’sLastName.FirstName.Image#.ArtworkTitle.jpg
  - Example – “DaVinci.Leonardo.1.MonaLisa.jpg”

For video submission

- Do not send promotional work samples (e.g., highly-edited booking tapes).
- Do not send dark work samples or samples with poor visibility.

For online materials and website:



- A website is not a sufficient work sample. Only submit a website that is an essential part of the project.
- Provide all passwords or include any necessary information on required to view your work sample such as plug-ins or navigation paths.
- Be sure that the links to websites or online materials are fully functioning and maintained throughout the year. An inoperative link to a website containing your work sample will negatively affect your application. DCCA is not responsible for any material outside of the online grant portal.



## ADDENDUM B: DC CULTURAL DATA PROJECT (DC CDP)

The DC Cultural Data Project is a District-wide, collaborative effort of public and private funders and consists of an online system for collecting and standardizing historical, financial and organizational data. The DC CDP will provide the cultural community with comprehensive data on arts and culture in DC, and enable organizations to view trends in their data, benchmark themselves against peer organizations, and enhance their financial management capacity.

DCCAHA requires organizations to complete the DC CDP to apply to the following programs: Arts Education Program, City Arts Projects, Cultural Facilities Projects, East of the River, Grants-In-Aid, Sister Cities International Arts Grant and UPSTART to complete the DC Cultural Data Project (DC CDP) Data Profile.

The DC CDP Data Profile is an annual requirement completed through the [CDP website](#). The information entered into the Data Profile will be used when an application is created and report materials are submitted for the DCCAHA and other funders.

Complete instructions for getting started with the DC CDP or take part in a free orientation webinar, visit: <http://www.dcculturaldata.org/>.

Please direct questions concerning Cultural Data Profiles to:

DC CDP Help Desk:

Toll Free: 1-855-223-2237 (1-855-22-DCCDP)

Email: [help@DCculturaldata.org](mailto:help@DCculturaldata.org)

The DC CDP Help Desk is available Monday – Friday from 9:00am – 5:00pm DCST.

DC CDP website: <http://www.dcculturaldata.org>



## ADDENDUM C: DETAILS ON DISTRICT OF COLUMBIA SISTER CITIES

As the capital of the United States of America, Washington, DC generally partners only with national capitals around the world. Each nation's capital has its own culture, character, history, challenges and priorities that are shared through Sister City Agreements and Protocols of Friendship. The District of Columbia has also partnered with Sunderland, England, the ancestral home of the first president, George Washington.

These partnerships create opportunities for the sister cities to learn from each other in the areas of economic development, education, social, youth and cultural projects or exchanges and government administration. Four to five specific projects are developed under each relationship.

The District of Columbia has signed Sister City Agreements or Protocols of Friendship with the below fourteen cities. For a complete list visit: <http://os.dc.gov/service/dc-sister-cities>

### **Sister Cities Agreements**

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Accra, Ghana

[DC Accra Agreement 2006](#)

Addis Ababa, Ethiopia

[DC Addis Ababa Agreement 2013](#)

Ankara, Turkey

[DC Ankara Agreement 2011](#)

Athens, Greece

[DC Athens Agreement 2000](#)

Bangkok, Thailand

[DC Bangkok Agreement 2012](#)

Beijing Municipality, People's Republic of China

[DC Beijing Agreement 2012](#)

Brasilia, Brazil

[DC Brasilia Agreement 2013](#)

Brussels Capital Region, Belgium  
[DC Brussels Agreement 2011](#)

Paris, France  
[DC Paris Agreement 2005](#)

Rome, Italy  
[DC Rome Agreement 2013](#)

Seoul Metropolitan Government, Republic of Korea  
[DC Seoul Agreement 2006](#)

Sunderland, United Kingdom – George Washington’s Ancestral Home  
[DC Sunderland Agreement 2012](#)

Tshwane (Pretoria), South Africa  
[DC Tshwane Agreement 2011](#)

## **Additional Cultural Details on Select Cities**

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### **Brasilia, Brazil**

[DC Brasilia Agreement 2013](#)

Brasilia is a “Monument City.” It is the first modern city recognized by United Nations Educational, Scientific and Cultural Organization (UNESCO) as World Heritage Site. Born out of Lucio Costa’s urban design, Oscar Niemeyer’s architecture and Burle Marx’s landscape design, Brasilia is the most important modernist project in the twentieth century. Its buildings, monuments and public spaces are actual works of art exhibited in open air, revealing the signature of renowned artists. Brasilia also represents the cultural diversity of the Brazilian population, expressed in different accents, traditions, festivals, arts and varied cuisine. Diversity is the identity of Brasilia, which, along with the whole urban, architectural and landscaping set, with its unique cultural and artistic values, has given it the international title of the American Capital of Culture 2008.

For more information on Brasilia:

<http://www.df.gov.br/>

<http://www.brazil.org.za/distrito-federal.html>

### **Rome, Italy**

[DC Rome Agreement 2013](#)

Apart from the treasures of ancient Rome and a vast array of art museums throughout the city, Rome also touts an International Film Festival in October, the International Literature Festival in June and the Opera Season from March through November. Currently, Rome’s Counselor for Culture is working to extend cultural initiatives throughout all neighborhoods in the city, especially through the work of the public libraries.

For more information on Rome:

[www.comune.roma.it/cultura](http://www.comune.roma.it/cultura)

[www.sovraintendenzaroma.it](http://www.sovraintendenzaroma.it)

[www.palaexpo.it](http://www.palaexpo.it)  
[www.auditorium.com](http://www.auditorium.com)  
[www.operaroma.it](http://www.operaroma.it)  
[www.romacinemafest.it](http://www.romacinemafest.it)  
[www.festivaldellelettere.it](http://www.festivaldellelettere.it)

**Sunderland, United Kingdom** – George Washington’s Ancestral Home  
[DC Sunderland Agreement 2012](#)

Sunderland has a number of active arts and creative groups and organizations alongside stronger, publicly funded bodies. Some of the larger organizations (including the City Council and the University of Sunderland) are currently developing a Cultural Partnership, seeking new, collaborative ways to develop activity. The smaller organizations and individual practitioners are working together under a recently developed Creative Industries Strategy for the city and have formed a working group to generate activity together (Sunderland Creative Enterprise Network), facilitated and supported by Sunderland City Council.

Larger organizations run by Sunderland City Council or in receipt of public funding are: Sunderland Museum and Winter Gardens (a mixture of heritage and arts), National Glass Centre (contemporary glass, glassmaking and an overview of the city’s glass history), Northern Gallery for Contemporary Art (contemporary fine art , installations and exhibitions of national and international caliber), Arts Centre Washington (broad mixture of participatory offers in music, theatre, film, art and crafts for all age groups), Empire Theatre (part of a national theatre group – one of the largest venues in the North East of England - and specializes in popular musical theatre from London’s ‘West End’).

Our strengths are predominantly in glass, photography, music and other smaller organizations or clusters provide activity in these areas.

The city has a long tradition of glass making, having been the home to the first stained glass in the UK in the 7<sup>th</sup> century. The University has a strong Glass and Ceramics program based in the National Glass Centre which is located in Sunderland. Individual glassmakers have established themselves as creative businesses in the city, taking the opportunity to exhibit in DC under the sister city relationship and to share experience and knowledge with DC counterparts.

In music we have 4 key organizations who frequently work together to support a burgeoning music scene, with several national acts and a stream of promising emerging acts: The Bunker provides creative and music based training to young people, practice space and promotion services; Independent promotes independent music via its night club and bar but also in other venues; Pop Recs Ltd runs a vintage vinyl record store and provides free performances from professional musicians as well as music based facilities for the community such as mentoring sessions for aspiring musicians and music based clubs for children. Finally Split Festival organizes a key music festival in the city annually and incorporates a number of other creative and cultural activities.

In addition we have a Family Arts Network to encourage participation, a coffee shop which hosts monthly writing, book and film clubs, and a growing number of new creative initiatives as part of the Creative Industries Strategy work. North East Photography Network is based in Sunderland and there a small number of film makers emerging as part of the city’s creative scene.

Recent creative and cultural activity in the city is also linking in with the city's Place Making agenda, which seeks to develop opportunities to make the city more attractive as a destination. Creative and cultural practitioners are currently keen to engage and are initiating their own projects or making proposals for increasing activity in the city and further raising awareness of what the sector has to offer – the city center in particular is seeing significant increases in visibility.

For more information on Sunderland:

[www.sunderland.gov.uk](http://www.sunderland.gov.uk)

[www.bunkeruk.com](http://www.bunkeruk.com)

[www.creativecohesion.org.uk](http://www.creativecohesion.org.uk)

[www.nationalglasscentre.com](http://www.nationalglasscentre.com)

[www.poprecsltd.com](http://www.poprecsltd.com)

[www.splitfestival.com](http://www.splitfestival.com)

[www.sunderland.ac.uk/faculties/adm/](http://www.sunderland.ac.uk/faculties/adm/)

[www.twmuseums.org.uk/sunderland](http://www.twmuseums.org.uk/sunderland)

### **Tshwane (Pretoria), South Africa**

[DC Tshwane Agreement 2011](#)

City of Tshwane composes of 7 Regions with many disadvantaged areas with minimum economic advancing opportunities and theatrical and musical infrastructure for artists. The City tries to assist within its limited budget to host programs and events where many talented artists such as musicians, scriptwriters, dancers, choreographers, poets, singers, etc. will benefit and showcase their talent or have an opportunity to workshops for skills development.

The City embarks on events, programs and workshops involving all communities in various theatrical sessions such as Master Classes e.g. Poetry, Outreach Schools Programs, Community Poetry Programs (Slam sessions) , Open Microphone Sessions , Poetry Evenings, Social Justice Session at a prison, theatre showcases, commemorative festivals, jazz events, etc. The opportunity to engage on international level with professional and emerging artists is educational, encouraging and highly enlightening providing insight in different social backgrounds, and highlighting common grounds.

The City hope to see interactive events and programs where artists share and focus on their sectors with an outcome on community building and creative transformation. Informative programs with readings, workshops, panel discussions, youth programming and opportunities to speak out for justice, build connection and community will be enlightening with the focus on how the arts can act as an agent for social change.

For more information on Tshwane:

[www.tshwane.gov.za](http://www.tshwane.gov.za)

[www.tshwanetourism.com](http://www.tshwanetourism.com)

[www.tshwanetourism.com.events](http://www.tshwanetourism.com.events)

[www.tshwanetourismdirectory.co.za](http://www.tshwanetourismdirectory.co.za)

[www.pretoria.co.za](http://www.pretoria.co.za)

[www.pretoria-south-africa.com/embassies-in-pretoria.htm](http://www.pretoria-south-africa.com/embassies-in-pretoria.htm)

[www.ditsong.org.za](http://www.ditsong.org.za)

[www.freedompark.co.za](http://www.freedompark.co.za)

[www.facebook.com/pages/whatzupintshwane](http://www.facebook.com/pages/whatzupintshwane)