GENERAL OPERATING SUPPORT – ARTS

FISCAL YEAR 2021

ELIGIBILITY CRITERIA, GUIDELINES,
AND STAFF REVIEWING TOOLS

REFERENCE ONLY:
To apply, please go to www.sfgfta.org
ELIGIBILITY CRITERIA
General Operating Support – Arts

Eligibility Criteria

In order to qualify for funding, an applicant in this category must:

- have a 501(c)(3) nonprofit status or a valid fiscal sponsor.
- not be a government agency or program.
- maintain a corporate address in the City and County of San Francisco for at least three full years at the time of application.
- be in compliance with Grants for the Arts (GFTA), other City Departments and programs, and GFTA fiduciary partners and grantees.
- have a mission or program with the primary purpose of public performance or display of art works in the City and County of San Francisco.
- present at least one public performance or display of art works in the City and County of San Francisco for the general public within the grant year.
- demonstrate fiscal responsibility, evidenced by:
  - receiving non-GFTA sources of funding;
  - maintaining insurance policies required by the City Risk Manager;
  - not having one source of contributed income comprise 50% or more of their budget.
- submit completed application by the due date. Late applications will not be accepted.

Applicants must meet all criteria to be eligible for funding.
APPLICATION FIELDS
Section 1: Organization Information

- Organization Name
- Website
- Proposal Contact (who to direct questions about your application)
- Contact Phone Number
- Contact Email
- Executive Director’s Name
- Discipline (drop down menu)
- Organization Description (one or two sentences stating what your organization’s core mission is and who your target communities are if any)
- Current GFTA Grant (enter $0 if none)
- What is the amount of your request?
- Fiscal Year Begin Date
- Fiscal Year End Date
- Organization History with GFTA (Drop Down Menu) (select the timeframe that is applicable to your organization). New to GFTA / Under 5 years / 5-10 years / Over 10 years
- Grant Plan: a short phrase summarizing the type of activity this grant will support. There is no need for specifics, it should be a general statement like “To produce a series of dance performances in San Francisco”.
- Space Occupancy (drop down menu): Rent/Lease; Ownership; Co-Op/collective; No physical space
- Are you at Risk of Displacement? Checkbox if Yes.
- Does your organization have a Fiscal Sponsor? If your answer here is yes, a new screen will open asking for your Fiscal Sponsor contact information.

Section 2: Program Information

These responses will all be selected from picklists. Some will allow you to select more than one option by pressing the CTRL (Apple button on a Mac) as you click your selections.

- Intended Ethnicity Served: Asian/Pacific Islander; Black or African American; Caucasian; General Audience, no specific ethnicity; Latinx; Middle Eastern; Mixed Race/Multi-Race; Native American/Indigenous
- Intended Economic Status Served: Low-Income; General, no specific income level
- Intended Population Served: Disabled; General; LGBTQ+; Refugees/Immigrants; Seniors; Trans/Gender Non-conforming; Veterans; Youth and Families
- Intended Neighborhood Served: Bayview; Bernal Heights; Castro/Upper Market; Chinatown; Citywide; Crocker Amazon; Diamond Heights; Central Market; Civic Center; Excelsior; Fillmore/Western Addition; Financial District; Glen Park; Golden Gate Park; Inner Richmond; Inner Sunset; Lakeshore; Lower Haight; Marina; Mission; Nob Hill; Noe Valley; North Beach; Ocean View; Outer Mission; Outer Richmond; Outer Sunset; Pacific Heights; Russian Hill; Seacliff; South of Market; Treasure Island/Yerba Buena Island; Tenderloin; Twin Peaks; Upper Haight; Visitacion Valley; West of Twin Peaks
- District Intentionally Served: Districts 1 – 11 are options.
- Intended Cultural District: Bayview African American; Calle 24; Castro; Chinatown; Compts Transgender; Japantown; Leather LGBTQ; Mission Expansion; Native American; SOMA Pilipinas; Western Addition
**Section 2A: Site Visit Planning**

Here we ask you to specify an event you’d particularly like GFTA Staff or Advisory Panel members to attend.

- Event
- Date(s)
- Venue

Due to scheduling we may not be able to attend the specified event, but will make it our highest priority for site visitation.

**Section 3: Event Overview**

Here we ask for your FY19 or 2019 totals for the following

- Number of Ticketed Events
- Number of Free Events
- Total Ticketed Attendance
- Total Free Attendance
- Lowest Ticket Price
- Highest Ticket Price

Total Attendance and Total Events fields will be auto-summed

**Section 4: Financial Information**

We ask for the same 5 numbers for four fiscal years. You can use the chart below to prepare your figures before you log into the system to enter them. Each year will open its own separate page in the system.

<table>
<thead>
<tr>
<th></th>
<th>FY16 or 2016</th>
<th>FY17 or 2017</th>
<th>FY18 or 2018</th>
<th>FY19 or 2019</th>
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<tbody>
<tr>
<td>Total Contributed Revenue</td>
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<tr>
<td>Total Earned Revenue</td>
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<tr>
<td>Total Revenue (AutoSum)</td>
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<tr>
<td>Total Artist Fees and Commissions</td>
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<td>Total Personnel Expenses</td>
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<tr>
<td>Total Expenses</td>
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NB: Total Personnel Expenses includes salaries, benefits, payroll taxes, independent contractors; does NOT include payment to artists

**If you are on a fiscal year, use your fiscal year. If you are on a calendar year, use the calendar year.**
Section 5: Personnel Information

- Number of Full-time Employees
- Number of Part-time Employees
- Total Employees (autosum)
- Number of Volunteer Workers
- Number of Volunteer Artists
- Total Number of Volunteers (autosum)
- Number of Independent Contractors
- Number of Paid Artists
- Number of Board Members

Checklist

The following Attachments are Required. The page after Personnel Information is where you will be able to upload the requested items. PDFs are preferred.

☐ 1. Narrative Form: completed narrative questions

☐ 2. List of Board of Directors or Advisory Committee

☐ 3. Letter of Authorization signed by the President of your Board or your Fiscal Sponsor’s Board

☐ 4. Grants List: Grants received or expected for FY19 and FY20 (2019 and 2020 if on a calendar year)

☐ 5. Operating Budget for your CURRENT year

☐ 6. Financial Statements for your most recent completed year (most likely this will be FY19 or 2019). Includes a Profit & Loss Statement and Balance Sheet. Organizations with budgets over $2 Million will need to provide the most recent Audit; Organizations of less than $2 Million AND a grant of $50,000 or more must provide a Review.

☐ 7. Second most recent Financial Statement using the same guidelines as above. (Most likely FY18 or 2018)

☐ 8. IRS Form 990 or 990-N Postcard dated within the last two years

☐ 9. IRS Form 941 (if applicable) for your last completed quarter


☐ 11. List of your 2019 San Francisco Events

☐ 12. List of your planned 2020 San Francisco events

☐ 13. Program Samples: these can include programs, brochures, flyers, press clippings, etc. in a single PDF. Please include your best/favorite samples and not every single item produced in the past year.

See next page if you are using a Fiscal Sponsor.
If you are using a Fiscal Sponsor, these additional items will also be required.

☐ FS1. Letter of Authorization Signed by the President of your Fiscal Sponsor’s Board

☐ FS2. Copy of Fiscal Sponsorship Agreement detailing roles and responsibilities of both parties

☐ FS3. Current list of Fiscal Sponsor’s Board of Directors or Advisory Committee

☐ FS4. Letter Signed by Fiscal Sponsor stating that the submitted financial information has been reviewed for accuracy

☐ FS5. Fiscal Sponsor’s most recent 990. **If your Fiscal Sponsor is a GFTA recipient and will be submitting their 990 with their own application, this can be skipped.**

☐ FS6. Fiscal Sponsor’s Financial Statement including Profit & Loss Statement and Balance Sheet. **If your Fiscal Sponsor is a GFTA recipient and will be submitting their own financials, this can be skipped.**

☐ FS7. Fiscal Sponsor’s 501(c)(3) Determination Letter from the IRS. **If your Fiscal Sponsor is a GFTA recipient, this can be skipped.**

The final screen before Submitting the application is a Certification and Release.

- Organization Name
- Name of person making this representation on behalf of the organization

This certification and release must be signed by the individual applicant or principal officer of the organization with the knowledge of the matters contained herein and with legal authority to obligate the organization.

The undersigned certifies that all information contained herein is accurate or represents a reasonable estimate of future operations, based on data available at the time of application; and, that there are no misstatements or misrepresentations contained herein or in the attachments. The individual applicant or organization will comply with the federal laws that regulate Fair Labor, Civil Rights, Accessibility, and other regulations and City requirements in this grant application. The undersigned hereby releases the City & County of San Francisco, Grants for the Arts, and their respective officers, employees & agents, from any and all liability and/or responsibility concerning damage to or loss of materials submitted to Salesforce, whether or not such damage or loss is caused by the negligence or intentional acts or omissions of Salesforce, its respective officers, employees & or agents.

- I acknowledge and agree to the terms stated above: (Pick List)
  - Yes
  - No

This date constitutes a signature

- Date

**REFERENCE ONLY:**

To apply, please go to [www.sfgfta.org](http://www.sfgfta.org)
Grant for the Arts (GFTA’s) mission is to promote the City by supporting the arts. This is accomplished by supporting arts organizations’ general operating expenses; there is no limit to the number of years a group can continue to receive funds. GFTA strives to be a stable, dependable resource for organizations who successfully meet its funding criteria and align with the GFTA’s mission promoting vibrancy, transparency, accountability, and equity in the City; and, is committed to supporting the full spectrum of arts organizations in San Francisco. General operating support grants are intended to be used for needs defined by the grantee and at the grantee’s discretion. GFTA only provides general operating support grants to 501(c)3 nonprofit organizations or to organizations fiscally sponsored by 501(c)3 nonprofits.

The following guidelines are intended to help you prepare your proposal and gather the required documentation. Please note that all final proposals should be submitted through the online portal. You must register to access the online portal. If you have an account from a previous grant submission, please use the same account.

When you are ready to submit your proposal and required financial documents, please go to the following website: gfta.force.com

You will be asked to submit some of the information directly into fields in the application portal. You will, also, need to upload the proposal narrative, budget, financial statements, and other required materials as attached documents.

If you experience any difficulty or have any questions, please contact:

Grants for the Arts
Phone: 415-554-6710
Email: gfta@stgov.org
PROPOSAL CHECKLIST

Please submit the following items via this PDF form: (insert hyperlink)

- Proposal Narrative Questions

The following documents must be attached separately:

- Board of Directors or Advisory Committee – Please upload the list of your current board of directors or advisory committee, include each member’s name, profession, and office held on the Board (if any) and their affiliations.
- Letter of Authorization – Please attach a signed letter by the president of your board of directors (or your fiscal sponsor organization) stating endorsement of this funding request.
- Grants List – Please upload a list of grants your organization has received or are expecting to receive in the fiscal year this application pertains to.
- Operating Budget – Please upload your organization’s operating budget for the current fiscal year.
- Financial Statements (Recent) – Please upload your most recent completed fiscal year audit. (Note, it is mandatory that organizations with budgets up to $2 million and receive a grant of $50,000 or more must provide a Financial Review. Organizations with budgets of $2 million or more must provide a Financial Audit.) If you do not have audited financial statements or if your audited is not finalized, please upload your Statement of Activities (Profit and Loss Sheet) and Statement of Financial Position (Balance Sheet) for the most recently completed fiscal year.
- Financial Statements (Older) – Please upload your second most recent completed fiscal year audit. If you do not have audited financial statements or if your audited was not finalized, please upload your prior fiscal year Statement of Activities (Profit and Loss Sheet) and Statement of Financial Position (Balance Sheet).
- IRS Form 990 or 990-N Postcard – Please upload your signed copy of your most recently submitted IRS Form 990 or 990-N Postcard. This should be dated within the last two years.
- IRS Form 941 – Please upload the most recently completed quarter as proof of payment of payroll taxes. This is applicable only if you report full or part-time employees.
- Proof of Good Standing with the IRS – Visit https://apps.irs.gov/app/eos/pub78Search.do and select the search to organizations that “are eligible to receive tax-deductible charitable contributions.” Please create a PDF of the page that shows your organization listed and attach it below.
- List of Planned San Francisco Activities for the Next 12 Months – Please include San Francisco activities only.
- Program Samples – These can include programs, brochures, flyers, press clippings, etc. in a PDF. Please include your best/favorite samples and not every item produced in the past year.
PROPOSAL NARRATIVE QUESTIONS

The following outline is intended to help you in preparing a formal proposal. It is necessary to include all sections in your proposal narrative. The items below indicate the type of information GFTA staff will be looking for when assessing proposals and will directly correlate to the score your application receives.

Please limit your proposal narrative answers to the space provided after each question within the form. Clear and concise content is of greatest importance, not length. We encourage you to contact GFTA’s staff of you have any questions.

Organization Description
- A brief statement of your organization’s mission, history, core programming, and any major accomplishments

Quality of Work
- What uniqueness or vibrancy does your organization bring to the City?
- What distinguishes your organization’s work from others in the same field?

Defined Audience
- How do you define your core audience and how are you retaining them?
- What are you doing to attract new local audiences and visitors?
- Are free events integral to your public programming? Please explain.
- Any significant changes in the amount of events? Or audience size?

Budget Management
- What are your key strategies to improve or maintain your organization financially? What are foreseeable challenges or opportunities?
- How will this grant be used to strategically support the organization’s goals?
- What is your plan to address organizational debt?

Evaluation
- Describe the organization’s current approach to learning and adapting for improvement in programming, operations, and audience development
- How do you track your audience?

Board/Staff Engagement
- Describe the diverse expertise and capabilities of your staff and board of directors
- Are your staff and board a reflection of the communities that you serve?
- How are you demonstrating your commitment to the cultural competency for your staff and board?
Collaboration and Partnership

- Describe any partnerships or relationships that you have with other organizations within or outside of the arts ecosystem – Please note if you provide fiscal sponsorship and/or technical assistance, including (but not limited too) board development, fundraising support, and other capacity development programming.
- Do you host or participate in convenings or learning exchanges amongst other organizations? Does your space host town halls or forums?
- What is your organization’s plan to learn from other organizations that vary from yours in size, discipline and areas served? What is your organization willing to teach others?

Communities Being Served

- Do you serve historically marginalized communities (people of color, immigrants, refugees, people with disabilities, LGBTQ+, homeless, and other under-represented groups) and/or geographically under-resourced neighborhoods?
- How do you demonstrate a thorough understanding of the communities served? How are you meeting the needs of these communities?
- What is your commitment to the communities you serve? Please note any engagement staff you may have and describe their roles.
- What is your plan for reaching out to other communities that you don’t traditionally serve?

Space Utilization

- Describe your organization’s operating model in regard to space – include information describing your office setup and where performances, rehearsals, or exhibitions take place.
- Do you maintain or own a space that is available for other organizations or individuals to use? Is it that space free or low cost?
- Do you utilize another organization’s space (i.e. rental theater, library, park, business, restaurant, bookstore, etc.)? Explain your organization’s experience and relationship with this space sharing model?

REFERENCE ONLY:

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STAFF REVIEWING TOOLS
# Sample GFTA Summary Report

## Staff Composition

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<tbody>
<tr>
<td>Total Paid Personnel</td>
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<td>Board of Directors/Advisory Board</td>
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<td>Volunteers</td>
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## Audience Data

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<th>2019</th>
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<tbody>
<tr>
<td>Total Attendance Ticketed Events</td>
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<td>Total Attendance Free Events</td>
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<td>Total Ticketed and Free Events</td>
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<td>Total Attendance</td>
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## Financial Data

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## Budget Notes

## Update/ Staff Comments

Note: Summary Sheet field may be revised at the discretion of the Advisory Panel
<table>
<thead>
<tr>
<th>POINTS CATEGORY</th>
<th>SCORING CRITERIA</th>
<th>LEADING QUESTIONS</th>
<th>SCORE</th>
</tr>
</thead>
</table>
| **15** Attributes of Work and City Activation | • Adds a unique voice to the robust arts ecosystem of San Francisco through dynamic programming and cultural relevance  
• Consistently produces and/or presents professional-grade work as demonstrated by critic reviews, site visits, and word-of-mouth; maintaining or growing the number of events presented per year | What uniqueness or vibrancy does your organization bring to the City? What distinguishes your organization's work from others in the field? | **15** |
| **10** Defined Audience and Attraction to Visitors | • Defines and understands their audience as demonstrated by programming that retains their base supporters, but also attracts the interest of new patrons and visitors; thus, adding promotional value to the city  
• Free events are integral to their programming | How do you define your core audience and how are you retaining them? What are you doing to attract visitors? | **10** |
| **20** Budget Management and Strategic Planning | • Maintains a strong fiscal position with a budget comprised of a diverse pool of funding sources; an appropriate percentage of earned revenue; and has a positive account balance, not ending fiscal years with a deficit  
• Demonstrates strategic awareness of the organization's current state; addressing any foreseeable challenges or opportunities | What are your key strategies to improve or maintain your organization financially? How will this grant be used to support the organization's goals? | **20** |
| **5** Evaluation and Tracking | • Cultivates a practice of learning, evaluation, and ongoing reflection to better inform programmatic and operational decision making  
• Uses a tracking system to collect and catalogue accurate attendance numbers and other general demographic information | Describe the organization's current approach to learning and adapting for improvements in programming and audience development. | **5** |
| **10** Board and Staff Engagement | • Board, senior leadership, and staff composition represents diverse backgrounds, including demographic diversity as well as diverse skillsets, experiences, and perspectives  
• Investment in board, senior leadership, and staff improving their ability to understand a variety of cultures; cultural competency is an ongoing priority | Are your staff and board a reflection of the communities that you serve? Do they demonstrate cultural competence? | **10** |
| **15** Collaboration and Partnerships | • Collaborates in mutually beneficial relationships with businesses, schools, cultural centers, social services and other nonprofits; provides active fiscal sponsorships or technical assistance for others  
• Participates in cultural exchanges; dedicated to learning from other organizations of varying sizes, disciplines, and service model; willing to teach others best practices and methods | Describe any partnerships you have with other organizations. How do you cultivate a community of learning and growth? | **15** |
| **15** Communities and Geographic Areas being Served | • Serves geographically underserved neighborhoods; communities of color, immigrants, and refugees; persons with disabilities; LGBTQ communities; homeless communities; and other under-represented groups  
• Resides and programs in culturally-specific and/or under-resourced communities  
• Engages in an in-depth relationship with these communities | How do you demonstrate an understanding of the communities you serve? How are you meeting the needs of these communities? | **15** |
| **10** Space Utilization | • Operating model efficiently and effectively allows for the organization to thrive despite the City’s space challenges.  
• Maintains a space that is available to other organizations or individuals at free or reduce costs; or utilizes another organizations space, possibly a co-op/collective model | Describe your operating model in regards to space. Does you maintain a space that is accessible to other arts organizations? | **10** |
<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>UNSATISFACTORY 1–3</th>
<th>NEEDS IMPROVEMENT 4–8</th>
<th>SATISFACTORY 9–13</th>
<th>EXCELLENT 14–15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attributes of Work and City Activation</td>
<td>The work demonstrates minimal skill/artistry and poorly connects to the organization’s mission; it lacks relevance and vibrancy. Programming is declining or extremely limited.</td>
<td>The work lacks professional polish and needs improvements in the level of skill/artistry and a closer connection to organization’s mission. Programming is inconsistent and often not successful, but the organization is beginning to discuss enhancing and expanding their offerings.</td>
<td>The work demonstrates professional-grade skill/artistry and a connection to the organization’s mission. The programming is relevant and often, but not consistently, considered to be successful. The organization is committed to enhancing and expanding programming and is actively doing so.</td>
<td>The work exemplifies a highest level of artistry/skill and is strongly aligned with the organization’s mission. Programming is thriving and consistently seen as successful; adding a unique voice to the city. The organization continues to identify opportunities to enhance and expand.</td>
</tr>
<tr>
<td>Defined Audience and Attraction to Visitors</td>
<td>Programming is poorly attended, reaching a small, limited audience that continues to dwindle. The organization has no defined audience or any plan to attract new audiences. The organization does not offer any free programming.</td>
<td>Programming reaches a small, but stable audience. The organization has defined their target audience, but is experiencing little growth with respect to reaching a larger and/or more diverse group of patrons. Produces or host at least one free program. The organization is beginning to develop a plan to build a larger audience base and attract new visitors and to incorporate additional free programming.</td>
<td>Programming is experiencing moderate success reaching an increasingly large and more diverse group of patrons. Produces or host numerous free programs. The organization defined audience continues to grow, but is still working on attracting new locals and visitors to the city. The organization is actively engaging their audience development plan and has incorporated free programming is an equitable part of their overall programming.</td>
<td>Programming is well attended (often sold-out or at capacity), reaching a large audience that continues to grow. The audience is diverse; composed of base supporters, new patrons, and visitors to the city. The organization is living into their plan to attract new audiences as demonstrated by increased attendance and a variety of programs. Free programming is an integral component to the organizations mission.</td>
</tr>
<tr>
<td>Budget Management and Strategic Planning</td>
<td>The organization is in a state of deep financial crisis; debt-to-income ratio is overwhelming, severe reduction in institutional funding and/or earned income, and has ended multiple years in a deficit. The organization has not yet considered how it will access and deploy financial resources to sustain its programming or entire organization.</td>
<td>The organization is experiencing instability with respect to its financial condition, which is shown by a decrease in operating budget, a loss of funding sources, and ending the past year in a deficit. The organization has begun to articulate how it will access and deploy financial resources to sustain and possibly identifying new potential funding sources; but the approach may be vague and/or relies on untested assumptions.</td>
<td>The organization is currently stable with respect to its financial condition, but may have recently weathered a period of instability or exhibit sings of future instability. The organization has identified some potential ways to sustain, but is still working towards a plan to secure these funding resources for programming and their entire organization.</td>
<td>The organization is stable, if not improving, with respect to its financial condition demonstrated by an increasing operating budget, additional institutional funders. The organization has ended the fiscal year breaking-even (or with a surplus) and has a plan to sustain this success. The organization has a clear, robust, and proven plan for accessing and deploying resources to sustain programming and its entire organization.</td>
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<td>CATEGORY</td>
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<td>4–5</td>
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<tr>
<td><strong>Evaluation and Tracking</strong></td>
<td>The organization places little to no value on learnings and evaluation, and dedicates no resources towards collecting data, reflecting on findings, and using these learnings to inform programmatic and operational decisions. The organization has no systems in place to track the amount and/or who is in attendance.</td>
<td>The organization places relatively little value on learning and evaluation, and dedicates little staff, time, and resources towards collecting data, reflecting, and using these learning to inform decisions. The organization has a few systems to track the amount and/or who is in attendance and is beginning to do so.</td>
<td>The organization has begun to develop an internal culture that places strong value on learning and evaluation, and dedicates staff, time, and resources towards collecting data and reflecting on findings. The organization has some systems in place to track the amount and/or who is in attendance and remains committed to making those systems more robust; and, to monitor participant data.</td>
<td>The organization has demonstrated an internal culture that places strong value on learning and evaluation, has a staff position dedicated to this work; and, such learnings inform programmatic and other operational decisions. The organization has a robust system in place to track the amount and/or who is in attendance and is monitoring participant data.</td>
</tr>
<tr>
<td><strong>Board and Staff Engagement</strong></td>
<td>The board, senior leadership, and staff are not at all diverse in terms of demographic diversity, skills, experience, and perspectives and there is little to no attentiveness to shift the composition. The board and staff lacks cultural competency and there is no investment to understand other cultures; it is not at all a priority.</td>
<td>The board, senior leadership, and staff are somewhat diverse, with respect to aspects aforementioned, and the organization is beginning to make modest steps to shift. Board and staff has limited cultural competence, but the ability to connect that competence to planning and decision-making is inconsistent.</td>
<td>The composition of the board, senior leadership, and staff is shifting with an increased level of diversity and there is a commitment to shifting further. There is a moderate investment in the board and staff’s cultural competence, which is apparent and developing, and is often connected to planning and decision-making.</td>
<td>The board, senior leadership, and staff has shifted to represent diverse backgrounds and the organization is committed to sustaining this practice. There has been a notable investment in improving the board and staff’s cultural competence and it is actively and consistently connected to planning and decision making.</td>
</tr>
<tr>
<td><strong>Collaboration and Partnerships</strong></td>
<td>There is no known evidence of the organization’s value to the arts ecosystem and/or nonprofit field of San Francisco beyond the artistic experiences it provides to its audiences.</td>
<td>There is limited evidence of the organization’s value to the arts ecosystem and/or nonprofit field. The organization seldomly seeks out partnerships or collaborations with other entities; provides little to no technical assistance; does not serve a fiscal sponsor. The organization does not host, but occasionally participate in learning exchanges within the field. The organization has not demonstrated any dedication to learning from other organizations or any will to teach their best practices or methods to others.</td>
<td>There is moderate evidence of the organization’s value to the arts ecosystem and/or nonprofit field. The organization initiates partnerships and collaborations with other groups; provides some technical assistance to others; and, possibly serves as a fiscal sponsor for other arts entities. The organization is developing a plan to connect with other organizations as a tool for capacity building and field-wide learning. The organization is dedicated to learning from other institutions and sharing their best practices and methods.</td>
<td>This institution is a cornerstone for the arts ecosystem and/or nonprofit field in San Francisco. The organization regularly partners with other groups to share resources and space; providing technical assistance is a key component of their programming; serves as a fiscal sponsor for other arts entities. The organization is a primary connector for the arts field; prioritizes hosting and facilitating cross-discipline, cross-cultural exchanges; and, is a champion for intersectional learning and field-wide capacity building.</td>
</tr>
<tr>
<td>CATEGORY</td>
<td>1-3</td>
<td>4-8</td>
<td>9-13</td>
<td>14-15</td>
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<tr>
<td>Communities and Geographic Areas being Served</td>
<td>The organization lacks understanding of and intentionality for serving historically underserved communities. The organization does not serve geographically under-resourced neighborhoods. The organization does not reside or program in these communities.</td>
<td>The organization shows some understanding of the communities served and the intentionality for serving those communities. The organization sometimes provides programming in historically marginalized and/or geographically under-resourced communities. The organization might also reside in these communities and are beginning to develop a strategy for meeting the needs of the communities they serve.</td>
<td>The organization demonstrates general understanding of the communities being served and some intentionality for serving those communities. The organization mostly serves historically marginalized communities and/or geographically under-resourced neighborhoods. The organization resides in these communities and has developed a tenable strategy for meeting the needs of the culturally-specific communities they serve; engages in a relationship with these communities.</td>
<td>The organization demonstrates a thorough understanding of the communities served and the intentionality for serving those communities. Serving historically marginalized communities and/or geographically under-resourced neighborhoods is the priority, intrinsically tied to the organization’s mission. The organization is an invaluable staple to the underserved community they reside in and has a sounds and proven strategy for meeting the needs of the communities they serve; and, engages in an in-depth relationship with these communities.</td>
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<tr>
<td>Space Utilization</td>
<td>The organization is at risk of relocation, without a plan; or, has an operating model that is strongly hindered by the City’s space challenges. The organization owns or operates a space that does not provide utility to the field or other organizations.</td>
<td>The organization has a somewhat understanding of the City’s space challenges and has a plan to adapt their operating model, but are struggling to implement this plan. The organization is beginning to establish partnerships with other entities to utilize their space, but has not established any significant relationships. The organization maintains a space that is not available (or has very limited availability) for other groups to activate.</td>
<td>The organization understands the space challenges of the City and has an operating model that navigates those challenges fruitfully. Relationships have been established with external entities that allow the organization to utilize their space, but the relationships are predominantly transactional. The organization maintains or owns a space that is available for other groups to activate, but this not core to their business model and most external events are one offs or not integral to the organizations mission.</td>
<td>The organization’s operating model efficiently and effectively allows for the organization to thrive despite the City’s space challenges. The organization has an extensive relationship with external entities that allows them to utilize their space, as a part of a symbiotic partnership. The organization, as part of their business model, makes their space available for other organizations to use, often at a discounted rate or for free. The organization owns their space or holds an extended lease on the space.</td>
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Site Visit Evaluation

Presenting Organization:
Title of Event:
Location:
Date and Time:
Ticket Price(s):
Submitted by:

What uniqueness or vibrancy does this organization bring to the City? Describe the technical and artistic qualities of their work.

Who was in the audience? Describe the composition and size of the audience.

Was there any evidence of collaboration or partnership with other organizations? Describe the relationships.

How did the organization demonstrate an understanding of the community the event served? Describe their engagement.

Was GFTA’s support recognized? If so, how?

Any follow up necessary? A GFTA staff member will follow up with the organization for any additional information.

YES ___  NO ___
GFTA strives to provide impactful support to our grantees. According to the organization’s budget size, the following list are the goal amounts of support that GFTA tries to reach. These percentages are only guidelines and all grant awards are based upon the availability of funds and are administered at the City Administrator’s discretion.

- Budgets of under $350,000 - 15%.
- Budgets of more than $350,000 but less than $750,000 - 10%.
- Budgets of more than $750,000 but less than $1,000,000 - 8%.
- Budgets of more than $1,000,000 but less than $3,000,000 - 6%.
- Budgets of more than $3,000,000 but less than $10,000,000 - 5%.
- Budgets of more than $10,000,000 but less than $25,000,000 - 2%.
- Budgets of more than $25,000,000 - up to 1%.