CREATIVE CAPITAL

Creative Capital Foundation Application Handbook 2027

OVERVIEW

In celebration of 25 years of national artist support, the 2027 Open Call invites project proposals in the **Visual Arts**, **Performing Arts**, **Film**, and **Literature** from individual artists for the Creative Capital Award and the new State of the Art Prize. **Multidisciplinary, technology, and/or socially engaged** projects are welcome in all disciplinary categories. All grants will be awarded via a national, open call, external review process.

The **Creative Capital Award** provides individual artists with unrestricted project grants for the creation of innovative, original, and imaginative new artistic works. The Award provides unrestricted project grants from $15,000 up to $50,000, plus professional development support, industry connections, and community-building opportunities. Creative Capital engages Awardees over a five-year period, during which artists can utilize Creative Capital funding and services to complete their projects.

The **State of the Art Prize** aims to recognize and support one artist from every U.S. state and inhabited territory, with an unrestricted artist grant of $10,000. Through the 2027 Open Call for the Creative Capital Award, Creative Capital will also select recipients for the new State of the Art Prize. All applicants to the 2027 Open Call will be automatically considered for the Creative Capital Award and the State of the Art Prize. Both grants follow the same application, external review process, and evaluation criteria; there is no separate application process. State of the Art Prize recipients will also have access to the Creative Capital Artist Lab—a suite of online professional development courses.

State of the Art Prize recipients may apply again to future open calls for the Creative Capital Award. However, artists who have already received the Creative Capital Award may not apply for the State of the Art Prize. Both the State of the Art Prize and the Creative Capital Award are one-time awards.

The deadline for application to the 2027 Open Call is **Thursday, April 2, 2026 at 3pm ET.**

ELIGIBILITY

Artist Eligibility

- US citizen, permanent resident, Tribal ID holder, or O-1 visa holder at time of application
- At least 25 years old at time of application
- Working artist(s) with at least 5 years of professional artistic practice within their chosen discipline
- Applicant may not be enrolled in a degree-granting program at time of application
- May not apply to the Andy Warhol Foundation Arts Writers Grant program in the same year
- May not have previously received a Creative Capital Award
- May not be an applicant or collaborator on more than one proposed project per year
- State of the Art Prize recipients must be a resident of the state they are awarded in through February 1, 2027. Prize recipients must verify their state or territory of residence

in order to receive the grant.

Projects that are <u>not</u> eligible

- Projects whose main purpose is promotional
- Project is to fund ongoing operations of existing business or nonprofit organization
- Curation or documentation of existing work
- Journalism projects and podcasts
- Educational projects intended for a student audience
- Children's and young adult literature, and graphic novels
- Projects that will premiere or be completed before July 1, 2027

2027 AWARD CYCLE TIMELINE

- March 2, 2026: Round I application portal opens
- **April 2, 2026 at 3:00 PM Eastern Time: Round I application deadline**
- June 2026: Notification of advancement to Round II
- September 2026: Notification of advancement to Round III: Final Panel Review
- December 2026: Final grant notification
- early 2027: Public announcement of 2027 Creative Capital Awards and State of the Art Prizes

AWARD PROCESS

The selection process for the Creative Capital Award includes three rounds of review by external expert reviewers.

- In **Round I**, applicants will submit project proposals—including a project description, short answers to four questions, and one work sample from a completed, past work—through our free and open-call application, available through our application portal.
- In **Round II**, artists selected to advance will be required to submit a project itemized budget, a project timeline, up to two additional work samples, and proof of eligibility (U.S. citizen, permanent resident, O-1 visa, or Tribal ID verification).
- In **Round III**, artists selected to advance to the Final Panel Review will be asked to confirm their collaborators (if applicable), and can submit optional project updates.

ROUND I: PROJECT PROPOSAL

In Round I, after confirming their eligibility, applicants will be asked to provide **primary discipline and sub disciplines** for the project; a **project title** and **description**; **answers to four questions** about the project; a **bio, resume,** and **artist website** (optional, but recommended); and **one work sample from a completed, past work** through our application portal.

PLEASE NOTE: Collaboratives should submit one application. One member of the collaborative will be designated as the lead applicant, and will submit the application on behalf of the group. Collaborators who have accepted to be part of one project cannot submit another proposal, nor can they submit their own proposal for the same project. Applicants may have up to five collaborators. Only lead applicants are eligible for the State of the Art Prize. (See APPENDIX A: APPLYING AS A COLLABORATIVE on page 14 of this handbook)

Applicant Information
Please be prepared to complete the following information in the application portal:

- Legal name, and professional/chosen name (if applicable)
- Contact Information
    - Current City, State, Zip Code, Country
    - Primary phone number and email address
- Date of birth
- Hometown city, state, zip code, country
- Career stage (emerging/mid-career/established)
- A short (50 words) and long (200 words) bio focused on your artistic career and creative practice. Collaboratives will also submit a short (50 words) and long (200 words) bio for the collaborative, focused on the collaborative's creative practice.
- A professional artist resume demonstrating at least five years of professional experience as an artist. If applying as a collaborative, please submit a resume for the lead applicant only.

Estimated month and year of project completion
Please provide your closest estimation of when the project will be completed. We understand this is a new work in development and that the date will likely change. Projects that will publicly premiere before July 1, 2027 are not eligible. Creative Capital engages Awardees over a five-year period, during which artists can utilize Creative Capital funding and services to complete their projects.

Project Disciplines

Applicants must select one primary discipline. Applicants will also select up to three sub-disciplines within their primary discipline. Applications will be evaluated by external reviewers according to the project's disciplines. For example, applications designated as "Performing Arts" will be reviewed by performing arts experts. Multidisciplinary, technology, and/or socially engaged projects are welcome in all disciplinary categories. The four primary disciplines and their respective sub-disciplines are as follows:

Visual Arts: Architecture & Design, Craft, Drawing & Illustration, Ecological Art, Installation, Painting & Printmaking, Performance Art, Photography, Public Art, Sculpture, Social Practice, Socially Engaged Visual Art, Sound Art, Technology*, Video Art

Performing Arts: Dance, Jazz, Multimedia Performance, Music, Music Theater, Opera, Playwriting, Puppetry, Socially Engaged Performance, Technology*, Theater

Film: Animation, Documentary Film, Experimental Film, Narrative Film

Literature: Fiction, Nonfiction, Poetry

**Visual Arts and Performing Arts applicants have the option of selecting "Technology" as one of their project's three sub-disciplines if technology (including but not limited to: games, digital media, artificial intelligence, robotics, AR/VR, internet art, bio art, etc.) plays a significant role in the form of the work.*

Project Title (10 words max)

Note: Character limits include spaces.

One Line Project Description (50 words / 400 characters max)
Describe the project succinctly. Be as concrete as possible. Explain what ideas the project addresses, and importantly, what form your project will take (i.e. a painting, dance, film. etc.)

Project Description (500 words / 3,550 characters max)
Describe the project in detail. Articulate the form of the project, the ideas it explores, and how it will ultimately manifest.

For the Project Description, consider questions such as: What will the work look, sound and/or feel like? What process, methodologies, materials and/or research will you use? What is the work's scale, duration, tone and/or style? What will be the audience's experience of the work? Be specific and concrete.

Questions

1. **Creative Capital supports formally and conceptually innovative and experimental work. How does your project idea take an original and imaginative approach to content and form? (150 words / 1,050 characters max)**

   Consider questions such as: How does the project experiment with form and/or ideas? Does it challenge the status quo, use innovative practices, or implement a distinctive conceptual, formal, or aesthetic approach? If so, how?

2. **Place your work in context. What are the main influences upon your work as an artist? How does your past work inform your current project? (150 words / 1,050 character max)**

   Explain how your work fits into a broader discourse. Be as specific as possible and use examples, which may include other artists' work, art movements, cultural heritage, science, philosophy, research/work from outside the arts field, etc.

3. **What kind of impact do you hope your project will have, and why? What specific audiences and/or communities will the project engage? (150 words / 1,050 character max)**

The impact of the project could be artistic, intellectual, communal, civic, social, political, environmental, etc. Consider questions such as: Who is the work for? How do you hope to reach them? How do you hope audiences will respond to the work? What kinds of discourse will the project spark?

4. **Creative Capital awards artists at catalytic moments in their careers. How is this a catalytic moment in your practice? How will your proposed project or new work act as a catalyst for your artistic and professional growth? (150 words / 1,050 character max)**

   Describe how the project relates to your artistic ambitions and career trajectory. How will the project enable you to deepen or expand your practice?

Artist Resume
Please upload as a PDF (See APPENDIX B: RESUME on page 14 of this handbook.) If applying as a collaborative, please submit a resume for the lead applicant only. Resumes must demonstrate at least five years of professional experience as an artist.

Artist Website (optional, but recommended)

Round I Work Sample
Applicants are required to submit one work sample from a completed, past work. The applicant must be the primary author of the work. Each individual sample should represent one work only, except for poetry samples, which can include up to three poems. Promo reels and pitch decks are not accepted. Follow these guidelines, according to your project's primary discipline:

- **Visual Arts** applicants will submit one **Image Sample or Video Sample**.
- **Performing Arts** applicants will submit one **Video Sample**; Playwrights may choose to submit a Writing Sample.
- **Film** applicants will submit one **Video Sample**.
- **Literature** applicants will submit one **Writing Sample.**

Round I Work Sample Guidelines

- **Image Samples**
  - Image samples may include up to five images of a single work.
  - Image samples may include multiple views or detail images of the same work.
  - File requirements: **Each set of images should be submitted as a single, multi-page file**. Images of at least 72 dpi should be uploaded. Each file should be no larger than 5MB in any of the following formats: PDF, JPG, GIF, or PNG.

- **Video Samples**
  - The maximum length of the Video sample is five minutes.
  - Video samples must be shared through a streamable link through YouTube or Vimeo. If you link to a longer video sample, provide timestamps (in

hour:minute:second:frame format) where reviewers should begin and end watching/listening (ex. “Start at 00:10:05:00 and end at 00:15:05:00”).
    - Be sure to provide a link to the work and include the password if applicable. If you fail to provide the correct link or password, Creative Capital is not responsible for reaching out to get the correct information and reviewers will not be able to review your samples. Keep in mind that the application review process can take many months, so all information you submit should stay valid for the duration of the review.
    - Trailers and pitch reels are not accepted.

- **Writing samples**, either prose, poetry or plays
    - Prose samples may not exceed eight pages (double-spaced).
    - Poetry samples may not exceed three pages (single-spaced). The sample can include up to three poems, no more than one poem per page.
    - Play samples may not exceed eight pages.
    - Please use a 12 point, standard font
    - Maximum file size is 1MB

Each work sample must include a caption for the work, including title, materials used (if applicable), date completed, and a short description (up to 100 words / 750 characters). The description should provide contextual information for the work.

Naming Your Files
The file should have the same name as the work it comes from. For example, if your sample is a JPG from a past work titled Catalyst Opener, the file name should be “CatalystOpener.jpg”. The file name will not affect your application, but all work sample file names must be less than 30 characters (you may abbreviate titles).

(See APPENDIX D: WORK SAMPLES)

Artist Needs Survey
Following the Round I application, applicants will be asked to complete a survey. As Creative Capital fundraises for our artist programs, we wish to better understand what services are most urgently needed and most valuable to professional artists today. Answers are for internal use only and are not shared with reviewers.

Artist Needs Survey Question
Please rank in order of importance from **1 (most needed)** to **5 (least needed)**:

- ☐ Networking with industry experts
- ☐ Grant funding
- ☐ Professional development resources
- ☐ National recognition, promotion, and/or visibility
- ☐ Other: _____

ROUND II: PROJECT DETAILS

In **Round II**, artists selected to advance will be required to submit a **project budget**, a **project timeline**, up to two additional **work samples,** and **proof of eligibility** through the application portal.

Itemized Project Budget

Applicants advancing to Round II are required to upload an itemized project budget for the proposed project. A budget must include two sections: income/funding and expenses. Income/funding should equal (or exceed) expenses. Designate any un-raised funds as "to be raised." Please ensure that the budget is complete, accurate, and consistent across the application. Please upload as a PDF.

(See APPENDIX C: BUDGET on page 16 of this handbook)

Project Timeline (1 page)

Applicants advancing to Round II are required to submit a 1-page project timeline. This timeline should outline the major milestones in the project's conception, production, funding, and presentation. Each milestone must be labeled with a month and year. Please indicate where you are in this timeline at the time of submission—that is, which milestones you have already met (and when), and when you anticipate meeting the remaining ones. Please upload as a PDF.

Round II Work Samples

Applicants advancing to Round II are required to upload up to 2 additional work samples. Applicants can submit samples from past works, and/or work-in-progress samples from the proposed project. The applicant must be the primary author of the work(s). Each individual sample should represent one work only. Promo reels and pitch decks are not accepted.

Please note: Round II Reviewers will evaluate all application materials, including everything submitted in Round I. Do not re-submit the work sample you submitted in Round I.

- **Visual Arts** applicants will submit up to two **Image Samples or Video Samples**. They can also submit one of each.
- **Performing Arts** applicants will submit up to two **Video Samples**; Playwrights also may choose to submit up to two Writing Samples, or one Video Sample and one Writing Sample.
- **Film** applicants will submit up to two **Video Samples**.
- **Literature** applicants will submit up to two **Writing Samples.**

Round II Work Sample Guidelines

- **Image Samples**
    - Applicants may submit two sets of five images, or one set of ten images.
    - Image samples may include multiple views or detail images of the same work.
    - File requirements: **Each set of images should be submitted as a single, multi-page file**. Images of at least 72 dpi should be uploaded. Each file should be no larger than 5MB (for sets of five images) or 10MB (for sets of ten images)

in any of the following formats: PDF, JPG, GIF, or PNG.

- **Video Samples**
    - Applicants may submit two five-minute video samples, or one ten-minute video sample.
    - Video samples must be shared through a streamable link through YouTube or Vimeo. If you link to a longer video sample, provide timestamps (in hour:minute:second:frame format) where reviewers should begin and end watching/listening (ex. “Start at 00:10:05:00 and end at 00:15:05:00”).
    - Be sure to provide a link to the work and include the password if applicable. If you fail to provide the correct link or password, Creative Capital is not responsible for reaching out to get the correct information and reviewers will not be able to review your samples. Keep in mind that the application review process can take many months, so all information you submit should stay valid for the duration of the review.
    - Trailers and pitch reels are not accepted.

- **Writing samples**, either prose, poetry, or plays
    - Prose samples: applicants may submit two eight-page samples, or one sixteen-page sample (double-spaced).
    - Poetry samples: applicants may submit two three-page samples, or one six-page sample (single-spaced). The sample(s) can include up to six poems total, no more than one poem per page.
    - Play samples: applicants may submit two eight-page samples or one sixteen-page sample.
    - Please use a 12 point, standard font
    - Maximum file size is 1MB

Each work sample must include a caption for the work, including title, materials used (if applicable), date completed, and a short description (up to 100 words / 750 characters). For samples from past works, include the date the original work was completed. For work-in-progress samples, include the date the work sample was completed. The description should provide contextual information for the work.

Naming Your Files
Please use this file naming convention for all work samples uploaded from your computer: WorkSampleTitle-SampleNumber.FileType. For example, if your sample comes from a work titled Opus and you want to upload a PDF as the second work sample in your Round II application, the file name should be “Opus-2.pdf”. The file name will not affect your application, but all work sample file names must be less than 30 characters (you may abbreviate titles).

Proof of Eligibility
Artists that are selected to advance to Round II must submit their proof of eligibility. Submit one of the following:

- US Passport
- US Birth Certificate

- Tribal ID Card
- US Naturalization Certificate
- US Permanent Resident Card
- Non-resident O-1 Visa

Please note: Driver's licenses and social security cards cannot be submitted as proof of eligibility.

ROUND III: FINAL PANEL REVIEW

In **Round III**, artists selected to advance to the Final Panel Review may submit **optional project updates**. If applying as a collaborative, collaborators will confirm their participation and provide their contact information, bio, resume, and proof of eligibility.

Optional Project Updates (100 words / 750 characters)
Applicants may submit a brief description of any significant updates to the project (i.e., new grant funding, new partnership with a venue, etc.) Applicants may not submit additional work samples as part of this update.

SELECTION CRITERIA

Applications will be evaluated according to the following criteria:

Artistic Strength: How compelling, original, imaginative, innovative, and impactful is the project?

- Is this a compelling artistic project concept?
- Does the artist take an original approach to form and content, within the project's given context?
- Is there rigor and depth to the project inquiry and artistic approach?
- Does the artist demonstrate a bold, distinctive artistic voice?
- Does the project have the potential to engage its intended audience and have a meaningful impact?

**Please note that this first criterion is prioritized and weighted most heavily of the three selection criteria.*

Feasibility and Capacity: How feasible is the project? Does the artist have the appropriate professional capacity to execute the project?

- Does the artist demonstrate a clear understanding of what resources will be required to execute the project?
- Does the project have the potential for a robust public presentation, within its given context?
- Does the artist understand the professional landscape of their field?

Timing: Is the artist at a catalytic moment in their career when they would greatly benefit from Creative Capital support?

REVIEWER INFORMATION

- Creative Capital invites regional, national, and international experts across all disciplines to serve in the review process.
- External reviewers are offered honoraria for their time and expertise.
- All external reviewer names are confidential.
- Due to the volume of applications, Creative Capital is unable to provide feedback on applications that are not awarded.

FREQUENTLY ASKED QUESTIONS

Eligibility

1. **Do you fund artist-run nonprofits or businesses?**
   The Creative Capital Award is specifically designed to support the realization of new artist projects. Creative Capital does not fund nonprofits and artist-run businesses, nor are Creative Capital's services well-suited to support these kinds of ventures.

2. **Do you fund curatorial projects?**
   The Creative Capital Award does not support the production of exhibitions. Creative Capital funds new, discrete artistic projects that have one author, director, lead or a core group of collaborating artists.

3. **Do you fund educational projects?**
   Creative Capital supports artist projects, and does not fund projects that are solely academic. While Creative Capital understands that all art is educational to some degree, if the end goal of your project is to serve a student audience or create a curriculum, then the project is ineligible.

4. **I am looking to expand an existing project, should I apply?**
   Creative Capital is most interested in projects that are in the early stages of development and production, as they can benefit the most from the services that Creative Capital offers. That being said, if you still consider your project to be in development or have only shared the work in workshops or much more condensed versions, you are welcome to apply. Note that Creative Capital does not provide support to projects that are at a stage where they need finishing funds or touring support. Creative Capital asks our reviewers to specifically consider the timeline of development for a project to make sure that Creative Capital can make the most impact

on the artist and the final results of their project. If you think that a significantly more evolved version of your project could take form, then the project is eligible.

5. **How do you define five years of professional experience?**
   Creative Capital defines five years of professional experience as engaging an artistic practice in some public capacity over a cumulative five years. This could be constituted through projects, exhibitions, readings, panel conversations, screenings, interviews, etc.

6. **How do you define student status?**
   All applicants must have finished any degree-granting educational commitments before applying. This applies to ABD (all but dissertation) status Ph.D. candidates and students in low-residency MFA programs.

7. **Can I apply with multiple projects?**
   You may only submit one project per award cycle. Artists may not apply as a collaborator on an additional application, as all collaborators are considered awardees.

Application Materials

8. **My work spans multiple disciplines. How do I pick just one?**
   Creative Capital invites artists to submit their proposals based on which area experts are most suited and qualified to review the project proposal, with the understanding that radical art is often by nature interdisciplinary, multidisciplinary, or antidisciplinary. Choosing a disciplinary category is a way to frame the discussion around your work and to indicate which experts are most qualified to evaluate the project proposal.

9. **How do you define the "Technology" sub-discipline category in Visual Arts and Performing Arts?**
   Visual Arts and Performing Arts applicants have the option of selecting "Technology" as one of their project's three sub-disciplines if technology (including but not limited to: games, digital media, artificial intelligence, robotics, AR/VR, internet art, bio art, etc.) plays a significant role in the form of the work.

10. **What kind of non-monetary support does Creative Capital provide?**
    Creative Capital offers a range of professional development services including strategic planning, legal and financial advising, marketing and communications strategy, industry networking, awardee gatherings, and artist-to-artist connections.

11. **Why do you ask about my hometown?**

The hometown question indicates if you maintain roots that are different from your present location. Creative Capital finds that many people who currently live and work in major cities still identify as coming from another place. If you were born and raised in your current city, please enter your current city.

12. **My application contains sensitive information. How are you going to use this information? Can I submit it another way besides through your application portal?**
    Creative Capital is only able to receive information through the application portal as this is what reviewers use to access and score submissions. Applications are only shared with select Creative Capital staff and the reviewers who will evaluate the project. You can make note of any sensitive information in the materials or in the title of your work.

Creative Capital Award

13. **What are the award amounts?**
    The Creative Capital Award amounts range from $15,000 up to $50,000 per project. Creative Capital grants are structured so that the artist(s) may draw down funds over a five-year period.

14. **How many awards will Creative Capital make in this grant cycle?**
    Creative Capital will award approximately 50 individual artists across a range of disciplines, demographics, and geographic locations.

15. **If I receive a grant, can I receive the funds through a fiscal sponsor or LLC?**
    Creative Capital disburses funds to the individual artist who is designated as the lead applicant on the application, or a 501(c)(3) organization operated by the lead applicant, only. We cannot route funds to LLCs or fiscal sponsors. Fund recipients must have a U.S. bank account, as funds cannot be directed to international banks.

State of the Art Prize

16. **How are State of the Art Prize recipients selected?**
    The State of the Art Prize recipients will be selected from the Creative Capital Award applicants, following the same guidelines and criteria. There is no separate application process. A mutli-disciplinary cohort of artists will be selected for as many states and territories as Creative Capital receives applications from. They represent the strongest applications per state.

17. **How many artists will receive the State of the Art Prize?**
    One artist will be selected for the Prize from each state and inhabited territory that

Creative Capital receives applications from.

18. **What is the Prize amount?**
    Prize recipients will receive $10,000.

19. **Are collaboratives eligible for the State of the Art Prize? Do all members of the collaborative have to live in the same state to be eligible?**
    The State of the Art Prize is an individual artist grant. For Collaboratives, only lead applicants are eligible for the State of the Art Prize. Eligibility for State of the Art Prize is based on the state of residence of the lead applicant.

20. **If I receive the State of the Art Prize, am I required to complete my proposed project?**
    No, this is an unrestricted artist prize of $10,000.

21. **Can I apply for both the Creative Capital Award and the State of the Art Prize? If so, how?**
    The State of the Art Prize recipients will be selected from the Creative Capital Award applicants. There is no separate application process.

22. **Is it possible to receive both a Creative Capital Award and State of the Art Prize in the same year?**

    No. State of the Art Prize recipients are welcome to apply for the Creative Capital Award in future grant cycles. Past recipients of the Creative Capital Award are not eligible to apply for the State of the Art Prize. Recipients of the State of the Art Prize may apply again for the Creative Capital Award, but will not receive the State of Art Prize a second time.

Other Questions?
If you are having technical difficulties with the application or if you have any general questions, please contact awards@creative-capital.org.

Before getting in touch about technical issues, you may want to try the following:

- We recommend using the latest version of Google Chrome, Mozilla Firefox, or Safari.
- Use a desktop computer or laptop—our application portal does not work well on mobile devices.
- Try refreshing your browser.
- If the problem persists, take a screenshot of the occurrence, and send it to us so we can help to solve the issue.

Thank you in advance for taking the time to apply to the Creative Capital Open Call.

APPENDIX A: APPLYING AS A COLLABORATIVE

Creative Capital acknowledges that many artists work in collectives, families, or other kinds of groups. For this reason, Creative Capital allows between two to five collaborators on each project. For the purposes of the grant, a “collaborator” is someone who is a co-owner of the project and a generative part of the team. Collaborators must be designated on the initial application. **No changes to collaboratives may be made after the application has been submitted**. Each individual artist that makes up the collaborative must meet all of the eligibility requirements. All collaborators will be considered awardees and are not eligible to apply to the Creative Capital Award in the future. As awardees, they receive equal billing on our website and have equal access to services. People who provide services on a “work for hire” basis for the project are not considered collaborators.

Please note that only lead applicants are eligible for State of the Art Prize.

- **Ongoing Team or Collective Collaboratives**
  Two to five artists who regularly co-create projects together; they sometimes produce work under a group name. These collectives can apply under the group name, but the information of each individual artist should be entered into the application in Round III (contact info, name, location, website, etc.) whether or not it is intended for external communications.

- **One-Time Collaboratives**
  If you are making work together with another artist for the first time, you are welcome to apply for the Creative Capital Award as a unified team. The application must be approved and reviewed by all members of the collaborative, and not just the lead applicant that you have selected for your team. Keep in mind that if your collaborative receives an award, all parties in the collaborative will be equal owners of the project and are expected to complete the project together.

APPENDIX B: RESUME

An artist’s resume is a listing of your professional experiences, achievements and credentials, organized into categories for easy scanning by the reader. It is another way to help determine where the artist is in their career. Not everyone is formally trained, and may not have a typical resume. The resume tells a story about how a career has unfolded so far, even if it’s not traditional.

Tips and Best Practices:

- Maintain a list of everything you have done in your career (a Curriculum Vitae or C.V.). It may not be the document you distribute, but it will reflect your entire professional history, so it’s an important document to keep.
- Unlike a C.V., your resume is a fluid document that can and should be tailored for a particular opportunity. You may also have different kinds of resumes: one will be shaped for exhibition/performance/publication opportunities, while another may be used to apply for jobs or freelance situations, or to stress your activities as an educator, producer, curator or critic.

- Focus your resume on your artistic practice. Do not include employment experience that is not relevant to your artistic practice.
- As you accumulate professional experiences, begin to eliminate lesser listings. Choose only the most important and title the category “selected.” This alerts the reader to the fact that you have done more than what’s listed.
- Save your creativity for your art. Keep the format of your resume clean and neat, so it is easy to read. You want to be sure all the information in your resume is up-to-date, accurate, and free of grammatical and spelling errors.
- Save a version as a PDF file to preserve the formatting. The PDF version can be attached to emails and included as a downloadable, print-ready document from your website.

Suggestions on what to include:

- Contact Information: This includes your name, mailing address, phone number, email address and website. If appropriate, also include your studio address and phone number.
- Achievements: List the most recent events first and work backward in chronological order. Include the year, exhibition/performance/publication title, sponsor/producer (gallery, publisher, museum or organization), city and state.
- Exhibitions (for visual artists): If you have had four or more one-person exhibitions, create two categories: SOLO EXHIBITIONS and GROUP EXHIBITIONS. If you have had mostly two-person shows, the category could be SOLO & TWO-PERSON EXHIBITIONS. If you have had fewer than four one-person exhibitions, use one category, EXHIBITIONS to cover both group and one-person shows. Highlight the one-person exhibitions with an asterisk (*). Consider including the curator’s name.
- Collections (for visual artists): List corporate collections, institutions and well-known individuals who have collected your work. Do not list works owned by friends and relatives.
- Performances/productions (for performing and visual artists): You may want to include any other featured collaborators on the piece.
- Performances/productions (for playwrights): Indicate if your play was given a reading or a production. Also indicate whether your play is a one-act, full-length or musical.
- Publications (for literary projects): Include book title, publisher and year of publication. You may wish to make separate distinctions between chapter books, anthologies and journals.
- Readings (for literary artists): List the title of the work presented and the location.
- Recordings (for musicians): List all recordings of your work. Include album title, work title (if you are not the only artist on the album), record label, catalog number, year released.
- Repertoire (for dancers and musicians): List works you perform. Include title, choreographer or composer. If you perform on a special instrument, include it here.
- Works completed and in production (for filmmakers and new media): List your work that is both completed and in production. You can categorize by your role (director, writer, etc.) or the type of work (TV, feature, documentary, etc.).
- Screenings & Festivals (for filmmakers and new media): List the screenings and festivals. Include festival name, location and year.

- Commissions/public art projects: List the title of the commissioned work or public project, date, site and sponsor/producer.
- Awards and Honors: List recent awards first, working backward in chronological order. Include project grants, prizes won in competition, artist-in-residence programs and fellowships.
- Related professional work: List work that relates to your profession, such as teaching positions, lectures given, curatorial projects, films, adaptations, installations or recordings on which you have assisted/performed, etc.
- Bibliography: List all publications in which you have been mentioned or reviewed, and any articles that you have written related to art. Creating a bibliography with the correct information and punctuation is a complex science. When in doubt, refer to The Chicago Manual of Style or the Modern Language Association Style Guide
- Education: If you are a recent graduate, education should be your first or second category. If you are a mid-career artist, it should be your last. List education credits in the following order: any degree you are currently a candidate for; graduate degrees earned; undergraduate degrees earned; other institutions of higher education and notable artists you've studied with (musicians and performers).

APPENDIX C: BUDGET

An itemized budget gives an honest sense of what it will take to make the project happen, including reasonable fees for the artists involved. It is also a window into the scale of the project and if you have a reasonable understanding of what it will take to execute it. This is just an estimate. We know that the budget is subject to change and may well exceed the amount of the Creative Capital Award. Please ensure that your budget is complete, accurate, and consistent across the application.

Tips and Best Practices:

- **A Budget Has Multiple Uses**
  The budget isn't only a way to give an idea of how much a project costs, it also allows granting foundations to see how realistic you are about what the project entails. Artists can use itemized budgets as a management tool to set milestones throughout the life of a project. A successful budget can function as a launching pad for fundraising and can be used as a flexible document to use as check-ins and to update as the scope and timeline of a project change.

- **Pay Yourself**
  Make sure to pay yourself and all of your collaborators. A budget that includes a fee that compensates artists for their time will look more informed to evaluators than one that doesn't have an artist fee at all. There are two ways to calculate the artist fee for your budget:

    - If this project is the artist's primary source of income, time spent can be represented as a percentage of a reasonable, annual salary. For example, if $65,000 is your annual salary, and you estimate you will spend six months working full-time on this project, your fee—one-half of the "annual

salary"—would be represented in the budget as follows: Artist's fee for six months: 50% of $65,000 = $32,500

- If this project is not the artist's primary source of income—perhaps you are working on it concurrently with other projects or if you have a full-time job that supports you—the artist can represent time spent as a percentage of the total project budget. Organizations and individual artists typically budget 15-25% of a project's costs to cover administration and overhead (also known as A&O). Even if the project budget pays for expenses in other ways—by covering items like travel and research costs—the A&O line will compensate the artist for the time spent planning and fundraising for the project. Artist fee (2) for six months: 20% of $250,000 = $50,000 (This line item assumes two collaborators receiving $25,000 each)

- **Self-Financing**
  "Self-financed" expenses are still project expenses and need to be accounted for in your project budget. If you've been using personal finances (like credit cards or personal income) to cover creative expenses, check your receipts and add them to your total expenses. That said, Creative Capital discourages all artists from self-financing their projects.

- **Income/Funding from the Project**
  A complete budget includes expenses and income/funding. Make sure that you include all possible income/funding and designate sources as **Confirmed** (funding is committed/secured), **Pending** (funding has been applied for), and **To Be Raised** (still need to source this amount). Foundation grants you apply for—including the Creative Capital Award—should be listed in the income/funding section. As a reminder, the grant amount of the Creative Capital Award is between $15,000 and $50,000. If you still need to raise money for your project but don't have an identified source, you can write "to be raised" followed by the amount.

- **Sample Budgets**
  Here is a sample budget template that you can use as a guide:
  - Sample Budget Template

APPENDIX D: WORK SAMPLES

Great work samples are important. Remember that even if you don't receive a grant, great work samples could stick with evaluators after the application process. Work that was not ultimately selected may go on to be curated, programmed, and funded.

Tips and Best Practices

During a review process, an evaluator may be looking at nearly 100 different projects. The evaluators want to give their full attention to your project, so choosing great work samples can help them do that. For evaluators who aren't already familiar with your practice, your work

sample is your work—it's the single way they will experience it. So, make sure it's the best representation of it. The strongest work samples will capture your singular sensibility and areas of exploration.

- **Use the Description Space Wisely**
  Help the evaluators connect the dots by adding descriptions of the work samples—telling them what they're looking at, and how it is representative of your practice.

- **Get Feedback Before You Submit**
  It may be helpful to show your work samples to a few friends or colleagues before you submit. Consider choosing someone who knows your work intimately, as well as someone who has never seen it before. Discuss their perceptions of the project—you may be surprised to learn that others may take away meanings that are completely different from your intentions.

- **Drop Viewers Directly into the Action**
  For time-based works, the first few seconds or sentences are crucial. Don't do a slow buildup with lengthy intertitles. Instead, drop reviewers straight into the action and make reviewers feel like they are right there with you. Remember, in any grant application process, your project is not the only sample that an evaluator is reviewing. You want to capture their attention quickly and then hold it for the duration of your sample. Do not submit trailers, a reel of greatest hits, or a series of quick edits of your work. Submissions should be a continuous excerpt so reviewers can see how it unfolds. If you'd like evaluators to see more than one section of work, divide it across multiple samples.

- **Documentation**
  When collecting work sample documentation, hold yourself to the same high standards that you hold in your art practice. You wouldn't produce a play in a setting where the audience can't hear what the actors are saying, so don't submit video of a performance that makes it hard for the evaluators to hear the dialogue. For performing arts especially, collecting great documentation may require working with videographers, editors, and sound recordists—which can get expensive—but if it means getting that next big grant, it can pay off. Or, consider working with a colleague who can help with these needs by trading skills or other in-kind services.

ARTIST LAB

In addition to the tips included in the handbook, we encourage you to explore Creative Capital Artist Lab. Artist Lab online courses are created by art professionals, industry experts, and artists who share vital concepts, skills, and tools to help grow artists' careers. Courses are delivered through online lectures and discussions, videos, and text-based learning formats—and include exercises, best practices, and case studies that can be explored at your own pace.

In the Artist Lab course **Representing Your Work: Grant Writing & Promoting Your Practice**, participants will learn how to write artist bios, artist statements, CVs, and project proposals in order to help artists build the fundamental frameworks for their careers. It also guides artists in creating project budgets, submitting grant applications, and documenting and archiving their practice. Tips on how to promote work on social media and low-stress networking are also covered.

Artist Lab is free for individual, personal use. Get Started.