Creative Capital

Creative Capital Application Handbook 2025

OVERVIEW

Creative Capital provides grants to support the creation of groundbreaking art by innovative and adventurous artists across the country. Our transformative giving approach is built on the principle that artists need funding as well as networks and professional services in order to build long-term sustainable projects and careers. Awardees have access to direct project funding of varying amounts, artist services, and a community of fellow awardees and other professionals who may provide additional support for the project. We encourage a spirit of mutual generosity among our awardees and seek to foster exchange through our online, regional, national, and international gatherings. Over the course of a funded project, we partner with each artist to help define critical moments of development and determine how to best meet their goals. 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 the funds over a multi-year period. Creative Capital plans to award approximately 50 individual artists across a range of disciplines, demographics, and geographic locations.

ELIGIBILITY

Artist Eligibility
- US citizen, permanent legal resident, O-1 visa holder, or Tribal ID holder
- At least 25 years old by April 4, 2024
- Working artist(s) with at least 5 years of professional artistic practice
- Applicant may not be enrolled in a degree-granting program
- May not apply to the 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

Projects are <u>not</u> eligible if the main purpose is:
- Promotional
- To fund ongoing operations of an existing business
- The curation or documentation of existing work

2025 AWARD CYCLE TIMELINE
- **March 4 to April 4, 2024 at 4pm ET**: Letter of Inquiries (LOI) accepted
- **June 2024:** Notification of advancement to Round II
- **September 2024:** Notification of advancement to Round III
- **January 2025:** Public announcement of 2025 Creative Capital Awards

AWARD PROCESS

The selection process for the Creative Capital Award includes three rounds of review with external expert reviewers. As a result, multiple arts professionals from across the country will have seen each individual application by the final round, exposing the projects to new audiences.

- In **Round I**, we will accept Letters of Inquiry (LOI) 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, and work samples.
- In **Round III**, artists selected to advance to the Final Panel Review will be required to submit their proof of eligibility, confirm their collaborators (if applicable), and can submit optional project updates.

Throughout this process we make a concerted effort to select a roster of projects that reflects work from across the nation and diversity in all its forms: art forms and creative processes, gender, ability, race/ethnicity, geographic distribution, age, and experience. What results is an incredible group of innovative projects by artists in varying stages of their career—from emerging artists who have yet to show their work in major public forums, to renowned artists ready to launch an exciting new idea in their body of work.

ROUND I: TELL US YOUR IDEA. LETTER OF INQUIRY

In Round I, you will be asked to provide **demographic information**; **project discipline and sub disciplines**; a **project title** and **description**; answers to six **questions** about your project; and a resume and artist website (if applicable) through our application portal.

PLEASE NOTE: Collaborations (including families) should submit one application. Collaborators who have accepted to be part of one project cannot submit another proposal, nor will they have to submit their own proposal for the same project. You may have up to five collaborators. (See APPENDIX A: APPLYING AS A COLLABORATION)

Applicant Information
Please be prepared to complete the following information in our application form:
- 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
- Demographic information
    - Gender identity and pronouns
    - Race/Ethnicity
    - Tribal Affiliation (if applicable)
    - Disability identification
    - Hometown city, state, zip code, country
    - Career stage (emerging/mid-career/established)

- A short bio focused on your creative practice or the practice. For collaboratives, please also provide a bio for the collaborative, describing the origins and nature of your collaborative work. (200 words max)
- A one-page professional resume. If applying as a collaborative, please submit a one-page resume for the lead applicant only. (One page max)

Project Disciplines

Applicants must select one primary discipline, and up to three sub disciplines within that primary discipline. The five 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, Video Art

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

Film/Moving Image: Animation, Documentary Film, Experimental Film, Narrative Film, Socially Engaged Film

Technology: Augmented Reality, Bio Art, Data Visualization, Digital Media, Games, Hardware, Internet Art, Software, Socially Engaged Technology, Virtual Reality

Literature: Graphic Novel, Literary Fiction, Literary Nonfiction, Poetry, Socially Engaged Literature

Project Title (10 words max)

One Line Project Description (25 words / 200 characters max)
Describe your project succinctly. Be as concrete as possible. This one line should give us a sense of what ideas your project addresses, and importantly, <u>what form your project will take</u> (i.e. a painting, dance, film. etc.)

Project Description (250 words / 1,750 characters max)
The project description should give evaluators a vivid sense of the project so they can imagine it and "see" it in their mind's eye. Do not discuss the concepts behind your project without describing how the project will ultimately manifest. What will the work look like? What form will it take? How will the audience interact with the work? Be specific and concrete. We understand that these elements may change as the project develops, and/or that the project may have multiple manifestations.

Questions
1. **How does your project take an original and imaginative approach to content and form? Please be as specific as possible. (150 words / 1,200 characters max)**

   Creative Capital has always been committed to supporting innovative, groundbreaking work. How is the project pushing boundaries, taking risks, and exploring an idea in a new or different way? Projects should challenge the status quo and spark conversations in

new and innovative ways. Innovation can occur in a variety of areas, like form, function, content, or technicality.

2. **Please place your work in context so we may better evaluate it. What are the main influences upon your work as an artist? How does your past work inform your current project? Please use concrete examples, which may include other artists' work, art movements, cultural heritage, science, philosophy, research/work from outside the arts field, etc. (150 words / 1,200 character max)**

   Innovation often occurs through deep engagement with the field. This is an opportunity for you to explain not only what your work is about, but also how it fits into a broader discourse—be it within the field of art, or outside it. Be as specific and concrete as possible.

3. **What kind of impact—artistic, intellectual, communal, civic, social, political, environmental, etc.—do you hope your project will have? What strategies will you employ to achieve the desired impact? (100 words / 750 characters max)**

   Art can contribute to and expand creative, intellectual, civic and/or social dialogue. This question is a chance to explain what you wish to accomplish with your work. The impact of your project could be specific, impacting a smaller audience with a specific set of concerns; or it could be more expansive, engaging a wide variety of people across the country.

4. **Who are the specific audiences/communities that you hope to engage through this project? Please think beyond the broader art community where possible. How are you hoping to reach them? (100 words / 750 characters max)**

   We encourage artists to begin thinking, at the earliest possible phase of their project, about whom they hope to reach. Think about audiences outside a community like "theater-lovers" or "readers"—who exactly is your work for? This question allows evaluators to see what kind of individuals, communities, or organizations would be most responsive to and appreciative of this project.

5. **How might your proposed project act as a catalyst for your artistic and professional growth? In what ways is it a pivotal moment in your practice? (100 words / 750 characters max)**

   We want to know how artists envision their work changing in the next few years, and what part this proposed project will play in those goals. These responses provide us with a sense of your artistic ambition and your level of engagement with professional development.

6. **In addition to funding, Creative Capital also provides scaffolding and support services for awardees (such as expert consultations, gatherings, alumni network). How would our non-monetary services help you to realize your goals for this project and/or your long-term artistic and professional growth? (100 words / 750 characters max)**

The Creative Capital Award provides Awardees with services that include strategic planning, legal and financial counsel, community-building, networking, and communications support. Let us know if any of these services would be helpful to you and how.

Resume
Please upload as a PDF (See APPENDIX B: RESUME.) If applying as a collaborative, please submit a one-page resume for the lead applicant only.

Artist Website (if applicable)

ROUND II: PROJECT DETAILS

In **Round II**, artists selected to advance will be required to submit an **itemized project budget**, a **project timeline**, and **work samples** through the application portal.

Itemized Project Budget
Applicants advancing to Round II are required to upload an itemized project budget for your proposed project. A budget must include two sections: income and expenses. As you will see in the budget examples we provided, income should equal (or exceed) expenses. Simply designate any un-raised funds as "to be raised." Please ensure that your budget is complete, accurate, and consistent across the application. Please upload as a PDF.
(See APPENDIX C: BUDGET)

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 your project's conception, production, funding, and presentation. 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. A detailed timeline is another way of communicating to evaluators the feasibility of your project. Please upload as a PDF.

Work Samples
Applicants advancing to Round II are required to upload work samples. Applicants may submit up to 3 work samples in total including still images and/or audio and/or video and/or written work.

- Video and audio work should not exceed 15 minutes in total and if combined with other types of work samples, each individual video or audio sample should be no more than five minutes.
- Written work may not exceed 25 pages in total. If combined with still images, audio, or video work, each individual written sample may not exceed 8 pages.
- Individual image samples should represent one work only; you may include multiple views of the same work, but the total set of images per sample cannot exceed five.

Each work sample should include a caption for the work, including title, materials used, year completed, and a short description (up to 100 words).

Naming Your Files
Please use this file naming convention for all work samples uploaded from your computer: ProjectTitle-SampleNumber.FileType. For example, if your work is titled Catalyst Opener and you want to upload a .jpg as the second work sample in your application, the file name should be "CatalystOpener-2.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)

File Requirements
For each work sample, you should provide details about the work (title, materials, year it was completed) and a description (100 words or less). The description should provide contextual

information that helps reviewers better understand what they are seeing/hearing/reading, and your rationale for including this particular work sample.

- **Still Image Samples:**
  Still images of at least 72 dpi should be uploaded as a single file, no larger than 25MB in any of the following formats: PDF, JPG, GIF, or PNG. Each still image sample should represent one work only. Multiple views of a single work can be provided, but the total number of images per sample cannot exceed five.

- **Audio and/or Video Samples:**
  You may submit up to 15 minutes of audio and/or video work. This could be one 15 minute sample, or up to 3 shorter samples that add up to a total of 15 minutes.

  Audio and video work <u>must be shared through a streamable link</u>. You can upload your audio files for free using SoundCloud. Video work should be uploaded to YouTube or Vimeo. If you link to a longer video sample, provide a timestamp (in hour:minute:second:frame format) where reviewers should begin and end watching/listening (ex. "Start at 00:10:05:00 and end at 00:25:05:00"). Please note that if you don't provide this guidance, reviewers will view only up to the first 15 minutes of the clip you submit.

  <u>Be sure to provide a link to the work and include the password or passwords if applicable</u>. If you fail to provide the correct link or fail to include passwords, or change your password, we are 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 through the duration of the review.

- **Written Work**:
  Written work should be uploaded as PDF files using a 12-point font size, and should not exceed 25 pages. If you send a longer sample, reviewers will only read up to the first 25 pages due to time constraints. If submitting written work in combination with other types of samples (audio, video, and/or still images), each individual written sample should not exceed 8 pages.

ROUND III: FINAL PANEL REVIEW
In **Round III**, artists selected to advance to the Final Panel Review will be required to submit their **proof of eligibility**, and can submit **optional project updates**. If applying as a collaborative, collaborators will confirm their participation and provide their demographic and contact information, bio, resume, and proof of eligibility.

Proof of Eligibility
Artists that are selected to advance to the final round of review must submit their proof of eligibility. You can 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

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

UN Sustainable Development Goal Icon & Project Drawdown
Any awarded projects which are directly related to any of the 117 UN 2030 Sustainable Development Goals and Project Drawdown 100 Ways to Reverse Global Warming will have the opportunity to have the "Way" or the icon of that UN Sustainable Development goal attached to their project on the Creative Capital website in effort to advance the global dialogue around these critical issues impacting the future of our communities, our planet, and beyond.

SELECTION CRITERIA

Innovation is a primary selection criterion and our focus on championing groundbreaking work distinguishes Creative Capital from other granting organizations. While selecting projects that are genre-stretching and adventurous is at the core of our mission, we welcome multidisciplinary projects as well as projects that push boundaries within a single genre (for example, a project that takes a formal new approach to painting or dance).

Your application will be evaluated according to the following criteria:

Idea: How groundbreaking, innovative, forward-thinking, original, and bold is the project?
- Does the project demonstrate boundary-pushing, bold, inventive and singular vision in form?
- Do you demonstrate a deep engagement with the project and a clear vision for the project outcomes?
- Do you clearly explain who the intended audience or community is?
- Is the "why" and "how" of the project clearly articulated with intentionality?
- Does the project have the potential to challenge the status quo and spark new conversations in its given field and for the larger arts community?

Please note that this first criterion—idea, innovation, and originality—is prioritized and weighted most heavily of the three selection criteria.

Feasibility/Capacity: How feasible is the project? Do you have the appropriate professional capabilities to execute the project?
- Are you demonstrably committed to your art form? This is not an award for artists just beginning their creative practice, thus our requirement for five years of experience.
- Do you demonstrate a deep understanding of the professional landscape of your field?
- Is there evidence that the project is well thought through and articulated in detail, including the final form the project will take?

Timing: Are you at a catalytic moment when you would greatly benefit from Creative Capital funding? (Creative Capital is dedicated to funding innovative projects that are in

the key, early stages of research and development. It is not a lifetime achievement award.)

- Are you ready to examine your creative and/or professional approach? Are you ready to take a risk and expand your working methods?
- Could you benefit from additional resources of capital and skills-building to complete the project?
- How soon will the project be completed? If the project is likely to premiere before or soon after the award being granted, it is not a strong match for Creative Capital funding. Entering the life of a project at a key moment is important to us, and we have found that projects premiering within the first year are less able to take advantage of our resources.

JUROR INFORMATION

- Creative Capital invites regional, national, and international experts in a wide range of disciplines to serve in our review process.
- External reviewers are offered honoraria for their time and expertise.
- All external reviewer names are confidential until the review process has been completed.
- Due to the volume of applications, we are unable to provide feedback on applications that are not awarded.

FREQUENTLY ASKED QUESTIONS

Eligibility Questions

1. **Do you fund the work of artist-run nonprofits or businesses?**
   The Creative Capital Award is specifically designed to support the realization of new artist projects. We do not fund nonprofits and artist-run businesses, nor are our services well-suited to support these kinds of ventures. Some of the artist projects we have awarded evolved into businesses; however, they began as artist projects. We provided them funding during their research and development stages, and aided early production of the project before it launched. Additionally, if you would not consider your business or organization to be an artwork in itself, this may not be the best award for your project.

2. **Do you fund curatorial projects?**
   The Creative Capital Award does not support the production of exhibitions. We fund new, discrete artist projects that have one author, director, lead or a core group of collaborating artists. While artists do use Creative Capital Award funding to support exhibitions of the project they are proposing, the award isn't designed solely for the production of that show. If the artists you are working with are still in the early stages of producing work that you would like to curate in the future, please encourage them to apply with those projects.

3. **Do you fund educational projects?**
   Creative Capital supports artist projects, and does not fund projects that are solely academic. While we understand that all art is educational to some degree, if the end goal of your project is to serve a student audience, create a curriculum, or help fund programming for a community center, then this is likely not the right award for you.

4. **I am looking to expand an existing project, should I apply?**
   We are most interested in projects that are in the early stages of development and production, as they can benefit the most from the services that we offer. 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 we do not provide support to projects that are at a stage where they need finishing funds or touring support. We ask 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, we are happy to review your application.

5. **How do you define five years of professional experience?**
   We define five years of professional experience as engaging your practice in some public capacity over a cumulative five years. This could be constituted through readings, panel conversations, screenings, interviews, etc., and not just major projects or exhibitions. The five years also do not have to be consecutive, and we consider multiple creative avenues to be applicable (i.e. if you exhibited as a painter for three years but then focused most of your attention towards writing for two years afterward).

6. **How do you define student status?**

All applicants must have finished any degree-granting educational commitments before the time of receiving the award. 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. You are also not able to apply as a collaborator on another application because all collaborators are considered awardees. Our panel is interested in supporting artists who have a strong, clear point of view, and submitting more than one project may look as though you are not dedicated to one meaningful project.

Application Content Questions

8. **My work spans multiple disciplines. How do I pick just one?**
We invite 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. By asking you to choose a disciplinary category, we are asking you to choose how you want to frame the discussion around your work and to indicate which experts are most qualified to evaluate your project proposal.

9. **If I am an artist working in social practice, what disciplinary category should I choose?**
Creative Capital is fiercely committed to groundbreaking ideas that challenge what art can be. As countless visionary projects selected for the Creative Capital Awards have demonstrated, socially impactful ideas are embedded in the work of forward-thinking artists in a myriad of forms, often with the goal of imagining new forms of living. Social engagement can take shape across disciplines, therefore, we have expanded opportunities for artists to propose socially-engaged and/or sustainable projects in every category instead of isolating these categories.

10. **What kind of non-monetary support does Creative Capital provide?**
Awardees have access to professional services and community networks of fellow awardees and other professionals. Professional services may include consultations on legal concerns, PR, financial planning, business planning, and technology as well as partnerships that provide access to crowdfunding platforms.

11. **Why do you ask about my hometown?**
The hometown question lets us know if you maintain roots that are different from your present location. We find 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?**
We are 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—many previous applicants and awardees have.

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 contacting us 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 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 for the Creative Capital Award, and for helping us further our mission of funding innovative, groundbreaking projects poised to impact not only the field of art, but also the world beyond it.

APPENDIX A: APPLYING AS A COLLABORATION AND/OR FAMILY

Creative Capital acknowledges that many artists work in collectives, families, or other kinds of groups. For this reason, we allow 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 collaborations may be made after the application has been submitted**. Each individual artist that makes up the collaboration must meet all of the eligibility requirements. All collaborators will be considered awardees and receive equal billing on our website and have equal access to funds and services. People who provide services on a "work for hire" basis for the project are not considered collaborators.

- **Ongoing Team or Collective Collaborations**
  We often see two to five artists joining forces to regularly work on projects, and 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 Collaborations**
  If you are making work together with another artist for the first time, you are welcome to apply for a Creative Capital Award as a unified team. The application must be approved and reviewed by all members of the collaboration, and not just the lead applicant that you have selected for your team. Keep in mind that if your collaboration receives an award, all parties in the collaboration will be equal owners of the project and are expected to complete the project together. These types of collectives will need to make a very strong case regarding their commitment to work together for the entire multi-year life cycle of the project in order to be competitive.

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 us determine where the artist is in their career. We understand that 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.
- 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 us an honest sense of how much 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 changes.

- **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:

  o 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

  o 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, we discourage all artists from self-financing their projects.

- **Income from the Project**
  A complete budget includes expenses <u>and</u> income. Make sure that you include all possible income and designate sources as confirmed (funding is committed), projected (an estimation of forthcoming funding), or pending (funding has been applied for). 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.

- **In-Kind Donations**
  There are two important things to remember about in-kind goods and services: in-kind goes in as income and comes out as an expense at the same amount; and this dollar amount should represent the fair-market value of the in-kind goods or service. Because it may take time to figure out the fair-market value of a tool donated to your project, such as a used computer, it's helpful to separate the in-kind budget. Unless you have no in-kind funds, your complete budget will have three distinct sections: expenses, income, and in-kind. If you're not yet sure of the fair-market value of your in-kind line items, you can write "value to be determined," and add the dollar amount once it's confirmed.

- **Personal Equipment**
  If you're using your personal computer, equipment, etc., for the project, you can note this in the in-kind section of your budget. While it may be impossible to figure out the dollar amount of your equipment's depreciation due to project-related wear-and-tear, your budget will at least reflect your "loan" to the project. If you believe that you will need to replace or upgrade your personal equipment as the direct result of heavy use during this project, it's a good idea to include an "equipment replacement" line in the expenses section of your budget, just in case.

- **Studio Space**
  If you work out of your home, you can figure out the value of your workspace and include it in the project budget. The formula is similar to the one for figuring out your fee: what percentage of your home are you using for what period of time? This does not mean that you can claim your entire rent as a project expense. Instead, this is similar to the home-office deduction allowed by the IRS. In addition to listing your home office use as an expense, you should also determine the extent to which you will use your home phone or internet connection for project-related communications.

- **Sample Budgets**
  Here are some sample budgets across disciplines that you can use as a guide. Please note that the sample budgets are quite simplified.
    - [Performing Arts Sample Project Budget](#) (Theater, Dance, etc.)
    - [Technology Sample Project Budget](#) (Tech, Multimedia, Digital Media, etc.)
    - [Literature Sample Project Budget](#) (Screenplays, Novels, Poetry, etc.)
    - [Visual Arts Sample Project Budget](#) (Painting, Sculpture, etc.)
    - [Moving Image Sample Project Budget](#) (Filmmaking, Documentary, etc.)

APPENDIX D: WORK SAMPLES

Great work samples are important. Remember that even if you don't get the award, great work samples could stick with evaluators after the application process. We have seen work that was not ultimately selected go on to be curated, programmed, and funded.

Tips and Best Practices
During a review process, an evaluator may be looking at upwards of 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 don't know you, 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 connects with your future projects.

- **Samples of Previous Work**
  It's likely that the work you are proposing in your application won't be far enough in development for you to provide documentation. It is okay to use samples of previous work to help the evaluators imagine what your future work will look like. Try to submit completed work from the last five years. While completed work is best, work-in-progress supplements are acceptable if you feel they will make the best case. No matter what, showing at least some fully-produced work that demonstrates your ability to accomplish ambitious projects.

- **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 Us 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 us straight into the action and make us feel like we 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 we 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 videographers, editors, and boom mics—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.