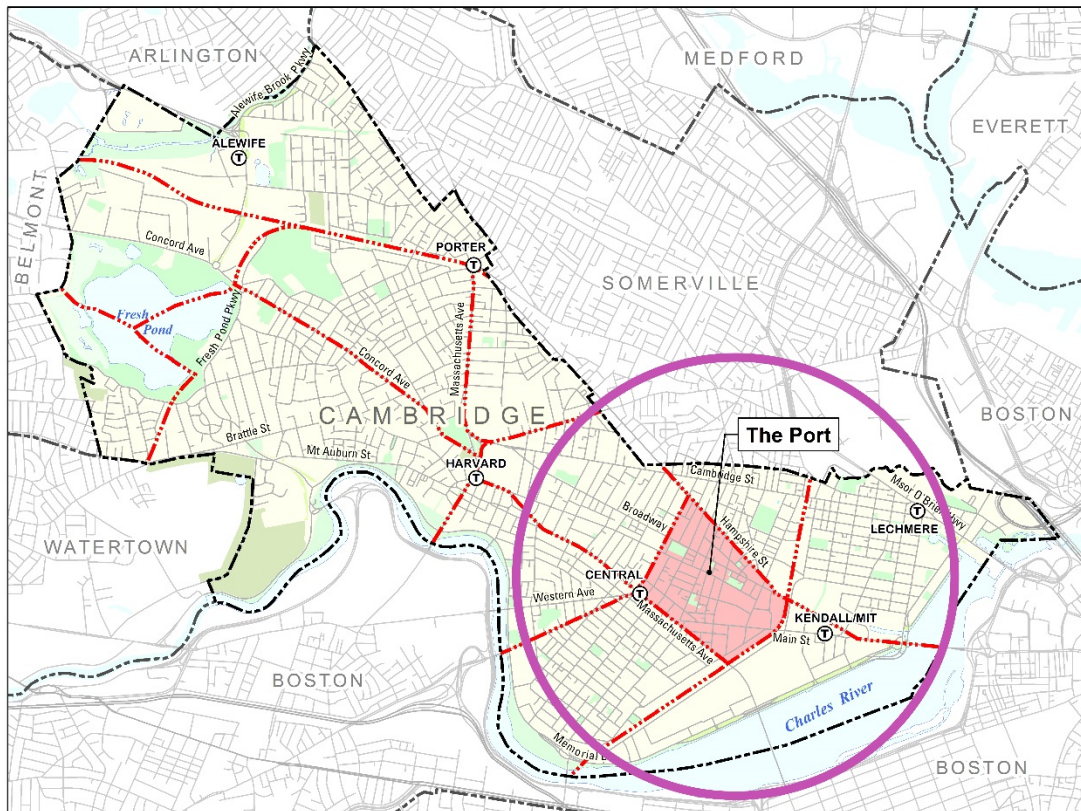


CAMBRIDGE PUBLIC ARTS ART

FLOW: A Grant Program for The Port Cambridge, MA

Application Deadline: May 1, 2017

www.cambridgema.gov/arts/publicart/flow



Have any questions?

Contact Lillian Hsu, Director of Public Art and Exhibitions

lhsu@cambridgema.gov

617-349-4389

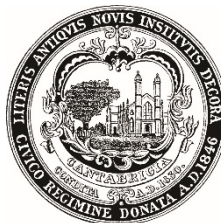


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SECTION 1: ABOUT THE PROGRAM

SECTION 1-A: WHO, WHAT, WHERE, WHEN, WHY

Cambridge Arts, the official arts agency for the City of Cambridge, Massachusetts, invites all individuals, collaborative groups, youth, organizations, businesses, artists, or schools who have an idea for a community-building public project that places arts in a central role to submit a proposal to a **one-time grant program serving The Port neighborhood** of Cambridge.

FLOW: A Grant Program for The Port is designed to build community strength through **the integration of arts and other sectors engaged in the public realm**. \$300,000 in total funding is available through percent-for-art funds attached to The Port Infrastructure Construction Project being conducted by the City from 2016 to 2021. **Multiple projects will be selected through this one-time grant program. All projects will be implemented between 2017 and 2021.**

Why is it called “FLOW”?

“Flow” carries several meanings that relate to the mission of the grant program: (1) The Charles River used to reach the edge of The Port, and the grant program is linked to the City’s effort to mitigate or reduce flooding in the area; (2) The word “flow” relates to the passage of time – the rich history of The Port, its character in the present, and its growth and vision for the future; (3) “Flow” is a word used in the creative arts, in education, and in the field of psychology to refer to the positive psychological and emotional state when one is intensely focused and immersed in an activity and experiencing a sense of complete fulfillment, sometimes referred to as being “in the zone.”

SECTION 1-B: ELIGIBILITY

FLOW: A Grant Program for The Port is open to any individual artist or artistic team, or any organization, business, partnership, individual, youth, or collaborative group. While all proposed projects must significantly engage the arts, **we welcome applicants who work in any of the wide variety of other areas that contribute to a strong community including food, life-long education, transportation, economic development, sustainability, employment, health, safety, housing, etc.** In other words, you do not need to be an arts-based organization or business to apply, as long as **all projects engage the arts in a central role, and have artists as key personnel.**

If the applicant is an organization, group, or team, there must be one individual who serves as the primary contact person or lead on the application.

We welcome proposals employing all forms of artistic practice including, but not limited to: theatre, music, dance, sound art, spoken and written word, sculpture, mural arts, light, video, multi-disciplinary media, multi-media installations, and social practice art. Both temporary and ephemeral projects and durable long-term projects are welcome. Co-creation with community

members and public participation are encouraged. Proposals must be designed to take place in the public realm but may be indoors or outdoors or exist in the social space of media (e.g. a printed newspaper or smartphone application).

Whether submitted by an individual or a group, concept proposals must demonstrate benefit to the community as a whole and not only to the individual or group applicant.

We are particularly interested in applicants based in the neighborhood and the greater Boston area, but applicants from anywhere in the U.S. are welcome to apply. All applications will be reviewed with equal attention.

The City will not fund projects that discriminate on the basis of race, gender, religion, creed, color, national origin, disability, sexual orientation, or age. All projects must make reasonable accommodations to insure that people with disabilities have equal physical and communications access, as defined by federal law.

SECTION 1-C: PURPOSE AND GOALS

A. To support new creative projects that serve The Port neighborhood and put arts in a central role:

FLOW is a program designed to inspire and support the creation of new artistic and cultural projects that reveal and respond to the cultural, social, historical, political, and/or physical attributes and needs of The Port neighborhood for the benefit of Port residents and visitors alike. We are looking for cross-sector partnerships that demonstrate how the arts can play a unique role in all segments of civic life.

The goal of *FLOW* is the realization of a group of projects in a variety of formats that celebrate the diversity and character of The Port, invite collaboration, and demonstrate equity. Projects will be scheduled to take place over the course of 3 years with various time frames.

B. To provide training and skills in assembling grant proposals:

The *FLOW* grant program is **committed to building skills and providing training to any applicant** who has had minimal experience submitting grant applications. Our goal is to provide support and assistance in developing, writing, and assembling feasible proposals for arts projects – skills that are transferrable to future fundraising efforts. We will also provide assistance to applicants who might have a lot of experience with grant writing but have questions about how their proposal fits The Port grant program. We strongly encourage ALL applicants to contact us while developing proposals. Cambridge Arts will provide assistance throughout the grant application period.

SECTION 1-D: THE REASON FOR THE PORT INFRASTRUCTURE CONSTRUCTION PROJECT

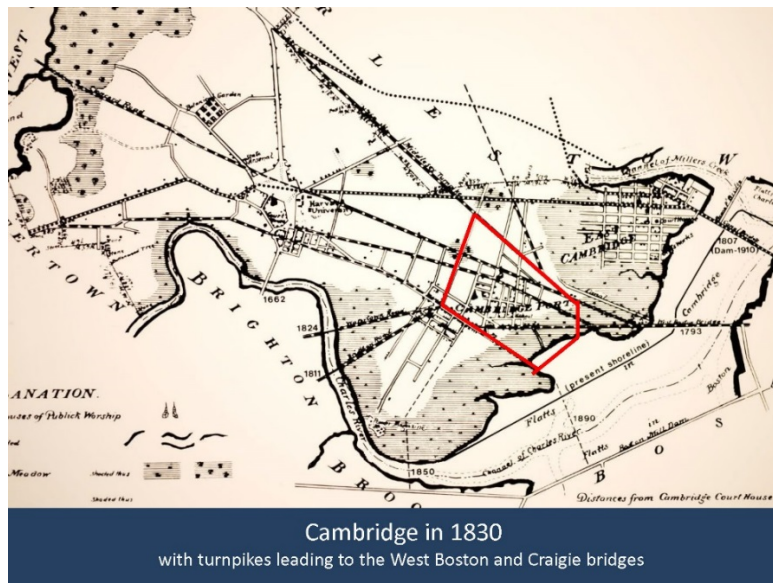
Over the next 5 years the City of Cambridge will be designing and constructing water, sewer, drainage, street, and sidewalk improvements in The Port neighborhood to address current and future flooding in the area. Excavation of 6 or 7 streets will be necessary to install large underground storm water storage tanks. This offers the opportunity for rebuilding better streets. The new design of streets and sidewalks will be developed through a comprehensive community process, followed by anticipated construction between 2017 and 2021.

For more information on the infrastructure project please visit the City's project webpage: <http://www.cambridgema.gov/theworks/ThePort>

SECTION 1-E: HISTORICAL BACKGROUND AND NEIGHBORHOOD DESCRIPTION

The Port, previously known as Area 4, is a high-density residential neighborhood with approximately seven thousand residents, bounded by Hampshire Street to the north, Portland Street to the east, Prospect Street to the west, and Massachusetts Avenue to the south. The major commercial and transit center of The Port lies along the Massachusetts Avenue edge. Smaller commercial areas exist along Main Street, Prospect Street, and Hampshire Street, with a few additional businesses on Windsor Street.

When Cambridge became a city in 1846 it united three villages – Old Cambridge, East Cambridge, and Cambridgeport. When the 1950 census divided the City into 13 planning zones, Cambridgeport was divided into two areas, with the southern area taking the name Cambridgeport, and the northern section keeping the administrative name Area 4. In 2015, after community petitions, Area 4 was officially renamed “The Port”.



Cambridge in 1830
with turnpikes leading to the West Boston and Craigie bridges

Before the Charles River Dam was built in 1910, the shoreline of the tidal Charles River reached The Port. After the West Boston Bridge was built in 1792, The Port grew into an industrial and manufacturing center of the City. Many prosperous manufacturing industries and

accompanying housing attracted immigrants from around the world to The Port. The architecture of its buildings and the narrow residential streets reflect this history.

The triangle in the southern part of the neighborhood bounded by Massachusetts Avenue, Main Street, and the Grand Junction Railroad (sometimes known as the Osborn Triangle) where much of this industry thrived, is now home to high-tech and life-science offices and labs, as well as facilities serving the Massachusetts Institute of Technology. Residents living in The Port include those who have roots in the neighborhood going back generations and those who are newcomers.

Diverse in composition and deep in history, The Port is a neighborhood with long memory and established organizational anchors as well as a neighborhood in flux. Today's rapid development of Kendall Square to the east and in Central Square to the west exerts tremendous pressure on the area, threatening to break some of the roots that have sustained a strong community of people of all ages over many years.

FLOW: A Grant Program for The Port is an opportunity for building community strength through the arts, nurturing cross-fertilization of creative energies, and supporting multi-dimensional projects that grow out of a deep consideration of this unique neighborhood.

For more background and history on The Port, the following resources may be helpful:

"A trove of 1980s snapshots from the Cambridge housing projects: The photos that teens took of one another tell a story of happy times together." Alexa Mills, The Boston Globe, November 25, 2015: <https://www.bostonglobe.com/magazine/2015/11/25/trove-snapshots-from-cambridge-housing-projects/yo1Ac7M6Lt5jMvEc4Ys4jl/story.html>

"Area IV residents want formal process to change neighborhood's name, councilor` says," Mark Levy, Cambridge Today, August 12, 2015: <http://www.cambridgeday.com/2013/01/13/area-iv-residents-want-formal-process-to-change-neighborhoods-name-councillor-says/>

"'Area Four' residents live in the shadow of the future: Hard by the new buildings, ideas, and money crowding Kendall Square is Cambridge's poorest neighborhood," Katie Johnston, The Boston Globe, November 23, 2014: <https://www.bostonglobe.com/business/2014/11/23/shadow-future/s1KhT91JlhyqSOBVOb6GqL/story.html>

Link to City webpage on the overall project:

<http://www.cambridgema.gov/theworks/cityprojects/2015/theportinfrastructureproject>

Additional details and downloadable PDF documents from the City webpage:

<http://www.cambridgema.gov/theworks/ThePort>

The Port from Wikipedia: https://en.wikipedia.org/wiki/The_Port,_Cambridge

SECTION 2: GUIDELINES

SECTION 2-A: TIMELINE

Dec 2016	Grant program launch
Dec 2016-Jan 2017	Public grant information sessions held in The Port; distribution of application materials in print and digital format; outreach
Dec 2016-April 2017	Proposal development; individual training provided
May 1, 2017	Grant application deadline
May-June 2017	Selection Committee reviews submissions
Late June 2017	Grant awards announced
Summer 2017	Implementation begins
Fall 2021	Implementation concludes
December 2021	Final Reports and Evaluations

SECTION 2-B: INFORMATION SESSIONS

The City will be conducting 3 information sessions, free and open to the public, at the following times. All sessions will be held at the **Community Art Center, 119 Windsor Street** in Cambridge.

1. **Saturday, January 14, from 9:00 - 10:30 a.m.**
2. **Wednesday, January 18, from 9:00 - 10:30 a.m.**
3. **Monday, January 23, from 6:00 – 7:30 p.m.**

Additional information sessions are TBD, if necessary. Please contact us if you are interested.

SECTION 2-C: GRANT APPLICATION ASSISTANCE – WE WANT TO HEAR FROM YOU!

WE STRONGLY URGE YOU TO CONTACT US, EVEN IF YOU THINK YOU DON'T NEED HELP.

Call us to say hello and let us know you have an idea for an application. We are available throughout the application period for consultation. **You should contact us at least once.** Whether you have never submitted an arts grant application before or you have a lot of experience, contacting us will allow us to determine where your application might be stronger or where we might have information that could be helpful to you in formulating your concept and proposal details. You can contact us early in the process, e.g. when you are floating several possible ideas and would like some feedback or if you'd like to partner with an organization but are not sure what organizations exist in the area. You can contact us as many times as necessary during the proposal development phase or when you are compiling the various components of the application packet.

If you need computer access, check your local library. The Cambridge Public Library has computers and free internet access at the main library and all 6 branch libraries, with staff to provide assistance: <http://www.cambridgema.gov/cpl/Services/Computers>

For any question big or small, please contact Cambridge Arts Public Art Program staff:
Lillian Hsu, Director of Public Art and Exhibitions, lhsu@cambridgema.gov, 617-349-4389

SECTION 2-D: FUNDING CRITERIA

Please use the list of criteria below when shaping your proposal and writing your “Narrative Summary” in the online application form.

FLOW grant applications will be reviewed by a Selection Committee composed of neighborhood representatives, representatives of the City’s Public Art Commission, and City staff. The Committee will select a group of temporary and long-term projects that will offer a variety of experiences for the public over the 3-year period of implementation, 2017 to 2021. The Selection Committee will evaluate projects based on the following **funding criteria** (notes in parentheses define or explain criteria):

- **Conceptual strength of the overall project** (A meaningful concept that frames the project makes a stronger proposal. A strong idea or concept can address any subject and can connect different disciplines. It supports the project and pulls various parts of a project into a cohesive whole.)
- **Degree of responsiveness to The Port** (Does the project speak to one or more characteristics of The Port – its social or political life, any part of its rich history, or the physical attributes of its streetscapes, landscapes, and built environment? Does the applicant show understanding of some important aspect of The Port?)
- **Qualifications of participating artist(s)** (How does the artist’s past work show promise for a high quality arts project as described in the proposal?)
- **Impact on the community** (Lasting impact does not necessarily attach only to permanent works. It is possible for a temporary project to have a lasting impact, while a more permanent sculpture can have less long-term impact.)
- **Ability to manage project and work with the community** (Does the application indicate an applicant’s ability to work effectively with diverse members of a community and to manage the implementation and coordination of multiple components of a project while being sensitive to the community within which it takes place?)
- **Commitment to partner with another individual or group in The Port** (Is partnership integral to the project? Does the identified partner have a meaningful role and fit the mission of the project?)
- **Level of public participation** (In what ways or to what degree will the public participate during its development, implementation, or continuing beyond the grant program?)
- **Incorporates equity or social justice** (Does the project directly or indirectly address, promote, or increase equity? Is social justice one of the concepts, a motivating factor, or part of the intent of the project?)

- **Offers new perspectives** (e.g. artistically, educationally, socially, etc)
- **Accessibility to different learning styles and abilities** (In addition to the requirement that all projects must be wheelchair accessible, to what extent is the project designed to reach people of all abilities and learning modes?)
- **Comprehensive and detailed project plan** (Does the proposal demonstrate thoroughness in planning and describe a vivid picture of what the public will experience? Does the application demonstrate that the applicant has thought through details of how the project will take place?)
- **Feasible budget** (Is the budget reasonable to support the scope of the project?)
- **Realistic timeline** (Will the applicant realistically be able to accomplish the project well during the proposed time line?)
- **Potential to draw a broad audience** (A project does not have to be designed for huge crowds or large audiences, but a strong proposal will show potential for a wide variety of participants, even if the project is designed for a specific population such as a particular age group.)
- **Consideration of a specific project site** (Is the project designed for a specific space or for a general public space? What qualities of the space are significant to the project?)
- **Addressing community issue(s)** (A project can address a community issue directly or indirectly, and a community issue does not have to be the main theme. Has the applicant thought about the various characteristics of The Port and chosen one or more to influence the framework or mission of the project?)

SECTION 2-E: BUDGET

The City will grant a total of \$300,000, distributed over multiple projects. The number of projects chosen and the distribution of funds will be determined during the selection process to achieve diversity of media, concept, intended audience, duration of project, and format.

Proposals will be accepted in the following funding categories:

\$1 – 20,000

\$20,000 – 50,000

\$50,000 – 150,000

SECTION 2-F: FINAL REPORTS AND EVALUATIONS

All applicants who are awarded a grant will be required to submit a final report after the completion of the project and will meet with Cambridge Arts staff to evaluate the outcome of the project and share feedback.

SECTION 3: APPLICATION INSTRUCTIONS

Submissions are only accepted online via www.tinyurl.com/portproject. All submission materials are electronically available as a form to fill out with attached supporting materials. All application questions are listed below for your review. We have included the questions so it is easier to prepare your application and copy/paste your answers into the online form. The online form can be saved while you are working on it.

All applications must include the following three parts:

- A. Project Details**
- B. Project Budget**
- C. Artistic Support Materials**

Please Note: All projects must be wheelchair accessible and must make reasonable accommodations to insure that persons with disabilities have equal physical and communications access, as defined by federal law. Accessibility involves both the location (the facility) and the content (activity or product) of the project or program. Access refers to, but is not limited to, ramp access or elevators, restroom facilities to accommodate persons using wheelchairs, sign language interpreters, assistive listening devices, Braille and/or large print publications. Technical assistance is available through the Cambridge Commission for Persons with Disabilities, 617-349-4692 or 617-492-0235 (TTY/TDD).

SECTION 3-A: PROJECT DETAILS

Some of the questions below are followed by tips or guiding questions to help you think about your responses. Not all will apply. What applies to you will depend on the type of project you are proposing. These questions are in no way meant to suggest that you should be doing any particular type of project.

1. Name of primary contact
2. If relevant, name of organization, business, center, or group applying for this grant
3. Address of primary contact or organization
4. Phone number of primary contact or organization
5. Email of primary contact
6. If applicable, website of primary contact or organization

7. Title of proposed project
8. Brief 2-3 sentence project description (500 character limit)
9. What dollar amount are you requesting from this grant application?
10. Narrative Summary of the proposed project (maximum 600 words): In the narrative, address how your project fulfills the **funding criteria** outlined in SECTION 2-D: FUNDING CRITERIA. Include a description of what the public will experience, see, feel, or hear, etc.
11. What are the **ideas or the artistic concept** behind the project? How does it relate to the neighborhood - past, present and/or future?
(The content can express the intent or goal of the project? It may be a metaphor; it may frame a human truth.)
12. Select the artistic medium or format that best applies to your project, e.g. dance, music, sculpture, mixed media, lighting, etc.
13. Where will the project take place, i.e. the specific location in the neighborhood; indoors or outdoors or both?
14. When will the project take place during the 2017-2021 period?
(Depending on the medium of your project, your answer may include one or more of the following: frequency of events; time frame of installation; month; year; days of the week; hours.)
15. What is the expected life span of your project?
(Temporary projects might include events; workshops; publications; series of programs repeated over multiple months or years; short-term physical installations. Long-term projects might include physical installations durable for 10-20 years; a program or publication, e.g. a newspaper, magazine, or workshop with programmatic and material structures that ensure its capability of being sustained by the community over time.)
16. Who is the intended audience and what ages? All projects must be free and open to the public, but your project may have a particular audience in mind, such as teens, general public in a park, seniors, young children, or all of the above.

(Will you be working with particular groups during the project? Do different project parts engage different audiences?)

17. What overall need or purpose does the project serve?

(While we know that all the arts provide cultural benefit and connect us more deeply to ideas, emotions, and each other, your proposal may have a specific purpose. For example, does the project educate youth? Is it connecting people who may not know each other? Is it bringing residents into public spaces and parks? Is it beautifying the neighborhood? Is it providing food or meals through artistic means? Is it illuminating dark areas of the neighborhood and generating a safer environment? Does it promote healthy lifestyles? Does it promote play? Does it enhance or create a community resource, e.g. a new newspaper serving the neighborhood, a small skate or game spot, a healing space, a community recording space, graffiti wall, outdoor teaching or garden space, or indoor food making or art making space?)

18. If applicable, what materials will be used?

(For example, an outdoor performance project might require furniture or props; if the project is sculptural or structural, name the materials it will be made out of.)

19. If applicable, how will the project be fabricated and who will fabricate it?

(Will you build the project yourself or will you hire an individual or a company?)

20. If applicable, how will the project be installed?

(Does your project require bolts, electricity, water, data connections, concrete footings, or sandbags? Will it be adhered to a preexisting structure, such as the side of a building, or is it free standing? Do you need access to a scissor lift, scaffolding, other equipment, or vehicles? Will you conduct the installation yourself or with others? If with others, what type of assistance will you require?)

21. How will the project have a lasting impact on The Port community?

(How will The Port community benefit from the project? How long do you think the benefit will last for those who experience your project? Will it create discussion or momentum about a current challenge facing The Port neighborhood? Or is it meant to be a here-in-the-moment artistic and expressive experience open to personal interpretation?)

22. How will your project involve members of The Port community in the planning an implementation stages?

(Is it a performance for community members? Are community members a part of the actual production of the work? Does the community help design any of the artistic elements? Will the project result in a functional object for use by the

community, for example, a bench, or table? Or publication like a magazine or creative business? Is the project a one-day event that everyone attends?)

23. Are there informal or formal educational components to the project?

(Are educational programs part of your project? Is it educational because you are teaching community members how to learn a new skill, for example, how to dance or drum, how to cut tile, how to paint? Or is it educational because everyone is learning together in a public event? Is there an apprenticeship component? Are you collaborating with a school or afterschool program?)

24. Have you formed or intend to form any partnerships within The Port specifically for **implementing** this project, or will existing partnerships you already have be employed to co-create your project? If your project is made possible through a partnership, you are required to supply a letter from that partner in support of your application in question #28.

(This question is about partners who will participate in the realization of your proposal. Partnerships might include organizations, health centers, schools, religious groups, community resources, neighbors, friends, residents, community groups, businesses, restaurants, artists, and more. Question #25 is about partners who have participated in the planning stage of your proposal for this application.)

25. Who are the key personnel who have participated in **planning** your project?

(Are you collaborating with anyone on the project? Have you met with them? Possible key personnel might include artists, teachers, administrators, neighborhood organizers, City staff, business owners, and others. If your project requires fabrication, have you met with fabricators or engineers?)

26. If applicable, how are you or the key planning personnel connected to The Port?

(Do any key planning personnel live, work, or have family in The Port or have history in The Port? Do they participate in any community groups or activities; work with programs related to religious organizations, schools, or youth and senior centers; or sit on any local organization boards? Do they own a business in The Port?)

27. All projects must be documented. Describe the ways you will document the process and the implementation of the project.

(Will the project be documented through photographs, drawings, text, video, and/or audio recording? Will the documentation cover the creative process as well as the final project, and/or performance? If using video, where will the video be shown and/or how will it be distributed? If applicable, is there a website or blog displaying the project process, updates, and results? Will the documentation be available to

the public after the end of the project, such as through a printed book, newspaper or newsletter, exhibition, on a website?)

28. Letter(s) of support: If the project is made possible through a partnership one of the letters must be from that partner; a second letter is optional; If the artwork is to be located on private property, the applicant **must** provide a letter naming the owner of the site with his/her signature of approval for the project. Maximum of 3 letters

(Please upload a letter of support from a possible partner, collaborator, or someone familiar with your work.)

29. Resumes of lead and collaborating applicants

30. Timeline for the project

(Projects will be implemented between 2017 and 2021. What is the beginning date and ending date for the planning and implementation of the project? Is it a multi-year project, a series of events that occur over a single season, a one-time event or installation, or a combination? Your Timeline should be a chronological list that outlines a sequence of months and/or dates, noting the tasks or events that will take place during each of those dates. The Timeline should include planning, production/fabrication, and implementation phases. The Timeline should be a schedule that indicates a reasonable expectation of how you will accomplish all aspects of your project.)

31. Maintenance Plan

(This question is primarily for projects that will remain in place for some period of time, whether one week or twenty years. What will be required in order for the project to remain in good condition for as long as it is available to the public? Who will be responsible for the maintenance? If something breaks, will it be replaced, and if so, who will pay for that expense?)

SECTION 3-B: BUDGET (Please contact Cambridge Arts with any questions!)

32. Detailed Budget Attachment (Please download the worksheet available at www.cambridgema.gov/arts/publicart/flow, complete the form, save the file as LastnameFirstname_FLOWBudget.pdf, and upload it as an attachment in question #32.)

You will need to list FUNDING SOURCES and EXPENSES:

“Funding Sources” are any funds that will be used to support your proposed project, including the amount you are requesting with this application. While the amount you are requesting may be the only source of funding you anticipate, it makes a stronger application if you can show other resources. Funding Sources should include both confirmed and anticipated amounts, e.g. organizational cash; other grants; private donations. Your request from this grant program is considered “anticipated”.

“Expenses” will depend on the type of project you are proposing. We have listed some common categories. Your budget should list ALL expenses that will be necessary to complete your project. For the grant application phase we expect your numbers to be estimates based on your knowledge of past projects or on your research and inquiries. All budgets should include an artist fee, contingency, and documentation.

NOTE: Total “Funding Sources” dollar amount (\$) and total “Expenses” dollar amount (\$) should be the same.

In your attached budget worksheet, **do NOT include any “In-Kind Donations”** of materials, facilities, and/or services. (I.e. those which you do not need to pay, for such as free performance or rehearsal space, donated art supplies, volunteer labor, pro-bono consulting work etc.). This information will be included in question #34.

Some possible expense categories include:

- Materials
- Fabrication (labor)
- Installation
- Equipment rental
- Space rental (e.g. rehearsal space, kitchen space)
- Artist fees (e.g. artists, including applicant if applicable, performers, writers, teachers, composers, choreographers, lighting designers)
- Other Personnel (e.g. staff, admin, movers, drivers, installers)
- Design (graphic design or project design)
- Printing (if your project includes significant printed component)
- Transportation and storage
- Marketing and advertising (e.g. posters, cards, or flyers, postage, promotional signage, banners, webpages)

- Permits (such as the cost of a police presence for large events or road closures)
- Contingency (additional funding set aside for an unforeseen event or circumstance, often 5-10% of the total project budget)
- Documentation (e.g. photographs or videos of the project)
- Maintenance
- Consultants (e.g. landscape or architectural engineer)
- Contractor fees
- Insurance
- Access, e.g. ASL interpreter; open captioning, etc
- Other

33. Select the budget range that matches your grant request (question #9)

\$1 – 20,000

\$20,000 – 50,000

\$50,000 – 150,000

34. Please list any “In-Kind Donations” and their estimated monetary value.

This may include donated materials, facilities, and/or services. (i.e. those which you do not need to pay for, such as free performance or rehearsal space, donated art supplies, volunteer labor, pro-bono consulting work, etc.)

35. Are you seeking funding from any other sources? (This is not required, but showing other potential sources of funding makes a stronger application.)

36. How will the project change if you do not receive the total amount requested?

37. How did you hear about *FLOW: A Grant Program for The Port*?

SECTION 3-C: ARTISTIC SUPPORT MATERIALS

No matter what media your project entails, the artistic support materials representing past work will give the Selection Committee an idea of how your proposal relates to other work you or the participating artist(s) have done. The support materials representing the concept you are proposing in this application should help the Selection Committee imagine what the public will experience with your project, and considers the artistic qualifications. The jury is going to be viewing a large amount of material. Please be selective when deciding how much supporting material is needed to effectively communicate your idea and past experience.

Submit a maximum of 20 files. Support materials must include examples of past work and representations of your proposal. You may submit materials from any of the following categories:

- 20 images (no PDF's, only 1 image per file)
- 3 videos (up to three minutes each)
- 3 audio recordings (up to three minutes each)
- 3 writing samples (submitted as PDF's no longer than 3 pages each)
- 3 3D models

The online application portal can accept any media file type, including, images (up to 5MB each), videos (up to 250MB each), 3D Models (embedded), audio (up to 30MB each), and documents (up to 10MB each).

DEADLINE: May 1, 2017