CA$H: Creative Assistance for the Small (Organization) and Hungry (Artist)

CA$H | THEATRE is a program of Theatre Bay Area and is funded by The William and Flora Hewlett Foundation and the Phyllis C. Wattis Foundation.

GUIDELINES

THERE ARE TWO FUNDS AVAILABLE: CA$H | CREATES and CA$H | PERFORMS.
Both CA$H | Creates and CA$H | Performs are open to individuals and organizations.

- **CA$H | Creates** is a $2500 grant that supports the development of artistic theatre projects or capacity-building projects not directly tied to a fully produced performance of a piece.
- **CA$H | Performs** is a $5000 grant that supports fully produced performances of theatre projects that are open to the public or projects that support the creation of multiple works by multiple artists.

DANCERS & DANCE PROJECTS
Theatre Bay Area no longer administers applications for dancers or dance projects. CA$H grants for dancers and dance projects are administered by Dancers Group. For the dance application, click here: Dancers Group CA$H Application.

DEADLINES
ALL PROPOSALS MUST BE SUBMITTED ONLINE by 5pm, Monday, April 25, 2022. All applications must be submitted online. Hardcopy applications are no longer accepted.
ELIGIBILITY
The program is open to Bay Area theatre artists and small organizations that CREATE and PERFORM theatre. Artists and organizations located in any of the counties within Theatre Bay Area's Northern California service area are eligible, which includes Alameda, Contra Costa, Marin, Monterey, Napa, San Francisco, San Mateo, Santa Clara, Santa Cruz, Solano, and Sonoma counties.

AM I ELIGIBLE?
ORGANIZATIONS, incorporated or not, must have a yearly operational budget under $100,000 and be able to document at least two professionally-oriented works that were presented publicly in 2018, 2019, 2020, and/or 2021. We have expanded this range to four years to account for the disruptions caused by the pandemic. (While online performances count for this requirement, if your application seeks funding for an in-person production, a documented history of in-person productions may be important to the panel.)

ARTISTS must be at least 18 years old, working in the art form of the proposed project, and be able to document at least one professionally-oriented production that was presented publicly in 2018, 2019, 2020, or 2021. We have expanded this range to four years to account for the disruptions caused by the pandemic. (While online performances count for this requirement, if your application seeks funding for an in-person production, a documented history of in-person productions may be important to the panel.)

Artists may apply either as individuals or submit a “collaborative team” application. A collaborative team consists of two or more artists who are creating work together. Collaborative teams should provide documentation of at least one professionally-oriented production that was presented publicly in the last four years that involved all members of the team.

YOUR COMPANY IS INELIGIBLE IF:
- It is primarily a performance venue or presenter
- It is an arts education program
- It is a previous CA$H grantee who has not submitted the final self-evaluation
- It is a CA$H grantee from Fall 2021
Your potential CA$H award would financially benefit a current TBA employee or a TBA board member who is currently serving or has served within the past five years.

YOU ARE INELIGIBLE AS AN INDIVIDUAL IF YOU ARE
- Enrolled as a full-time high school or university student
- On the CA$H panel for this round
- Applying for a project that takes place within a school, university, or other arts education program
- A previous CA$H grantee who has not submitted the final self-evaluation
- A CA$H grantee from Fall 2021
- A current TBA employee or a board member who is currently serving or has served within the past five years.

IS MY PROJECT ELIGIBLE?
CA$H | CREATES supports the development of an artistic project or a capacity-building project not directly tied to a fully-produced performance of a piece. Artistic projects can include scripts, workshops, readings, development work with a dramaturg, and/or a devising process. Requests can also be for a capacity project that will improve the applicant’s ability to create or present art. Requests for capacity projects should specify the purpose (e.g., professional development, website development, equipment purchase, marketing initiative, etc.) and describe how it will improve the applicant’s ability to create or present art that meets the priority criteria below. These grants are for $2,500. (NOTE: Receipt of a CA$H | CREATES award does not imply a priority consideration for future CA$H | PERFORMS applications for the same project.)

CA$H | PERFORMS is intended for a fully-produced performance of an artistic project that is open to the public, or a project that supports the creation of multiple works by multiple artists. These grants are for $5,000.

MORE ABOUT ELIGIBILITY
Applicants may submit only one proposal in each granting round. Requests for funding to retire debts from current or past performances are discouraged.
individuals and organizations are eligible to apply for either CA$H | Creates or CA$H | Performs, so send in that application!

HOW DECISIONS ARE MADE

CA$H | Theatre is designed to be an entirely artist-driven program. TBA forms the decision-making panel by assembling five theatremakers, all of whom are either individual artists or company members at organizations with annual operating budgets under $100,000 to ensure each application is reviewed by peers. It is our commitment to gather a group that is diverse in all aspects (identity, geography, discipline, and experience). Every panelist is given training on the panel process. All panelists are empowered to interpret the priority criteria through the filter of their own personal experiences and artistic views, while always staying true to the guiding principles on which the program was founded.

Priority will go to work that:
- has an impact on the artist, the organization, the community, or the field
- is innovative, takes creative risks, and has the potential for excellence
- will result in some kind of tangible creative activity

TIMELINE

Awards will be announced within eight weeks of the application deadline. All applicants will be notified by email. While there is no specific grant period in which the funds must be used, grantees will begin receiving requests for a final report approximately six months after receiving a grant.

THE APPLICATION PROCESS

The online applications are available here:

Incomplete or late applications will not be accepted. We cannot be responsible for technical issues that prevent applications from being submitted on time, so plan on submitting early.

You cannot edit the form once submitted. You cannot save your progress and return to the application; you must complete the form in one sitting. TBA’s recommendation is to review the application carefully before assembling the materials needed. Accessing the application does not require a log-in; you can look at the application before you begin the process as often as you like for as long as you like.
If you’re uncertain what a question on the application means, mouse over the question and a helpful instruction box will pop up. There are also detailed instructions in the section below about most questions on the application. If the instruction box and the instructions below don’t help, contact Melissa Hillman at melissa@theatrebayarea.org.

If there was a problem with your application, your form will not submit, and you will receive an error message. You should also receive a confirmation via email immediately after submitting your application. If you do not receive this email confirmation, contact Melissa Hillman at melissa@theatrebayarea.org.

WHAT WILL I NEED TO SUBMIT?

**APPLICATION LETTER:** No more than two pages in a reasonably legible font no smaller than 11 pt. Tell the panel what you want them to know about you and your theatre work, the project for which you are requesting support, how it meets the priority guidelines, how the grant money will be used, and what you expect to be the result of the grant. Check out “Tips from Past CA$H | Theatre Panelists” below for tips about what to write. Be sure to submit the application letter as a .pdf. (Handy links: “How to Convert a Microsoft Word Document to a PDF” and “How to Create a PDF from a Document in Google Docs”)

**PROJECT BUDGET:** We have a template available on the CA$H page on our website. You can use this template or create your own.

**RESUME(S) and BIO(S):**

**INDIVIDUALS:** Submit one .pdf no longer than three pages containing your resume and/or bio, and (if applicable) the resumes and/or bios of the other key personnel attached to this project. The performance history on your resume or bio should clearly reflect your eligibility by documenting at least one professionally-oriented production that was presented publicly in 2018, 2019, 2020, or 2021.

**ORGANIZATIONS:** While your production history eligibility requirement will be covered by your company’s production history (see below), this is your opportunity to show the panel your amazing key personnel. Submit one .pdf no longer than three pages containing the resumes and/or bios of the people attached to this project.
ORGANIZATIONS: COMPANY HISTORY: Organizations with production histories on their websites may simply provide the link to that page on their website. If your production history is not on your website, upload a .pdf no longer than two pages outlining your company production history. While you are welcome to provide as much information as you like, you are only required to provide representative productions from 2018, 2019, 2020, and/or 2021 to demonstrate eligibility.

OPTIONAL SUPPORT MATERIALS: You may include a maximum of three support pieces. The purpose of these materials is to support your application by helping the panel understand more about your artistic vision and approach, as well as your achievements and potential for future excellence. Examples: a letter of recommendation, photos, a feature article, published reviews, a script sample, an audio or video sample of no more than 2 minutes.

Each individual support piece counts as one support piece, even if they're the same type. For example, one photo counts as one support piece; a gallery of three photos counts as three support pieces. One letter of recommendation counts as one support piece; a .pdf containing three letters of recommendation counts as three support pieces.

One of your three support pieces may be a link to a video on your website, YouTube, Vimeo, or other hosting site. The video sample cannot be longer than 2 minutes. If your video is longer than 2 minutes, please provide cueing instructions; otherwise, we will start at the beginning and stop at the 2 minute mark. Please do not upload video files directly to your application. We do not accept DVDs, thumb drives, or any other physical format. All audio or video support should include context: title, date, performance venue, cueing instructions, and a few sentences of context for the excerpt. Be specific about how this clip supports your application. This context can be included in the video’s online description and/or in the provided field on the application.

TIPS FROM PAST CA$H | THEATRE PANELISTS

LETTER

● The letter is the heart of your application. There’s a reason you’re enthusiastic about this work. Share this excitement with the panelists.
• Be sure to include how your project meets the three priority criteria: has an impact on the artist, the organization, the community, or the field; is innovative, takes creative risks, and has the potential for excellence; will result in some kind of tangible creative activity.

• Be specific about how you will spend the money. Simply completing the budget doesn’t tell the panel everything they need to know about how you intend to use these funds. What specifically would this grant pay for?

• Panelists like to hear what the work will look like in your own words, as well as your motivations, inspirations, and potential outcomes.

• Let the panel know if there’s some urgency in your request. Don’t “cry wolf,” but if there’s something the panel should know that makes funding in this round more urgent than previous rounds, say so.

• Be clear, direct and concise. However, if your letter is significantly less than the two pages allotted, the panel likely will not have enough information about your project, and it might appear that you haven’t thoroughly thought the project through.

• Don’t waste space by reconstructing information available elsewhere. Remember that you have support materials that you can briefly refer to in your letter.

• If you are applying for a capacity project you should still discuss the three priority criteria in relation to your artistic work. How will fulfilling this request affect your ability to create and/or present your work?

BUDGET

• Note that this is a project budget, not an organizational budget. If you would like to include an organizational budget, feel free to do so as a support piece.

• Be sure to include the potential CA$H | Theatre grant and all potential funding in your income, with appropriate notes (applied, pending, received).

• The budget should demonstrate the need for the grant. In the world of grant writing, it’s important that project budgets don’t show a significant surplus (especially near the amount of or in excess of the grant that you are requesting). Grant panels want to see demonstrated need for the grant money.

• Provide notes on line items that are not self-explanatory.

• It’s best to make conservative estimates when calculating income projections. A common formula is to estimate selling each performance to
50% capacity, with 1/3 or 1/2 full-price tickets and 2/3 or 1/2 discount tickets (students, seniors). Be sure to include comps in your estimate as well. Provide the formula you used for your calculations in your notes.

- Feel free to include in-kind budget items. These items would appear on both the income and expense lines, therefore showing a zero net effect. An example would be: $4000 for space rental in your expense section and a $4000 in-kind donation of performance space in your income section.

**SUPPORT MATERIALS**

- Give some thought to what kinds of materials actually support this application. What new information does each support material bring to the panelists?
- Ensure the panelists see the information you want them to see in each piece. Highlight important passages in reviews and features. Label photos clearly and provide context.
- If you want to include a letter of recommendation, be sure to ask the letter writer at least 3-4 weeks in advance, and send polite reminders as the due date approaches. When asking for letters of recommendation, be clear from the start about all the important details-- the purpose of the letter, the due date, and the format. After receiving the letter, acknowledge the writer’s labor on your behalf with a nice thank you note or small gift.
- If there is text in your work, providing up to five pages of the script is strongly encouraged.

**MORE ABOUT VIDEO**

- All applicants are strongly encouraged to submit a video (with the exception of playwright applications, where the video is more about that production than your script). Straight documentation is best; edited montages, media coverage, and trailers are discouraged.
- Context is vital. Context is more than what/where/when; include information about why you’ve selected this video. Is it representative of the kind of work you generally do, or a break from it? How is it related to your proposed project?
- When you submit a video, provide a cue point to a strong section unless you want the panel to start at the beginning. Remember the panel will only watch a maximum of two minutes of your clip.
● Panelists may not be familiar with the piece. Ask a friend to watch your clip to see if it’s as clear to someone unfamiliar with the project as it is to you.

● Provide the context a viewer will need to understand the piece, but be as brief as possible. Only provide what’s absolutely needed. For example, don’t tell the panel what to think. Don’t put things like “This is a powerful, emotionally explosive section of our groundbreaking first-season work.” Instead put things like, “This scene from The Journeys of Commander Shepard (February 2019, La Val’s Subterranean Theatre) portrays the shock and heartbreak that Shepard (Marilet Martinez) feels after returning from Omega to discover that her fish have died. The text is taken from a poem written by Zaeed Massani. The scene was choreographed by Liara T’Soni, with original music by Urdnot Wrex. This clip demonstrates the kind of physical theatre we will be developing further with CA$H funding in Salarian Days, Asari Nights."

● It’s not important to have a professionally produced video, but make sure that the sound and lighting are of a high enough quality for the panel to clearly hear and see your work.

● It’s fine to show two or three short excerpts in one two-minute block, but don’t sacrifice quality for quantity. Make sure your excerpts are all easy to understand out of context.

● The panel will watch up to two minutes of video total, even if you submit more than one video link.

FINAL EVALUATION
Grantees must provide a simple self-evaluation of the funded project, including lessons learned, how the money was spent, the number of artists involved, and the number of people who attended the performance(s), if applicable.

MORE INFORMATION/GET INVOLVED

Questions? Come to one of our application workshops, which are free and open to the public. You do not need to attend a workshop to apply, although attendance is highly recommended, especially for first-time applicants.
Interested in being a panelist? If you are eligible to apply to the program, you are also invited to attend panel training (held as part of every application workshop) and join the panel pool. It is a great way to get an insight into the workings of the program, strengthen your future applications, and contribute to your community!

For dates of applicant workshops and panel trainings, visit the CA$H page on our website or email Melissa Hillman at melissa@theatrebayarea.org.