

Hawai'i State Foundation on Culture and the Arts

Instructions for Completing Contract Forms - FY 2017

Instructions - Please read through carefully.

General Instructions

Use only SFCA forms.

Do not submit computer generated forms or other facsimiles. Electronically transmitted (e.g. FAX) documents are not acceptable.

Please use an easy to read print size. Avoid "cut and paste." Neatness and legibility facilitates the Contract Officer's ability to read through your documents. Any documents that are illegible will be returned, thereby delaying processing.

Forms enclosed for contracting are:

- Method of Payment Schedule (MOPS or MOPS-GIA)
- Revised Proposal
- Attachment A

Check List: All contractors must complete, sign, and return the following forms and documents to the SFCA office for approval by the SFCA Contracts Officer before a contract can be prepared.

- Revised Proposal
- Method of Payment Schedule (MOPS or MOPS-GIA)
- Summary of and request for changes in services or budget
- Profiles of artists/professionals
- Attachment A with 1 copy of signature authorization page

Method of Payment Schedule (MOPS or MOPS-GIA)

Figures should correspond to the budget section of either the Original Proposal or Revised Proposal, whichever is being submitted.

Revised Proposal Form

- Activities and budget should remain within the intent of the original proposal. Submit the signed original of the Revised Proposal.
- The contents of each section of the Revised Proposal should be based on the corresponding sections in the original Request for Proposals application.
- If you received **partial** funding from the SFCA, you may **modify proportionately** the proposed services (unless you intend to make up the difference). **Pare down** the SFCA portion of the budget to meet the amount being funded by the SFCA. Any panel restrictions must be incorporated into your revision.
- Approval for any changes to the original application must be requested in writing **prior** to completion of the Revised Proposal and execution of the contract. (If time becomes critical, send request for changes in with Revised Proposal)
- Submit profiles of artists/professionals included in section E, "Budget-Expenses."
- Use additional sheets, if necessary.

IMPORTANT

Contracts will not be prepared for organizations with overdue Final Project Reports.

Any errors in calculation or omitted information will result in the forms being returned to you for correction, thus delaying the contract.

Contracts will be prepared in order of receipt, provided that all required forms and documents are submitted and are accurately completed.

If there are any questions, please call the Contracts Officer at 586-0302.

(Toll free from the neighbor islands: Kaua'i 274-3141 x 6-0302

Maui 984-2400 x 6-0302

Hawai'i 974-4000 x 6-0302

Moloka'i and Lana'i 1/800/468-4644 x 6-0302)

Hawai'i State Foundation on Culture and the Arts

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The instructions provided below correspond to the numbered sections of the Revised Proposal form.

A. SFCA Project Code.

Enter the SFCA Project Code as indicated in your notification letter from the SFCA. This is the identification code you should use when calling or writing the SFCA about this project. (Note: Now that we are computerized, the project identification code conforms to our database of projects.)

Project Title. Enter the title as indicated in your original application.

B. Name of Organization.

The name of the organization provided here must be identical to that on your IRS determination letter for tax exempt status and/or as registered with the Business Registration Division of the Department of Commerce and Consumer Affairs.

Contact Person. Enter the name of the individual most familiar with the contents of this proposal. Include phone numbers where he/she can be reached on weekdays during normal business hours.

C. Project Period.

The project START date cannot precede July 1, 2017. The project END date should not exceed June 30, 2018. Standard dates are July 1, 2017 to June 30, 2018. (Any exceptions must be cleared with the Contracts Officer.)

D. Description of Services to be Performed.

Use additional sheets, if necessary, to complete this section.

List the proposed activities to be carried out with funds provided under the SFCA Contract, the dates and locations of the activities, the projected audience (children, general public, etc.), and the names of artists, scholars, educators, community resource persons, or other specialists directly involved in providing services specifically identified with the activity. Attach artist/professional profiles.

Below this, add a narrative of the project describing the nature of the activities and their goals.

E. Planned Budget – Expenses.

List the cash expenses for each item in the column "Total Cash Expenses," and the portion of that to be billed to the SFCA in the column "SFCA Share." List positions of paid personnel. Attach additional sheets if necessary. **Total cash expense must equal total cash income.**

1. Personnel Costs (Employees)

a. Administrative. Payments for employee salaries, wages, fees, and benefits specifically identified with the project, for executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fund raisers; clerical staff such as secretaries, typists, bookkeepers, and supportive personnel such as maintenance and security staff, ushers, and other front-of-the-house and box office personnel.

b. Artistic/Professional. Payments for employee salaries, wages, fees, and benefits specifically identified with the project, for artistic directors, conductors, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, historians, archivists, curators, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, puppeteers, etc.

c. Technical/Production. Payments for employee salaries, wages, fees, and benefits specifically identified with the project, for technical management and staff, such as technical directors; wardrobe, lighting and sound crew; stage managers; stagehands; video and film technicians; exhibit designers and fabricators; etc.

2. Outside (Non-Employee) Fees and Services

a. Artistic/Professional. Payments to firms or persons for the services of individuals who are not normally considered your employees, but who are consultants or the employees of other organizations, whose services are specifically identified with the project. Include artistic directors, directors, conductors, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, historians, archivists, curators, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc., serving in **non-employee/non-staff** capacities.

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The instructions provided below correspond to the numbered sections of the Revised Proposal form.

- b. Other.** Payments to firms or persons for non-artistic services of individuals who are not normally considered your employees, but who are consultants or the employees of other organizations whose services are specifically identified with the project. These individuals serve in non-employee/non-staff capacities.

5. Other Expenses

- a. Space Rental.** Costs specifically identified with the project for rental of office, rehearsal, theater, hall, gallery, and other such spaces.
- b. Travel.** Costs of travel for individual(s) specifically identified with the project. Include number of persons and their travel destinations to and from, per diem payments, fares, hotel and other lodging expenses, taxis, gratuities, toll charges, mileage, car rental costs, ground transportation, etc.
- c. Marketing (Promotion).** Costs of marketing/publicity/promotion specifically identified with the project. Include costs of newspaper, radio, and television advertising; printing and mailing of brochures, flyers, and posters; and space rental when directly connected to promotion.
- d. Remaining Operating Expenses.**
 - Supplies and materials.** Costs of supplies and materials not entered in other categories and specifically identified with the project. May include scripts and scores, lumber and nails, paints and brushes, sets and props, and costumes.

F. Proposed Budget – Revenue

1. Fees Collected

- a. Admissions and Fees.** Revenue expected from the sale of admissions, tickets, subscriptions, memberships, etc., for events of the project.
- b. Contracted Services.** Fees projected from the sale of services. Include the sale of workshops, etc., to other community organizations, government contracts for specific services, performance or residency fees, tuition, etc. Do not include SFCA share here.

- 2. Private Corporate or Foundation Support.** Contributions promised for this project by businesses and corporations or private foundations or a proportionate share of such contributions allocated to this project.

Other Private Support Revenue expected from cash donations to this project or a proportionate share of general donations allocated to this project. Do not include corporate, foundation, or government contributions.

- 3. Federal Grant or Awards.** Revenue expected from grants given for this project by agencies of the federal government or a proportionate share of such grants allocated to this project.
- 4. State/Regional/County Support** for this project expected from agencies of the state, city, county, and/or multi-state consortium of state agencies or a proportionate share of such grants allocated to this project. List each source separately. Do not include SFCA share or SFCA share of another project here.
- 5. Other Revenue.** Revenue expected from sources other than those listed above. Include catalog sales, advertising space in programs, gift shop income, concessions, parking, sales of products, posters, T-shirts, etc.
- 6. Applicant Cash.** Funds from accumulated resources, such as trust funds and savings, to be used for the project.
Total cash expense must equal total cash income

SFCA Funds for This Project. Enter here the amount you will be receiving from the State Foundation on Culture and the Arts for this project.

Certification. This should be signed by the director or administrative head of your organization with the full knowledge and approval of your governing board.