



The San Francisco Arts Commission

Tom DeCaigny, Director of Cultural Affairs

FY14-15 San Francisco Arts Commission Grants

Arts & Communities: Innovative Partnerships

Application Deadline:

October 1, 2014

**San Francisco Arts Commission
Grants FY2014-2015**

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ABOUT SAN FRANCISCO ARTS COMMISSION GRANTS

The San Francisco Arts Commission's grant making programs are committed to supporting and building cultural resources for our City's diverse arts communities. The SFAC stewards the Cultural Equity Endowment Fund, the Neighborhood Cultural Centers Fund and other City resources to foster the values and increase the impact of cultural equity and neighborhood arts. The SFAC supports San Francisco artists, arts organizations, and historically underserved communities through grants, technical assistance and capacity building, economic development, arts education initiatives and community-based Cultural Centers.

Arts & Communities: Innovative Partnerships grants are funded through the General Fund.

ACCESSIBILITY

A translation of this grant application is available upon request; however, only applications in English will be accepted."

Una traducción de esta solicitud de subversión está disponible a petición; sin embargo, solamente se aceptarán solicitudes en inglés.

此拨款申请书的翻译版本将应请求而提供；然而，只有英文版本的申请书才会被接纳。

Translation Contacts:

Spanish:

Robynn Takayama at 415-252-2598 or robynn.takayama@sfgov.org.

Favor comunicarse con Robynn Takayama al 415-252-2598 ó robynn.takayama@sfgov.org para una traducción al español.

Chinese:

Esther Ip for a Chinese translation at 415-252-2536 or esther.ip@sfgov.org

请联系Esther Ip以获取中文翻译。联系电话：415-252-2536 或 电子邮箱：esther.ip@sfgov.org。

Tagalog:

Please call 311 for assistance.

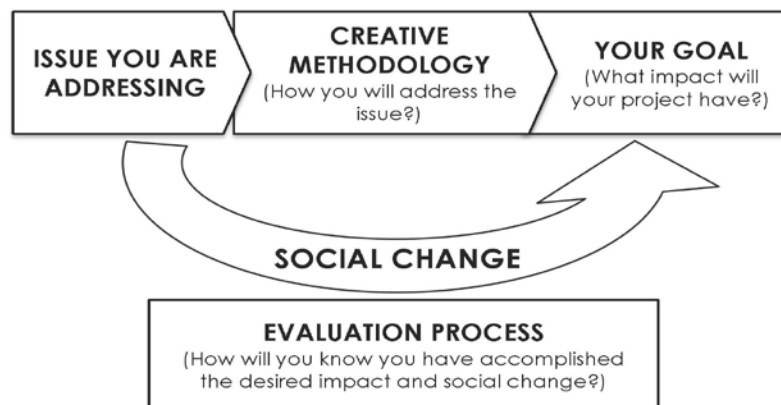
SFAC ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS (ACIP)

Arts & Communities: Innovative Partnerships is designed to provide arts and non-arts sectors in San Francisco with opportunities to collaborate and develop new ways of engaging neighborhoods or communities to bring about social change through the arts. ACIP awards project grants to artists, arts organizations, and service organizations with established art programs, as they embrace the role of social change agent within their community or neighborhood.

As the lead grant applicant, artists or organizations will work closely with their committed non-arts community partner and their constituencies to produce innovative creative processes or projects that engage art and community assets that address specific community needs and make meaningful social change.

Successful projects should demonstrate thoughtful and engaged creative processes, high quality artistic work and/or planning, and true partnerships. Grantees are expected to document and assess their partnerships and work to generate new models for creative change making that can be shared with others. Projects that instigate meaningful social change in neighborhoods and communities with limited cultural resources will be given priority.

The grant will be awarded directly to the lead applicant (or their fiscal sponsor, if applicable), who will be responsible for managing the project and the budget. Applicants **MUST** have a well-developed community partnership **AND** an identified San Francisco neighborhood/community. Applicant plans must clearly address a social issue through the creative social change process. Projects can be awarded up to \$25,000; requests should reflect projects of appropriate scale and scope.



IMPORTANT DATES

Application Workshop: For dates and locations, visit sfartscommission.org/ceg/grant-programs/

Application Deadline: October 1, 2014 Guidelines and application forms are downloadable from sfartscommission.org/ceg/grant-programs/.

Award Announcement: April 2015

Grant Period: June 1, 2015–November 30, 2016

(The proposed project or phase of project must take place within this period)

For eligibility questions: Robynn Takayama, robynn.takayma@sfgov.org

STRUCTURE OF THE GRANT

TYPES OF LEAD APPLICANTS

- **Arts Applicant with a Non-Arts Sector Partner:** A practicing artist and/or arts organization, as the applicant and lead partner, collaborates with a non-arts entity (a community partner) that is rooted in the neighborhood/community. Mutually beneficial partnerships in which each partner defines clear goals and responsibilities at the beginning of the process have the greatest potential for success.
- **Service Organizations with Existing Cultural/Artistic Programming:** Service organizations may bridge arts and non-arts sectors by working with their communities in culturally specific ways, often times integrating cultural expression, education, social service provision, and community development. Service organizations must have existing cultural/artistic programming with strong artistic leadership. They must work with an arts partner for the proposed project.
- **Arts Applicant Engaging a Neighborhood/Community:** A practicing artist and/or arts organizations may choose to work with a neighborhood (as defined by geography) or with a community (as defined by culture or special interest). The partners will actively work together to identify key challenges and assets within the community and develop appropriate and innovative ways to creatively impact those issues. The process should be documented and assessed to help develop new models for creating arts-driven social change.

Examples of potential proposals:

- An arts organization and community development association partner to implement a neighborhood cultural master plan engaging youth, businesses, social service organizations, and residents to address the disenfranchisement and criminalization of youth in their community.
- An immigrant service organization partners with a theater company to implement a program rooted in creative movement and expression for the community organizers and members in their campaign addressing the rights of undocumented workers.
- An artist partners with a housing advocacy organization to develop a series of actions and creative interventions that support affordable housing options for artists and addresses issues of gentrification.

FUNDING POLICIES

- The award of funds does not imply that SFAC or any other City agency will produce, exhibit, or present the art created. It is the responsibility of the applicant to secure a venue for public presentations or workshops.
- Previous Realization grants must be closed out before any new ACIP grant funds can be released. If you currently have an open Realization grant, please take this policy into account as you plan the timeline for your new grant.

FUNDING RESTRICTIONS

- Projects receiving support from other SFAC programs.
- Projects from programs that are directly administered by other city agencies.
- Projects that will take place outside of San Francisco.
- Applicants cannot submit more than one application to the Arts and Communities: Innovative Partnerships Grant Program.
- Ongoing operating expenses or administrative costs that are not project-based. Funds can be applied toward covering an appropriate cost allocation of overhead expenses (such as

salaries, office rental, telephones, supplies, etc.) that support project activities.

- Deficit reduction
- Startup costs/seed money for new organizations
- Food and beverage expenses

Fiscal Responsibility

- Organizations with accumulated surpluses/deficits must provide a budget narrative that details how the surplus/deficit developed and plans for the surplus/deficit reduction.
- Organizations, which hold outstanding loans or have defaulted on loans must provide a budget narrative that details the terms of the loan repayment or circumstances of the default.
- If you have a significant fund balance, detail your plans/policies for it. Explain significant operating deficits and negative fund balances, including if you have a deficit, how you plan to address it.

ELIGIBILITY

1. Applicants must be based in San Francisco.

- **Artist:**
 - has lived in San Francisco since September 2012.
 - is able to document at least a two-year history of creating and presenting original works to the public and has a demonstrated record of working in communities.
 - is at least 18 years old.
 - is not enrolled as a full-time student at the time of the application or during the grant period.
 - has completed reporting requirements for any past grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See Appendix B for additional details on the default process.

Note: If an artist team applies, one artist must be designated as the “lead artist” to act as liaison with the community-based organization and SFAC, and if awarded, as the individual to enter the grant agreement.

- **Arts Organization:**
 - has a mission statement that is clearly based on the development, production, and/or presentation of arts activities in San Francisco.
 - provides continuing arts activity in San Francisco as evidenced by having successfully completed at least two publicly accessible arts activities or maintains ongoing arts education programming in San Francisco within the 24 months prior to the application deadline.
 - has completed reporting requirements for any past grants. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See Appendix B for additional details on the default process.
 - is tax-exempt, with 501(c)(3) status; OR is a fiscally-sponsored project of a tax-exempt organization.
 - has a continuing existence and ongoing operations as an organization and, if not incorporated, comprises a committed leadership group of at least three individuals.
 - has an operating budget (income or expense) averaged over the last three completed

years that does not exceed \$2 million.

- **Service Organization:** Contact SFAC staff with eligibility questions prior to the deadline.
 - has existing and ongoing artistic or cultural programming with strong artistic leadership. Programming demonstrates a strong symbiotic relationship between the arts/cultural and service components and cultural competency related to their constituency.
 - must have an arts partner. Artists or partners may be based outside of San Francisco if they offer a specific expertise to the project. The project must benefit a community in San Francisco. In these guidelines, service organizations may understand references to a “community partner” as references to artists or arts organizations
 - may include: immigrant associations, health clinics, social service providers, community development centers, mutual associations, multi-functional community centers. The services they provide may include culture and language education, cultural arts, employment and training services, public health, youth services, or social services.

2. Appropriate Community Partner

- An appropriate community partner is a non-arts community-based organization or group located in San Francisco.

Note: If community partner(s) are not located in San Francisco, the applicant and partners must demonstrate a strong link to a San Francisco community and a history of service provision to the target neighborhood/community. Contact SFAC staff if you are considering a non-San Francisco based partner.

Examples of community partners include: Neighborhood associations, tenants’ groups, social service organizations, social justice organizations, advocacy groups, health centers, out of school time providers, public schools, and public agencies.

3. Projects must clearly demonstrate impact.

- Projects do not need to culminate in a public activity but must have clear and demonstrable outcomes. Projects should include clear documentation and processes to evaluate its impact in addressing social change. Grantees should be prepared to share lessons and their model for social change through the arts as a part of the culmination of their project.

APPLICATION REVIEW & APPROVAL PROCESSES

- Announcement of awards can take up to seven months from the deadline.
- **Application Review:** SFAC staff process applications. Please be sure that you include a working email address in your application materials. If necessary take steps to ensure that emails from SFAC are not lost in your spam filter.
- **Funding Recommendations:** Based on an evaluation of the proposals, a recommendation for funding and grant amounts is made. Grant amounts are either the full amount of the grant sought or a substantial portion of the requested grant—usually not less than 75 percent.
- **Arts Commission:** Award recommendations are subject to the approval of the Arts Commission. Recommendations are usually first reviewed by the Community Arts, Education & Grants Committee, then by the Full Commission. Meetings of the Commission are public. The schedule, agenda, and minutes are available on the Arts Commission website at <http://www.sfartscommission.org>.
- **Grant Awards:** Notifications will be mailed. Award letters will include instructions about contracting procedures. Also see Appendix B: Managing Your Grant Award & Required Documentation.

EVALUATION CRITERIA

- Applications are reviewed against criteria noted in the guidelines.
- Applications that best meet the review criteria are recommended for funding.

Quality and innovation of the proposed planning process or the proposed art and social change project.

- Quality and innovation in how the project will bring together artistry, ideas and the involvement of neighborhood/community members in the creative process to address the identified social issue(s) and strengthen the neighborhood/community.
- Potential of the project to create social change in the neighborhood/community.
- Potential of the project to support shifts in how applicant and partners address the issue.
- Quality of the artistry or artistic process.
- Appropriateness of project to the neighborhood/community including the depth of the applicant and partners' immersion in the neighborhood/community.
- Demonstration of an appropriate match and a mutually beneficial collaboration between the applicant and the community and/or community partner(s).

Clarity and soundness of project plan.

- Clarity of the issue being addressed and of the process used to address it.
- Soundness and thoroughness of the project's implementation plan and budget.
- Clarity and depth of project's documentation and evaluation plans and ability to assess meaningful impact.

Potential impact on the selected neighborhood/community.

- Extent to which participants from the neighborhood/community are engaged through the project.
- Impact on neighborhoods/communities with limited access to cultural amenities and resources, or with little or no history of funding from the SFAC's Grants Program.
- Extent to which the project demonstrates how the arts can be a catalyst for social change.

Commitment and capacity to implement the project.

- Project scope is appropriate to applicant capacity, reflected in areas such as organizational budget and institutional resources.
- Level of all partners' commitment and capacity, and the project staff's qualifications and experience to carry out the project.

APPLICATION INSTRUCTIONS & REQUIREMENTS

Submit requested materials only. Excess materials and materials submitted in incorrect formats will be removed.

1. Application Checklist

2. Application Form Document must be submitted with applicant signature.

- **3-Year Average Chart:** Indicate your organization’s cash income and expenses for the last three completed fiscal years.
 - Indicate your last three completed fiscal years.
 - If you have a deficit, indicate that by putting a minus sign in front of the dollar amount (e.g. If you have a deficit of one hundred dollars, write it out as “-\$100”).
 - Any surplus or deficit from one year must be added to the Accumulated Surplus/Deficit of the next year.
 - If you have received significant non-cash donations of materials or services, put the dollar value of those donations in the “Significant In-Kind” row at the bottom.
 - Significant In-Kind: dollar amounts should not be added or subtracted from any other amount on this grid and should not be carried over from one year to the next.
 - Capital Campaigns: Separate those funds from your organization’s operating budget and enter into a separate row.
 - Reserve Fund: If you have a reserve fund separate from your surplus, specify the amount and policy of use in the budget notes for the Organizational Budget or California Cultural Data Project profile.
 - Fiscal Sponsors: If your organization serves as a fiscal sponsor, separate the operating budgets of the fiscally sponsored projects from your organization’s operating budget.
 - Indicate which years are your last three completed fiscal years.
- **3-year Average Budget Narrative:** Summarize the reasons for significant variances, surpluses/deficits, etc. In the budget notes, include details on how the surplus/deficit developed and the planned use of the surplus or plans to address the deficit.

3. Project Narrative. There is no form. Be sure to put the name of the applicant in the upper right corner of each page. Overages in the number of allowable pages will be subject to removal.

- Four page maximum.
- Use Arial font, 11-point font size, 1” margins, and single line spacing.

4. Project Budget

- PLEASE TYPE.
- Refer to the maximum grant request for each category.
- Cash only. Detail any in-kind support in Budget Notes.
- The total project budget may be greater or less than the maximum grant request.
- Be sure that your project is realistic and accomplishable with the amount of funds.
- The Project Budget is the financial plan for your project, and can be particularly helpful for “concretizing” your project narrative and identifying what you consider priorities.
- On a separate column, you are asked to indicate the specific items for which the SFAC grant will be used.

- Project budgets should not project a deficit or surplus. Project income and expenses should equal.

5. Budget Notes help panelists understand how you arrived at your amounts, and explain external or unusual factors in your decision-making process. The following points will help you in developing a clear budget with notes:

- PLEASE TYPE
- Numbers in your Budget Notes must correspond with the line item numbers on the Project Budget.
- Be as detailed as possible in your Budget Notes and explain how the numbers are derived. For instance, when explaining admissions, identify the number of people you expect to attend and ticket prices. Therefore, a budget note for \$3,600 in Project Budget LINE 1 Admissions will have a corresponding note: 1. Admissions: estimating 80 percent sold of 100-seat capacity over 3-nights with tickets priced at \$15.
- In-kind support should NOT be included in your Project Budget. Instead, detail the in-kind support in the Budget Notes. In-kind support is defined as any non-monetary materials or services donated to your project.
- If you identify other funding in your Project Budget, detail your plans to obtain it. This includes: identifying existing and potential sources; state the status of the support (i.e., secured, pending, to apply/solicit); and if you've had previous success with the specific support sources.
- Detail any sizable income or expense items.

6. Bios of Key Project Personnel (if applicable). Provide a one-paragraph bio of each of the collaborators/principle artists/key project personnel. Include specific project roles and responsibilities.

7. Individuals:

- a. **Curriculum Vitae.** Submit a maximum of two pages for your current C.V. or resume that lists artistic activities, accomplishments, and training.

Organizations:

- a. **California Cultural Data Project Funder Report (CCDP):** Submit the San Francisco Arts Commission ACIP Funder Report for the three most recently completed fiscal years. This report is generated by the applicant from the CCDP website (www.culturaldata.org) and emailed with the application. The three years of data should be included in a single report—do not submit a separate report for each year.
- b. **Board of Directors List.** Note each board member's affiliation, contact information, and number of years of service on the Board. If you are a fiscally sponsored project and you have an advisory committee, note each member's affiliation and number of years of service.
- c. **Staff Members List.** Add a "V" next to the name of each volunteer and a "P" next to the name of each person who will be paid.

8. Artistic Work Samples

Fill out the Work Sample Description form in accordance with the instructions. Remember, material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

Choose and submit samples that:

- Are exemplary of your work.
- Demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
- Are high production quality, with clarity of sound and picture.

- Are recent (from the last two years whenever possible).
- Are relevant to the proposed project.
- Show an excerpt of the work-in-progress if your proposal refers to a project already underway.

Include a Work Sample description to contextualize each work sample by stating discipline-specific and pertinent information:

- Title, date, venue, length of work, dimensions, medium.
- If the work was done in collaboration with other artists, state your role in the production.
- Explain the sample's relevance to your proposed project if: (1) the proposed project is a major departure from the style, genre, or discipline presented in your work sample; (2) the sample document is a work-in-progress; or (3) the work is that of a collaborator.

Follow work sample preparation instructions and limits by media type:

1. Work samples must not add up to more than four minutes of playback time. You may submit a combination of media formats, but are limited to two media types. Samples should not be less than one minute to show the arc of movement, complete thought, or sufficient grasp of a theme of work. For example, you may combine to include: a one-minute song and a three-minute video; four images and two-minutes of video; or two two-minute songs.
2. Include instructions and time-stamps that cue panelists to the portion you want played.
3. File name protocol: When submitting work samples as attachments to your email submission, please use the protocol to name your files in the order that they should be reviewed. The numbers should correspond to the order they are listed on the Work Sample Sheet: 01_Applicant's last name_title of work. For example: "01_García_San Francisco.jpg"
4. Smaller work sample files may be attached to the submission email as long as the total email is under 30MB. Accepted file types are:
 - **audio** (MP3 only; four minutes maximum, two minutes if combining with another media)
Bit rate (compression) is recommended at 128 kbps; max: 320kbps.
Each track under 10 MB
 - **images** (JPG or embedded in PDF; eight maximum, four if combining with another media)
1920 pixels on the longest side. 72 dpi.
Each image under 2.5 MB
File names should follow protocol (01_García_San Francisco.jpg)
 - **film treatments, literary manuscripts and publications** (PDF only)
Each file must be under 10 MB.
Publications must be scanned and submitted as an electronic document
ten page maximum for literary works and film treatments (five pages if combining with another media)
20 page maximum for play scripts (ten pages if combining with another media)
5. Larger files, and video files must be hosted on personal website, a Dropbox.com public folder, or Vimeo.com. We recommend Vimeo over YouTube because it offers much more control of quality, layout, and lacks advertisements. Forums and "Film School" articles are also particularly useful to new users.
6. Provide URL and any navigation information or passwords.
7. Always test your final work sample before submitting.

NARRATIVE INSTRUCTIONS

Maximum four (4) pages – you need not use all the pages allowed. Use Arial 11pt font size or larger. Use single line spacing, adding one line space between paragraphs, and a minimum of 1” margins. Be sure to put the name of the applicant in the upper right corner of each page.

1. Applicant Overview

- Provide, as appropriate, your mission, artistic philosophy, vision, background, artistic practice, programmatic activities, and a description of your current community/audience and how you engage them.
- **Service Organizations:** Describe the relationship your arts and culture activities have to your other services.

2. Proposed Project

- Describe the proposed project and the key social issue(s) to be addressed in detail, including project goals, design, public activities, etc. Describe your history and relationship with your selected neighborhood/community and community partner including why and how they were selected and the current characteristics, assets, issues, and challenges facing the neighborhood/community.
- Why have you chosen to undertake this project? How you will be collaborating with your community partner; include areas of mutual benefit, shared resources, roles and responsibilities. What role will the community/neighborhood play in the creative process?
- Describe the planning process and methodologies employed. How did the research, relationship building, community feedback, and lessons learned inform the proposed project design?
- Describe how your project and partnership will enact the proposed social change? If this is an ongoing or existing project, what is the continued relevance of the project? How do the proposed activities deepen or expand previous work and further the proposed social change?

3. Innovation & Social Change

- How does your project develop new ways of actively engaging neighborhoods/communities in the social change?
- What innovations and changes do you seek to make through this project? How does the project shift how you, the partner(s), and/or the neighborhood/community work together to address the identified issues?
- How does your project demonstrate innovation and how does that innovation play in the social change you wish to enact? Describe the use or presence of innovation within your project or process.

4. Work Plan

- Provide a work plan and timeline.

5. Evaluation

- Describe your evaluation process, including goals and intended outcomes. How will you know your process was successful? What are the desired immediate and longer-term impacts, and how will you measure or demonstrate that? Describe your plans to document the project and to capture its lessons.

6. Letter from Community Partner

- Required for which partners are committed.

- Each community partner submits a letter (up to two pages). The letter should be written by, and reflective of the “voice” of, the partner. Use these instructions and questions to guide your letter.
- Provide your official mission and vision. Describe your history, programming, services, experience and/or investment in working in 1) arts and culture and 2) the specific neighborhoods, communities or constituencies you serve.
- Why did you choose to become a partner on this project? Describe how you will be collaborating with your community partner include areas of mutual benefit, leadership and responsibilities. What contributions will you be making to the project including resources and knowledge?
- How does this project fit with or further your mission, purpose, programming and/or services? Which part(s) of this project excites you? Why?
- What social change do you seek to make through this project? How does this project shift the way the identified social issue has been addressed historically in your organization and neighborhood/community?
- Who do you envision this project impacting? How do you think this project could have the potential to make a lasting impact and/or influence other areas of your work?

SUBMITTING YOUR COMPLETED APPLICATION PACKET

- Email complete application and additional attachments in **.pdf** format to:
sfac.grants@sfgov.org
by 11:59 p.m. PST on Friday, October 1, 2014.
- Include “**15ACIP: (artist first and last name) OR (organization name)**” in the email subject line.
Example – 15ACIP: Carbonist School Collective OR 15ACIP: Christine Tang
- Applications must be received by email. Hard copy, postal mail, and faxed applications will not be accepted.

All applications must be emailed by the day of the deadline. In fairness to others, **we cannot accept late or incomplete applications**. An application may be deemed incomplete and ineligible if the individual does not provide the complete set of information in the appropriate format by the deadline. **No deadline extensions will be granted.**

APPLICATION CHECKLIST

GRANT APPLICANT

Submit a single .pdf containing the following documents in the order listed:

- Application Form**
- IRS tax determination letter, if you or your fiscal sponsor has never applied to SFAC**
- Fiscal Sponsor Form, if necessary**
- Partner(s)' Information & Commitment Form** Please make sure the form is signed by applicant and partner(s).
- Project Narrative** Please adhere to length requirements.
- Letter(s) From Your Partner(s)** REQUIRED
- Artist's current C.V. (if applicant is an individual artist)**
- Key Initiative Personnel** For each, include a one-paragraph bio and description of roles, and indicate if the person is a regular staff member or specifically engaged for the Initiative. If a key position(s) is vacant, provide a list of the qualifications and describe the search process.
- List of Board of Directors** for lead arts organization. List members with their contact information, affiliation, length of time served and term expiration dates. Describe the roles and responsibilities, specifically for the proposed Initiative.
- Project Budget Form with Budget Notes**
- Explanation of surplus/deficit**
- California Cultural Data Project Funder Report with Budget Notes (for organizations)**
- Work Sample Sheet** See Appendix A for instructions.

APPLICATION FORM

SFAC GRANT CATEGORY _____

GRANT APPLICANT _____

LEGAL NAME, IF DIFFERENT _____

CONTACT PERSON + TITLE _____

CORPORATE ADDRESS _____

MAILING ADDRESS IF DIFFERENT _____

CHECK IF NEW ADDRESS CHECK IF NEW MAILING ADDRESS

DAY PHONE _____ MOBILE _____ FAX _____

EMAIL _____ WEBSITE _____

PROVIDE A VALID E-MAIL. PANEL NOTICES AND IMPORTANT GRANT INFORMATION WILL BE SENT TO THIS E-MAIL.

PARTNERS _____

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR OFFICE IS: _____

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR PROPOSED ACTIVITIES WILL TAKE PLACE: _____

YOUR DISTRICT NUMBER CAN BE FOUND AT:
[HTTP://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP](http://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP)

HAS YOUR ORGANIZATION APPLIED FOR OR RECEIVED FUNDS FROM GFTA THIS FISCAL YEAR?
 YES NO

IF YES, PLEASE INDICATE THE AMOUNT EXPECTED OR RECEIVED: \$ _____

IF YES WHAT PORTION OF THE FUNDS WILL BE USED FOR THIS PROJECT? \$ _____

DEMOGRAPHIC INFORMATION

THIS INFORMATION IS VOLUNTARY, AND WILL HELP US IN MEETING CERTAIN MANDATES.

DEMOGRAPHICS OF YOUR ORGANIZATION'S STAFF AND BOARD OF DIRECTORS.

- AFRICAN ASIAN DISABLED EUROPEAN/CAUCASIAN
- L/G/B/T LATINO NATIVE AMERICAN PACIFIC ISLANDER
- WOMAN BI-/MULTI-RACIAL

DEMOGRAPHICS OF YOUR TARGET AUDIENCES AND/OR COMMUNITIES SERVED.

- AFRICAN ASIAN DISABLED EUROPEAN/CAUCASIAN
- L/G/B/T LATINO NATIVE AMERICAN PACIFIC ISLANDER
- WOMAN BI-/MULTI-RACIAL

FOR PROGRAM PURPOSES, ASIAN INCLUDES ALL PEOPLES WHOSE ETHNIC OR RACIAL ORIGINS ARE IN ASIA, INCLUDING THE FAR EAST, SOUTHEAST ASIA (INCLUDING THE PHILIPPINES), SOUTH ASIA (BANGLADESH, INDIA, PAKISTAN, SRI LANKA), CENTRAL ASIA, AND THE MIDDLE EAST.

ELIGIBILITY

If applicant is an organization. CHECK THE BOX IF YOUR ARTS GROUP IS A 501(C)(3) ARTS ORGANIZATION:

YEAR FOUNDED: _____ YEAR INCORPORATED: _____
 IF NOT A 501(C)(3) ORGANIZATION, STATE OTHER EXEMPT CATEGORY: _____

IF YOU ARE USING A FISCAL SPONSOR, PLEASE FILL OUT THE FISCAL SPONSOR FORM.

FISCAL SPONSOR IF APPROPRIATE: _____

HAS YOUR ORGANIZATION APPLIED FOR OR RECEIVED FUNDS FROM GFTA THIS FISCAL YEAR?
 YES NO

IF YES, PLEASE INDICATE THE AMOUNT EXPECTED OR RECEIVED: \$ _____
 IF YES, WHAT PORTION OF THE FUNDS WILL BE USED FOR THIS PROJECT? \$ _____

ARTS ORGANIZATIONS:

DOES YOUR ORGANIZATION'S MISSION STATEMENT INVOLVE **MAINLY AND CLEARLY** THE DEVELOPMENT, PRODUCTION, AND/OR PRESENTATION OF ARTS ACTIVITIES? YES NO
 DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC? YES NO

IMMIGRANTS SERVICE ORGANIZATIONS:

DOES YOUR ORGANIZATION HAVE AN ESTABLISHED ARTS PROGRAM OR ONGOING PROGRAMMATIC ACTIVITIES, WHICH INVOLVES THE DEVELOPMENTS, PRODUCTION, AND/OR PRESENTATION OF ARTS OR CULTURAL ACTIVITIES? YES NO
 DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC? YES NO

DATES/LOCATIONS OF LAST TWO PUBLICLY ACCESSIBLE ARTS ACTIVITIES IN SAN FRANCISCO:

DATE	BRIEF ACTIVITY DESCRIPTION	LOCATION/VENUE

3-YEAR AVERAGE. SEE PAGE 6 FOR INSTRUCTIONS.

<input type="checkbox"/> CY OR <input type="checkbox"/> FY	YEAR: 20	YEAR: 20	YEAR:20	3 YEAR AVERAGE
CASH INCOME				
CASH EXPENSE				
SURPLUS/(DEFICIT)				
ACCUMULATED SURPLUS/(DEFICIT)				
SIGNIFICANT IN-KIND				
CAPITAL				

CAMPAIGN				
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3-YEAR AVERAGE BUDGET NARRATIVE. SEE PAGES 6 FOR INSTRUCTIONS.

IF APPLICANT IS AN INDIVIDUAL ARTIST

IF YOU HAVE NOT RESIDED AT THE CURRENT ADDRESS SINCE SEPTEMBER 2010, LIST ALL OTHER ADDRESSES:

DO YOU HAVE AT LEAST A TWO-YEAR HISTORY OF WORK AS A PROFESSIONAL ARTIST? YES NO

WILL YOU BE A FULL-TIME STUDENT AT THE TIME OF APPLICATION OR DURING THE GRANT PERIOD? YES NO

DATE OF BIRTH _____

PROJECT INFORMATION

PROJECT SUMMARY. SUMMARIZE YOUR PROPOSED PROJECT IN 75 WORDS OR LESS. WORD OVERAGE WILL **NOT** BE READ.

GRANT REQUEST AMOUNT _____ TOTAL PROJECT BUDGET _____

PERCENTAGE OF GRANT REQUEST OF TOTAL PROJECT BUDGET _____

PROJECT START DATE _____ PROJECT END DATE _____

PROJECT ARTISTIC DISCIPLINE PRIMARY FOCUS. THIS INFORMATION WILL HELP US ASSIGN YOUR APPLICATION TO THE APPROPRIATE DISCIPLINE-BASED PANEL. PLEASE CHECK ONE.

DANCE LITERARY ARTS MEDIA ARTS MUSIC THEATER ARTS VISUAL ARTS

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY _____

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY _____

PROJECT ARTISTIC DISCIPLINE(S) SECONDARY FOCUS.

DANCE LITERARY ARTS MEDIA ARTS MUSIC THEATER ARTS VISUAL ARTS

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY _____

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY _____

IF YOUR PROPOSED PROJECT INCLUDES PUBLIC ACTIVITIES:

NUMBER OF ACTIVITIES: _____ DATE(S) OF PUBLIC PRESENTATIONS: _____

PROJECTED NUMBER OF PAID ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: _____

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED ACTIVITY: _____

FOR ALL APPLICANTS:

PROJECTED NUMBER OF ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: _____

PROJECTED NUMBER OF PAID ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: _____

PROJECTED AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION THIS YEAR: _____

TOTAL AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION LAST YEAR: _____

CERTIFICATION

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR FY2014-2015 SAN FRANCISCO ARTS COMMISSION GRANTS AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS IS TRUE AND CORRECT. I UNDERSTAND THAT ANY MISREPRESENTATIONS OF INFORMATION WILL AUTOMATICALLY DISQUALIFY THIS APPLICATION, AND RENDER THE APPLICANT INELIGIBLE TO APPLY TO ALL SFAC GRANTS IN FY2014-2015.

AUTHORIZED SIGNATURE OF **APPLICANT** _____ DATE _____

PRINT NAME AND TITLE OF PERSON SIGNING THIS FORM _____

FISCAL SPONSOR FORM

GRANT APPLICANT: _____

SFAC GRANT CATEGORY: _____

PROJECT NAME: _____

FISCAL SPONSOR CONTACT INFORMATION:

FISCAL SPONSOR NAME _____

CONTACT PERSON + TITLE _____

CORPORATE ADDRESS _____

MAILING ADDRESS IF DIFFERENT _____

CHECK IF NEW ADDRESS CHECK IF NEW MAILING ADDRESS

DAY PHONE MOBILE FAX _____

EMAIL WEBSITE _____

YEAR OF INCORPORATION AS A 501(C)(3) ORGANIZATION _____

3-YEAR AVERAGE.. SEE PAGE 6 FOR INSTRUCTIONS.

<input type="checkbox"/> CY OR <input type="checkbox"/> FY FY STARTING MONTH:	YEAR:	YEAR:	YEAR:
INCOME			
EXPENSE			
SURPLUS/(DEFICIT)			
ACCUMULATED SURPLUS/(DEFICIT)			

IF YOU HAVE A SIGNIFICANT SURPLUS/(DEFICIT), ATTACH A SEPARATE SHEET THAT EXPLAINS THE PLANNED USE OF THE SURPLUS OR PLANS TO ADDRESS THE DEFICIT.

RESPONSIBILITIES. BRIEFLY DESCRIBE THE RESPONSIBILITIES OF THE FISCAL SPONSOR TO THE PROJECT.

MEMORANDUM OF UNDERSTANDING

OUR ORGANIZATION AGREES TO ACT AS FISCAL SPONSOR FOR THE APPLICANT AND PROJECT LISTED ABOVE. ALL PARTIES HAVE DISCUSSED AND AGREED TO THE RESPONSIBILITIES OF FISCAL SPONSORSHIP.

PRINT NAME DATE _____

SIGNATURE OF **GRANT APPLICANT** _____

SIGNATURE FOR **FISCAL SPONSOR** _____

PRINT NAME _____

PARTNER INFORMATION & COMMITMENT FORM

PLEASE FILL OUT A PARTNER FORM FOR EACH PARTNER.

GRANT APPLICANT: _____

NAME OF PARTNER _____

CONTACT PERSON + TITLE _____

MAILING ADDRESS _____

DAY PHONE MOBILE FAX _____

EMAIL WEBSITE _____

IF ORGANIZATION, YEAR OF FOUNDING OR BEGINNING OF OPERATIONS _____

NUMBER OF PAID STAFF NUMBER OF VOLUNTEER STAFF _____

APPROXIMATE NUMBER OF PEOPLE SERVED ON AN ANNUAL BASIS _____

TARGET CONSTITUENCY _____

NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH PARTNER IS LOCATED _____

YOUR DISTRICT NUMBER CAN BE FOUND AT:

[HTTP://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP](http://GISPUBWEB.SFGOV.ORG/WEBSITE/NUVIEWER/MONSMAP.ASP)

NUMBERS OF THE DISTRICTS THAT PARTNER'S ACTIVITIES AND/OR SERVICES IMPACT _____

DO YOU HAVE ONGOING ARTS PROGRAMMING? IF SO, HOW IS IT FUNDED? _____

BRIEF DESCRIPTION OF THE PARTNER'S ROLE IN PROJECT

3-YEAR INCOME AND EXPENSE. SEE PAGE 6 FOR INSTRUCTIONS.

CHECK <input type="checkbox"/> CY OR <input type="checkbox"/> FY FY STARTING MONTH:	YEAR:	YEAR:	YEAR:
INCOME			
EXPENSE			
SURPLUS/(DEFICIT)			
ACCUMULATED SURPLUS/(DEFICIT)			

IF YOU HAVE A SIGNIFICANT SURPLUS/(DEFICIT), ATTACH A SEPARATE SHEET THAT EXPLAINS THE PLANNED USE OF THE SURPLUS OR PLANS TO ADDRESS THE DEFICIT.

MEMORANDUM OF UNDERSTANDING

WE AGREE TO ACT AS PARTNERS FOR THE PROPOSED PROJECT BEING SUBMITTED TO THE SAN FRANCISCO ARTS COMMISSION. ALL PARTIES HAVE DISCUSSED AND AGREED TO THE RESPONSIBILITIES OF THIS PARTNERSHIP.

SIGNATURE OF **GRANT APPLICANT** _____

DATE _____

SIGNATURE FOR **PARTNER** _____

DATE _____

PROJECT BUDGET

GRANT APPLICANT: _____

SEE INSTRUCTIONS ON PROJECT BUDGET.

INCOME

EARNED

- 1. ADMISSIONS _____
 - 2. TUITIONS/WORKSHOPS & LECTURE FEES _____
 - 3. TOURING FEES _____
 - 4. PRODUCT SALES _____
 - 5. FOOD SALES/CONCESSION REVENUE _____
 - 6. CONTRACTED SERVICES/PERFORMANCE FEES _____
 - 7. OTHER EARNED REVENUE, SPECIFY: _____
- SUBTOTAL EARNED** _____

CONTRIBUTED

- 8. INDIVIDUALS _____
 - 9. BUSINESSES/CORPORATIONS _____
 - 10. FOUNDATIONS _____
 - 11. SPECIAL EVENTS – FUNDRAISING _____
 - 12. GOVERNMENT – FEDERAL _____
 - 13. GOVERNMENT – STATE _____
 - 14. GOVERNMENT – CITY & COUNTY _____
(OTHER THAN SFAC GRANT REQUESTED)
 - 15. OTHER (SPECIFY IN BUDGET NOTES) _____
 - 16. SFAC GRANT REQUESTED _____
- SUBTOTAL CONTRIBUTED** _____
17. TOTAL PROJECT SUPPORT (NOT INCLUDING IN-KIND) _____

EXPENSE

PROJECT EXPENSE: SFAC GRANT:

PERSONNEL (INDICATE NUMBERS OF PERSONNEL IN YOUR BUDGET NOTES)

- 18. ARTISTIC _____
 - 19. ADMINISTRATIVE _____
 - 20. TECHNICAL AND PRODUCTION _____
 - 21. OTHER SERVICES (DETAIL IN BUDGET NOTES) _____
- SUBTOTAL PERSONNEL EXPENSE** _____

NON-PERSONNEL

- 22. PRODUCTION & EXHIBITION COSTS _____
 - 23. FACILITY EXPENSES/SPACE RENTAL _____
 - 24. ADMINISTRATION EXPENSES & SUPPLIES _____
 - 25. ADVERTISING AND MARKETING _____
 - 26. INSURANCE _____
 - 27. FUNDRAISING EXPENSES _____
 - 28. OTHER PROJECT EXPENSES (SPECIFY IN NOTES) _____
 - 29. CONTINGENCY (SPECIFY IN BUDGET NOTES) _____
- SUBTOTAL NON-PERSONNEL EXPENSE** _____
30. TOTAL PROJECT EXPENSES (EXCLUDING IN-KIND) _____
31. PROJECT NET (SUPPORT MINUS EXPENSE) _____

PROJECT BUDGET NOTES

GRANT APPLICANT: _____

SEE INSTRUCTIONS ON BUDGET NOTES.

INCOME

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.

EXPENSE

- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.
- 29.
- 30.
- 31.

WORK SAMPLE TEMPLATE

GRANT APPLICANT: _____

Provide the following information for each sample.

SAMPLE #

- URL Link:
- Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

SAMPLE #

- URL Link:
- Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

APPENDIX A: ARTISTIC WORK SAMPLES

Fill out the Work Sample Template in accordance with the instructions. Remember, material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

1. Choose and submit samples that:
 - Are exemplary of your work.
 - Demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
 - Are high production quality, with clarity of sound and picture.
 - Are recent (from the last two years whenever possible).
 - Are relevant to the proposed project.
 - Show an excerpt of the work-in-progress if your proposal refers to a project already underway.
2. Include a Work Sample Description to contextualize each work sample by stating discipline-specific and pertinent information:
 - Title, date, venue, length of work, dimensions, medium.
 - If the work was done in collaboration with other artists, state your role in the production.
 - Explain the sample's relevance to your proposed project if: (1) the proposed project is a major departure from the style, genre, or discipline presented in your work sample; (2) the sample document is a work-in-progress; (3) the work is that of a collaborator.
3. Follow work sample preparation instructions and limits by media type:
 - Work samples must NOT add up to more than 4 minutes of playback time. You may submit a combination of media formats, but are limited to two media types. Samples should not be less than 1 minute to show the arc of movement, complete thought, or sufficient grasp of a theme of work. For example, you may combine to include: a 1-minute song and a 3-minute video; 4-images and 2-minutes of video; or two 2-minute songs. Three 1-minute videos/songs is permissible only if one is that of a collaborator.
 - Include instructions and time-stamps that cue panelists to the portion you want played.
 - File name protocol. When attaching work samples to your email submission, please use the protocol to name your files in the order that they should be reviewed. The numbers should correspond to the order they are listed on the Work Sample Sheet: 01_Applicant's last name_title of work. For example: "01_García_San Francisco.jpg"
 - Smaller work sample files may be attached to the submission email as long as the total email is under 30MB.

Accepted file types are:

 - **audio** (MP3 only; 4 minutes maximum, 2 minutes if combining with another media)
Bit rate (compression) is recommended at 128 kbps; max: 320kbps.
Each track under 10 MB
 - **images** (JPG or embedded in PDF; 8 maximum, 4 if combining with another media)
1920 pixels on the longest side. 72 dpi.
Each image under 2.5 MB
File names should follow protocol (01_García_San Francisco.jpg)
 - **Film treatments, manuscripts, and publications** (PDF only)
 - Each file must be under 10 MB.
 - Publications must be scanned and submitted as an electronic document
 - 10 page maximum for literary works and film treatments (5 pages if combining with another media)
 - 20 page maximum for play scripts (10 pages if combining with another media)
4. Larger files and video files must be hosted on a personal website, a Dropbox.com public folder, or Vimeo.com. We recommend vimeo over YouTube, because it offers much more control of quality and layout, and it lacks advertisements. Forums and "Film School" articles are also particularly useful to new users.
5. Provide URL and any navigation information or passwords.

APPENDIX B: MANAGING YOUR GRANT & REQUIRED DOCUMENTATION

This section contains summary information for applicants who are awarded grant funds by the Arts Commission. For more detailed information, visit SFAC’s website sfartscommission.org/ceg/grant-programs/ or email Robynn Takayama, robynn.takayama@sfgov.org.

Payment of Awarded Funds

Upon completion of the required paperwork, a percentage of your award can be made in an initial disbursement (80 percent for organizations and 90 percent for individuals). The earliest this payment can be made is the start of your grant period. The remaining balance of your grant is available on a reimbursement basis upon completion of the project and all reporting requirements.

In some cases the initial disbursement of your grant funds may not be made until after the start of the grant period. If your project is set to begin early in the grant window, please plan accordingly. Eligible expenses can begin at the start of the grant period, regardless of disbursement. Handling the required paperwork as soon as possible will facilitate the payment process. However, it can still take a few months for all documentation to be approved and processed.

At their discretion, San Francisco Arts Commission staff may ask that prior grants be closed before new grant project funds can be disbursed.

Note: Disbursement forms (invoices) are attached to your grant agreement as an appendix. Blank forms are also available for download from the SFAC website: sfartscommission.org/ceg/grant-programs/

Grant Management

Please retain receipts and records of expenses covered by the grant. You will have to submit copies of proof of payment for expenses over \$100.

Required Documentation

Handling the required paperwork as soon as possible will facilitate the payment process. Delays in returning paperwork will result in delayed payments.

First Time Grantees

Must work with SFAC staff to provide:

- W9
- Business Tax Certificate registration (P25)
- Equal Benefits/Human Rights Compliance form (12B)

All Grantees:

Must work with SFAC staff to provide:

- Grant Agreements with the City of San Francisco
- Proof of Insurance or Insurance Waivers (see note)
- Proof of San Francisco residence (individuals only)

Insurance and Waiver Requests

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers’ Compensation and Commercial Automobile Insurance. Certificates demonstrating adequate coverage must be provided.

General Liability coverage must be maintained at a minimum of \$1 million each occurrence and \$2 million aggregate. The “City & County of San Francisco, its officers, agents and employees” must be named as additional insured and the Arts Commission must be named as the certificate holder.

Workers’ Compensation insurance coverage must be a minimum of \$1 million.

Automobile Insurance coverage must be at a minimum of \$1 million.

If you do not have the required insurance or do not have coverage at the required levels, you will have to submit a waiver request. Please note that all waiver requests are subject to approval by the City Risk Manager's office. Additional proof of coverage or information may be requested by the Risk Manager at their discretion.

Even with a General Liability waiver request, the obligation to have some form of liability coverage still exists. This means that your public activities will need to either be covered by a presenting venue or you will need to purchase event insurance at the previously listed General Liability levels of coverage. If you will be presenting a public art project or a project in a space that will not cover your activities, please plan and budget accordingly. Waivers for Workers' Compensation and Auto insurance are available in most cases.

Final Reports

Grantees must submit a satisfactory final report within 90 days of the end of the grant window. If a final report is not received the grantee will be in default. Grantees are responsible for submitting a timely report. A reminder will not be sent at the end of the grant period.

Extensions & Project Modifications

If you will need additional time to complete your project or need to change your project plan, please contact SFAC staff to request an extension and/or scope change. Almost all extension requests are approved if the project retains the spirit and intent of the original grant and the request is received before the end of the grant window.

Default Policy

Grantees in default will be ineligible to apply to San Francisco Arts Commission grants for two years. In addition, any remaining balance on the grants in default will be dissolved.

FY15 Arts & Communities: Innovative Partnerships Project Summaries

ACIP 2015

Cultural Odyssey \$25,000

Project Summary

Cultural Odyssey's Rhodessa Jones & THE MEDEA PROJECT, will extend, deepen, codify, and disseminate its work with HIV positive women through new community performances, lectures, residency activities, and community circles focusing on the issue of violence - childhood and adult sexual and physical abuse – that a 2014 study concluded was a primary reason why many women first become infected and why many still struggle with their health and well-being while living with the disease.

Anne Bluethenthal and Dancers (ABD Productions) \$25,000

Project Summary

ABD Productions (ABD) is seeking renewed support from the SFAC for the continuation of Skywatchers, a community arts collaboration with Community Housing Partnership (CHP) that brings formerly homeless residents of the Tenderloin District in San Francisco into collaboration with professional artists for the creation of multi-disciplinary, site-specific performance installations that reflect the complex stories and life experiences of the community participants.

Bay Area Video Coalition \$25,000

Project Summary

BAVC, in collaboration with choreographer Amie Dowling will engage 20-25 inmates at the San Francisco County Jail system in digital storytelling workshops that offer them the opportunity to develop and create personal and meaningful stories in their own voices and style. Participants will then have the opportunity to learn the process and tools of digital storytelling and media production and to share their stories with each other and the broader community.

Asian American Women Artists Association \$22,500

Project Summary

A PLACE OF HER OWN is a 20-session Arts & Healing Residency program focused on Asian Pacific American women. The program uses art making and meditation to release underlying trauma in order to access creative and personal tools that transform individual and family belief patterns and behaviors. A PLACE helps to establish aspirations, build leadership and educate communities. By partnering with Cameron House, AAWAA will increase the scope and reach of this project.

FY15 Arts & Communities: Innovative Partnerships Project Summaries

ACIP 2015

Queer Women of Color Media Arts Project \$22,500

Project Summary

QWOCCMAP and San Francisco Women Against Rape (SFWAR) request \$25,000 to support the Life Healing Project, which will provide a free professional filmmaking workshop and three popular education learning circles to increase engagement around factors that contribute to the spectrum of violence against lesbian, bisexual, transgender, queer (LBTQ) women of color. Awarded funds will support artistic fees for filmmaking Workshop Instructors, Spanish-language translation and interpretation, and associated costs for the learning circles and filmmaking workshop.

Youth Art Exchange \$22,500

Project Summary

Youth Art Exchange (YAX) requests \$25,000 from SFAC's ACIP program for the collaboration with the Portola Neighborhood Association (PNA) on the Portola Photo Project. Through this project, YAX and PNA will work closely to create, design and install a large-scale outdoor photography gallery on the exteriors of businesses along the San Bruno Commercial Corridor at the heart of the Portola to build a shared community identity among longtime and new residents of the neighborhood.

CounterPULSE \$22,500

Project Summary

Following on a promising exploration grant, CounterPulse will continue our partnership with the Tenderloin Neighborhood Development Corporation (TNDC) to address social isolation among residents, increase neighborhood integration, and further equity and social justice in the Tenderloin. CounterPulse and TNDC will partner to produce 2 resident art engagement activities per month for 4 seasons of activity over 15 mos, as well as 2 TNDC resident talent shows in the summers of 2015 & 2016.

Root Division \$22,500

Project Summary

Root Division requests support to extend/enhance our partnership with Mission Education Center (a K-5 Latino immigrant newcomer school). In utilizing the Latino Teaching-Artist Fellowship (LTAF), we will train & place 2 Spanish/English bilingual artists to be Artists-in-Residence at MEC for the fiscal year. The LTAF will develop & teach the My Two Homes curriculum to 60+ students, helping them build a visual arts language to creatively express their immigration experience & new life in the U.S.

FY15 Arts & Communities: Innovative Partnerships Project Summaries

ACIP 2015

Kearny Street Workshop

\$22,500

Project Summary

Frames of Mind will be a joint project between Kearny Street Workshop and Richmond Area Multi-Services, Inc. The project will focus on Asian Pacific Americans (APAs) living with or who are at high-risk for mental health issues and equip them with skills and confidence to creatively tell their own stories through photography. Through it, we hope to spark dialogue and awareness on mental health issues, particularly among APA communities, which tend to stigmatize these conditions.

Jerome Reyes

\$14,557

Project Summary

SOMCAN Echoes, pairs San Francisco native Jerome Reyes with South of Market Community Action Network to co-develop a social justice/ housing rights campaign utilizing various scaled text artworks, ephemera, and media workshops that engage their immigrant membership's concerns of urban life. SOMCAN Echoes will help members circulate text in the neighborhood to promote SoMa voices and SOMCAN's immigrant services. The project will culminate with a public exhibition, publication, and screenings of relevant films/SOMCAN produced media.



FY 2015 Arts & Communities: Innovative Partnerships Grants

RANKING				
	Panel Rating	Applicant	Grant Request	Grant Amount
1	129.2	Cultural Odyssey	\$25,000	\$25,000
2	128.6	Anne Bluethenthal and Dancers (ABD Productions)	\$25,000	\$25,000
3	126.2	Bay Area Video Coalition	\$25,000	\$25,000
4	118.4	Asian American Women Artists Association (AAWAA)	\$25,000	\$22,500
5	116.6	Queer Women of Color Media Arts Project	\$25,000	\$22,500
6	114.8	Youth Art Exchange	\$25,000	\$22,500
7	113.6	CounterPULSE	\$25,000	\$22,500
8	112.4	Root Division	\$25,000	\$22,500
9	109.4	Kearny Street Workshop	\$25,000	\$22,500
10	107.6	Jerome Reyes	\$14,557	\$14,557
		TOTAL	\$239,557	\$224,557

Community Investments

FY2015 Arts & Communities: Innovative Partnerships Panelists

Kim Anno, Artist and Educator

Kim Anno is a painter, photographer, and video artist whose work has been collected by museums nationally and shown internationally. Born in Los Angeles, Ms. Anno most recently has had exhibitions and screenings at the Durban Municipal Gallery, South Africa in the “Don’t Panic Exhibition”; Flux Projects and Marcia Wood Gallery in Atlanta; Patricia Sweetow Gallery in San Francisco; Seeline Gallery in Los Angeles; Sue Scott Gallery in New York; Site Santa Fe Biennale: One Night Stand in New Mexico; the King’s Art Center, California Retrospective at the Varnosi Museum in Hungary; DC Dusseldorf International Expo in Germany; Pulse in Miami; and the Berkeley Art Museum; the Denison University Museum; and Noel Art Museum. Ms. Anno is a recipient of the Wallace Alexander Gerbode Foundation Purchase Award and the Eureka Foundation’s Fleishhaker Fellowship. Currently, Anno is the chair of the Painting Program at California College of the Arts and has been a professor there since 1996. She was recently awarded a fellowship by the Zellerbach Family Foundation in support of her new interdisciplinary work.

Dave Archuletta, Executive Director, Joe Good Performance

Prior to joining Joe Goode Performance group Dave Archuletta served as program director for Bill T. Jones/Arnie Zane Dance Company, where he built the Company’s first education and licensing programs from the ground up; increased earned income revenue; negotiated major commissioning agreements; and oversaw the Company’s U.S. and international tours. Prior to joining the BTJ/AZ Dance Company, he was managerial associate in the Dance Division of IMG Artists where he managed the touring and performance operations of major dance companies such as Twyla Tharp, Lyon Opera Ballet, Pilobolus, Miami City Ballet, and more. An honors graduate of UC Berkeley, Mr. Archuletta began his career in San Francisco as curatorial performing arts production coordinator at Yerba Buena Center for the Arts. Mr. Archuletta is also an independent musician and producer.

Steven Anthony Jones, Artistic Director, Lorraine Hansberry Theatre

Steven Anthony Jones is the artistic director of the Lorraine Hansberry Theatre, the premiere African American theatre company in the San Francisco Bay Area. Most recently, he directed eight of the ten titles in LHT’s 2012-13 Bringing the Art to the Audience staged readings series, as well as the workshop production of Philip Kan Gotanda’s Jamaican Wash Project. He has worked professionally on stage, television and in film for 37 years. He is a graduate of Yankton College in South Dakota. Other experience includes the Cleveland Playhouse, Berkeley Rep, San Jose Rep, and San Francisco Shakespeare Festival, among others.

Katynka Z. Martínez, Associate Professor, San Francisco State University

Katynka Z. Martínez is associate professor of Latina/Latino Studies in the College of Ethnic Studies. She holds a bachelor's degree in Sociology from the University of California, Santa Cruz and a PhD in Communication from the University of California, San Diego. Dr. Martínez' research areas include Communication, Cultural Studies, Media Studies, and Latina/Latino Studies. Prior to arriving at San Francisco State University, she was a postdoctoral researcher at the University of Southern California where she worked on the research project, "Kids' Informal Learning with Digital Media: An Ethnographic Investigation of Innovative Knowledge Cultures." She teaches courses on film, television, journalism, media studies and the ethnic press. The students in her Latina/Latino Journalism class research the history of the U.S. Latino press and contribute articles, photography and artwork to the Mission District bilingual newspaper *El Tecolote*. Dr. Martínez is board president of Acción Latina, the nonprofit organization that publishes *El Tecolote*.

Liz Ozol, Arts Education Program Officer, San Francisco Arts Commission

Before joining the agency as arts education program officer, Liz Ozol founded and served for eight years as principal of New Highland Academy, a public elementary school in East Oakland with a vibrant arts program. Ms. Ozol's prior history includes working as a Spanish bilingual elementary teacher, teacher coach, dance teaching artist, and as an award-winning choreographer and performer in the Bay Area. In 1993, Ms. Ozol received an "Izzie" (Isadora Duncan Dance Award) and a "Goldie" (Bay Guardian Excellence in the Arts) award for "Conception," a talking dance from Ms. Ozol's *Propaganda Series*. Ms. Ozol holds an administrative credential through New Leaders for New Schools, a nationally recognized organization that prepares school leaders to transform underperforming urban schools. She earned a bachelor's degree in Latin American Studies from Wesleyan University and a master's in Educational Psychology from University of California, Berkeley.