



Tom DeCaigny, Director of Cultural Affairs

## FY14-15 San Francisco Arts Commission Grant Guidelines

### **Individual Artist Commissions (IAC)**

For Individual Artists In Visual, Literary And Media Arts

**Application Deadline:**

August 1, 2014

## FY2014-2015 San Francisco Arts Commission Grants

### Application Deadline:

August 1, 2014

### Individual Artist Commission

Visual, Literary and Media Arts

## ABOUT SAN FRANCISCO ARTS COMMISSION GRANTS

The San Francisco Arts Commission's grantmaking 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.

**Individual Artist Commissions** are funded through the Cultural Equity Endowment.

The Cultural Equity Endowment Fund provides grant support for the enrichment of San Francisco's multicultural landscape and are intended to ensure that:

- all people who make up the city have fair access to information, financial resources, and opportunities for full cultural expression, as well as opportunities to be represented in the development of arts policy and the distribution of arts resources;
- all the cultures and subcultures of the city are represented in thriving, visible arts organizations of all sizes;
- mid- and large-budget arts institutions whose programming reflects the experiences of historically underserved communities flourish.

## 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 subvención 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:

Kate Patterson-Murphy at 415-252-4638 or [Kate.patterson@sfgov.org](mailto:Kate.patterson@sfgov.org).

Favor comunicarse con Kate Patterson-Murphy al 415-252-4638 ó [Kate.patterson@sfgov.org](mailto:Kate.patterson@sfgov.org) para una traducción al español.

#### Chinese:

Esther Ip for a Chinese translation at 415-252-2536 or [esther.ip@sfgov.org](mailto: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.

## **IMPORTANT DATES**

- Application Workshops:** For dates and locations, visit <http://www.sfartscommission.org/ceg>
- Application Deadline:** August 1, 2014. Guidelines and application forms are downloadable from <http://www.sfartscommission.org/ceg>.
- Application Review Panels:** October/November 2014
- Arts Commission Review & Award Announcement:** January 2015
- Grant Period:** Mar 1, 2015 - Aug 31, 2016 (The proposed project, or phase of project, must take place within this period)

## **INDIVIDUAL ARTIST COMMISSIONS (IAC) PURPOSE AND MISSION**

The IAC grant category makes grants to individual artists living and working in San Francisco to support the development of a specific artistic project which will result in the presentation of high quality, new works of art throughout the city's neighborhoods.

IAC grants focus on the **generation of new creative work**. For traditional and folk artists, the Arts Commission acknowledges that culturally specific work underscores the importance of shared cultural values, and that you will be developing your new work *within your cultural context or cultural tradition*.

The artist should be focused on realizing creative or aesthetic ideas, rather than on documentation, curation or journalism. Although collaboration is acceptable, the individual artist is the grantee. Most of the grant should go to the artist as a commission. The commission must include some form of public presentation, either as work-in-progress or final polished piece (some examples of works-in-progress include a neighborhood workshop, reading, exhibition, etc.). The public presentation must take place in San Francisco during the project period.

Funding for IAC grants alternates disciplines each year:

Current fiscal year: 2014–2015: Visual, Literary, and Media Arts.

Next fiscal year: 2015–2016: Performing Arts – Dance, Theater, and Music.

Inter-/multi-disciplinary work will be considered each year, but the project must be rooted in one of the primary artistic disciplines being considered.

Grant award amounts are up to \$10,000. Due to limited funds, grant awards may be between 75-100% of the grant request, but no less than 75% of a grant request will be awarded.

## **ELIGIBILITY**

Check the box if you:

- have been a legal resident of San Francisco continuously since August 2012.
- can document a two-year history of creating and presenting original works to the public.
- are at least 18 years old.
- will not be enrolled as a full-time student at the time of the application or during the grant period.
- have 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 the Appendix for additional details on the default process.
- are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see the Appendix for more information.

**All the boxes must be checked, in order for you to apply for this grant.**

## **FUNDING RESTRICTIONS**

- A proposed project cannot receive simultaneous funds from multiple SFAC funding sources; this includes collaborators applying to work on different components of the same project.

- Applicants cannot submit more than one application for the Individual Artist Commissions grant category.
- Individual Artists cannot receive funding for two consecutive years.
- The award of funds does not imply that the Arts Commission 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.
- **If an applicant is an employee of the City & County of San Francisco you cannot receive funds directly and must have a fiscal sponsor.**

Funds cannot be used to support:

- Fellowships and scholarships.
- Project development or studio work without public presentation.
- Projects that will not take place or be presented in San Francisco.
- Deficit reduction.
- Start-up costs/seed money for new organizations or businesses.
- Food and beverage expenses.
- Projects for which the main intent is the staging of pre-existing works including curation, archiving, journalism, etc.

## **ELIGIBLE PROPOSALS**

### **1. GENERATION OF NEW CREATIVE WORK**

The bulk of your creative process and work should happen within the grant window. The most successful applications articulate well-conceived projects. As you write the narrative and assemble the various components of the application, keep in mind that your proposal will be evaluated on the Criteria for Evaluation. As an individual artist, you may apply for funding to take time to generate new work, but not to stage pre-existing work.

#### **a. Multi-phase Projects**

If you are planning to apply for a multi-year project or phase of a project, only those activities scheduled during the grant period are eligible for funding. You must still have a public presentation. Take into consideration the grant period start and end dates, and that the announcement of awards can take up to six months from the deadline.

#### **b. Collaborative Projects**

You may apply as the lead artist on behalf of an ad hoc group of artists who will come together for the specific project. As the lead artist, you will be the main contact and applicant for the grant application.

#### **c. Public Art Projects**

If your proposal involves a public art component, you are solely responsible for acquiring the necessary permissions and permits. If you are recommended for a grant, you will need to provide official documentation of secured permits in order to proceed with the contracting process. Any public art projects receiving City funding must be reviewed and approved by the SFAC Public Art Program. Please see the Art Commission's Public Art Program website to obtain helpful information about public art regulations. [www.sfartscommission.org/pubartcollection/documents/pa05-muralguidelines/](http://www.sfartscommission.org/pubartcollection/documents/pa05-muralguidelines/)

### **2. PUBLIC PRESENTATION REQUIREMENT**

Your commission must include some form of public presentation. The public engagement activity can be a work-in-progress or final, polished piece, and must take place in San Francisco during the grant period. Some examples of works-in-progress include a neighborhood workshop, a reading, an exhibition, etc.

As part of the application packet, artists must include confirmation or a tentative commitment from a publicly accessible San Francisco venue for the project. Venues can be formal or informal i.e. bookstores, cafes, garages, etc. Please note that if your venue cannot cover your public events with their insurance, you will have to secure your own insurance coverage. (For more information see Appendix).

#### **Examples of eligible projects:**

- Funding to research material for a new novel with a public reading and presentation of research in a library.
- Funding to create a series of paintings for exhibition at an alternative art space.
- Funding for the production phase of a feature length film with an in-progress screening at a local film festival.

### **3. PROJECT FIT**

Applications are reviewed against criteria that are reflective of the purpose of this grant category.

Review panelists will score your application based on how well your project meets each of the **Evaluation Criteria**. Panelists may not be familiar with you, your work, or the context of your work so be sure to provide detailed information. Grants are competitive and applications that best meet the evaluation criteria are recommended for funding. Unfortunately, we do not have enough funds to support all strong applications.

## **APPLICATION INSTRUCTIONS & PROCESS**

### **EVALUATION CRITERIA**

Proposals to Individual Artist Commissions (IAC) are assessed using the following criteria. Read these carefully and keep them in mind when filling out your application.

#### **Artistic Excellence:**

- Quality of applicant's creativity, originality, and self-expression as demonstrated through previous work.
- Originality, clarity and rigor of the investigation of concepts for the proposed project.

#### **Project Merit:**

- Soundness and thoroughness of the project plan.
- Project's potential to further the artist's creative exploration and growth.
- Project's potential to further critical and artistic dialogues within the art form(s).

#### **Artist's History and/or Promise:**

- Applicant's artistic history and accomplishment is strong and relevant to the proposed project.
- Apparent artistic potential of the applicant.
- Artist's capacity and capability to carry out the proposed project.

#### **Public Benefit:**

- Clarity and thoroughness of the plan to reach a new audience and/or deepen the experience of the target audience.
- Potential of the public activity to stimulate understanding and appreciation of the art form.

## **NARRATIVE INSTRUCTIONS**

### **Your Artistic Vision and Practice**

- Describe your artistic practice, highlighting major areas of inquiry and process.
- Describe how this project will help you grow as an artist and how this project fits into your artistic trajectory, especially if the proposed work is a departure from previous work.

### **Your Project**

- Describe your project in detail. Include project goals; project relevance at this point in time; major concepts; and elements, style, and context for the new work.
- Describe the contribution of collaborators to the project (if applicable).
- Describe your creative process. How will the work be developed? What research, traveling, etc. might you need to conduct?
- Describe the public activity(ies) that will be presented and role of the chosen venue.
- Include a timeline and workplan that identifies project activities, phases and benchmarks that will happen in the grant window.
- Describe your evaluation and documentation plans. How will you assess the impact of your project? What creative learnings or explorations are important to you?

### **Target Audience and/or Community**

- Describe the target audience and/or community. What is your relationship to and intended impact on the target audience and/or community?
- Describe your outreach plan for the target audience/community (i.e., dissemination, marketing, publicity, engagement activities, education, etc.).

**For Traditional and Folk Artists ONLY (optional):** Up to 1 page discussing your traditional practice and the creation of new work within that cultural context.

## **APPLICATION SUBMISSION**

DO NOT submit more materials than stipulated. Excess material will be removed.

### **1. Application Checklist**

### **2. Application Form**

### **3. Narrative Instructions**

- The maximum total number is THREE (3) pages.
- Use Arial font, 11-point font size, 1" margins and 1-point line spacing.
- Include your name and page number on every page.
- Optional Page for Traditional and Folk artists ONLY.

### **4. Project Budget**

The Project Budget is the financial plan for your project and can be particularly helpful in substantiating your project narrative and identifying what you consider priorities.

- PLEASE TYPE
- The maximum SFAC grant request allowed is \$10,000, but the total project budget may be greater or less than \$10,000.
- Project budgets should exhibit CASH ONLY. Detail in-kind support in Budget Notes.
- Most of the SFAC grant awards should be allocated to the artist as a commission fee (See "Project Budget", Line 18, "Artistic Personnel"). You may allocate up to 100% as artist fees.
- In a separate column, you will be 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 balance.

### **5. Budget Notes**

Budget Notes are a list of annotations to your budget line items that explain how you arrived at your amounts and any external or unusual factors in your decision-making process. The following points will help you in developing a clear budget with notes:

- PLEASE TYPE
- Budget Notes must be listed by their CORRESPONDING budget line item number..
- 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% sold of 100-seat capacity over 3-nights with tickets priced at \$15.
- If you are including collaborating personnel or assistants, please detail the honoraria or fees being paid to them.
- 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. Venue Letter of Interest** (signed and dated)

This letter of interest should be from the management of the venue where you plan to present/ conduct the public presentation, and which outlines your relationship/arrangement. Remember that venues can be formal or informal as long as they are publicly accessible. **The document must be scanned and submitted electronically.**

### **7. Curriculum Vitae**

Submit a maximum of two (2) pages for your current C.V. or resume that lists artistic activities, accomplishments, and training.

### **8. Collaborators' bios** (if applicable)

Provide a one-paragraph bio of each of the principal artists. Include specific project roles and responsibilities.

### **9. Letter of Recommendation signed and dated**

The letter is due by the application deadline and should be from a professional in your art form. The individual should indicate why he/she supports your proposed project, how he/she has come to know your work, as well as state a professional affiliation. Address the letter to "Members of the Panel." **The document must be scanned and submitted electronically.**

### **10. Artistic Work Samples**

Fill out the work sample information 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; (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 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.
2. Include instructions and time-stamps to direct 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; 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, literary manuscripts and publications* (Word or 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)
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.

## UNDERSTANDING WHAT HAPPENS TO YOUR APPLICATION

1. Grant Staff reviews your application, and sends it to panelists for review in advance of meeting.
2. Prior to the review panel, you will receive an e-mail containing information about the review schedule and instructions to attend the meeting. Please be sure that you include a working e-mail address in your application materials. If necessary take steps to ensure that e-mails from grant staff are not lost in your spam filter.
3. Panelists will convene to discuss applications, and make funding recommendations.
4. A month after panel, the funding recommendations will be posted.



5. Recommendations are reviewed and approved by the Arts Commission, the 15-member mayoral-appointed oversight body.
6. Notifications will be mailed. Award letters will include instructions about contracting procedures.

### WHO IS EVALUATING MY APPLICATION

We use a “peer panel review process.” Grants review panelists reflect the diversity of San Francisco, have general knowledge about the various disciplines and issues, and have experience that aligns with the purpose of the grants category. Individual Artist Commission proposals are reviewed in one of three discipline specific panels reflecting that year’s focus. For FY 2014-15 grants, applications will be reviewed either by a visual, literary, or media arts panel.

### CAN I HEAR THE REVIEW OF MY APPLICATION?

The Individual Artist Commissions panel meetings are open to the public. Because the panelists are usually seasoned professionals, applicants often find it helpful to listen to the panelists’ comments on applications.

A schedule of each panel is e-mailed to applicants in advance. Applicants are welcome to observe the meetings but are requested not to engage in discussion with panelists or grant staff.

Grant staff no longer takes a detailed transcript of panelist comments, so we highly encourage applicants to attend panel or send a representative who can listen to the review. We encourage applicants to listen to several application discussions to get a tenor of the panel discussion.

### SUBMITTING YOUR APPLICATION PACKET

- Email complete application and additional attachments as a **single, compiled .pdf document** to:  
**ceg.applications@sfgov.org**  
**by 11:59 p.m. PST on the day of deadline.**
- Include “**15IAC: (artist first and last name)**” in the email subject line.  
Example – 15IAC: 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

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

- Application Form
- Project Narrative
- Project Budget
- Budget Notes
- C.V. or Resume
- Biography of Collaborator(s), if any
- Venue Letter of Interest signed and dated
- Letter of Recommendation signed and dated (OPTIONAL)
- Work Sample Description
- Artistic Work Sample, if attached

# APPLICATION FORM

GRANT APPLICANT \_\_\_\_\_

LEGAL NAME, IF DIFFERENT \_\_\_\_\_

ADDRESS IN SAN FRANCISCO \_\_\_\_\_

MAILING ADDRESS IF DIFFERENT \_\_\_\_\_

**PLEASE NOTE: IF MAILING ADDRESS IS A P.O. BOX, A PHYSICAL ADDRESS MUST BE PROVIDED FOR THE PRIMARY ADDRESS**

CHECK IF NEW ADDRESS  CHECK IF NEW MAILING ADDRESS \_\_\_\_\_

DAY PHONE \_\_\_\_\_ MOBILE \_\_\_\_\_

EMAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

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

NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH YOU CURRENTLY LIVE: \_\_\_\_\_

NUMBER(S) OF THE SUPERVISOR'S DISTRICT WHERE YOUR PROPOSED ACTIVITIES WILL TAKE PLACE: \_\_\_\_\_

DISTRICT NUMBERS CAN BE FOUND AT: [HTTP://PROPERTYMAP.SFPLANNING.ORG](http://PROPERTYMAP.SFPLANNING.ORG)

## DEMOGRAPHIC INFORMATION

THIS INFORMATION IS VOLUNTARY AND WILL HELP THE COMMISSION BETTER UNDERSTAND THE SAN FRANCISCO ARTS COMMUNITY. CHECK THE APPROPRIATE BOX(ES) THAT APPLY TO YOU.

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

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

DATE OF BIRTH \_\_\_\_\_

IF YOU HAVE NOT RESIDED AT THE ABOVE ADDRESS SINCE SEPTEMBER 2010, PLEASE LIST OTHER PREVIOUS ADDRESSES:

DO YOU EXPECT TO BE A FULL-TIME STUDENT AT THE TIME OF APPLICATION OR DURING THAT GRANT PERIOD? \_\_\_\_\_

YES  NO

DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC?  YES  NO

ARE YOU AN EMPLOYEE OF THE CITY & COUNTY OF SAN FRANCISCO (PLEASE CONTACT GRANT STAFF IF YOU CHECK "YES")?  YES  NO  
CITY EMPLOYEES MUST HAVE A FISCAL SPONSOR.

**PLEASE LIST DATES/LOCATIONS OF TWO (2) PUBLICLY ACCESSIBLE ACTIVITIES IN THE LAST TWO YEARS.**

DATE	BRIEF ACTIVITY DESCRIPTION	VENUE/LOCATION

**PROJECT INFORMATION**

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

GRANT REQUEST AMOUNT \_\_\_\_\_ PROJECT END DATE \_\_\_\_\_

TOTAL PROJECT BUDGET \_\_\_\_\_ PROJECT START DATE \_\_\_\_\_

DATE(S) AND VENUE(S) OF PUBLIC PRESENTATION(S) \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED PUBLIC ACTIVITY(IES): \_\_\_\_\_

IF THE PROJECT IS WEB-BASED, PROJECTED AUDIENCE NUMBER TO BE REACHED: \_\_\_\_\_

TOTAL NUMBER OF PEOPLE ATTENDING YOUR EVENTS IN THE LAST YEAR: \_\_\_\_\_

**ARTISTIC DISCIPLINE**

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

**PRIMARY FOCUS.**

VISUAL ARTS  LITERARY ARTS  MEDIA ARTS

**SECONDARY FOCUS.**

LITERARY ARTS  MEDIA ARTS  VISUAL ARTS  DANCE  MUSIC  THEATER

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY \_\_\_\_\_

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY \_\_\_\_\_

**CERTIFICATION (REQUIRED FOR ALL APPLICANTS)**

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR THE INDIVIDUAL ARTIST COMMISSION PROGRAM AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS ARE TRUE AND CORRECT.

AUTHORIZED SIGNATURE OF **APPLICANT** \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

Applicant Name: \_\_\_\_\_, Page 1 of \_\_\_\_\_

**IAC APPLICATION NARRATIVE FORM**

Applicant Name: \_\_\_\_\_, Page 2 of \_\_\_\_\_

Applicant Name: , Page 3 of

**Additional Page for Traditional and Folk Artists**

Applicant Name: \_\_\_\_\_, Page 4 of \_\_\_\_\_



## 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 PAYS FOR:**

**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 BUDGET NOTES) \_\_\_\_\_
- 29. CONTINGENCY (SPECIFY IN BUDGET NOTES) \_\_\_\_\_

**SUBTOTAL NON-PERSONNEL EXPENSE** \_\_\_\_\_

- 30. TOTAL PROJECT EXPENSES (NOT INCLUDING IN-KIND) \_\_\_\_\_
- 31. PROJECT NET (TOTAL SUPPORT MINUS TOTAL EXPENSE) \_\_\_\_\_

## PROJECT BUDGET NOTES

GRANT APPLICANT: \_\_\_\_\_

SEE INSTRUCTIONS ON BUDGET NOTES.

### INCOME

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

### EXPENSE

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

## 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:

**Please copy and paste this page if you have additional work samples.**

## APPENDIX: 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 [www.sfartscommission.org/ceg](http://www.sfartscommission.org/ceg) or email Weston Teruya, [weston.teruya@sfgov.org](mailto:weston.teruya@sfgov.org).

### Payment of Awarded Funds

Upon completion of the required paperwork, 90% of your award can be made in an initial disbursement. 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.

### 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. Remember that the grant award is **taxable income**. Grantees are responsible for managing reporting and accounting of their award. Please plan accordingly.

Individual artists alternately have the option of setting up their grants via an eligible fiscally sponsoring organization.

### 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 grant staff to provide:

- W9
- Business Tax Certificate registration (P25) (some exemptions can be made for individual artists)
- Equal Benefits/Human Rights Compliance form (12B)

#### All Grantees:

Must work with grant staff to provide:

- Grant Agreements with the City of San Francisco
- Proof of Insurance or Insurance Waivers (see note below)
- Proof of San Francisco Residence

### Note on Insurance Requirements

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers' Compensation and Commercial Automobile Insurance. However, most individual artists qualify for Workers' Compensation and Auto insurance waivers.

General Liability insurance coverage is required regardless of whether a waiver request is made. In most cases, your presenting venue will have adequate insurance and cover the event. If you are using a more informal venue, a space that does not usually present work, or a public space, you may need to purchase your own short term, event insurance for your public presentation. Please plan accordingly.

### 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 grant 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 SFAC grants for a period equal to the time they are in default (the period from end of their grant window until a complete final report is received), with a **minimum period of ineligibility of twelve months and maximum of 3 years**. In addition, any remaining balance on the grants in default will be dissolved.



## FY 2015 Individual Artist Commissions–Literary Arts Grant

### RANKING

	<b>Panel Rating</b>	<b>Applicant</b>	<b>Grant Request</b>	<b>Grant Amount</b>
1	93	Kevin Simmonds	\$10,000	\$10,000
2	93	Michelle Tea	\$10,000	\$10,000
3	90	Michelle Marie Robles Wallace	\$10,000	\$9,000
4	90	Truong Tran	\$10,000	\$9,000
5	88	Carolyn Au Ai Ho	\$10,000	\$8,000
6	88	Paul Ocampo	\$10,000	\$8,000
7	87	Leticia Hernandez	\$10,000	\$8,000
8	87	Shizue Seigel	\$10,000	\$8,000
9	85	Rhiannon Argo	\$10,000	\$7,500
10	85	Virgie Tovar	\$10,000	\$7,500
		<b>TOTAL</b>	<b>\$100,000</b>	<b>\$85,000</b>



**FY15 Individual Artist Commissions-Literary Arts Grant Project Summaries**

**IAC 2015**

**Carolyn Au Ai Ho \$8,000**

**Project Summary**

Listen to Me, is a literary project, interactive website and poetry book which explores the author's relationship with her mother, and other narratives of immigrant mothers through first, second and third generation Californians, with emphasis on Bay Area writers. Through interviews, photographs, recordings and responses to interview questions, the often silent histories of immigrant women as survivors will be archived. The collection is testament to their heroic experiences and cultural impact on their children.

**Paul Ocampo \$8,000**

**Project Summary**

A novel-in-progress, Rizal in America tells the story of Philippine national hero and novelist Jose Rizal's journey in America in 1888 as a young novelist. It blends history, fiction, and myth examining social and political issues resonating today.

**Leticia Hernandez \$8,000**

**Project Summary**

Despiertame (Wake Me When...) is an interactive "call and response" site-specific poetry project about the eviction of the Mission community. I will write 10-15 "calls" or free verse poems about specific locations. Those poems, along with photos, will be posted to a blog to solicit testimonials or commentary from the community. I will craft 10-15 "responses" in poetic form, incorporating input. The sets of "call and response" poems will appear in a limited edition book.

**Shizue Seigel \$8,000**

**Project Summary**

The memoir Miss Goody Good Grows Up: Beyond the Model Minority explore hidden legacies of the Japanese American incarceration through a post-war Army brat's search for home. She feels displaced everywhere until marginalized African Americans teach her to be at home anywhere. She finds her place through community service and her immigrant grandparents' Buddhism. The manuscript will be supported by interactive workshops in Japantown/Fillmore, a community chapbook and a large public reading.





**Community Investments  
FY2015 Individual Artist Commissions – Literary  
Panelists**

**Jewelle Gomez, Novelist and Playwright**

Jewelle Gomez, writer and cultural worker, is the author of seven books including the double Lambda Literary Award-winning, Black vampire novel, *THE GILDA STORIES*, in print continuously since 1991. Its 25th anniversary special edition will arrive in 2016. Her adaptation of the book for the stage, “Bones and Ash,” was commissioned and performed by Urban Bush Women Company in 13 US cities. Her fiction, non-fiction and poetry are included in over one hundred anthologies. She has written essays, literary and film criticism for numerous publications including ‘The Village Voice,’ MS Magazine,’ ‘The Advocate,’ ‘The San Francisco Chronicle,’ ‘Black Scholar,’ and ‘Wellesley’s Women’s Review of Books.’

Born in Boston, she was on the original staff of one of the first weekly Black television shows, ‘Say Brother,’ (WGBH). She was also on the founding board of the Gay & Lesbian Alliance Against Defamation (GLAAD) and the Astraea Lesbian Foundation. She was on the staff of the New York State Council on the Arts (1983-93) and director of Cultural Equity Grants at the San Francisco Arts Commission (2001-2006) and director of grants at Horizons Foundation (2006-2012).

She has taught creative writing and popular culture at San Francisco State University, Hunter College (NYC), New College of California and Menlo College (CA) as well as lectured at numerous higher education institutions around the country.

She is the former president of the San Francisco Public Library Commission.

Her play about James Baldwin, “Waiting for Giovanni,” premiered in San Francisco in 2011. Her new play about singer/composer, Alberta Hunter, entitled “Leaving the Blues,” will premier in 2016.

**Allan S. Manalo, Stage Director, Writer, and Comic; Development Manager, Central City Hospitality House**

Allan S. Manalo is a theater artist, writer, community activist and comic who has performed throughout the U.S. and Asia. He was the former Artistic & Managing Director of Bindlestiff Studio, a black box theater venue located in San Francisco’s South-of-Market Area where he is also a member of the SoMa Stabilization Fund Community Advisory Committee. He currently works as the Development Manager for the Hospitality House in the Tenderloin. Manalo has written for theater since 1988 and was a regular contributor to *Filipinas Magazine* and *Manual* in Manila. His written works have been published in *ZYZZYVA* (November 1998) and *Stage Presence* (Meritage Press, 2007)

**Joan Pinkvoss, Executive Director and Senior Editor of Aunt Lute Books**

Ms. Pinkvoss has over 28 years’ experience in the commercial publishing world and has a national reputation in the field of editing, having won two national publishing awards. Originally the sole proprietor of a smaller Aunt Lute Book Company, Ms. Pinkvoss, in 1990, successfully led the transition of Aunt Lute to a non-profit corporation, the Aunt Lute Foundation, encompassing a broader vision for the field of literature. Under her direct supervision the company has published a total of 62 titles, many of them receiving literary awards and distinctions. The mission of the Aunt Lute Foundation is to support and publish new writers from a variety of cultures and sub-cultures, both within the United States and from other countries. Choosing narratives that are relevant to pressing community issues,

Ms. Pinkvoss, has spent major energy on outreach, networking with community members and hiring consultants from within communities to produce accessible literary programs, panels and performances. Ms. Pinkvoss has led several manuscript workshops and tutorials in the Bay Area. She has also sat on national and local symposium panels, advocating for the importance of non-profit literature in a democratic and socially just world.



## FY 2015 Individual Artist Commissions—Media Arts Grant

### RANKING

	<b>Panel Rating</b>	<b>Applicant</b>	<b>Grant Request</b>	<b>Grant Amount</b>
1	82.5	Sephora Wuldu	\$10,000	\$8,000
2	80	Annie Sprinkle	\$10,000	\$8,000
3	76.5	Valerie Soe	\$10,000	\$8,000
4	75.5	David Boyer	\$10,000	\$8,000
5	69.6	Nomy Lamm	\$10,000	\$8,000
6	69	David Martinez	\$10,000	\$8,000
7	68	Evie Leder	\$10,000	\$8,000
8	67.2	Celeste Chan	\$10,000	\$8,000
9	67	Andrew Saito	\$10,000	\$8,000
	<b>TOTAL</b>		<b>\$90,000</b>	<b>\$72,000</b>



**FY15 Individual Artist Commissions-Media Arts Grant Project Summaries**

**IAC 2015**

**Evie Leder \$8,000**

**Project Summary**

I will explore video from a low resolution point of view, by building handmade screens of LED lights, using resin or plastic for diffusion, programming the video signal to be reduced to a large visible grid of lights, pushing the boundaries of video presentation into a more physical form... mapping pixel to the light captured in video signal. I'm looking to make more abstract video based work and expanding the notion of video based art.

**Nomy Lamm \$8,000**

**Project Summary**

I request \$10,000 to support the creation of a feature-length documentary, titled legacy of the Mystic Shrine. Through interviews, observation and animation based on my personal experiences, I will investigate the Shriners Childrens Hospitals and their impacts on the bodies, hearts, and minds of those they operate on. Awarded funds will underwrite equipment and artistic fees as I interview, animate, and edit , culminating in a work-n-progress screening at the Eric Quezada Center in May 2016.

**Sephora Wuldu \$8,000**

**Project Summary**

Life is Fare is a musical about an immigrant cab driver in the Tenderloin who secretly dreams of being a singer. His name? Haile Birra. Home country? Eritrea. One day he picks up a local musician and ends up with an unlikely friend. Life is Fare is their story of friendship and Haile's internal journey of accepting what he would like his life to be, and balancing this with what life seemingly allows of him.

**Valerie Soe \$8,000**

**Project Summary**

This documentary looks at the Expatriate Formosa Youth Study Tour to Taiwan (aka the Taiwan Love Boat), a cultural immersion program well-known in Taiwanese American communities that acts as a propaganda tool between the U.S. and Taiwan, as a means of fostering Taiwanese American identity, and as a site for budding romance. Every summer this unusual form of diplomacy gives young Taiwanese Americans a look at global politics on an intimate scale.

**FY15 Individual Artist Commissions-Media Arts Grant Project Summaries**

**IAC            2015**

**David Martinez**

**\$8,000**

**Project Summary**

"The Eagle Has Crash Landed" is a documentary about the decline of American power over the past three decades, examined through the work of world-renowned social scientist Immanuel Wallerstein. The film will explore this and other important issues facing the world today, culminating in pointing a "way forward" through the political formulations of contemporary Latin American social movements.

**Community Investments**  
**FY2015 Individual Artist Commissions – Media**  
**Panelists**

**Kebo Drew**

**Managing Director, Queer Women of Color Media Arts Project**

Kebo Drew directs organizational development, strategic thinking, fundraising and communication for QWOCMAP - Queer Women of Color Media Arts Project. She developed QWOCMAP's signature presentation "Reels of Resistance: Film IS Social Justice Activism." She joined the organization as its second staff member in 2007, as a Horizons Foundation Rickey Williams Leader Fellow, when she developed the Community Partner program. She is a 2011 CompassPoint Next Generations Leaders of Color Fellow and a national 2012 Rockwood Institute Arts & Culture Fellow. A former youth activist, for 2 years Drew was the Co-Director of ROOTS: a national LGBTQ people of color social justice coalition. She also served on the National Planning Committee, representing her grantee cohort, for BOLD: a national LGBTQ people of color gathering. Drew has more than 20 years' experience with corporations, community, arts and nonprofit organizations. She formerly served on the Board of Directors of Frameline (SF LGBT Film Festival).

Her film Ain't I A Woman? (2011, 8 minutes) has screened at film festivals and universities from Seattle to Toronto. Drew has served as a producer on numerous films, and was co-Producer for the award-winning film by Madeleine Lim, The Worlds of Bernice Bing (2013, 34 minutes) and Don't Fence Me In: Major Mary and the Karen Refugees from Burma (2005, 30 minutes), which won the Grand Jury Award for Best Documentary from the 2006 Washington D.C. Independent Film Festival and the Director's Citation Award from the 2006 Black Maria Film Festival.

Born in Memphis, Drew is a multi-lingual 2nd generation activist and 3rd generation queer. She is also an award-winning poet, dancer and writer who has performed throughout the U.S., Latin America and Europe. A Cave Canem Poetry Fellow, Drew has won the Audre Lorde/Pat Parker Award and the Astraea Emerging Lesbian Writers Award. She has also won the Irene Weed Dance Award and Robert Kuykendall Dance Scholarship.

**D'Arcy Drollinger**

**multimedia artist, director, producer, performer**

D'Arcy Drollinger is a multimedia artist whose works include: Mr. Irresistible, Shit & Champagne, Project: Lohan, Scalpel!, The Possession of Mrs. Jones, Pink Elephants, Above and Beyond the Valley of the Ultra Showgirls, Suburbia 3000 and The Cereal Killers. D'Arcy has also worked as an actor, producer, director and choreographer. Other credits include: The Producers (first Broadway production), Hairspray the Musical (first Broadway production), Glamour, Glory and Gold (La Mama), F.A.G.G.O.T.S., The Musical, the Thrillpeddler's revivals of the Cockettes musicals Vice Palace & Hot Greeks, and VH1's Divas 2000 featuring RuPaul. He directed and starred in Sex and the City Live!, his stage adaptation of the popular HBO series. Drollinger is the creator of SexiTude™, the body-positive, age-positive, sex-positive dance experience based in San Francisco.

**John Leños**

**Assistant Professor, Social Documentary, University of California, Santa Cruz**

John Jota Leños is an award-winning Chicano new media artist using animation, documentary and performance focusing on the convergence of memory, social space and decolonization. Leños' animation work has been shown internationally at festivals and museums including the Sundance Film Festival, the Morelia International Film Festival, Mexico, San Francisco International Festival of Animation, the KOS Convention 07, and the Museum of Contemporary Art, San Diego. Leños has also exhibited at the 2002 and 2008 Whitney Biennial in New York, the San Francisco Museum of Modern Art, Museum of Contemporary Art in Los Angeles, and Massachusetts Institute of Technology. Leños is a Guggenheim Fellow in Film (2012), Creative Capital Foundation Grantee and has been an artist in residence at the University of California, Santa Barbara in the Center for Chicano Studies, Carnegie Mellon University in the Center for Arts in Society, and the Headlands Center for the Arts. Leños is currently an Associate Professor of Social Documentary at the University of California, Santa Cruz.

**Michella Rivera-Gravage**

**multimedia producer, independent media consultant**

Michella Rivera-Gravage is a multimedia producer, who is dedicated to working with compelling and evocative stories to move and change people around a variety of social issues. Over the past 10 years, she has produced innovative moving images, new media and participatory projects within the Public Media sector. Now as a consultant, Michella is designing and producing web media, developing social media strategies, and working on her own film and interactive projects. Michella also teaches in the Film and Design & Technology departments at the San Francisco Art Institute (SFAI.) Before consulting, Michella was the Director of Digital and Interactive Media at the Center for Asian American Media (CAAM), where she produced all web and new media projects, including the ephemeral hapas.us, a media-sharing site for multiracial Asians and the addictive iPhone game "Filipino or Not." Simultaneously, she designed the social media strategy for the organization, transforming CAAM's presence online. She continues to co-produce, with CAAM, a digital game based on the documentary film about the first Nepali's women's expedition up Mt. Everest. In 2006, she earned her MFA in Digital Art/New Media from the University of California, Santa Cruz, specializing in social and interactive media.



**Kevin Seaman**

**General Manager, Queer Cultural Center**

Kevin Seaman is a multimedia artist that fuses DIY and Internet meme aesthetics with his queer identity and community mindset, resulting in performance, video and visual art that engages, excites and amuses audiences. Kevin was a founding member of The Living Room, a live/work art collective in South Berkeley that specialized in curating immersive artistic experiences. His short film *SILENCE=FILTH*, a sex education video featuring four mimes, was presented at FRAMELINE35 and has been featured on several LGBTQ blogs. His dance psychic persona Dr. Zebrovski has generated over 26,000 hits on YouTube and *Dr. Zebrovski's HOUR OF POWER*, a live performance exploring commercialism and the occult, debuted at The Garage (Nov 2012) and was expanded for a second run at CounterPULSE (July 2013). His drag persona, LOL McFiercen, has been crowned Miss Some Thing Has Talent 2012 as well as 2013 San Francisco Corn Dog Queen. He has been commissioned by THEOFFCENTER and RADAR Productions and was a recipient of Endeavor Foundation for the Arts' inaugural grantmaking cycle as well as a San Francisco Arts Commission Individual Artist Commission in Theatre. Kevin worked with the Arts & Culture Program at The San Francisco Foundation for 6 years, has served on planning committees for Yerba Buena Center for the Arts and as a panelist for the San Francisco Arts Commission and the City of Berkeley Civic Arts Grants. Kevin has led community workshops in grantseeking and collaborative creation for the National Queer Arts Festival as well as bringing the Bay Area queer arts scene to the attention of national funders by co-facilitating *Queering the Arts: Aesthetics and Economies* at the Grantmakers in the Arts conference. Kevin is the General Manager for the Queer Cultural Center and coordinates QCC's staff and administrative activities, manages the Center's various artistic and technical assistance programs and is the project director for the upcoming 2016 Queer Arts Summit; he also contributes to the management team of the 509 Cultural Center (aka Luggage Store Gallery).

**Shawna Virago**

**Artistic Director, San Francisco Transgender Film Festival**

Shawna Virago is the Artistic Director of the San Francisco Transgender Film Festival (SFTFF) and a transgender musician. Under her leadership, SFTFF continues to break venue attendance records. As a musician, she is celebrated for her striking lyric-based song. Her music twists together folk, punk and roots music, creating anthems for a new generation. Virago's songs are raw observations about survival in a predatory world, sticking up for the underdog, queer love and gender outlaws. Her performances are celebrated for their compelling mix of original songs, storytelling and standup.

Virago is a published writer and her latest work appears in *Gender Outlaws: Next Generation* and in the anthologies *Trans/Love: Radical Sex*, *Love & Relationships Beyond the Gender Binary* and *Take Me There*. She has been featured in documentary works on PBS and NPR. Miss Virago also composed original music for choreographer Sean Dorsey's acclaimed dance theater work *Uncovered: The Diary Project*, about pioneering transman Lou Sullivan.



## FY 2015 Individual Artist Commissions–Visual Arts Grant

### RANKING

	Panel Rating	Applicant	Grant Request	Grant Amount
1	85	Joan Osato	\$10,000	\$10,000
2	84.3	Vero Majano	\$10,000	\$10,000
3	81.5	Susan Cervantes	\$10,000	\$10,000
4	80.5	Mary Elizabeth Yarbrough	\$10,000	\$10,000
5	77.5	Nancy Hom	\$10,000	\$10,000
6	77	Olivia Ting	\$10,000	\$10,000
7	77	Scott Kildall	\$10,000	\$10,000
8	72	Rodney Ewing	\$10,000	\$10,000
9	71.5	Kerry Laitala	\$10,000	\$10,000
10	63.5	Matt Borruso	\$10,000	\$8,000
11	62.5	Matt Christenson	\$9,000	\$8,000
12	62	Cathy Lu	\$10,000	\$8,000
13	61.5	Tan Khanh Cao	\$10,000	\$8,000
14	60.5	Bruce Tomb	\$10,000	\$8,000
15	60.5	Lynn Hershman Leeson	\$10,000	\$8,000
16	60	Bonnie Sherk	\$10,000	\$8,000
17	59.5	Nicki Green	\$10,000	\$8,000
18	58.5	Craig Calderwood	\$10,000	\$8,000
19	58.2	David Wolf	\$10,000	\$8,000
	<b>TOTAL</b>		<b>\$189,000</b>	<b>\$170,000</b>





**FY15 Individual Artist Commissions-Visual Arts Grant Project Summaries**

**IAC 2015**

**Kerry Laitala \$10,000**

**Project Summary**

I will produce an exhibition of photographs and mixed media imagery as part of a multiplatform project I am planning for the 1915 Panama Pacific International Exposition, (PPIE) centennial. I'll highlight the original PPIE's innovative lighting illumination through examination of historical artifacts, and imaginatively expand upon these nighttime spectacles. These new works will address themes: psychogeography, history of light shows, and the way souvenirs serve as triggers for memory, wedding daily existence to past experiences.

**Matt Borruso \$8,000**

**Project Summary**

Images and virtual realities are becoming increasingly confused with and are supplanting the material world of objects and real human beings. I propose creating a self-produced book called Wax House of Wax that focuses on the ambiguities and tensions that arise from this increasingly digital world. The book will examine the relationship between images and objects, sculpture and photography, and the construction of simulated realities.

**Matt Christenson \$8,000**

**Project Summary**

This proposed project is for a 56-foot long exterior mural to help beautify the Excelsior neighborhood. Community members and the Excelsior Beautification Committee would help collaborate to form the theme and compositional design for the mural. The process would include multiple meetings with community and committee members, research of imagery and content, multiple drafts of colored sketches, calculating and making hundreds of paint colors for the piece, drawing, and painting the entire wall.

**Cathy Lu \$8,000**

**Project Summary**

I would like to create 'SuperLucky88,' an exhibition of my work that is part art exhibit, part 'Oriental' trinket/ produce market, and part 'authentic' Asian art gallery. The back of the gallery would be a workspace for me to invite participants to join me in making work. The new works would encompass large and small scale watercolors, sculptures, and hand painted ceramics.





**Community Investments**  
**FY2015 Individual Artist Commissions – Visual**  
**Panelists**

**Jaime Cortez**

**Artist, Writer, and Cultural Worker**

Jaime Cortez is an Oakland-based artist, writer, and cultural worker. His art practice encompasses mixed media, photo, sculpture, installation, and drawing. He has exhibited his art at the Berkeley Art Museum, the Oakland Museum of California, The Intersection for the Arts, Galería de la Raza, Southern Exposure, Martina Johnston Gallery, and the Yerba Buena Center for the Arts. Jaime's short stories, comics, and essays have been anthologized in over a dozen anthologies, including "KinderGarde" (SPT, 2013), "Street Art San Francisco" (Abrams Press, 2009), and the groundbreaking LGBT comic anthology "No Straight Lines" (Fantagraphics, 2012). He has juried art awards for the Center for Cultural Innovation, The San Francisco Foundation, the Headlands Center for the Arts, and the East Bay Community Foundation. He received his visual arts MFA from UC Berkeley.

**Justin Hoover**

**Curator of Exhibitions, Santa Cruz Museum of Art & History**

Justin Charles Hoover is a Bay Area based time-based artist and a curator. As an artist, his work deals with language, cultural relocation and translocation through performance, video, and installation. He has performed, curated, and exhibited at numerous venues around the world, including the 2012 Venice Architecture Biennale; the San Francisco Museum of Modern Art; Apex Art, New York; the 2011 Art Life Festival in Guangzhou, China; Werkstattkino, München, Germany; the Time-Based Art Festival at the Portland Institute of Contemporary Art, Portland, OR; the Yerba Buena Center for the Arts, San Francisco; the Berkeley Art Museum; and many other venues. He is currently Curator of Exhibitions at the Santa Cruz Museum of Art and History and holds bachelor degrees in Peace Studies and French Literature and master degrees in New Genres Fine Arts and Public Administration of International Management.

**Ernest Jolly**

**Artist and Exhibition Designer**

Ernest Jolly is an Oakland based Installation Artist and Designer. His practice includes Sculpture, video and sound based installations as well as the curating of Visual and Performance Work in alternative venues. In early 2014 he Co-Curated ArtComplex, a temporary exhibition of 12 installation artist and performers inside a pre-renovated medical building. He has shown work locally at with Oakland Museum, San Francisco Arts Commission Gallery, Luggage Store as well as many alternative art venues. He is the Exhibitions Manager for the Design Museum at UC Davis where he curated the upcoming show, If A Tree Falls, an exhibit of works made from sustainable wood. He holds a BA in Studio Art from San Francisco State University, an MFA from Mills College and a Postgraduate Certificate from Tihany International Postgraduate Program, Budapest.



**Sharon Tanenbaum**  
**Independent Arts Consultant**

For more than thirty years Sharon Tanenbaum has directed a broad range of nonprofit arts organizations and private foundations where she enhanced their programs and led them through periods of substantial growth. She served as executive director of the Artists' Legacy Foundation from 2011 to 2013, as executive director of SF Camerawork from 2004 to 2010, and as director of the Hospitality House Arts Program from 1981 to 1993. Her experience with grantmaking and focus on supporting individual artists, coupled with many years of executive leadership, provides a deep understanding of the challenges and opportunities facing institutions of virtually every size, discipline, and cultural focus. With extensive knowledge of the arts community, she currently serves as an independent consultant specializing in strategic planning, feasibility studies, fund development, executive coaching, board training, and other areas of management and capacity building for arts organizations and philanthropic institutions.

**Jenifer K. Wofford**  
**Artist and Educator**

Jenifer K. Wofford is an artist and educator based in the San Francisco Bay Area. She was born in San Francisco and raised in Hong Kong, the United Arab Emirates, and Malaysia. She received her BFA from the San Francisco Art Institute, and her MFA from UC Berkeley. Her work has been exhibited in the Bay Area at the Berkeley Art Museum, Yerba Buena Center for the Arts, Southern Exposure, Richmond Art Center, and Kearny Street Workshop; nationally at New Image Art (Los Angeles), Nora Eccles Harrison Museum (Salt Lake City), Wing Luke Museum (Seattle); and internationally at Manila Contemporary (Philippines), Galerie Blanche (France), and Osage Gallery Kwun Tong (Hong Kong). She is also one third of the manic, brilliant, highly delusional artist trio Mail Order Brides/M.O.B. They have collaborated on various shenanigans for venues, including the San Jose Museum of Art, DeYoung Museum, Yerba Buena Center for the Arts, Southern Exposure, the National Asian American Film Festival, The San Francisco Gay and Lesbian Film Festival, and the McColl Center for Visual Art. Wofford has worked in arts education for over a decade, with schools and organizations, including the University of San Francisco, UC Berkeley, SFAI, California College of the Arts, Diablo Valley College, SFMoMA, Casa De Los Jovenes, Leadership High School, City Arts and Tech High School, and Out of Site. Her awards include the Eureka Fellowship, the Murphy Fellowship, and grants from the Art Matters Foundation, UCIRA, and the Center for Cultural Innovation. She has also undertaken artist residencies at The Living Room, Philippines, Solyst Artist in Residence Center, Denmark, and Chateau de la Napoule, France.

**Imin Yeh**

**Artist and Lecturer, San Jose State University**

Imin Yeh received a B.A. in Art History with Asian Option in 2005 from the University of Wisconsin-Madison and an MFA in 2009 at California College of the Arts. She creates sculptures, installations, downloadable crafts, and participatory artist-led projects. She has exhibited at the Asian Art Museum, the Contemporary Jewish Museum, the San Jose Museum of Art, Zero1 Biennial, Yerba Buena Center for the Arts, Kearny Street Workshop, San Francisco Arts Commission Gallery, Intersection for the Arts, Pro Arts Gallery, and Southern Exposure. She has been invited to be an Artist in Residency at Montalvo Art Center (Saratoga, CA-2010), Blue Mountain Center (New York-2011), Sandarbh Artist Workshop (Partapur, India-2013), and an upcoming residency at Recology San Francisco (2014). She has received an Individual Artist Commission award from the San Francisco Arts Commission (2011), Murphy and Cadogan Fellowship (2008), and the Barclay Simpson Award (2009). She was recently awarded a (2014-2016) Eureka Fellowship through the Fleishhacker Foundation and is an adjunct lecturer at San Jose State University. ([www.iminyeh.info](http://www.iminyeh.info))