



2013 ACIP Theater Arts  
Panel Recommendations

**StageWrite**

**Project description**

StageWrite will collaborate with Starr King and Grattan Elementary schools to implement a new curriculum and model program that will give autistic students an opportunity to engage in theatre activities, improve their communication and social skills, and in some cases, collaborate with general education students in a classroom drama residency. We will implement curricula with significant assessment and experimentation to discover the best way to engage students with autism. A culminating experience will be open to the public to celebrate our discoveries and the potential of using theatre with the autistic community.

**Group Size**

**Small**

**Request:**

**\$25,000**

**Recommended:**

**\$25,000**

**Notes on panel's commentary**

This was an exemplary application that demonstrated thorough and effective research. The expertise of the teaching artists, organization, and partners is very evident. Everyone involved knows why they are there, what they want to accomplish, and how they will achieve those goals. The project is clear: They are working with key teachers at each school site to pilot and develop a curriculum engaging youth with autism through theater programming. The assessment tools and plan to bring the results to a broader educational community are clearly mapped out and validated. The goal is to ensure that this has a broader impact through building a strongly researched and vetted model. They have obviously taken the time to do this right and to build a model that can be assessed and expanded. They used their Exploration grant well—there is a clear outline of the work still to be done, but it shows the rigor of their process to-date.

The partnership itself is conventional in some sense (art in schools), but they have found a particular community need that is clearly articulated and addressed. The partner schools are clearly enthusiastic and understand the role of StageWrite in this process. The partnership is authentic and demonstrates a real enthusiasm on the part of the schools. There is a waiting list of teachers who would like to be involved at each school—the demand is high. They can be a model ACIP grantee in demonstrating how to build strong, well-planned partnerships.

The project budget is coming completely from ACIP funding. Given their small size and the pilot nature of the program, it makes sense. This is a good example of a risk capital exploration for a small organization. There is the clear potential for this to expand out into additional funding and ongoing programming.

There is a clear dual audience here: The underserved youth directly involved in the workshops and the teachers who are being given access to tools and professional development through this process. There are tools being developed that they can carry with them, even if Stagewrite were to walk away. This kind of long term, institutional impact is rare and why this project scores so highly.

While it is somewhat understandable that the youth may have a smaller role in the final public performance due to hesitations, it would have been helpful to see that articulated. The “extent to which the project demonstrates how arts can be systemically integrated in non-arts sectors” is somewhat limited by the more established relationship between arts and schools. But, the skill and thoroughness of this process will provide key information to other educators and artists/non-arts entities who can benefit from the kind of rigor demonstrated here.



2013 ACIP Literary Arts  
Panel Recommendations

**Genny Lim**

**Project description**

Our 18-month plan is to edit, print, publish, market and distribute a book-length manuscript of six senior Japanese and Chinese American women’s memoir stories, which chronicle their immigrant family lives from Japan and China to the U.S. from World War I up til post-World War II. The first formal book will be published by JCCCNC with subsequent runs to be hopefully assumed by a formal book publisher for the mass market. Book signings in the Bay Area and possibly key cities with large Asian American populations will be scheduled, upon the book’s release.

**Group Size**

**Request:**

**\$13,835**

**Recommended:**

**\$13,835**

**Notes on panel's commentary**

This project is the final push to edit and publish memoirs from a group of senior women who have been attending Lim’s writing workshops at the Japanese Cultural & Community Center of Northern California. The impact of this project on this core group of writers is clear: There is a powerful validation for these women in seeing their voices and experiences in print. There is an urgency and strong need to capture these women’s voices right now due to their age and the generational perspective. The final event brings in other professional writers, which helps to further validate and give context to the work by the women.

Lim’s core partnerships are genuine and longstanding. She has been building genuine relationships with the women in the group over time. Given the nature of the project—telling personal stories—this level of trust is critical. Because of this ongoing workshop process, she has also built a strong relationship with the JCCCNC over time. The organization has also worked with other writer’s community workshops in the past, so this is something that has become a part of their programming. The artist and organization have a clear capacity to do the work.

It would be helpful to hear if the women will be involved in other elements of the project, such as the final release party and publication process; particularly, since there is a heavy emphasis on the back end production in this phase. However, the editing process itself will be very involved, so there is quite a bit of work and direct engagement with the women in the key writing process.

While the impact on the core group of women is unquestionable, Lim’s ability to achieve her broader audience goals are somewhat unclear. There is a print run of 300 planned for the book, but we don’t have much of a sense of how that will be disseminated. One of the other impacts mentioned by both Lim and JCCCNC is the importance of the cross-cultural (Japanese and Chinese American) dialogue due to the mixture of Japanese and Chinese American women in the writing group.

While this may come out in the group’s discussions and through having events at JCCCNC and CHSA, it’s less clear how this is evidenced in the programming or the work itself. However, the impact on the senior women and their immediate community, as well as the value to the partner organization’s ongoing work within the community, is very clear.



2013 ACIP Dance  
Panel Recommendations

Push Dance Company

**Project description**

Weaving the monologues from the voices of young Bayview Hunter's Point residents (ages 12-24) from 3rd St. Youth Center & Clinic (3rd St.), The Point Shipyard Project is a 30-minute environmental justice dance by choreographer Raissa Simpson that examines living within proximity to the Navy's Shipyard Superfund site in San Francisco. An outreach program of performances and post-show discussions will take place at Museum of the African Diaspora (MoAD) Thursday-Saturday, May 22-25, 2014 and will culminate into a comprehensive production slated to take place at ODC Theater Friday-Saturday, September 12-13, 2014.

**Group Size**

**Tiny**

**Request:**

**\$25,000**

**Recommended:**

**\$25,000**

**Notes on panel's commentary**

This project has a promising concept and potential to strengthen the community. The themes of environmental justice in the Bayview neighborhood are of critical importance to the health and well-being of the community. It is important to see those ideas addressed in many forms and seeing them manifested in performance will reach people other methods might not impact. This also has the potential to raise broader awareness of these environmental issues

The project plans are generally clear. Raissa and the 3rd Street staff will hold workshops with the youth and develop the pieces. She notes that these performances outside of the community are intentional so that they can reach a wider community and give the specific youth an opportunity to show their work outside of their neighborhood.

The partnership with 3rd Street is the strongest component of the project and is genuine and long running. It feels like the two partners have "grown up" as organizations together—in part through their past ACIP funding. Push has a regular, ongoing relationship with 3rd Street and has built trust with them through having ongoing classes there. 3rd Street is very clear that the partnership has led them to integrate arts into their process—there is a music/beatmaking production class facilitated by 3rd Street staff that was inspired by the partnership. The institutional change is there.

It is unclear how Raissa, as choreographer, translates the collected stories and narratives into the final performance. The integration is clearest in the beatmaking/audio classes being taught by 3rd Street as part of the project—the monologues will be directly incorporated in the soundtrack. Unfortunately the work sample didn't help clarify how she communicates these themes within her projects for the viewing audience. While the youth are also a part of the workshop process, it would have been helpful to understand more about how they contribute to the building of the performance and communicating of the concepts. However, Raissa's close relationship with the youth and development as an artist suggest that she will work through these artistic questions and create something that moves her work forward. The use of the soundtrack also gives a clear tool that can do a lot of the heavy lifting in communicating the ideas. As the core group served, the 3rd Street youth clearly benefit from the relationship and ultimately the youth and partner organization will have a rich experience.



2013 ACIP Media Arts  
Panel Recommendations

**Chinese Culture Foundation of San Francisco**

<b>Group Size</b>	<b>Mid-Size</b>
<b>Request:</b>	<b>\$25,000</b>
<b>Recommended:</b>	<b>\$25,000</b>

**Project description**

“Keywords of Chinatown” will result in the building of the artist’s first Keywords Studio, a temporary (pop-up) interview chamber that dually functions as a performance space for participants. Working with the Chinatown youth community and collaborating artist Justin Hoover, Xu Tan will be constantly conceiving of innovative ways to convey the communication of language, and integrate these approaches to create a collective sensory system shared by artist, subject, and viewer.

**Notes on panel's commentary**

The partnering organizations involved have ample capacity to do this project—they are two of the most well respected and stable presences in the Chinatown community. They have the finances and infrastructure—in particular, a youth development program and staff—to implement the project. There is no question that the project will take place and be well integrated into the organizations’ visions for their neighborhood. In their prior ACIP funding, Chinese Culture Foundation worked with other Chinatown organizations to develop an arts plan for the neighborhood, building on the creative placemaking dialogues taking place locally and nationally. The proposal emphasizes this overarching plan and its importance to the neighborhood, its residents, organizations, and businesses. This overarching plan is a great asset for the proposal and demonstrates the boader impact being imagined by the partners.

The lead artist is a very high profile and experienced international artist who often works in social practice-based, conceptual projects around language and community. It is very encouraging to see an artist of this caliber and prominence involved in a process that otherwise could have been very traditionally community arts oriented. While there are some questions about the specific role of the youth in the project, Chinatown Community Development Center has expertise and staff dedicated to the youth engagement component.

It would have been helpful to have all the elements of the proposal connected. The pieces are all in the application, but the community benefit evidenced in the plan needed to be connected back into the mechanics of the specific arts project. The application narrative was distinctly split between the master plan and this arts project. Most of the application was focused on the general arts plan for the neighborhood with only a small section about the specific artist and project. While the track records of the organizations and the strength of the plan give a strong sense of the potential impact of the project, it is not clear why they selected this specific artist and how the community will be impacted by his work. The proposal could have also benefitted from additional clarity around the artistic process itself, how the artist and youth organizers will identify and work with the “key words” they gather from the community and how they hope the community will then understand and respond to the resulting installations.



2013 ACIP Visual Arts  
Panel Recommendations

**Rene Yung**

**Project description**

**Chinese Whispers: Golden Gate** is a community storytelling project that connects the history of 19<sup>th</sup> and early 20<sup>th</sup> century Chinese settlers in the San Francisco Bay Area with present-day immigrants in Chinatown. Produced in partnership with the San Francisco Chinatown YMCA, the project will result in two public, multimedia storytelling presentations where intergenerational community members recount handed-down memories about past generations of immigrants, which are interwoven with bilingual stories about newcomer immigrants' experiences.

**Group Size**

**Request:** \$25,000

**Recommended:** \$25,000

**Notes on panel's commentary**

The overall project is a good example of Yung's ongoing practice and expertise. She has a strong history of executing very similar community engagement, storytelling projects and will pull this off. Her strength is in collecting stories from the community and building the multimedia structure that will present and highlight those stories for a broader audience.

The plan is clear and mapped out. The immediate goals and impact are achievable. Yung notes that in developing the project, she realized that her approach needed to be split into two phases: the first working with older, established Chinese Americans; and the second, Realization phase, focused on more recent immigrants. This organic division is smart and shows good planning from the previous exploration grant. She recognizes that this second group will require more time, resources, and community support. So, the additional time and funding from the realization stage will help build that trust. However, it would have been helpful to see that process detailed out in her application. Similarly, it would have been helpful to understand the process of how the stories from the two phases come together and interact with one another.

The community partner is not the most obvious community institution to engage and suggests that their selection is deliberate. However, the application did not flesh out the depth of the partnership, and it would have been helpful to have more information about their role in the project. Because the YMCA's role is not clear, it is hard to assess whether this impacts how the YMCA does their work and if they will walk away with tools to expand or push their programming in the future. That being said, Yung has a good deal of experience in partnering with a variety of institutions—particularly non-arts organizations—so there is no doubt that she can leverage the necessary resources. It would be helpful to get additional information about the broader community audience for the project and how she plans to engage this group, particularly around language accessibility.