



## FY2012-2013 Native Arts and Cultural Traditions Grants

### RANKING

Panel Rating	Organizaton	Grant Request	Grant Amount
<b>NAACT: Building Sustainable Communities</b>			
78.5	The Cultural Conservancy	\$15,000	\$15,000
77.8	Asociacion Mayab	\$15,000	\$15,000
71	Seventh Native American Generation	\$15,000	\$15,000
	<b>TOTAL</b>	<b>\$45,000</b>	<b>\$45,000</b>
<b>NAACT: Organization Project Grants</b>			
79.3	Nā Lei Hulu I Ka Wēkiu	\$7,500	\$7,500
78	Yerba Buena Gardens Festival	\$7,500	\$7,500
77	Instituto Familiar de la Raza	\$7,000	\$7,000
53	Ohlone Profiles Project	\$7,500	\$7,500
	<b>TOTAL</b>	<b>\$29,500</b>	<b>\$29,500</b>
<b>NAACT: Individual Artist Commissions</b>			
89.3	Ross Cunningham	\$7,500	\$7,500
57	Pennie Vollet	\$7,500	\$0
	<b>TOTAL</b>	<b>\$15,000</b>	<b>\$7,500</b>
<b>NAACT: Mini Grants</b>			
47	Instituto Familiar de la Raza	\$1,000	\$1,000
	<b>TOTAL</b>	<b>\$1,000</b>	<b>\$1,000</b>
	<b>Total Grant Requests</b>	<b>Total Grant Amount</b>	
		<b>\$90,500</b>	<b>\$83,000</b>

**Cultural Equity Grants**

**FY2012-2013 Native American Arts & Cultural Traditions**

**Panelists**

**Kim Anno**

**Professor, California College of the Arts**

Kim Anno is a painter, photographer, and video artist whose work has been collected by museums nationally and shown internationally, her next solo exhibition will be at the Goethe Institute, Johannesburg in July 2012. Born in Los Angeles, Anno most recently has had exhibitions and screenings at the Durban Municipal Gallery, South Africa in the "Don't Panic Exhibition", Flux Projects, Atlanta, Marcia Wood Gallery in Atlanta, Patricia Sweetow Gallery in San Francisco, Seeline Gallery in Los Angeles, Sue Scott Gallery, NY, Site Santa Fe Biennale: One Night Stand in New Mexico, the King's Art Center, California Retrospective, the Varnosi Museum in Hungary, DC Dusseldorf International Expo (Germany), Pulse, Miami, and the Berkeley Art Museum, the Denison University Museum, and Noel Art Museum. Recipient of the Wallace Alexander Gerbode Foundation Purchase Award and the Eureka Foundation's Fleishaker Fellowship, Anno is the chair of the Painting Program at CCA and has been a professor at the college since 1996. She was recently awarded a fellowship by the Zellerbach Foundation in support of her new interdisciplinary work.

Her recent interests and expertise has been in the intersection of art and science, particularly in aesthetic issues surrounding climate change and water. The influence of abstraction and abstracting something remains prominent in Anno's practice, with resulting work that remains "open, playful, and engaged with a kind of difficult beauty." Anno collaborates with other artists and musicians, integrating video, sculpture, sound, and interactivity in performative installations and books. In 2013 she looked forward to collaborating with poet Anne Carson on "Albertine's Work Out" limited edition book. One of her photographs was published in the October 2010 issue of Harper's Magazine, and she will have a series of photographs published 2012 in the Viz Journal from the University of California, Santa Cruz. She exhibited a collaborative multi-channel video installation at the Berkeley Art Center in an exhibition titled, "Intimate Nature." She also had photography exhibited in Alluring Subversions at CCA. She screened video at Open Restaurant's "Dinner without Salmon" sponsored by SFMOMA's live art exhibition program. She had a solo exhibition in 2011 at Sky Dive Gallery in Houston.

**Tara Lulani Arquette**

**President and CEO, Native Arts & Cultures Foundation**

Lulani Arquette is the President and CEO of the Native Arts and Cultures Foundation, a national charity dedicated to promoting the revitalization, appreciation and perpetuation of Native arts and cultures through philanthropy. Under her leadership, the new foundation opened its doors and launched a grantmaking program supporting individual artists and Native Alaskan, American Indian, and Native Hawaiian arts and culture organizations. She is a strong advocate of arts and culture, Native self-determination, business and economic development, as well as social justice.

Before leading the foundation, her innovative stewardship for nonprofit, public sector, and private organizations developed unique collaborations enriched by the strengths of racial and ethnic diversity. She has a degree in political science, drama, and theatre from the University of Hawai'i and has performed in many theatrical productions. Lulani has served on the boards of the National Insight Center for Community Economic Development, Organization of Women Leaders, and the Council for Native Hawaiian Advancement. She is especially proud to now serve as member of the Grantmakers In the Arts Board of Directors.

**Celia Herrera Rodríguez**

**Professor, UC Berkeley and California College of the Arts**

Celia Herrera Rodríguez (Xicana Odami) is a painter and installation and performance artist, originally from Sacramento, California. She teaches Xicana Indígena art theory, history, and practice in Chicano Studies at the University of California, Berkeley, and in the Diversity Studies program at California College for the Arts in Oakland, California. Her work is permanently housed in a number of private and public collections, including the Institute of American Indian Arts in Santa Fe and the Gorman Museum of the University of California, Davis. Herrera R. has exhibited her work and performed at locations throughout the world, from Medellín, Colombia, to Brussels, Belgium, to Alanya, Turkey.

**Ron Rowell**

**Trustee, Common Counsel Foundation**

Ron Rowell recently retired as chief executive officer of the Common Counsel Foundation in Oakland, California and he currently serves as a trustee. He was Program Officer for Social Justice at the San Francisco Foundation from 2000 to 2009. A German Marshall Fund Transatlantic Community Foundation Fellow in 2005, he worked at the Berlin and Dresden Community Foundations in Germany. He earned his BA degree in South Asia Studies and his master's degree in Public Health from the University of California at Berkeley. He has also studied at the University of Prishtinë in Kosovë, the University of Wales at Swansea, and the Berkeley Urdu Program in Lahore, Pakistan. His professional career has included health planning, refugee resettlement, economic development with American Indian tribes, and HIV/AIDS. He founded the National Native American AIDS Prevention Center in 1987 and became its first executive director. He serves on the boards of Native Americans in Philanthropy and the Family Philanthropy Exchange of Northern California Grantmakers. He is also board member emeritus of the Friendship House Association of American Indians of San Francisco and president of the French-American Cultural Society of San Francisco at the Consul General of France. He is an enrolled citizen of the Choctaw Nation of Oklahoma.



2013 N-CE Multi-disciplinary  
Panel Recommendations

**The Cultural Conservancy**

**Project description**

TCC is requesting funds to continue the "Traditional Ecological Teachings of Indigenous Watercraft" project, that has grown to be even more important to the local Bay Area coastal tribes, inter-tribal Native community, San Francisco based Pacific Islanders and other Indigenous peoples of the Americas since we first started in 2009. Our project has been able to show the importance of Native watercraft, especially Tribal canoes, and how they are still vehicles of indigenous community resilience.

<b>Group Size</b>	<b>Small</b>
<b>Request:</b>	<b>\$15,000</b>
<b>Recommended:</b>	<b>\$15,000</b>

**Notes on panel's commentary**

This project has a track record of about four years. I would say it's been well received by the community. I really appreciate that they made an effort to have the Ohlone participate at the beginning of America's Cup. This is outstanding. Another strength was around their plan to join the annual Northwest Tribal Journey in Washington State. They've been the head of re-establishing the water-going tradition on the Pacific Northwest coast. This is an excellent idea.

With regard to sustainable change and support for artists, the very fact of training more indigenous artists and pairing them with master artists, creates the potential for both re-establishing tradition and creating more craftsmen who will be able to solicit support. When you train young craftspeople, it's sort of an engine that will run itself. I had some questions as well. Why hasn't the board contributed any money? They have an obligation to contribute. The importance is not how much but just the fact of giving.

Staff: Sometimes for the CCDP, depending on the accounting, board contributions get factored into individual donors. It's an inconsistency with the new CCDP format.

We don't have any CCDP budget notes, so it makes it difficult to get clarity on a lot of numbers. Why are tribal contributions were so low. Some of the tribes that have this tradition are certainly capable of contributing to the project. I'm just wondering. I saw no corporate donors, and I wondered about that. I think this is just the kind of thing you could easily get corporations to contribute to, especially Oracle. I wanted to point out that the numbers for individual donors and earned revenue have increased every year. The program is a portion of overall expense, and this has also increased. Why the drop in audience numbers from 2010-2011? All in all, I really liked this project. I've been somewhat familiar with the work, at least in terms of the American Indian and California communities. There is a lot of excitement about this. I think this will contribute a lot to the restoration of native culture in California.

I really enjoy and respect this idea of cultural sustainability and tying it into ecological sustainably. I like that they're combing that kind of leadership around this idea. I appreciate the craft of paddle-making, and seeing really traditional workshops. It's such an important thing symbolically and technically. Their collaboration with the Filipino community is great. I really support the project. It's important, and we should encourage it. They should find more corporate funds.

I strongly support the project. This is really important for the tribes and peoples that come from this culture. There's ceremony, spirituality, travel, and the diaspora of a culture. It's really critical. I like how they've reached out to other groups with seafaring cultures, like Maoris, Filipinos, and Hawaiians. This was a great proposal.

I would just say that it is the Pacific Rim. I would like to see them extend this south of the Pacific Rim with what is going on there along that shoreline. There are many people there who also have a similar tradition. It'd be interesting to have that kind of communication happen.

The project budget and timeline is great. They've got some foundation funding, and everything looks good.



2013 N-CE Dance  
Panel Recommendations

**Asociacion Mayab**

**Project description**

Asociacion Mayab's cultural preservation and promotion program has the mission of preserving the values of the Maya culture and language among the members of our immigrant community in the Bay Area. There are five components to our program, these are: 1) Maya Language Class, 2) Jarana Dance Troupe, 3) Maya Youth Summer Program, 4) Carnaval Parade participation and 5) cultural and ceremonial activities. Programs are offered to the public and help our community stay connected

**Group Size**

**Small**

**Request:**

**\$15,000**

**Recommended:**

**\$15,000**

**Notes on panel's commentary**

It's good to see them back. When we saw this proposal before, it felt like a real natural development at how people look at culture. It is really important that they are coming back and laying out these components, looking at strategy and art as strategy for cultural recovery, and empowering this community to practice their culture outside of their homeland. The identification with the indigenous community is based on language, occupation of land, culture, etc. What's important is this cycle of ceremonial practice, language, dance, and tradition. It's like reoccupying an identity that is vital to their survival. This is extremely important to support. They plan to invest in the continuation of their artistic director, so there is consistency in the programs being offered. These activities can continue. I feel that it's important to support the efforts and needs they've identified in the community.

The majority of funding is for administrative needs. A fair amount is for artistic projects. The funding is mostly for structural program support. Developing within the community are these younger artists moving up as teachers and mentors in the program. This is really solid. The Maya culture is specific and distinct, and the identification of the different Maya speakers is important. We kind of lump all Maya into one, and forget the diverse languages and cultures.

This is an important effort they're engaging in. This definitely fits the category of building sustainable arts. It fits in well, as they really are looking at how to stabilize and perhaps grow their cultural promotion and preservation program. They're very clear in identifying how to do this, such as sustaining their program coordinator person, among other objectives. They talk about their written work plan that is in progress. I believe this plan is to strengthen their infrastructure for the cultural promotion and preservation area. This is clearly about sustaining their structure and relevance within the community. There were a couple things they probably shortened a bit. There was a bit of redundancy in the writing, but otherwise it was a strong application. They are trying to sustain an important culture, practice, and way of life, and ensure that it is carried on for generations to come. Certainly there's a lot of trauma and disadvantages coming into this country. It's a worthy project. On the budget, the cost is mainly administrative, which is what I think they should be about for a sustainable organization. The expenses are appropriate.

This is a very strong application. The language component is fundamental for learning culture. This project goes to the heart of what these grants are for in the first place. I get a sense from this application that this group has very clear goals. They worked really hard to establish plans to get it where it wants to go. This organization has shown that it is capable, and they're really building community.

I was really impressed with their website. A few years ago they didn't have one. Now they're making the bridge. I'm really impressed with the leader and at the range of work that he does. He's a dancer, and a doctor in public health. His skills are so broad. This kind of leader is so valuable. This application is exemplary. It's really important that they name the different key stakeholders, organizations, and communities. That gives me a sense of the networking involved and their target audience and partnerships. This is what keeps the organization vitalized.

They seem like they've really gotten more organized and are able to interface with the paperwork and bureaucratic process. They have really matured. It's good to see this kind of social justice and social service. It is a very important component. It's important for us to support this. They are also in partnership with Instituto Familiar de la Raza. It speaks to this network they are creating of mutual support.



2013 N-CE Visual Arts  
Panel Recommendations

**Seventh Native American Generation**

**Group Size** Small

**Project description**

**Request:** \$15,000

Youth participants will design, edit and produce a printed anthology—SNAG: A Decade of Indigenous Youth Media. This full-color book will feature over 200 pages of existing and new work produced by Native Youth, including past submissions of art, photos, and articles, new work from past contributors, cover artwork and a multi-media education curriculum. San Francisco Youth will participate in annual weekly workshops and plan a multi-disciplinary arts event releasing the book in December 2013.

**Recommended:** \$15,000

**Notes on panel's commentary**

The project is really great and I support it. The question that I have is really about the budget. It says that Ross would get \$9,000 and then it continues with \$400 for guest artist stipends, \$500 for a book cover design, \$1,500 for administrative fees, \$1,000 for Desiree the harpist, \$1,200 for new writing, etc. Then it says \$9,000 for book design and production for Ross. And then it's asking for \$9,000 for Ross as project coordinator. Why does he need to get \$9,000 twice? Ross is being compensated \$9,000 compared to \$1,000 for Desiree and \$500 for Shadi. Why is there such a large discrepancy? How does this build capacity when the budget is skewed towards one single individual? This is an organizational grant, not an individual grant.

He's the leader of the organization. If you go into the first page of the budget, you get the project expenses.

Staff: My interpretation is that it's the way they allocated for different expenses. According to the narrative and the budget, it seems he is the lead personnel. It could be a matter of understanding the structure of the organization. The time commitments of the other staff and their responsibilities are not mapped out.

The point here is to be more clear about the percentage of time and responsibilities. I know as a teacher and professor myself, I can have two classes with the same class, but each class is different. When you look at some of the people involved, such as the interns, you have to consider that experience. Ability comes into play. Ross has been doing this for over ten years. Desiree is, technically, a SNAG intern.

At YBCA she's an honored participant, and here she's an intern. That's sort of weird.

On the personnel page on page four it says, "Key personnel includes...co-founder Shadi". For the record, he's an amazing artist. It doesn't specify how long Desiree has been there. She's still in college at SFSU. It would help with understanding the level of effort that people come with, what the base salary is, etc. I'm not saying Ross isn't giving a ton of effort, but here are two key personnel who have been here for seven years. There's a huge discrepancy in how the money is spent.

They do say here that Ross is serving as liaison with youth and families, leading the workshops, designing and producing the book, and teaching technical skills. He does a lot. I bet he does a lot without getting much compensation for it. The history of this organization is that he's driving the organization. Not that the others aren't integral, but in terms of time and energy commitment, it's Ross.

Staff: We don't know how they've laid everything out. I see on page two of the narrative, Ross is leading the 36 workshops. They do break down the responsibilities and roles a bit. It's not as detailed as a breakdown by hours. We don't know what's going on with this decision. It does speak to our need for more information about the process perhaps. SNAG has a small budget and is a volunteer based organization. Understanding what a small volunteer run organization needs, and what resources they can access, is something we have to keep in mind. I see under key personnel a long list of folks involved.

The way the grant is laid out doesn't ask them for exactly how things are being broken down.

Staff: That could be a reflection of inexperience with grant writing. More information would have been nice.

In terms of the quality of artists, this magazine has been around since 2002. It's a great magazine, and I'm very supportive of it. It's not just inward looking. It has the ability to connect with other folks. It's an

## **2013 Native American Arts & Cultural Traditions Summaries**



### **2013 N-CE Visual Arts Panel Recommendations**

interesting magazine from my perspective. The project provides a public stage for young Native American writers. It's a first stage to play on that might hopefully lead to other opportunities. In terms of how everything is going digital these days, how feasible is a printed book at this point? Maybe there's an online or digital component, but I didn't see it.

They say they will distribute it to universities, schools, and other educational institutions. I guess the audience is young adults. They have a reflection process to improve what they do. The application would have been strengthened with a more detailed timeline of events.

The magazine is great. It's beautiful. The online suggestion is interesting. They should develop their web presence. It is a beautiful magazine with great writing and provides a really critical voice for young native populations in the Bay Area.

They're a small volunteer led organization. It's not in great shape, fiscally. There are some capacity issues they need to look at, but this is typical of organizations this size. Perhaps if they went online and did some micropayments for subscriptions they could start to bring in earned income.

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2013 N-IA

Panel Recommendations

**Ross Cunningham**

**Project description**

The goals of “The Roots of Healing” Live Album are to perform, produce, arrange, record and mix a new collectively made full-length album to completion; to collaborate with visual artists to produce new album artwork; to strengthen and enhance our live performance by adding projected visuals and new music; to use video to document the writing and creation process and to host and perform at an inspirational community record release, performing the new album.

**Group Size**

**Request:**

**\$7,500**

**Recommended:**

**\$7,500**

**Notes on panel's commentary**

I am really impressed with the samples and consistent work that Audio Pharmacy, has done. They’ve taken on an international reputation, as cultural ambassadors of native arts and culture. They’ve taken on Rasta and hip-hop fusion as well. Their music is exemplary, varied, and inspirational. This speaks to the younger generation. It’s intergenerational. I really support this project. I want them to figure out the budget issues. This project wants to pay \$200 to filmmakers; that is so small. If a significant part of the project is a music video that is just not enough. The way to think about budget is to think about what is important; they’re not just side disciplines. It’s a central tenet of the project. On the whole, the quality is a 10.

I agree. Ross is somebody we can be really proud of in the community. He brings in people, energy, and lifts up other people. He’s focused and disciplined. He’s received numerous awards for his work. I like his focus on the contemporary. This openness to the world is an important part of our indigenous identity. We have in our history a certain tension between openness to the outside world, and a conservative nature of wanting to preserve our own culture. That’s also important. I have a lot of respect for this guy. He co-founded Snag Magazine and is the co-host of radio station, etc. Their plan is clear and his track record suggests he knows what he’s doing. In terms of public benefit, the product has the potential to reach a substantial audience.

I think it’s a great project. What really stood out for me was that this was the first attempt for the band to come together to record this full-length album. That really shows the goal to further grow and develop as an artist. That’s really important, taking it to the next step. I’m anxious to see the work, with this kind of intention around it. Would this be something he could approach your foundation with?

Sure. You should let him know. The work sample was excellent and varied. It was rich and textured. It was great. It was kind of that world beat sound and really good lyrics. The lyrics are really intelligent if you listen to them. He reminds me of John Carlos Barrera, in the focus and the openness. It’s not just playing a drum, or just playing a flute. It’s so much more than that.

It’s the whole thing about a living culture. It’s malleable. It’s evolving. Every generation has it’s own responsibility for evolving tradition.





2013 N-IA Visual Arts  
Panel Recommendations

**Pennie Vollet**

**Project description**

My proposed project is a contemporary performance piece, which will be filmed at outdoor public locations throughout the city. The completed piece will be exhibited as a single edited video, compiled from several freestyle performance sessions. The performances will interpret a story I created, which is the story of GROKEN. Participating artists will use BOBHA masks to help communicate this story.

**Group Size**

**Request:**

**\$7,500**

**Recommended:**

**\$0**

**Notes on panel's commentary**

I noted that I really liked the masks. They reminded me of the masks that were made during the Mexican revolution called carton masks, which were made of cardboard. This is a nice mix of modern and indigenous forms. Immediately I felt a disconnection between the actual mask making and the discussion about the community. This was expressed more as a desire than a plan. The plan was very weak. He was talking about it being interactive, and yet it's in the library through the videotape, which is a very solitary experience. This was a disconnect for me. It seemed that he felt more attached to the idea than the outcome. I could not see how this would turn into an interactive community piece. As a performance piece, I thought it had a lot of potential. But there's no text, or script, to give it structure or to ensure it would be developed. There are a lot of statements of concern, and there is a lot of potential. But it doesn't seem to be aimed at a specific audience. He says to himself that he is in between a lot of realism, so there's an opportunity to engage, but he has no plan to engage. It's uncertain what it wants to be. I saw the pieces from last year to this year, and I didn't see a great development in the work. I would like to see the work become more developed, so I can make the connection between the masks, the history of indigenous mask culture, and with the community.

I agree wholeheartedly. On the application, he put the wrong dates for the public presentation. That threw me off. February 2014 instead of 2013, I believe. The timeline is correct, though. I think it's always kind of an added plus if grantees put in other contributions or some kind of matching contribution towards their overall budget, even if it's not required. Maybe it's just \$100 from this or that. In his case, he's asking for the full amount of \$75K from the SFAC with no other matching funds.

Staff: Matching funds are not required for this grant category.

It's not a realistic budget for me. It's just an added plus as a reviewer to see additional contributions, because it shows commitment to the project. Even if there are other small contributions, it shows his drive. Even if they're contributing funds out of pocket, it means they care. There were some inconsistencies, just in terms of \$2000 for advertising. That seemed to be a high estimate.

For this project, he is the founder. That might have been an in-kind contribution, but he's benefiting from this contribution. There are problems with the budget. They may need some mentorship around how to plan a budget. The library as "a superior venue for exhibitions" is something that I think is a mis-statement. I'm not sure that it is the best venue for this project. I don't think that will provide the visibility you desire.

The main branch library does have a gallery, theater, and it's a venue for art.

I would have still rather seen it done in a cultural center. One of my other issues is defining the audience. It just seems like it's everyone and anyone, and I'm skeptical. It really wasn't addressed.

Events that happen at libraries are extremely accessible, and you don't have to pay. You get a huge audience because lots of people come in and out of there. This is a venue. But you were saying, this is one of those situations where an individual sits down at a computer in the library and watches a video. I didn't get that, I thought it would be a projection or viewing with headphones. When you mentioned the script, I looked at this artist's work more deeply myself. When looking at all of their films online, not just the ones work samples, I don't know if they necessarily need a script. They're doing something different. It is not so much about a dialogue with actors. It's something you can do with storyboarding and blocking. I think he have something interesting going on. I thought the application was a progression from last year's.

I do see there are problems. In the budget he only gives himself \$500. That amount should be switched with the advertising fee. He's also clearly centrally focused on film and animation. He's really well documented on the web. This person is really experimenting and doing a lot of stuff. The thing he mentioned in the project proposal is composing music, in which he has a degree. There are a lot of things that did not have line up totally, so there are holes, but I also



**2013 N-IA Visual Arts  
Panel Recommendations**

think there's something really interesting too.

I agree with you, but the main issue for me is the disconnection. I wanted to see some plan. He has a lot of elements and the work itself shows promise, but I want to see this come together. I'm not clear on what his plan is and the story behind it.

He's talking about the Internet and how he will reach his audience. That is a significant thing: to understand the importance of it and how it works. It's an interesting project, and these are some deep concepts he's outlined in the narrative. You can tell there is a lot of deep thought, reflection, and creativity that's led him here. But I didn't see the progression as much from last year. It'd be interesting to see something new, or another element brought in.

There's this interesting dichotomy with this proposal. The creativity of the artist, the concepts, and depth, I really appreciate. He's articulate, and he's pretty clear on that. It's very deep, actually. It's the presenting of the art in the whole work and how it comes together that's missing. I wonder if the audience will be able to access it. This needs more development, particularly with the masks.

He's already applied twice, and I'd like to see him get this. This needs support. The things that got scattered for me are what drew me away from the project. He could have organized his plan and laid it out clearer, so we're not filling anything in. I wonder if there's development available to him on these notions. The third time is a charm for this grant.

The issues involve the planning aspect and soundness of plan. Does he get to work on this with someone to improve it?

The only thing for me is the idea of the audience. He says he has a lot of hits online, and that's impressive, but I wanted more discussion about the target audience. It does say 'to reach a substantial audience/critically underserved audience'. I'll buy that, but I still couldn't see it. For the applicant, you really have to explain yourself. It's your issue. You have to assume that the people reading your application don't know anything. He says that he's targeting anybody that is undergoing stress is his audience, the trauma and stress being the root of this project. It needs more explanation. There are different target audiences and none are specified. Everyone is 'stressed'; That's the whole world.

He's targeting a broad audience with a specific idea. Based on what's here, he has not developed his thoughts enough in that regard. There's nothing in the guidelines that say you turn down a grantee because they have a general audience. As a reviewer of a proposal, I would like to have understood better. Who are you in conversation with? If he had said that I'm having it in a gallery, and this is how I'm going to invite people, that would have been helpful.

I agree. I would like to see him get funded at some point. It seems like every year he's trying, and his background is super interesting. I think his work is trying to convey these deep felt traumas and trying to resurrect his identity. The art would be more compelling if what he was trying to do with it was a little clearer.

It sounds like this is an applicant that would benefit from further assistance. It may be encouraging for him to submit a draft narrative to the staff so we can help him with clarity and planning. That would be helpful.



2013 N-MINI Visual Arts  
Panel Recommendations

**Instituto Familiar de la Raza**

**Group Size**

**Mid-Size**

**Project description**

**Request:**

**\$1,000**

Dia de los Muertos is a traditional cultural ceremony celebrated in the Chicano/Latino and indigenous community to honor ancestors and loved ones who have passed on. It includes a street processional, traditional danza, a community altar that the public participates in building, history and traditional songs and prayers, and a community blessing. The weeks preceeding the ceremony include educational workshops on traditional arts related to Dia delos Muertos, such as how to make sugar skulls, papel picado, and nichos.

**Recommended:**

**\$1,000**

**Notes on panel's commentary**

I like the idea of having a traditional festival and building a lot of the artwork around the festival. The potential is always to bring in a lot more people that way. For participation, setting up these workshops as a lead up to the Dia de los Muertos Festival makes a lot of sense to me. It's a sound plan. It enriches San Francisco's cultural scene. I really like the idea of building these projects around traditional holidays like this.

On qualifications and experience, I have to read between the lines on this. I don't doubt that they have the capability. I wish they had given us some bios. A more information on who is involved would have been helpful. They didn't provide much background information on their key personnel. It would have strengthened it.

The target audience will benefit. It's important to make it possible for the new generation to learn. I don't know how widespread the tradition is, but this provides a time and place to help the younger generation learn about these traditions and to continue them. They have a track record of doing this work. Except for the lack of detailed bio information, I thought this was an exemplary application.

I agree. I like the fact that they're paying their artists. I like the way the budget is dispersed. It's an important tradition to pass along to the younger generations. I think their personnel are well qualified. The folk artists selection is usually by invitation to see who's here in the country. I agree that the specificity is important with the bios. The tradition itself is at least 40 years in practice here in the states. There's a new book about Day of the Dead in the US. It's old enough where young scholars are writing criticism about this project.

Staff: Regarding artist bios, we do encourage artist bios in our guidelines.

This is an applicant that has a match with their funds. I like that they have a modest grant ask, but they have a 1:1 match. This is very resourceful and shows dedication. They were very clear about their target audience of children and multi-generational sharing. It was well written and clear.



2013 N-OP Dance  
Panel Recommendations

**Nā Lei Hulu I Ka Wēkiu**

**Project description**

Keiki Hula is a youth program promoting Hawaiian culture through dance. Two separate classes will be offered for children (5-7) and youth (8-13), with sessions offered in Summer 2013 and Fall 2013. NAACT support will help sustain the active participation of youth in our community and allow the organization to take our Keiki Hula classes to the next level of development, including presentation in our annual Hula for Families show.

**Group Size**

**Mid-Size**

**Request:**

**\$7,500**

**Recommended:**

**\$7,500**

**Notes on panel's commentary**

They are so exemplary. Just looking at the work samples alone, they're just amazing. In so many different ways, we should look at them as models of sustainability. The training of the young people is so important to this tradition, and they certainly do that, as well as performing all over the place. It's an interesting proposal, and Patrick is really a treasure. I watched so many samples. I just went on and on. They're just amazing. I fully support this. They're really accomplished. They received a \$50K commission for choreography, which is a big deal. They also received an Isadora Duncan Dance Award, so they're really at the top of their game right now.

I agree. I wanted to pull out that they're having language instruction as part of the hula instruction. This is so fundamental. You can't teach culture without language. It's truly an exemplary program. I couldn't find anything to criticize, honestly. Watching their work, knowing that they're teaching youth and seeing the youth dance, they know what they're doing. I was just noticing that the individual donors had increased every year. That's not bad for a recession. They have a diverse income stream. It really is a model of sustainability.

Their ability to draw significant audience numbers is high. The audience is both native people as well as mainstream. They have really made this bridge. They have a lot to teach other groups regarding audience development. They are asking for support for youth component. There are two age groups. In particular, their audience is the Hula for Families Project. That part is a Pacific Islander audience, largely family and friends, but the production is huge and really engages a broad, mainstream audience. It says here that the audience reaches 5,000.

It's a wonderful project and well organized. They articulate each section and respond to the actual questions. I can read this and understand everything. I'd like to see this organization as a model for other applicants. The leadership is great. We've already mentioned Patrick. The work is very relevant and fresh.

The project budget is very clear and looks in order. I'm not sure if contributed income is confirmed yet. A note regarding the status of their contributed income would have topped it off perfectly. In their budget, the bulk of the project is paying for teachers. Their figures seem reasonable, but it's always good in today's economy to think of ways to offset overhead. They get a good source of income from their ticket sales. If there's a way they can translate that into their workshops or teaching, that'd be good, but it's a double-edged sword. They want to make it accessible to their community, so they don't charge, which is also commendable.



2013 N-OP Music  
Panel Recommendations

**Yerba Buena Gardens Festival**

<b>Group Size</b>	<b>Mid-Size</b>
<b>Request:</b>	<b>\$7,500</b>
<b>Recommended:</b>	<b>\$7,500</b>

**Project description**

Our 17th Annual Native Contemporary Arts Festival takes place Sunday, June 15, 2014, noon - 3 pm, featuring L Frank Manriquez, The Medicine Warriors, Marva Scott, Ras K'Dee, Kimberly Stevenot, Christi Gabaldon, Denise Quitiquit, Meyo Marrufo, Tlakuilo Kaele, Paul & Rich Steward, Su-Nu-Nu Shimal Pomo Dancers, Desirae Harp, All Nations Drum. The Festival is a good time to meet old and new friends at this important community event held every year on Father's Day.

**Notes on panel's commentary**

I'm very happy with the idea of this being centered on a California Native culture. The presenters are a nice mix of traditional and contemporary representation and the workshops are family oriented. It's really important to focus in on this intention and to center this presence within San Francisco. The application is solid and the use of funds is clear. Funds are mostly going to artistic fees and honorariums. The organizers have a long history and have been engaged with the project for a long time. They have a good working relationship, and it is clear that they have been working together for a long time. I'm very much in support of this project. It's a good sign to see a lot of young folks. It's a generational experience, and I like to see that. The artist bios are very nicely put together.

I agree. It's an excellent project and the application is well written. The organization has years and years of experience. Janine has been doing this for sixteen years and clearly has a strong track record. I like that it's free admission. This allows all socioeconomic backgrounds to experience this event. They have an experienced marketing consultant, a well-developed strategy, and about 1200 participants. One question I have is that the organization says they had an audience last year of 110,000. That's a lot. I'm wondering how YBGF can tap into more of that audience to cross-pollinate within their programming. I think they need to introduce more social media into their marketing. I've been to their events, and they could use a few more people.

Yes. It's consistent. They have a demonstrated track record. I encourage them to say if their funding is confirmed, because from a grantor perspective, it helps us understand the impact if they get it. I didn't see if the Hewlett Foundation grant was confirmed, but it's a solid proposal.

Janine Antoine is really somebody who is in a leadership position. To have her in charge is really important. It's a great effort. I like the lineup they have behind this. The marketing aspect should really look towards more social media, to really stay current.



2013 N-OP Visual Arts  
Panel Recommendations

**Instituto Familiar de la Raza**

**Group Size**

**Mid-Size**

**Project description**

**Request:**

**\$7,000**

Despertando a la Vision Indigena/Awakening the Indigenous Vision is a mobile juried art exhibit created by members of the local indigena community. Indigena artists will receive support to conceptualize and develop works of art. A panel of arts and community judges will review the works and identify artwork for the exhibit. The exhibit will be shown in 3 different community venues. The project will support the healing and resilience of the indigena community while educating the local Latino and arts community on indigena art.

**Recommended:**

**\$7,000**

**Notes on panel's commentary**

This was a new movement for them beyond their typical activities. This seems like a chance to grow their mission; it's a positive thing. I like the constant encouragement of traditional arts in this community. To make the proposal more impactful it would have been nice to have some ideas of exhibit themes, even if they're not entirely clear. It would have been helpful if they had identified some possible shows, names of jurors, or some specific examples. That would show that it's well thought out.

The first work sample was clear and easy to see. Samples two and three were harder for me to understand. I thought they could have more description on the medium. In fact, I wasn't sure what they were. I think it was the image quality. I feel similarly about the Mayan man. The image was not good, but I thought they were very compelling as far as the quality of the work.

They obviously have a target audience and a great reach into the community they serve. It's quite well thought out of how they have this networking, marketing, and reach. They have the track record to suggest competence and ability. This is a new type of project, this mobile juried show. In their proposal, they tried to identify the plan. I was surprised by the number of full time employees (68). To ensure a quality process and move to new level, I recommend that they consult with someone that has done juried art shows if they don't have anyone in the community with that kind of background. I like that they're requesting a sliding scale at their receptions to offset costs. Even if it's a population not flush with wealth, there's still the idea that we contribute to our communities with what we can give; this is a very good thing.

Staff: I just want to point your attention to the staff. They do have a staff person that will be engaging with this juried show, and she does have curatorial experience listed in her bio.

What I found exciting about this is that it shows a further development in addressing indigenous people within the Latino community. There's been such a folding in within the community and now we're seeing it locked and defined. I think in part there's also the indigenous Maya doing it themselves. It shows a step forward in this regard. One of the things that's important to me is considering the kind of stressors that you're speaking of: the economic, the trauma of war and poverty, and loss of cultural connection. They're addressing this cultural loss, but I want to see them turn up a flame a little in the organizational aspect. It is along the steps of self-organizing; I really appreciate this about them. There are many groups of Maya folks, some for many years in the US. Some are new. It's an exciting moment, and I want to lend my support to this. They're looking at doing a Day of the Dead with and among the Maya; it's a different tradition. It's new blood to a very familiar holiday.

Regarding the jurying of the show, the thematic content would be developed in discussions with the community. That's how they would develop the themes and then the work itself. There is a community aspect to the process of selecting the work under the guidance of the curator. I think this is a really inclusive process. On page 2 of their narrative they speak to this.

I was very impressed with the kind of sensitivity they have to folks who can't read or write. Their idea of using the promotoras made a lot of sense to me. There's real strength to the proposal. I remember this organization and it really seems they're moving along and getting more organized. They are honoring traditional arts from the Maya and other tribes of Latin America. It's a good application.

The plan is to have these exhibits, openings, and hosting events in the community to stimulate attendance.

## **2013 Native American Arts & Cultural Traditions Summaries**



### **2013 N-OP Visual Arts Panel Recommendations**

They seem to have decided that if they're going to be working within the community, they'll get their numbers. They're also using Spanish language media outlets as a way to access numbers. For their audience outreach plan they will have posters, flyers, and other media outlets and they are working with schools, and cultural outlets.

I'm wondering how they can engage other communities? Maybe they engage other communities by selling some of their work? They're mainly looking at their own community, and this is a first time project for them. I think it'd be really great to broaden the audience and get more exposure. It'd be nice if the Arts Commission Gallery could do a traditional arts show for the community.

Staff: What I'm hearing is there is a lot of potential for a project like this to move farther.

It doesn't seem like they're actually giving a lot of time to the art director; I have a feeling it will go over. It looks like they have basically allotted the artistic director 48 hours for the year. They could use more time, and I would encourage that.

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2013 N-OP Multi-disciplinary Panel Recommendations

Ohlone Profiles Project

Project description

The goal: a 3 day Truth and Reconciliation teach-in, where Ohlone representatives, the SF Human Rights Commission, neighboring tribal leaders, along with national experts and academics, and city officials make progress in sustaining the Ohlone tribe in its home city: San Francisco. This initiative includes planning and pre-meetings necessary to realize a successful teach-in.

<b>Group Size</b>	<b>Tiny</b>
<b>Request:</b>	<b>\$7,500</b>
<b>Recommended:</b>	<b>\$7,500</b>

Notes on panel's commentary

This project has really come a long way since we last saw them a number of years ago. I remember, specifically, on one of the years, that they really took the feedback to heart. We really noticed the difference from one year to the next. The difference was night and day with the application. I appreciate the work that this organization has done to try and engage and establish knowledge and awareness of this place as their native lands. This is really important in the work that they're doing. They've demonstrated success with their activities and engaged key organizations. The one challenge that I had with this proposal is regarding the fit with this category.

Where do they fit? The Truth and Reconciliation Teach-In is the project they're asking funding for. This is continuing work they've been engaged in for a long time. The project seems more politically focused and not so much towards art and culture. I recognize that it's integral and it weaves through everything, but this particular project doesn't seem like an arts and culture project as much as a political project. It doesn't seem like art and culture are the primary focus, as the guidelines stipulate.

Staff: In this category, the project must be workings towards sustaining the organization.

Right. There's some confusion in the proposal for me in the language and articulation. I'm not getting how the project specifically works to sustain the organization. This didn't seem as strong as I've seen in earlier proposals. What I appreciate is the vision, persistence and fortitude of the effort. Under accomplishments, they talk about how much they have raised their visibility and their successful efforts, but those are broad numbers that are not very substantial to me. Is that a guess-timation? It would've helped if they had provided more clarity, conciseness, and detail in the proposal.

I had the same thought. I wasn't sure if I was in the correct category because of the project presented. I was trying to come to grips with what was being proposed. The way I understood it, they seek to restore the tribes presence in San Francisco. They are taking a political perspective by asking for truth and reconciliation, but they're introducing that topic culturally by gathering the nations to participate and having a conversation with the leadership of the city. It's sort of taking the moment and seizing it to make a political stance, but they are utilizing this in a traditional form to bring these voices to the table. That is how I read it. It's not about doing a particular event or funding a particular project; it's a call to action. Can we support this according to the guidelines?

Staff: This grant category "seeds or strengthens services and support structures for multiple artists, and builds long-term arts and cultural programming capacity..." Does this proposal do these things?

The proposal seems more directed towards an outward reach and confrontation. I support it fully, but is it sustaining an internal capacity for the organization? I don't know. We could see that politics and art are intertwined often, and then calling this meeting is a provocative thing to do. Part of me feels like this is an art in itself. They do say they will video, document, and web-publish. Had this been the overall rubric, front and center, this would have been easier to qualify as an artwork.

This grants category is about building capacity, sustainability. I thought the whole point of the meeting was to present the demand to establish an Ohlone-led culture center. The Ohlone are not federally recognized, which puts them in a weak position vis-a-vis tribes that are. This is part of the beginning, or continuing process, to be recognized as a people. In this case, it's to bring the county of San Francisco on their side for



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federal recognition. In my opinion, this is a really important thing for them to do. I'm struggling with the same thing that everyone else is, which is fitting it into this box. One thing to do is to look at the budget notes to see where the money goes. The majority of the funds are for bringing people together and travel. There's \$5,000 for dance and ceremonies. The expenses are mostly to bring people together.

Will there be city agencies coming for the truth and reconciliation? Do we have any evidence of that? This is going to be a negotiation. Will there actually be reconciliation with the government? My understanding is that there will be an attempt to reach out, but will they come? I don't know. The intention is to engage stakeholders from the Human Rights Commission and community groups as part of their teach-ins. They want to have an Ohlone-led Native American center. Part of the goal is to confront the city over this.

Staff: Given the goal, is their planning process realistic in achieving that goal? It seems like this is a very ambitious plan, so we want to get a sense of their process, their planning, and their momentum.

I would argue based on the context of re-establishing a native cultural center that going through the truth and reconciliation process does not equal cultural center. It's very exciting, but it's a complicated process. As a reviewer, I'm looking for a writer to tell me how it's put together.

This is super ambitious. It'd be great if we arrived there, but it's difficult because we don't see the steps. We see some, but not all.

As far as feedback to consider in strengthening the application, I would like more information about staff, besides Neil and Tony. How are other people involved? I keep going back to the strategic plan on the second page. I would have liked to see more canvassing, more specifics about challenges they're having with their capacity. It's not addressed. What's addressed in here is the broad vision, and what they're trying to accomplish. What are some of the issues in capacity?

On the ground, who are the people that are going to make this initiative happen? Sometimes grantees are tentative about it or don't think it's appropriate to really address where their challenges and needs are. This grant is about capacity, so you really have to show your dirty laundry.

Is it possible to request more information, and then they'll get back to us?

Staff: This year there are no updates or amendments. In going back to your question, on the last page of the narrative they talk about the roles of the personnel.

I'm just wondering, if this is better in a project category?

The writer of the proposal has not led us to the guidelines of this grant category. I don't see the connections as clearly as I want to. And believe me, I want to. I totally believe in what they're doing. It would be nice if we knew who would do the video documentation. People keep thinking it's a side thing, but it's a big deal!

I was taken by their sample at Coit Tower. That's powerful. There are not enough connectors. They go from A to Z. Z is beautiful, but we need more steps in between. The whole initiative is geared towards getting this cultural center. It's like two different tracks: for their history to be acknowledged, and that the city will pledge to mitigate the damage and help them build a cultural center. I think this would be a fantastic thing to happen. In reading the proposal, I don't see that laid out as clearly as I need as a reviewer. That being said, if we feel like it still fits based on their track record and if we can honestly defend having it within this category and it fulfills the eligibility, then we can have a different discussion. I'm struggling with the fit.

I'm hearing a lot of people feeling mixed about it. What if we think about scoring, and providing them with some kind of seed money, as a step and not an end?

Staff: The proposal seems to be asking to support a strategy, whereas other applications in this category are



**2013 N-OP Multi-disciplinary  
Panel Recommendations**

defined as a specific initiative. As a strategy, it sounds like we need more details about the process.

How do we get from here to there? Exactly. I think it would be great if they had allies who wrote letters in support and solidarity. If they did on-the-ground advertising and brought them to the table as part of the process, that would have helped.

It's the strategy of making a cultural network. The method in which they want to engage the community is in a particular manner. They're not calling people on the phone. They're taking the time to make the connections, which is a strong cultural statement. Bringing those people on board is an important piece of being recognized and supported by those who know who you are. This has important value, and they want to do that in front of the city in the hope that the city will recognize that they have to move on something. Is it possible to fund this part of it?

If you are going to have an effective push to get the city, wouldn't you have evidence of partners? The truth and reconciliation implies it's a larger forum. It includes a whole community, and they do want to go around California. When you're establishing the network of these meetings and if you're going for a grant to fund the process, you show who else is endorsing it and who is behind it.

What would be helpful is more specificity in the application in general. We're inundated with proposals day in and day out, from the funding aspect, and the kind of information that is helpful to a grantmaker is specificity. Be very clear about what it is you're trying to achieve and not too broad with a bunch of different goals. Show us how this grant is a step along a process. The other language in there about the three goals is too much. Give me one specific goal. You're trying for a Native American culture center, or you're trying to get a community benefits agreement, etc. Too much broad information can get the reader lost. Structure the information in a way so the plan is clear, focused and specific. Don't be afraid to talk about what you're needs are.

This is the kind of project that can be funded. It should be funded. Whether this is the right place to have it funded is the question, this place being this grant category.

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