

SAN FRANCISCO ARTS COMMISSION

Community Arts and Education
Cultural Community Centers
Final Report 2011-2012

Deadline: August 26, 2011

received
8/24/12

2011-2012 SFAC/HTF Grant Allocation \$ 96670

Contact Information

Organization Name: Queer Cultural Center

Street Address: 762 Fulton Street

City/State/Zip Code: San Francisco, CA 94102

Telephone: (415) 298-3527

Fax: N/A

In case of emergency/ cell phone: Pamela Peniston – (415) 298-3527, Jeff Jones – (650) 270-5046

E-mail Address: Director@queerculturalcenter.org

Website: queerculturalcenter.org

Hours of Operation: N/A
(if operating a facility)

Signature:  Date: 8/23/12
(Submitted by person authorized to sign contracts, reports, and invoices)

Printed Name: Pamela S. Peniston

Title: Artistic Director

CHECKLIST:

Please be sure the Final Report includes all of the following:

- Completed Final Report, with signed original form
- 2011-2012 organization financial report (profit and loss budget vs. actual) based on the CDP line items. Organizational balance sheet.
- 2011-2012 SFAC/HTF financial report (profit and loss budget vs. actual) based on the CDP line items
- 2011 IRS Form 990
- Minutes from all the Community Support Board Meetings
- Provide resumes for any new staff if you have not yet provided this.

Please do not staple any pages

Cultural Center Goals

1. How well did you meet your goals and objectives outlined in your Management and Programming Plan? What challenges did you face and how will you address these issues in the future? Please indicate your measurements of success.

In June 2012, QCC celebrated the National Queer Arts Festival's 15th Anniversary, comprising 41 separate programs. In FY 11-12, QCC expanded our year-round presenting and technical assistance programs and increased their overall artistic quality, their community impact and their effectiveness. QCC also launched a new earned-income generating Technology Services program addressing the website and communications needs of culturally diverse emerging arts groups. QCC's affordable grantwriting assistance program generated grants in excess of \$300,000 for culturally diverse queer arts groups in 2011-12. In addition, QCC earned \$33,684 in fee-for-service activities in 11-12.

The Center's commissioning program (*Creating Queer Community*) awarded 25 commissions to LGBTQ artists who attended 12 hours of intensive artistic planning and grantwriting workshops and submitted fully developed proposals at the workshop's conclusion. Approximately half the commissioned projects were presented during the June 2012 National Queer Arts Festival; and half will be presented as part of QCC's year-round Healthy Communities Program, 24 arts events exploring LGBTQ mental health and wellness issues such as HIV/AIDS, breast cancer, disabilities, drug and alcohol abuse, body image, youth and elder issues and gender-variance.

During 11-12 QCC launched a systematic effort to build alliances and ongoing collaborations with four of the Bay Area's leading arts organizations of color. First, we expanded our co-presenting activities with the Asian/Pacific Islander Cultural Center by co-sponsoring the Queer Women of Color Media Arts Project's annual Film Festival at Yerba Buena Center for the Arts and by co-hosting an exhibition of Lenore Chinn's paintings.

During 11-12, an NEA grant enabled QCC to extend the National Queer Arts Festival into the East Bay by co-staging 5 different LGBT arts events at Berkeley's La Peña Cultural Center, thereby addressing the absence of LGBTQ arts programs in the area of the country with the largest self-identified lesbian population (according to the US Census Bureau).

During the past year, QCC significantly expanded our collaborative technical assistance programs with Galería de la Raza: in 2011-12, QCC's Development Director and Galería's Executive Director co-conducted 48 hours of artistic planning and grantwriting workshops serving 31 LGBT, 10 Native American and 11 Latino emerging artists and arts organizations.

Finally, during 2011-12, QCC developed a close working relationship with the African American Art and Culture Complex by staging most of the National Queer Arts Festival's major events at its venue in the Western Addition. This partnership significantly increased the number of African Americans attending the Festival. Also at year-end, QCC signed an agreement with AAACC to serve as our pass-through agent for SFAC CAE funding.

In 2011-12, QCC attracted approximately 700,000 visitors to queerculturalcenter.org, a website that programmatically documents the historical emergence and subsequent evolution of Queer art and culture in Northern California. QCC also staged 3 free Humanities programs entitled Queer Conversations about Culture and the Arts (QCCA) in collaboration with the CA College for the Arts exploring issues related to the presentation and interpretation of Queer art and culture.

Finally, QCC served as the fiscal sponsor for approximately 7 different groups, including the statewide California LGBT Arts Alliance, Army of Lovers, Queer Rebel Productions, Femina Potens, the Trans March, Chrysalis Studio and Lost Sock Productions.

In our 2011-12 MPP, QCC stated it would consider 2011-12 to be a successful programming year if we achieved the following objectives:

- 70,000 people participate in the 2012 Festival's approximately 25 events;
- 725,000 visitors enter our Website;
- QCC commissions 12 new works that are premiered at the 2012 Festival;
- QCC's 24 Healthy Community arts programs serve approximately 2500 people;
- QCC's fundraising assistance program generates grant income surpassing \$300,000 to support culturally specific and gender specific Queer arts groups;
- QCC's Development Director conducts approximately 24 hours of free workshops serving emerging LGBT artists;
- An artistic program plan for the June 2013 Festival is in place by January 2012 and a fundraising strategy is in place by October 2011.

QCC met all of these objectives in 2011-12 and exceeded most of them.

In the past year, QCC faced several challenges resulting from the implementation of a staff restructuring plan in summer 2010. At that time, instead of an Executive Director responsible for the entire organization, QCC hired Elizabeth Pickens as Managing Director to oversee the organization's fundraising, marketing, publicity, grants management, board development, tax filings, insurance and strategic planning activities; the former Executive Director (Pamela Peniston) became the Artistic Director and had more time to focus her attention on QCC's numerically expanding artistic programs. In 2011, the Development Director (Jeff Jones) planned to transfer his financial and grants management responsibilities to the Managing Director so he could concentrate solely on grantwriting and advocacy activities. This plan imploded, however, when the Managing Director underwent kidney surgery and resigned her position to seek employment with an organization that provided health benefits. In late May, QCC hired Kevin Seaman to replace Pickens.

An additional challenge listed in last year's MPP was QCC's effort to recover our GFTA grant during 2011-12, after this city agency provided discriminatory reasons to refuse to review our application in 2010-11. This attempt failed.

2. How well did you attract attendees to your activities?

In 11-12, QCC's Artistic Director expanded our audiences by implementing a new year-round community engagement strategy pilot-tested in 10-11. She commissioned 29 original works exploring relevant LGBTQ social justice issues such as body image, transgender rights, immigration, living with life-threatening diseases and homophobic violence. She solicited program concepts from over 75 LGBT artists at a July informational meeting, then invited 34 artists to attend 14 hours of artistic program planning and grantwriting workshops in August and commissioned the 29 most compelling projects in September. She subsequently engaged numerous advocacy and social service agencies to co-sponsor the presentations, and to participate in the program's audience development campaign.

This new approach generated large audiences by employing only email and other free publicity strategies. As a result, the three-night Transgender Film Festival sold beyond Counterpulse's seating capacity; Queer Rebel Productions' three performances of *Queer Rebels of the Harlem Renaissance* sold over 500 tickets at the African American Arts and Culture

Complex. Holding our capacity-building workshops at Galería significantly increased Latino LGBTQ attendance and queer Latinos received 4 of the 29 commissions.

In last year's MPP, QCC stated we would reach our target audience by widely distributing approximately 15,000 2012 Festival catalogues and by employing e-mail blasts and our Website to publicize our annual presentations. Accordingly, in 11-12, QCC produced and distributed bi-weekly e-mail blasts to our database of previous ticket buyers and Queer artists to publicize outstanding upcoming LGBT arts events. QCC relied heavily on the artists we present to sell tickets, and we incentivized them by paying the artists 75% of the box office receipts.

During 2011-12, QCC's Communications Director also implemented new technology-based community-building audience engagement strategies. He networked QCC's commissioned artists to each other through Facebook; each artist established a project page, recruited approximately 50 "friends" and assisted QCC to sell tickets and develop new audiences.

Although QCC achieved all of the audience engagement objectives stated in last year's MPP, the large, diverse and enthusiastic audiences who attended our 2011-12 programs was a new development. The last week in March, for example, QCC sponsored 4 different presentations and all of them were sold to capacity:

- On Thursday evening, *Girl Talk* attracted a standing-room-only audience of approximately 200 transwomen and lesbian/feminists to the SF LGBT Community Center to participate in a public dialogue/performance;
- QCC presented six sold-out performances at Dance Mission Theater of Sean Dorsey's full-length concert entitled *The Secret History of Love*, which QCC commissioned with a Creative Work Fund Grant;
- On Friday and Saturday nights Army of Lovers staged two sold-out performances of *Computer Face*, a solo performance piece by Kirk Read that will be re-mounted next year for an extended run at The Garage;
- On Sunday, RADAR Productions staged its best-ever attended reading at the San Francisco Public Library's 220-seat Koret Auditorium when over 300 people attended the kick off event of RADAR's national 2012 tour.

The amazing attendance at QCC presentations on this one weekend was a reflection of the new marketing and publicity strategies QCC adopted in 11-12. In 2011-12, the San Francisco Foundation funded QCC to pilot-test the use of social networking media to engage the community in our programs. To increase attendance at QCC's 20 commissioned 2011-12 presentations, QCC's Communications Director held a two-hour workshop for that explored innovative on-line marketing and publicity strategies. In March 2012, QCC relied almost exclusively on on-line ticket sales strategies to attract audiences to the above-mentioned events.

In addition, QCC co-sponsored many of our FY 11-12 events with social service agencies, LGBT social justice groups and other arts organizations including Magnet, the San Francisco AIDS Foundation's HIV testing clinic on 18th and Castro Streets, *openhouse* (a non-profit serving LGBT elders), and Queeriosity, a collaboration with Youth Speaks. *America's Most Unwanted*, a film about Queer foster youth, was attended by many caseworkers employed in the Juvenile justice system. With the exception of the Festival's printed catalogue, QCC'S promotional activities were almost exclusively on-line.

3. Refer to your fundraising plan and assess your success and barriers]

During FY11-12, the Development Director pursued new sources of earned and contributed income from fee-for-service contracts, corporate sponsorships and grants from government and foundation sources. Despite an aggressive campaign to recapture our GFTA allocation, we were unsuccessful.

The Board of Directors organized its first fundraising event in June 2011 at the opening of the National Queer Arts Festival. Although the fundraiser was a great event and was well-attended, when the staff payments were added to the event's production costs, the net result was a financial loss. The Development Director will not invest QCC's financial resources in such events in the future: because all QCC staff are well-paid contractors who work on an hourly basis, fundraising events are too labor intensive to be profitable and need to be conducted by volunteer Board members instead of staff.

As an alternative individual donor strategy, in April 2012, we secured \$12,000 from Folsom Street Entertainments to expand our individual donor base. QCC staff will recruit and coordinate approximately 100 volunteers from Queer arts organizations to work at the Folsom Street Fair and will compensate the participating Queer arts organizations for each individual volunteer they recruit to work at the Folsom Street Fair. These funds will be earmarked to support the fees of the artists appearing in the participating organizations' FY12-13 programs. QCC will also recruit our own volunteers, whose contributions of time will generate an estimated \$6000 to support our programs. When QCC successfully implemented this strategy in 2009 and 2010, we generated individual donations exceeding \$30,000: this approach was not only financially profitable but required far less compensated staff time than our 2011 fundraising event.

During the grant period, QCC launched a Technology Services program that established a new source of earned income from fee-for-service contracts. The Communications Director was paid a fee to assist several non-profits, including RADAR Productions, the Abhinaya Dance Company of San Jose and the South Austin Popular Culture Center, to upgrade their websites and to expand their use of technology to develop new audiences. He trained their staff to make routine Website changes and was available throughout the year to solve problems. The groups' revised Websites engaged local artists in their artistic programs, sold tickets, memberships and merchandise, solicited individual donations, and documented and archived previous events. The program established a new income-generating activity that will sustain QCC in the future.

In 2011-12, QCC received our first grant from the Horizons Foundation since the late nineties and two of our fiscally sponsored clients received first-time grants from the Astraea Foundation for Lesbian Rights. We also received first-time funding from the City of West Hollywood to present work at its annual One City/One Pride Festival.

Over the past three years, QCC and our fiscally sponsored projects have annually submitted an average of 60 proposals to government and foundation sources and our success rate percentage has steadily increased--from 55% in 2006-07 to approximately 70% during 2010-11.

In FY 2011-12, QCC raised over \$350,000 to support the artistic programs of culturally-specific and gender-specific Queer arts groups that ten years earlier received \$0 from government and foundation funders. To ensure their competitiveness, QCC's staff assisted these groups to submit complete proposals and to assemble publicity materials, published reviews, accurate budget information, compelling work samples and letters of support. Communications Director Rudy Lemcke has assisted QCC's fiscally sponsored organizations to develop high-quality work samples for use in their funding applications.

Also, because our mission is to promote the artistic and economic growth of San Francisco's Queer arts community, over the past two years QCC's Development Director has begun assisting

the emerging LGBT artists we commissioned to identify potential funding sources and to prepare and submit effective proposals. In 2010-11, these activities assisted the 20 emerging LGBT artists we commissioned to leverage over \$35,000 in matching funds; this figure expanded to \$63,000 in FY 2011-12.

4. List the Community Support Board meetings that have been held in 2011-2012. Include the date, location, number of attendees, and outreach efforts. Please attach the minutes of those meetings.
 - Creating Queer Community workshop/public meeting #1 was held on 7/16 & 23, 2011 from 9 AM - 3 PM at Galeria de la Raza and was led by Jeff Jones. Opportunity was sent out via QCC's email list and shared via social media; 30 people attended.
 - Creating Queer Community workshop/public meeting #2 was held on 7/17 & 24, 2011 from 9 AM - 3 PM at Galeria de la Raza and was led by Jeff Jones.. Opportunity was sent out via QCC's email list and shared via social media; 30 people attended.
 - Creating Community Through Social Media workshop was held on 12/14, 2011 from 6:30 – 8:30 PM at SOMArts Cultural Center and was led by Jeff Jones with Jess Young of SOMArts Cultural Center. Opportunity was sent out via QCC's email list and shared via social media; 42 people attended.
 - Public Publicity Workshop was held on 1/19, 2012 from 7 – 9 PM at the San Francisco LGBT Center and was led by Pamela Peniston. Opportunity was sent out via QCC's email list and shared via social media; 28 people attended.
 - Creating Queer Community workshop was held on 6/15, 2012 from 7 – 9 PM at the African American Art & Culture Complex and was led by Jeff Jones, Pamela Peniston and Rudy Lemcke. Opportunity was shared at National Queer Arts Festival events as well as being sent out via QCC's email list and shared via social media; 72 people attended.

Programming

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5. List and describe all events including classes and performances **within a SFAC-owned Cultural Center**.
 - Please follow the instructions outlined in the guidelines

Date	Name of Event or Class Brief Description	Attendance
12/14/11	Creating Community through Social Media (in collaboration with Jess Young) at SOMArts Cultural Center	62
6/1/12	Reunion – 15 th National Queer Arts Festival (NQAF) visual arts exhibition at SOMArts Cultural Center	1,000
6/6/12	MixTape2: Love Thru Deviant Ears performance as part of NQAF at African American Art & Culture Complex	57
6/12/12	In Praise of Dead Gods music performance as part of NQAF at African American Art & Culture Complex	76
6/14/12	Reclaiming the Rites performance with Mangos w/ Chili at African American Art & Culture Complex	116
6/17/12	Stories of Queer Diaspora literary performance at Mission Cultural Center for Latino Arts	187
6/26 – 30/12	THIS IS WHAT I WANT performance in collaboration with THEOFFCENTER at SOMArts Cultural Center (and the Center for Sex & Culture)	400
6/28 – 30/12	Queer Rebels of the Harlem Renaissance multidisciplinary performance at African American Art & Culture Complex	493
6/30/12	Creating Queer Community informational workshop at African American Art & Culture Complex	71

Total: 2,462

6. Please list all programs held off-site and note why there were not held at a City-owned Cultural Center

Date	Name and Brief Description	Location	Attendance
7/16&23/12	Creating Queer Community artistic planning and grantwriting workshop #1	Galeria de la Raza	30
7/17&24/12	Creating Queer Community artistic planning and grantwriting workshop #2	Galeria de la Raza	30
10/1/11	Men's Work visual arts exhibition	Box Factory	78
10/13/11	Judy Grahn literary event in collaboration with Aunt Lute	St. Francis Senior Center	112
10/15/11	When I Grow Up visual arts exhibition with Chrysalis Project	SF LGBT Center	130
10/21/11	Signifyin' Marlon Riggs Black Is...Black Ain't film screening with panel discussion	Timkin Hall	140
11/4-6/11	Transgender Film Festival	CounterPULSE	300
11/6/11	Men's Work closing reception with panel discussion	Box Factory	38
2/9/12	Female Trouble gender presentation film screening and lecture/discussion (QCCA)	Timkin Hall	115
3/29/12	Girl Talk female gender performance and discussion	SF LGBT Center	185
3/29-4/1/12	The Secret History of Love dance performance in collaboration with Fresh Meat Productions	Dance Mission	675
4/6/12	Behind the Scenes with Mangos with Chili	La Peña Cultural	88

	five year anniversary performance and discussion	Center	
4/28/12	Buffet Flats: Feast of the Pink Moon interactive eco-performance and dinner	Million Fishes Art Gallery	48
5/11/12	Lourdes Portillo film screening and discussion with Cheryl Dunye in collaboration with Queer Women of Color Media Arts Project	La Peña Cultural Center	18
5/17/12	America's Most Unwanted film screening	SF LGBT Center	162
5/18/12	RADAR Productions literary event	La Peña Cultural Center	76
5/26/12	Harlem's Poetic Rebellion performance and discussion with Queer Rebel Productions	La Peña Cultural Center	114
6/2/12	Biliarious comedy showcase	SF LGBT Center	62
6/2/12	Migrating Sexuality: Queer Migration Stories visual art and spoken word	Galeria de la Raza	115
6/3/12	Best Revenge art exhibition opening reception and workshops	Million Fishes Art Gallery and various locations throughout the Mission	75
6/3/12	Athletic Male Physique film screening and visual arts exhibition in collaboration with the Bob Mizer Foundation	Center for Sex & Culture	21
6/5-7/12	X performance with Sunny Drake	The Garage	126
6/6/12	RADAR Superstar literary reading in collaboration with RADAR Productions	SF Public Library	143
6/6/12	Intersections of LGBT Performance Art & Sexual Politics in Erotic Film in collaboration with THEOFFCENTER	THEOFFCENTER	36
6/7/12	A Taste of Transformation performance in collaboration with THEOFFCENTER	THEOFFCENTER	41
6/7/12	This Is Theatre... This Is Magic... This is Film performance and film screenings	Joe Goode	26
6/8/12	Cultural Confluences: The Art of Lenore Chinn visual arts exhibition	Luggage Store	1,000
6/8-10/12	Queer Women of Color Film Festival in collaboration with QWOCMAP	YBCA	3,000
6/10/12	Collaborative Practice and the Future of Memory video screening and panel discussion	GLBT Historic Museum	61
6/11&12/12	Mixed, Blended & Whole performance	The Garage	121
6/14-16/12	The Greatest Quake literary readings in collaboration with Army of Lovers	Metropolitan Community Church	364
6/15-17/12	Fresh Meat Festival of queer performance	Brava! Theater	814
6/15/12	Queeriosity youth spoken word event in collaboration with Youth Speaks	SF LGBT Center	112
6/16/12	Las Bomberas de la Bahia music event	La Peña Cultural Center	58
6/16/12	Faggot Dinosaur visual arts exhibition & literary reading	Alley Cat Books	68
6/20/12	Frolic dance performance	The Garage	64
6/22/12	Marga & The Babes comedy showcase	SF LGBT Center	98
6/22/12	Trans March community event and parade	Dolores Park	7,000

6/22/12	Queer Open Mic – 10th Anniversary community performance	Center for Sex & Culture	58
6/23/12	Dyke March community event and parade	Dolores Park	50,000
6/26&27/12	The Yellow House Project dance performance	THEOFFCENTE R	86

Total: 65,888

Please refer to your MPP and list other ways your organization served the community including items like G3a (online/radio/television programs), G7a (publications), G12 (world premieres), G13 (national premieres), G14 (local premieres), and G15 (works commissioned). If projects listed in your MPP were not achieved, let us know why.

Events above highlighted in **YELLOW** are commissioned work that are also world, national and local premieres (community curated events are included in this as the group of artists curated has never before been seen in one place); events above highlighted in **GREEN** are commissioned work that have previously been staged or exhibited.

Facility

7. Describe the facility repair, maintenance, or capital improvement projects that your organization accomplished in 2011-12.

N/A

Personnel

8. Attach an organizational chart showing all staff positions and the time committed to that position. If a member of the staff serves in more than one role in the organization, show the person in each position and the amount of time dedicated to each position. Include contractors and volunteers to reflect the breadth of your community

Budget and Revenue Target

9. Complete the following income and expense statement for FY12 following the definitions described by the CCDP. Budget notes are required for the areas with an asterisk and for significant changes from the previous year (increase or decrease by 50 percent).

10.

	EARNED	
1	Admissions	38931
2	Ticket Sales	
3	Tuitions	
4	Workshop & Lecture Fees	
5	Touring Fees	

6	Special Events - other	
6a	Special Events - Non-fundraising	
7	Gift Shop/ Merchandise	
7a	Gallery/Publication Sales	
8	Food Sales/ Concession Revenue	887
8a	Parking Concessions	
9	Membership Dues/Fees	
10	Subscriptions - Performance	
10a	Subscriptions - Media	
11	Contracted Services/ Performance Fees	35654
12	Rental Income - Program Use	
13	Royalties/Rights & Reproductions	
14	Advertising Revenue	
15	Sponsorship Revenue	
16	Investments-Realized Gains/Losses	
17	Investments-Unrealized Gains/Losses	
18	Interest & Dividends	13
19	Other Earned Revenue Refunds, misc.	1025
20	Total Earned Revenue	76509
	SUPPORT	
21	Trustee/ Board Contributions	0
22	Individual Contributions	11371
23	* Corporate Contributions	5800
24	* Foundation Contributions	59500
26	* Government - County	149370
27	* Government - State	45300
28	* Government - Federal	10000
28a	Tribal Contributions	
29	Special Events - Fundraising	
30	* Other Contributions	
30c	Related Organization Contributions	
31	* In-Kind Contributions	0
32	Net Assets Released from Restrictions	
33	Contributed	281341
34	Total Earned and Contributed	357850
	Total Earned and Contributed (minus your HTF allocation)	260880
	Previous Year's Total Revenue	357850
	Was the 20% Revenue Target met?	yes
36	Total Revenue	357850
37	Of the total unrestricted revenue reported on line 36, what was the total amount intended for operating/programmatic purposes?	357850

38	Of the total unrestricted revenue reported on line 36, what was the total amount intended for capital purposes?	0
39	Total Operating and Capital Revenue	357850

	EXPENSES		Budgeted (Org)	Actual (Org)	Budgeted (HTF)	Actual (HTF)
1	* Salaries					
2	Commissions	2				
3	Payroll Taxes	3				
4	Health Benefits	4				
5	Disability	5				
6	Workers' Compensation	6				
7	Pension and Retirement	7				
8	* Benefits, Other	8				
9	Total Salaries and Fringe	9				
2	Accounting	2	7250	7350	6600	6600
3	Advertising and Marketing	3	11775	13315		
4	Artist Commission Fees	4	20000	23348		
4a	Artist Consignments	4a				
5	Artist & Performers - Non-Salaried	5	76450	110316		
6	Audit	6	4500	4500	4500	4500
7	Bank Fees	7	175	154		
8	Repairs & Maintenance	8				
9	Catering & Hospitality	9	2200	1412		
10	Collections Conservation	10				
11	Collections Management	11				
12	Conferences & Meetings	12				
13	Cost of Sales	13				
14	Depreciation	14				
15	Dues & Subscriptions	15	400	589		
16	Equipment Rental	16				
17	Facilities - Other	17				
18	Fundraising	18				

	Expenses - Other					
19	Fundraising Professionals	19	39000	40523	20670	20670
20	* Grantmaking Expense	20	0	2555		
21	Honoraria	21				
22	In-Kind Contributions	22				
23	Insurance	23	3400	4929		
24	Interest Expense	24				
25	Internet & Website	25	40000	34018	25000	25000
26	Investment Fees	26				
27	Legal Fees	27				
28	Lodging & Meals	28				
29	* Major Repairs	29				
30	Office Expense - Other	30				
31	* Other	31				
32	Postage & Shipping	32	450	200		
33	Printing	33	150	55		
34	Production & Exhibition Costs	34				
34 a	Programs - Other	34a- Fiscal spon. fee	3800	3867		
35	Professional Development	35				
36	* Professional Fees: Other	36	89050	88524	40000	40000
37	Public Relations	37				
38	Rent	38	10000	7387		
38 a	Recording & Broadcasting Costs	38a				
38 b	Royalties/Rights & Reproductions	38b				
39	Sales Commission Fees	39				
39 a	Security	39a				
40	Supplies - Office & Other	40	150	174		
41	Telephone	41				
42	Touring					
43	Travel					

44	Utilities					
45	TOTAL EXPENSE		305750	343216	96670	96670
	Total Expenses Less In-kind		305750	343216		
46	Change in Net Assets		5485	14637		

Additional buget notes: Compared to last year, QCC was able to obtain an additional \$6,000 in individual contributions for itself and its fiscally sponsored projects, \$5,800 in corporation contributions from Rainbow Grocery, an \$27,000 in state contributions and \$10,000 in federal contributions (please see breakout in budget notes). Additionally, we experienced minimal shifts in expenses (like printing and supplies) that fall well under \$500.

Income		Original Buudget	Actuals projected
Corporate	Rainbow Grocery	0	3500
	Comm. Group contributions	0	2300
Foundations	Zellerbach	4000	10500
	Aids Health Care Fdtn	0	500
	San Francisco Fdtn	12500	17500
	Horizons	5000	14000
	Astraea	0	15000
	Sisters of Perp. Indulgence	0	2000
	Walter and Elise Haas	10000	0
	Castro Street fair	10000	0
	Subtotal	34000	59500
City / County	SF Arts Commission	34350 ACIP/ OPG	77900
	City of West Hollywood	0	4500
	SFAC- Line Item	96670	96670
	Subtotal	131020	179070
State	Creating Public Value-CAC	9500	27300
	Statewide Networks	18000	18000
		27500	45300
Federal	NEA	10000	10000
	govt sub	168520	234370

Expenses

Professional fees

			SFAC/HTF
Artistic Director	25000	23404	20000
Alliance staff	12500	12282	
Curators	2000	2200	
Gallery Coordinator	1000	0	
Financial Manager	15000	14190	5000
General manager	20500	21507	15000
Tech. Production staff	6500	4070	
Workshop facilitators	3800	3800	
Office manager	0	591	
CQC Manager	2500	6190	
Legal	0	40	
Box Office staff	250	250	
	89050	88524	40000

Non-salaried Artists

Box Office Payments to artists	76450	21504
Payments to arts organizations	40250	88812
subtotal	116700	110316

Kevin Seaman

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San Francisco, CA 94110

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Kevin.L.Seaman@gmail.com

Receptionist

June 2006 – July 2008

- Public facing contact for all visitors and callers
- Answered all general information requests (60+ /week)
- Coordinated in-house and off-site How to Apply Workshops (14/year)
- Administrative assistance for multiple departments including Arts & Culture, Executive Office, and Public Affairs
- Interim web content management and page building for multiple departments

The Living Room Gallery, Berkeley, CA

Co-Founder and Gallery Coordinator

October 2006 – June 2008

- Created interactive multimedia atmospheres to enhance participatory elements of gallery exhibitions
- Collaboratively conceptualized and constructed yearly calendar of gallery exhibitions, opening receptions, and special events
- Generated call for submissions, artist contracts, press releases, and other gallery correspondence
- Processed art and merchandise sales
- Designed exhibition and gallery publicity materials
- Oversaw event management including development, preparation, and volunteer and talent coordination

Education

University of Northern Colorado

Bachelor of the Arts, Theatre Arts (with Emphases on Acting and Costuming), 2004

Interests and Activities

- Volunteer – Yerba Buena Center for the Arts Big Idea Night steering committees, Queer Cultural Center workshop facilitator and Bay Area queer artist survey coordinator (in collaboration with THEOFFCENTER)
- Contributing artist – The LAB, Yerba Buena Center for the Arts, The Garage, Home Theatre Festival, FRAMELINE35, THEOFFCENTER
- Theatre (Shakespearean, improvisation, sketch comedy, etc), performance art, scriptwriting, video production, art curation, event management, craft/decorative arts, fashion design, fiber arts, silk-screening, media arts, and illustration

Professional References

Jaime Cortez
(510) 213-4044
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TSFF

Kary Schulman
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Relationship: Partner, The
Wallace Foundation
Cultural
Participation Initiative

Kate Dunphy
(510) 717-6083
Kate.Dunphy@gmail.com
Relationship: Co-Founder
and collaborator at Living
Room Gallery

Statement of Purpose

To foster artistic excellence and promote cultural participation and detailed and thoughtful arts administration.

Summary of Qualifications

- Excellent customer service and interpersonal skills (14 years)
- Detail-oriented with exceptional multitasking abilities
- Thoughtful, cooperative, and humorous team player
- Self motivated & disciplined individual worker
- Tech savvy on Macs, PCs and other office technology
- Proficient on Raiser's Edge, Grants Management System, Microsoft Office Suite, Adobe Creative Suite, and with online forms and systems
- Extensive training in social and new media
- Basic html skills

Employment

The San Francisco Foundation (TSFF), San Francisco, CA

Program Assistant, Arts and Culture

July 2008 – May 2012

- Writing and editing narrative and budget reports to major funders of proactive projects
- Managing all Arts and Culture grants (200+/year) and assisting applicants with online portal (500+/year)
- Leading and attending trainings and workshops in social/new media, marketing, and grantmaking
- Providing support for The Wallace Foundation Cultural Participation Initiative
 - Producing and managing community workshops and trainings (e.g., National Arts Marketing Project 2009 Bay Area Advanced Marketing Boot Camp and 2011 conference)
 - Drafting contracts for commissioned artists and consultants
 - Contributing to Wordpress blog
- Coordination of Art Awards program (including application administration and panel facilitation) and proactive programs (e.g., Fund For Artists Bay Area Documentary Fund and Matching Commissions programs, Leveraging Social Media)
- Curation and coordination of grantee art exhibitions in board room
- Writing and editing correspondence including requests for proposals, press releases, and board memos
- Adjudication of applications
- Budget management of internal and external funds
- Program Strategy Task Force (as part of strategic planning)
- Representing the Foundation at philanthropic and community events
- Database maintenance of Arts and Culture grantees
- Website maintenance of all Arts and Culture and Art Award pages on sff.org and participation on Web Team (and Social Media Sub-Committee)

Notes for Queer Cultural Center public meeting

December 14, 2011

SOMArts Cultural Center, San Francisco.

Qcc's Fall public meeting was co-presented by SOMArts Cultural Center and the California LGBT Arts Alliance.

42 people attended.

The meeting presented a workshop – **Creating Community with Social Media: An Artist Workshop** – and was followed by a reception for artists and the boards of directors for QCC and SOMArts. The Workshop was free and publicized on Qcc's, SOMArts' and the Alliance's websites and in our newsletters.

This workshop focused on using Facebook to help promote artists' work, to develop audiences and to be actively engaged in a shared artistic community. It presented tips, tricks and best practices for creating and building artists' social media followings, establish relationships with new fans and collectors, and ways to use social media to promote events.

The workshop instructors were: Rudy Lemcke, Director of Communications for Queer Cultural Center and Jess Young, Director of Communications & Community Engagement for SOMArts.

The workshop was followed by a Q&A session that included questions about using Facebook for promoting Qcc's National Queer Arts Festival 2012.

Qcc received very positive feedback from attendees and is developing ideas for more public workshop that will be in the service of artists.

(Images of Advertisement for the Workshop and a picture of the audience.)



QCC and SOMArts present

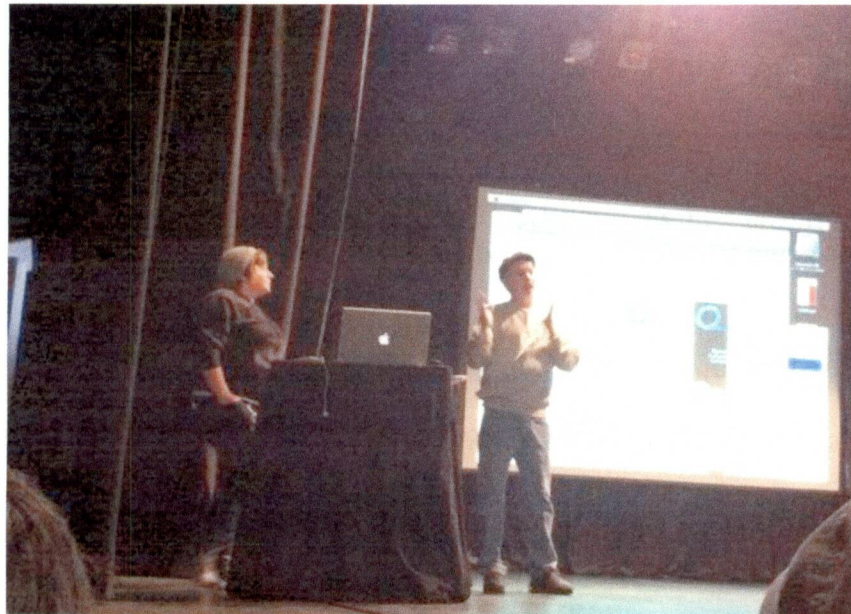
Creating Community with Social Media: An Artist Workshop

Instructors - Jess Young & Rudy Lemcke

This workshop will focus on using Facebook to help promote your art, to develop your audience and to be actively engaged in a shared artistic community. You will learn tips, tricks and best practices to create and build your social media following, establish relationships with new fans and collectors, and advertise your events.

When: Wednesday, December 14th
6-9 pm Free admission
Where: SOMArts Cultural Center
934 Brannan St, 94103





QCC Publicity Meeting

Open to the public and QCC artists

Thursday January 19

6:30pm-8pm

The SF LGBT Community Center, San Francisco

Pam Peniston, presenter

Chris Dunaway, secretary

28 in attendance

Topic:

What artists need to do to publicize their events in general and related to the NQAF festival. Artists need to think about all aspects of publicity and what are expected “Best Practices” from websites, magazines and papers.

An active 50 word description is something that can fit on the Facebook page, ticketing sites and as lead paragraph for a press release. Write it to catch people’s attention for the performance. To do that, you need to know: What will sell show? The Cast? Subject? Discipline or Medium?

If artists have sponsors or funders, they need to get their logos in high resolution for print and standard web res for online (72dpi). Sponsors/Funders may need special language acknowledging their support and you need to know when and where this is necessary to be used.

A 150 word description as well as SHORT Bios and headshots of all people in the production are needed for press releases and online publicity. People in your cast will appreciate it and presenters will as well. Bios should be ONE paragraph, maybe two.

Choose a strong photo or illustration or logo as a key photo for your event—but it should be what is most captivating—what will cause a calendar editor to remember it! It should appear on your postcard, website, ticketing site—as many places as you can so that people begin to associate the image with your show through multiple exposure.

Have a place where you can load both high and low res images for your show that press can visit via a link in your email!

Pam also spoke about:

Setting up a Facebook page for event and/or group and getting your cast members to “Like” you so that you have more exposure!

Post Cards – having a good 1- 2 sentence description!

Videotaping shows – It is important to videotape your program for future grants or archival information. Qcc generally does a basic straight on frontal shot; it’s good to have someone supplement with close-ups or different angles. You need some variation in a three minute work sample.

If you have still photos taken by a professional, ask them to come to a dress rehearsal, not the performance as they often disturb quiet moments with loud clicks-jarring the audience!

Meeting adjourned at 7:40 with 20 minutes of audience feedback and questions at the end.

At QCC's 2012 Creating Queer Community workshop, 71 attendees sat at the African American Art & Culture Complex to hear more about QCC's artistic planning and grantwriting workshops and the commissioning of new artistic projects for the National Queer Arts Festival and Healthy Communities programs.

The organization's three Directors (Artistic Director Pam Peniston, Communications Director Rudy Lemcke and Development Director Jeff Jones) talked through the process of the program and the type of projects QCC was looking to fund. After going through details of the concept paper submission, the Directors answered audience questions.



**Creating Queer Community (CQC)
"We Fund Artists!"**

African American Art & Culture Complex
June 25, 2012, 7 – 8:30 PM

Concept Paper deadline: 5:00 PM on Saturday, June 30, 2012
Technical assistance workshops: July 7 and 21 or July 8 and 22
Invited proposal deadline: 5:00 PM on Wednesday, August 1, 2012

All applications must be submitted via email to Director@queerculturalcenter.org

The Queer Cultural Center (QCC) will provide 20 grants ranging from \$500 to \$1,500 to support inventive projects in any artistic medium that build LGBTQ community through the arts. Grants will support projects taking place during the 2013 National Queer Arts Festival (NQAF) or projects that will be presented as part of QCC's 2012-13 Healthy Communities program, a series of monthly presentations exploring LGBTQ community wellness issues.

The theme of 2013 NQAF is *Zeitgeist*. QCC is looking for work that explores, interprets or addresses you or your LGBTQ community's general cultural, intellectual, ethical, spiritual or political climate within a particular time in history – including now – reflected in the ambiance, beliefs, ideas, mood, or morals of a time. Successful applicants will receive additional fundraising and promotional assistance, as well as a share of the box office revenue.

Eligibility

The Creating Queer Community program is open to ANY artist or non-incorporated artistic project or arts organization, including those previously awarded CQC commissions. However, because CQC is meant to launch new, emerging groups and individual artists, no individual or group may receive more than 3 grants from the program.

To be eligible to apply, you must attend today's two-hour workshop and sign the registration sheet. Returning applicants who have attended a previous year's workshop are the only individuals exempt from this rule.

Participation in the two-day artistic program planning and grantwriting workshop is mandatory for first-time applicants to be considered for commission funds. Applicants who have previously participated and received a commission must submit a complete application by August 1.

Process

Artists will submit a one-page Concept Paper detailing the proposed project by **June 30, 2012** to the email address above. QCC's Artistic Director and personnel will select 30 individuals or projects based on the Concept Paper's alignment with QCC's goal to build community through the arts and the Criteria below.

Selected artists will participate in a two-day artistic program planning and grantwriting workshop at Galeria de la Raza; one set of workshops for artists or projects applying to participate in the 2013 NQAF (workshop dates July 8 and 22); the other for artists or projects applying to

participate in the 2012-13 Healthy Community program (workshop dates July 7 and 21). During these workshops, participants will be provided individualized assistance and will learn to develop a complete program proposal.

Full proposals developed in these workshops must be submitted to the email address above by **August 1, 2012** and will be reviewed by a panel of artistic professionals. 20 applicants will be selected to receive financial support (in the form of \$500 to \$1,500 commissions and 75% of box office revenue (minus venue rental costs)). QCC staff will also assist selected projects in applying for additional grant opportunities, if appropriate.

Criteria

QCC's Artistic Director and personnel will review Concept Papers and a peer-review panel (composed of artistic professionals) will review full proposals to identify the most promising projects based on the following evaluation criteria:

- 1. Artistic integrity and originality**
- 2. The project's alignment with the NQAF theme *Zeitgeist* or the Healthy Communities program goal**
- 3. The project's potential impact on the LGBTQ community**
- 4. The applicant's capacity to complete the project**

Concept Paper

Please construct your Concept Paper by responding briefly to the following questions in one page or less.

- 1. Summarize the project for which you are requesting funds.**
- 2. What is the topic? How does your project explore a significant *Zeitgeist* or address a community wellness issue?**
- 3. Who will be involved in the work's creation and production or exhibition?**
- 4. What is your or your organization's history of creating and completing arts programming for the LGBTQ community?**

Optional: You may also attach a CV or bio and an artistic work sample relevant to your proposal.

Please be sure to include the following information at the top of your one page narrative:

Name of Applicant or Project/Organization
Contact Person (If different than applicant)
Address
Phone #
Email

Please feel free to use the below template to answer question 1 (Summary):

"This proposal requests \$(AMOUNT) to support (TITLE), a (TYPE OF EVENT i.e., performance piece, literary reading, exhibition, film/video screening, dance or music concert, publication, etc.) that will explore (TOPIC) and will attract an estimated audience of (ESTIMATED #). Awarded funds will be used to underwrite the project's (FUND USE i.e., production expenses, artists fees, installation expenses, printing costs etc.)."

If you have any questions about the Queer Cultural Center, the Creating Queer Community program or its application process, please contact Director@queerculturalcenter.org.

The following notes were taken at both Creating Queer Community public artistic planning and grantwriting workshops for queer artists. Because the content of both workshops was the same, notes were combined to be comprehensive for the two workshops. Feedback from participants is also comprehensive.

- **Facilitator introductions:** Mention who will be coaching which artists
- **Schedule and logistics**
- **Artist and project introductions**
- **Artistic Vision:** Explanation of NQAF and Healthy Communities. Focus on public events and dialogue with community; rather than publications, films, etc. What QCC is looking for in proposals and what has been funded previously (examples of visual, performing, media, literary).
- **Helpful Hints:** Talking through issues is often a great way to get juice flowing. An outside perspective to bounce ideas off of will help strengthen your proposal. Not making language too flowery – keep it simple. Don't put everything in every section, drill down on the main ideas. Grants should be specific to each funder, not a blanket proposal for different funders.
- **Proposal Walkthrough:** Introduce example application.
 - **Project Summary:** Make it as crisp and clear; short and succinct. This proposal requests \$(AMOUNT) to support (TITLE), a (TYPE OF EVENT i.e., performance piece, literary reading, exhibition, film/video screening, dance or music concert, publication, etc.) that will explore (TOPIC) and will attract an estimated audience of (ESTIMATED #). Awarded funds will be used to underwrite the project's (FUND USE i.e., production expenses, artists fees, installation expenses, printing costs etc.)."
 - **Topic** It's not important to the reader just because it is important to you. Why is it compelling? What is the hook? Has anyone addressed this issue before? (Do not overreach (make a statement that immediately causes conflict with the reader)) Why is your project important to the queer community?
 - **Creative Process:** Road map, just the basics
 - Creation – How will you create your first draft?
 - Development – How will you get from your first draft to your final draft?
 - Presentation – How will you present your final draft? How will it interact with the community?
 - **Target Audience:**
 - Who is your target audience? Targeting specific people to come to your show; to whom does it appeal? Using census or other numbers to back up this assessment. Direct relation between artists involved and pull – start at obvious and move out from there. Friends, family, neighbors
 - How will you get them to the show? What has your past experience been in getting people to attend your events? Will you use fliers or posters? Will you be partnering with another artist or organization to help

promote the event? What about online engagement? [Will work with Rudy Lemke via online community forum]

- **Leadership:** Who is artistic decision maker? Tell QCC how you are capable of doing this! Articulate who is tentative/under consideration (gives example of kind of artist(s)) and committed artists. Establish artistic excellence: your credentials and ability to complete a project.
- **CV or Bio:** This section should wow reviewers with your breadth of direct experience and detail past presentations, shows, awards and grants.
- **Budget**
 - Income
 - Amount requested from QCC - \$500 - \$1500
 - Individual fundraising – Start with friends and family. Who has the capacity to give to your project? Target them and make personal asks. Kickstarter or other online fundraising campaigns would go here.
 - SFAC – Individual Artist Commission (must live in SF) or Organizational Support (create mission statement and get fiscal sponsorship from QCC)
 - Foundations – Must have certain track record, fiscal sponsorship or focus for eligibility
 - Horizons for LGBTQ-focused,
 - Zellerbach for community-focused projects,
 - Sisters of Perpetual Indulgence for LGBTQ and/or edgy projects
 - Rainbow Grocery
 - Theatre Bay Area CA\$H for dance or theatre-focused projects,
 - Southern Exposure Alternative Exposure for visually-focused projects
 - Ticket sales – How many people at what ticket cost?
 - Concessions – beer/wine, food, t-shirts, etc.
 - Expenses
 - Artist(s) fees – All artists involved your project. Do not hesitate to pay yourself and other artists for their contributions. Being paid as an artist recognizes you as a professional artist earning an income with your artistic practice. Expenses for travel or lodging should go here so they can take care of their own expenses rather than having you reimburse them.
 - Technical fees – People running the lights or sound, installing the work in a gallery, ASL interpreter, etc.
 - Venue rental – Rehearsal and presentation space, put 0 on your first submitted form
 - Equipment rental – Video editing equipment, lighting, microphones, etc.
 - Reception expenses – How much will it cost to put on an opening or closing reception
 - Artistic supplies – Mounting supplies, costumes, props, etc.
 - Concessions – Food, drink, etc.

- Publicity and marketing – Flier or poster cost, advertising online or in publications
- Website expenses -
- **Work Sample**

Email artists with their coach's email/phone number and when the deadline is

Carolina: lelaonna@gmail.com

Jeff: redthink@aol.com

Marie: bayocanyon@yahoo.comnow

Review:

Breakout into shorter sessions with breaks – group by issue (relevant to hear across mediums)

Found it helpful to listen to all of them. Rearrange yes but don't allow people to check out because you gain bits and pieces from different proposals.

Example proposal to refer to during entire process – or have awarded proposals from last year that may have had issues but still received funding.