



FY2011-2012 ARTS & COMMUNITIES: INNOVATIVE PARTNERSHIPS GRANT

RANKING

REALIZATION

PANEL RATING	APPLICANT NAME	GRANT REQUEST	GRANT AWARD
125.5	Mary Jean Robertson	\$25,000	\$25,000
115.0	Kulintang Arts Inc.	\$25,000	\$25,000
112.8	Imagine Bus Project	\$25,000	\$25,000
105.8	Voice of Witness	\$25,000	\$25,000
105.3	Queer Cultural Center	\$25,000	\$23,750
92.5	Amie Dowling	\$25,000	\$0
91.0	Mark Freeman	\$24,180	\$0
76.8	NEXMAP (New Experimental Music, Art and Performance)	\$12,000	\$0
65.5	Flyaway Productions	\$25,000	\$0
	TOTAL	\$211,180	\$123,750

REALIZATION-IMMIGRANT COMMUNITIES

PANEL RATING	APPLICANT NAME	GRANT REQUEST	GRANT AWARD
128.2	Root Division	\$15,000	\$15,000
117.4	Croatian American Cultural Center	\$25,000	\$25,000
111.4	African Advocacy Network	\$25,000	\$22,500
59.8	Galeria de la Raza	\$25,000	\$0
	TOTAL	\$90,000	\$62,500

Cultural Equity Grants 2011-2012 ACIP Realization Panelist Biographies

Jessica Mele

Deputy Director at Performing Arts Workshop

Jessica Mele is Deputy Director at Performing Arts Workshop, where she combines her love of the performing arts with her interests in education and community building. In the community, she currently serves as the Advocacy Co-chair for the Arts Provider's Alliance of San Francisco and as a member of the steering committee of Teaching Artists Organized and the Alameda Alliance for Arts Learning Leadership. Prior to joining the Workshop, Jessica worked with the Alameda Alliance for Arts Learning, the Julia Morgan Center for the Arts, and Glitter and Razz Productions, based in Oakland, CA. Jessica holds a B.A. in Anthropology and French Studies from Smith College and a Ed.M. in Education Policy and Management from the Harvard Graduate School of Education.

Madeleine Lim

Founder and Artistic Director; Queer Women of Color Media Arts Project (QWOCCMAP)

Originally from Singapore, QWOCCMAP founder Madeleine Lim, provides artistic direction to all of QWOCCMAP's programs, and conducts their rigorous media arts training program. Madeleine is a long-time community organizer and an award-winning filmmaker with 20 years of experience. Her own films couple poignant visuals with contemporary themes: lesbians of color, survivors of domestic violence, and immigrants living in America. Her films have been featured at sold-out theaters at international film festivals around the world, museums, universities and broadcast on PBS. Lim received the Award of Excellence from the San Jose Film & Video Commission in 1997 and won the Bronze Apple Award from the National Educational Media Network in 1998 for her poignant documentary "Sambal Belacan in San Francisco," a film about three Asian lesbian immigrants making a home in the United States. Her film was banned in Singapore. From 2000 to 2003, she was California Arts Council Artist-in-Residence. In 2004 and 2005, the SF Board of Supervisors awarded Madeleine a Certificate of Honor in public recognition of distinction and merit for outstanding service to the people of San Francisco. In 2005, Madeleine received the LGBT Local Hero Award from KQED-TV in recognition of her leadership of QWOCCMAP and her dedicated service to queer women of color. She was the featured filmmaker at the 2006 APature Asian American Arts Festival and was twice awarded the highly competitive SFAC Individual Artist Commission for her new film.

Queer Women of Color Media Arts Project (QWOCCMAP) in San Francisco, promotes the creation and exhibition of films and videos that reflect the experiences, stories and lives of queer women of color, and that address the social and political issues pertinent to our communities. QWOCCMAP presents the only Queer Women of Color Film Festival in San Francisco, which showcases the art, culture, and resistance of queer women of color and our communities.

Allison Sparks, MSW

Program Officer, Stuart Foundation

Allison Sparks is originally from Seattle, Washington. She went to Vassar College where she received a BA in Psychology and Art History. After graduation, she studied photography at New York University/ The International Center of Photography and received a MA in Fine Art. She worked in commercial photography for two years until her interest in youth brought her to the field of social services. She got a job in Harlem at a Drug Treatment Alternative to Prison (DTAP) program counseling children and families of chronic substance abusers. Next, she transferred to the foster care system where she mentored teens in group treatment behavioral boarding homes. After these experiences, Sparks heeded the call back to the West coast. She received her Masters in Social work from the Social Welfare Program at UC Berkeley. While there, she specialized in Management and Planning and took on several

internships working with organizations that serve the LGBT community. She is currently a Program Officer with the United Way of the Bay Area and a Board Member for SFWAR (San Francisco Women Against Rape).

Eduardo Pineda
Community Artist and Educator

Eduardo Pineda has painted over 56 murals for cities, museums, school districts, universities, corporations, unions and commercial businesses since joining the Community Mural Movement in 1978. His mural partnership, Fresco (1990-98), with legendary muralist Raymond Patlán produced over 20 murals. In 2008 he teamed up with muralist Joaquin Alejandro Newman. In 2011 the duo produced murals for the Mission Neighborhood Health Center, SF, that engaged San Francisco State University anthropology students in the community mural process, and for the 100 Families Highland Hospital Community Mural Project, commissioned by the Alameda County Arts Commission and that directly involved families. Their current commission from the Alameda County Arts Commission is to design cast concrete decorations for the Ashland Youth Center under construction. In 2009 he painted a mural for a health clinic in Bamako Mali, West Africa, and produced a photo series for the Alameda County Arts Commission. He was the Director of Education at the Museum of the African Diaspora (2006-2007) and held multiple education posts at SFMOMA (1990-2006). He is Adjunct Professor at the California College of the Arts teaching mural art and an Arts Integration Specialist for the Alameda County Office of Education. He was a teaching artist for the VALUES Project (2003-2006) – an arts integration project of the California College of Arts, the Alameda County Office of Education and Harvard University Project Zero. He earned a M.A. in interdisciplinary arts at San Francisco State University (1988) and a BFA in painting from the San Francisco Art Institute (1983). His artworks are in the Fine Arts Museums of San Francisco's Achenbach Foundation for Graphic Arts and the San Francisco Arts Commission and Alameda County Arts Commission public art collections.



Cultural Equity Grants: ACIP REALIZATION

ACIP 2012

Imagine Bus Project

Project Summary

to continue its partnership with the Youth Treatment and Education Center to bring Leadership Enterprises to 25 adjudicated teens during the 2012-13 academic year and summer months. Students will work as a collaborative design team to conceptualize, design and realize two community art projects based on their experiences in San Francisco's Inner Sunset neighborhood.

Flyaway Productions

Project Summary

Flyaya Productions and video artists, DAvid and Hi-Jin Hodge (Hodge Arts) are partnering with Urban Solutions, a SOMA-based economic development nonprofit, to create a multi-diciplinary performance piece entitled, "Niagara Falling." The piece will highlight the human faces of urban decay and renewal in San Francisco's Central Market/6th Street Corridor, using oral history interviews of neighborhood residents, spectacular time-lapse footage of both Niagara Falls, the Pacific Ocean and live aerial dance by Flyaway's dancers.

NEXMAP (New Experimental Music, Art and

Project Summary

When youth are given tools to engage new technologies in creative ways they move from passive consumers to critically engaged creators. NEXMAP's New Media Elective offers an engaging and rigorous curriculum based on a combination of theory, hands-on workshops, and creative projects aimed at de-mystifying the use of audio and video production softwares. Students learn directly from professionals in the field and have the chance to experiment, collaborate, create and explore with sound and technology.

Voice of Witness

Project Summary

Voice of Witness will partner with the Korematsu Insittute to deepen our work illuminating untold stories of post 9/11 civil rights abuse through the most recent Voice of Witness title, "Patriot Acts: Narratives of post-9/11 Injustice," and through our educational programming. This project will reach teachers, advocates and community cultural workers with training and project support to develop creative, oral history-based work that expands discourse on post-9/11 civil rights in schools and communities within San Francisco.



Cultural Equity Grants: ACIP REALIZATION

ACIP 2012

Kulintang Arts Inc.

Project Summary

Kulintang, in partnership with the Filipino American Development Foundation, requests a grant for visual arts classes, to be called Making Ourselves Visible. Muralist Cece Carpio will lead classes on mural design and creation. Concurrently, video artist Wilfred Galila will lead a video production training course. The classes provide a safe place to learn visual art techniques and the tools to produce quality works of relevance to the issues facing the Filipino community.

Queer Cultural Center

Project Summary

This proposal requests \$25,000 to promote social justice and the development of a healthy LGBT community by presenting 24 original literature programs, performances, exhibitions, screenings and community forums that explore medical and mental health issues such as living with HIV, transgender rights, surviving cancer, self-empowerment, isolation, immigration, addiction, body-image and queer senior health care needs. Awarded SFAC funds will support the fees of the participating artists and the program's publicity expenses.

Amie Dowling

Project Summary

Amie Dowling, in collaboration with Community Works, proposes the creation and presentation of the dance/theater film "Well Contested Sites." The film will follow a group of previously incarcerated men as they make their way through the transition from incarceration to life on the 'outside.' Well Contested Sites will be developed by Dowling in collaboration with former participants in CW's Resolve to Stop the Violence Project and videographer Austin Fobord.

Mark Freeman

Project Summary

In a first-time arts collaboration, Transgender Law Project joins with the filmmaker and editors of Transgender Tuesdays: A Clinic in the Tenderloin. In this project, members of diverse transgender communities at four inner city sites learn to shoot and edit short videos themselves and post them on interactive websites. Videography on healthcare struggles empower participants and provide new, vital, visual resources for the partner organization's endeavors.



Cultural Equity Grants: ACIP REALIZATION

ACIP 2012

Mary Jean Robertson

Project Summary

During my 2009 Exploration grant, Ohlone tribal leaders agreed to return to their San Francisco home in four cycles. My 2010-11 Realization grant funded the first cycle, re-introducing the tribe to four ancient Ohlone sites and community organizations. Now the organizations want the tribe to share Ohlone songs, dances, and ceremonies in their ongoing programming. Our second cycle will formalize long-term partnerships, hold Ohlone teach-ins, and engage in ceremonies celebrating our long term goals.

QUEER CULTURAL CENTER

PROJECT DESCRIPTION: *This proposal requests \$25,000 to promote social justice and the development of a healthy LGBT community by presenting 24 original literature programs, performances, exhibitions, screenings and community forums that explore medical and mental health issues such as living with HIV, transgender rights, surviving cancer, self-empowerment, isolation, immigration, addiction, body-image and queer senior health care needs. Awarded SFAC funds will support the fees of the participating artists and the program's publicity expenses.*

Quality and Innovation of the Proposed Planning Process or the Proposed Art Project

- ◆ *Quality and innovation in how the project will bring people, artistry and ideas together to strengthen the neighborhood/community including the involvement of neighborhood/community members in the creative process*
- ◆ *Potential of the project to make a lasting difference in the neighborhood/community*
- ◆ *Potential of the project to support shifts in how applicant and partners conceive of and do their work*
- ◆ *Quality and appropriateness of the artistry and/or artistic process, including the depth of the applicant and partner's immersion in the neighborhood/community*
- ◆ *Demonstration of an appropriate match and mutually beneficial collaboration between the applicant and the community partner(s)*
 - This is an impressive project. They're talking about a lot of programming. I was amazed by it. They involve the LGBTQ community with planning and conceptualizing of programming. There are good opportunities for ownership of programming. It also reflects the ability of QCC to shift with the concerns and needs of community.
 - The partnering organizations are leaders in the community. This is a good strong project. I think there's even inclusion of Galeria de la Raza, which wrote a letter of support. This proposal speaks to how beneficial the relationships can be.
 - The fact that they're in the National Queer Arts Festival and that they also have the presence in the "Healing Communities" program are dynamic qualities.
 - The partners are definitely enthusiastic. The letter from Radar is very supportive.
 - I have questions about the partnership with Femina Potens. In the past, they have been a fiscal sponsor. The proposal said they plan to be incorporated, but I wasn't sure if that had taken place. This does not appear to be as strong a partnership.
 - Loved the attention to the artistic work of the participants in program and that they are allowing them to curate it. This speaks to the innovation goal of the program.
 - The partners are well-entrenched members of the community. That's very clear.
 - The Magnet partnership is good. They talk about this bringing new people to their venue and clinical services. That seems much more exciting to me and in the spirit of this grant program. I would have liked to see supplemental materials from Ashanti and St. James Infirmary. They are mentioned in the narrative as helping develop this proposal.
 - It is great to hear that QCC is now a year-long presenting organization rather than just presenting during June. They produce the National Queer Arts Festival. This leads to a more sustainable schedule.
 - They mention that board is majority people of color. I know QCC supports a diverse range of folks, thus I would have liked to see them share more about that.
 - Listing the barriers, risks and challenges, when the work does not correlate with those challenges, seems to be a problem. It would be nice to see a shift where they highlight the strengths of community or opportunities to advance the community in San Francisco. Something more than pointing out the barriers we are familiar with.
 - I have a question about why Magnet makes sense. What is the reasoning and process behind the partnership with Femina Potens? How does this go beyond the usual suspects?
 - Director: What are the assets of the partners?
 - This proposal is centered on healthy communities and tying that to sexual and holistic health. What are the different partnerships that are possible in that spectrum? With a literary organization, some of it can be related to events and performances, but I have a question similar question around the organizational partnership.

Clarity and Soundness of Project Plan

- ◆ *Clarity of the vision and mutual goals to serve the targeted neighborhood/community:*
- ◆ *Soundness and thoroughness of the project's implementation plan and project budget*
 - Regarding clarity, the project is laid out pretty well, but it is a lot. There is a lot going on with it. The timeline with the addition of the curation element seems realistic to me.

- I think I understand it. There is so much going on I wanted to parse it out. I wish the timeline was clearer and included what the 8 healthy community programs are and where they fit into the timeline.
- The proposal was strong. It was clear, despite a lot going on.
- This is a well-written proposal. It is very clear.

Potential Impact on the Selected Neighborhood/Community

- ♦ *Extent to which a large audience OR a smaller audience drawn from the neighborhood/community is likely to be well served and enriched by project.*
- ♦ *Provides quality arts activities to neighborhoods/communities with limited access to cultural amenities and resources, or with little or no history of funding from the SFAC Grants Program.*
- ♦ *Extent to which the project demonstrates how the arts can be systemically integrated into non-arts sectors*
 - The partnership with Magnet is exciting. It is an innovative partnership in terms of really working with the community and how they will generate a lot of artistic work and present that to the community.
 - I've seen this many years in a row as a returning panelist. One of my concerns is that this has happened for many years with the same leadership group. What are they doing to avoid an ingroup/outgroup phenomena. How are they outreaching to others in the LGBT community who may have limited access.
 - They've done this work with these partnerships for many years. I would be interested in seeing them partner with some new organizations. If the goal is to increase capacity then bring in new organizations. It challenges the partners to sustain the work outside of the grant, as well as, distribute resources to other LGBT organizations who may not have had the opportunity.
 - Regarding the description of their target audience, it would be interesting to hear how they would target San Francisco outside of the LGBT community, especially in San Francisco where this project is relevant to a wider community.
 - The proposal addresses change at the community level. The proposal could have touched on change on an individual level. These are true collaborations, but I wonder if there is collaboration with the artists. It is exciting that they reach so many individual artists. Given the goals of the project, why not reduce isolation for them, create spaces for shared learning and increase their capacity. If each cohort becomes a community, that could be an interesting aspect.
 - There is mention of the technical assistance workshops.
 - Director: Yes, entry tools for the artists to get the commission.
 - Yes. There is that recognition.
 - Director: They are saying that a learning circle is being created, but it sounds like you're talking about pushing out further.
 - Yes. After doing this over the years there is the potential to push out further. I think it would be interesting to take a risk and allow the project to adapt to issues raised by the artists.

Commitment and Capacity to Implement the Project

- ♦ *Level of all partners' commitment and capacity, and the project staff's qualifications and experience*
- ♦ *Soundness of all partners overall financial health, and active involvement of its board (if applicable)*
- ♦ *History of completing projects of a similar scope and scale, OR applicant's demonstrable capabilities suggesting it will be able to carry out such a project*
 - When looking at the budget, I was impressed that they have a reserve set aside to withstand changes. This demonstrates good sustainability for what they're trying to do.
 - I noticed their surplus. That's exciting but it made me wonder why there is no staff and they're all contractors. That can perhaps be a policy discussion.
 - Director: This a deliberate choice made at the founding of the organization to keep them lean.