

**FY2011-2012 Arts For Neighborhood Vitality**

16 APPLICATIONS

RANKING

Panel Rating	Name	Grant Request	Grant
149.0	Out of Site: Center for Arts Education	\$3,000	\$3,000
146.0	Bernal Heights Outdoor Cinema	\$3,000	\$3,000
145.0	Excelsior Action Group	\$3,000	\$3,000
128.7	Marigold Project	\$2,750	\$2,750
117.3	The Bay Bridged	\$3,000	\$3,000
116.0	Genryu Arts	\$3,000	\$3,000
99.0	Kulintang Arts Inc.	\$3,000	\$3,000
95.3	Chinese Historical Society of America	\$3,000	\$3,000
95.0	Chinese Culture Foundation of San Francisco	\$3,000	\$3,000
87.0	Come Out and Play San Francisco	\$3,000	\$3,000
86.7	Ocean Avenue Association	\$3,000	
86.0	LEVYdance, Inc.	\$3,000	
81.7	Center for Political Education	\$2,500	
81.0	Potrero Hill Neighborhood House, Inc.	\$2,500	
59.7	Break the Silence Mural and Art Project	\$2,500	
35.0	Archive Productions Inc.	\$2,500	
	TOTAL	\$45,750	\$29,750

12ANV Staff Review Comments

ARCHIVE PRODUCTIONS

Project Description: Videotape live performances not available to low-income people and then screen them at direct service sites.

Staff Comments:

- Organization does not have a clearly articulated mission statement. The mission statement seems more like a loose list of assorted past activities. It should be able to answer basic questions like: What do you do? Who do you serve and how do you serve? I am still unclear on their service provisions and community focus.
 - No fiscal sponsorship secured, but in their application they indicate that they are a 501c3. Do they even need a fiscal sponsor?
- Do they just happen to work with LGBT communities or is that their focus? Do they just happen to work in the Tenderloin or is that their focus?
- Basic eligibility and artistic focus of organization is in question—difficult to tell from mission what the actual artistic practice will look like. Video documentation is not the same as screening and exhibiting works or documentary filmmaking. The line between artistic production and free commercial production is unclear. Who is the audience? What are the actual activities of the organization? Is there creative output from the work they do? Who sees this? How is it shown? What is the goal of the work being done?
 - The project is interesting but does not have festival element – it appears to be a series of presentations online and live.
- The plan is speculative and unclear. More detail is needed. Artists, venues, partners, location and actual event logistics have not been identified or confirmed.
 - There is an important difference between having a clear plan with areas that are in the process of being confirmed and not having an underlying plan mapped out. For instance, you may not have specific artists confirmed, but you can explain how you will choose them.
- The capacity of the applicant is unclear.
 - The applicant noted that they do not know how to plan a budget. This raises a question of the feasibility of the project and ability to execute.
 - On the organization website: links to photos are broken; there are no videos available to view; and it is not interactive. This raises questions about the staff's skill relative to given the organization's video focus.
 - This is a grassroots effort and community mobilizing, which is positive.
 - Can't really evaluate capacity or experience because there is no personnel list or Board of Directors list.

- The organization's immersion in the neighborhood is not clear. They do seem to have knowledge of the neighborhood resources, but it's not clear how that intersects with the suggested event.
- Artists have not been selected and the plan to curate/bring them in is not articulated, so it potentially feels like "plop art", meaning they are just bringing in pre-existing work without regard to how it fits within the community.

BERNAL HEIGHTS OUTDOOR CINEMA

Project Description: The ANV grant will be applied towards the production and equipment costs of staging the upcoming 9th season of Bernal Heights Outdoor Cinema including 5 nights of free film screenings, live music and filmmaker receptions located in neighborhood venues: Precita Park, Bernal Heights Park, Bernal Library, Cortland Ave and Mission Street host businesses. The season also extends through February 2013 featuring three indoor screenings and presentations.

Staff Comments:

- Applicant is experienced and well established at pulling off this event.
- Plan is clear and demonstrates evidence of their expertise.
- Curatorial vision is driven by the focus on local producers. Quality may be variable, but fits with the neighborhood oriented goals.
- Outreach is inline with the local focus (small neighborhood print media and banner/bus shelter ads).
- Outreach strategies are smart and make sense for reaching local participants.
- Solid evaluation and impact plans.
- Engagement with partners is fairly standard but solid for what it is.
- Very good diversity of partners. Good mix of commercial and community based entities.
- Strong project, utilizing neighborhood resources and assets like businesses, library, street, etc. - community partnerships established.
- Has feasible timeline, good evaluation methodology, good marketing and advertising plans in various mediums, budget reasonable with good budget notes.
- Well run. Fiscal sponsor has strong board and changes re: merger is explained.
- Great highlighting of neighborhood artistic and cultural assets by drawing content from neighborhood filmmakers.

BREAK THE SILENCE MURAL AND ART PROJECT

Project Description: Break the Silence Mural and Arts Project (BTS/MAP) uses community public art and technology, including murals, websites, social and new media, to create spaces for critical thinking and action. BTS/MAP makes visible local San Francisco histories and relationships that have been obliterated and forgotten; making connections to national and global issues of social justice, borders, precarity, migrations and decolonization.

Staff Comments:

- Is this a festival or an art walk. The project is expressly part of a group exhibition project at one of the partners—is this an appropriate fit?
- The applicant's ties to the specific neighborhood are not clear. They seem to have a broad San Francisco focus.
- The audio component has clear linkage to community but the visual aspects do not. The links between the visuals and the oral history component seem tenuous.
- If the goal of the audio component is to be an ongoing, self-guided tour, how do people learn about it? What is the engagement between the tour and the sites being toured?
- What is the dialogue with merchants/residents at sites? Do they participate during the tour process?
- Partners are named, but the role they have in the project are not always well developed (some more than others). It seems like many have been brought in through Board connections rather than a thoughtful articulation of fit with this particular neighborhood and project.
- Feasible project and the project staff are capable of executing it.
- Planned cultural events were not described.
- Outreach strategy lacks depth and detail. Relies to heavily on partners without giving a sense of their scope and reach and method of outreach.
- Timeline is and implementation plan lack sufficient detail or indications of how planning will manifest over time and in relation to the grant window.
- Does this "promote community cohesion and foster positive neighbor interactions"? While the installation and listening tour is great, is it passive activity?
- It would have been great for the proposal to highlight some of the neighborhood non-arts assets that might be included in the history tour.
- Does the mural need to go through Public Art process? The fiscal sponsor is Precita Eyes who knows Public Art process well.
- Attendance figures were not filled in-- it would have been helpful for them to have identified more specific goals. Does this indicate a lack of understanding of how there outreach will impact attendance.

CENTER FOR POLITICAL EDUCATION

Project Description: This proposal is for a planned collaboration between the Center for Political Education and a grouping of San Francisco-based artists, led by local artist, community architect, and activist Fernando Martinez, to produce a public mural installation on plywood illustrating a social history of the Mission District from 1930-2000. The mural will be created with community participation and will be publicly inaugurated during the August 2012 Mission Sunday Streets event, accompanied by a musical and oral history program presented on Valencia Street.

Staff Comments:

- Interesting project. Great little project for an Art and Communities: Innovative Partnership Grant.

- This is not a festival or an art walk. It does not indicate a partnership with the Sunday Streets. Are they collaborating with Sunday Streets? The connection there is not clear.
- Have they done a project like this before?
- Project seems to rely too heavily on foot traffic during the day. The fact that the evaluation is centered on foot traffic and number of flyers distributed may indicate a lack of rootedness in the local community. Percentage of local residents seems low.
- The plan, personnel and goals are clear.
- The understanding of community history is there but it lacks authentic engagement with residents and neighborhood entities.
- The programming during the event itself is somewhat unclear.
- While this does preserve the neighborhoods cultural environment it does little in terms of fostering collaborations between arts and non-arts neighborhood entities and actively fostering neighbor interactions. The process is passive.
- The implementation plan lacks details and dates.
- The budget looks good with good funding going to artists.
- The project evaluation is very superficial.

CHINESE CULTURE CENTER

Project Description: This proposal is for a planned collaboration between the Center for Political Education and a grouping of San Francisco-based artists, led by local artist, community architect, and activist Fernando Martinez, to produce a public mural installation on plywood illustrating a social history of the Mission District from 1930-2000. The mural will be created with community participation and will be publicly inaugurated during the August 2012 Mission Sunday Streets event, accompanied by a musical and oral history program presented on Valencia Street.

Staff Comments:

- Organization has high capacity and strong ties to neighborhood. Fits with their organization and the work they have been doing to build their connections within the neighborhood.
- Project highlights neighborhood arts assets and raises knowledge about them.
- I have some question about the outreach plan. Workshop participants and speakers are listed under the strategies—it is unclear whether these workshops and speakers have a direct tie to the project or if those are just ongoing constituent groups being identified.
- Community partners are listed but their role in the project is not articulated. How/why are they involved? In the timeline, mention is given to merchants and neighbors of the works being notified but will they have a role? How will they be engaged? Since this is a goal in the evaluation, it seems to be a priority, but is not fleshed out.
- Evaluation is fairly general but also ambitious in the measures laid out—particularly relative to the modest ambitions and scale of the project. How will they achieve these outcomes? I would like to see more information regarding how changing attitudes will be measured. I like the idea of drawing people to Chinatown because of the arts, not just shopping and dining.

- The tour structure is missing engagement with merchants and other community entities. Can drop-in participants enter into the event at any point and access the work at their discretion? A suggestion would be to have presentations/activities/interpretive projects/social practice projects/etc. at each public site.
- Very good partners.
- Proposal maximizes existing public art, other non-arts partners.
- Good outreach strategies, and extended timeline for preparations.
- This is a strong organization.
- This is a very clear project. that gives a good overview of what kind of information will be conveyed as part of the contextualization of the public art. It would have strengthened the plan to include the potential roles of the partners; identifying the docents would demonstrate community rootedness.

CHINESE HISTORICAL SOCIETY OF AMERICA

Project Description: The Chinese Historical Society of America Museum respectfully requests a grant of \$3,000 to support the costs related to the planning and implementation of a half day outdoor festival on Joice Alley adjacent to the Museum entitled “Celebrating Chinese American History” as part of the CHSA’s 50th Anniversary Season of activities. The first ever event will take place in June 2013 and will feature performances by museum theater artist Charlie Chin, musicians Francis Wong and Jon Jang, dancer Lenora Lee, and lion dance by Kei Lun Martial Arts.

Staff Comments:

- How will this be presented as a festival and rather than an outdoor concert?
- Cameron House is listed as a partner, but their role is not articulated. Addressing it could help make the distinction between a festival and an outdoor concert. Where are the other partners or vendors?
- Who are the nearby merchants, institutions, residents? Are they being engaged in this? How? Percentage of audience as neighborhood residents is very low.
- Why these artists? They are rooted in the neighborhood but I would have liked more of a sense of how they tie in.
- Evaluation is fairly general but also ambitious in the measures laid out—particularly relative to the modest ambitions and scale of the project. Not in strong alignment.
- Clear goals related to the integration of history/arts, and museum goals.
- Although the museum is part of the neighborhood the application doesn’t identify neighborhood goals.
- It is good that there will be outreach to Chinese and English language media.
- Timeline has finalized partnerships - but only Cameron House is identified in narrative.
- The organization can do this project based on their past work.
- Small project budget – but feasible.
- Although Cameron House a partner and artistic work by Lenora lee is inspired by experiences of women who sought refuge at Cameron House I wonder what their role will be.
- The festival is a good way to reinforce idea of living history.

- Strong organization and board.

COME OUT AND PLAY SAN FRANCISCO

Project Description: Come Out and Play is an annual street games festival that showcases a range of new games and participatory art experiences. In 2012, the festival will expand to a three-week schedule, including a curatorial residency at SOMArts and several neighborhood-based street games. Games based at SOMArts will take players throughout the streets, sidewalks, parks, businesses, and hidden spaces of SOMA while challenging perceived norms of public behavior.

Staff Comments:

- Are there ways to reach a higher percentage of neighborhood residents as audience members? The games listed as examples do not have a relationship to the neighborhood despite the mention of prioritizing projects that engage the neighborhood. Is there a priority placed on neighborhood artists?
- The engagement with community partners is not outlined. How is the neighborhood actually involved? Are they site hosts? What does that entail?
- What is the larger exhibition at SOMArts?
- SOMArts is essentially the base/host, and has good community embeddedness.
- Interesting format. Part of emerging wave of participatory game based arts projects that have been popularized lately.
- Organizers are capable and have experience executing the overall event.
- I don't have concerns about basic logistics.
- It is not clear that they have the experience to develop programming that is integrated within the neighborhood and sensitive to the local dynamics, rather than just using the area as a playground.
- Nice project - activities on the website are mostly games, did not see art experience activities, but with the curatorial partnership of SOMArts hopefully arts activities will be more prominent. Good that they have also identified some potential arts partners who are active in SOMA.
- The past events have drawn some good broadcast media attention.
- Are they relying on SOMArts connection to the neighborhood too much? No other partners confirmed from neighborhood. Developing relationships with neighborhood partners is not in timeline/workplan.
- Tag will take players through participatory art installations, which is great. The arts connection is less clear in the other games proposed, however the main theme seems to be making the neighborhood a welcoming place for active engagement and arts participation (their term).
- Would have strengthened budget to put how much they rose last year via Kickstarter.
- Good detail on expenses.
- The organization has strong production chops.
- Volunteer run- but lean and mean – have done the work with this level of infrastructure.

EXCELSIOR ACTION GROUP

Project Description: The 10th Annual Excelsior Arts and Music Festival will take place on October 21st, 2012. The festival has become the largest community event within the District with an estimated 3,000 individuals in attendance. The festival is our opportunity to showcase the artistic talent and cultural diversity within the Excelsior, and is an important way to bring disparate groups within the community together. The funds we are requesting will go towards paying for quality performances as well as festival permits.

Staff Comments:

- Strong, experienced applicant. High capacity around this event. They have experience planning the event, have their procedures well mapped out, strong collaborative committee built from neighborhood organizations, even a dedicated District Supervisor staff person involved.
- Festival committee seems strong/experienced with ties – two of whom have arts experience, and others are residents and businesses invested in neighborhood. Priority of the event is highlighting local talent and character for the neighborhood. Very rooted artistically.
- Community partners cover a wide spectrum and have an integral role in developing the event.
- Event is held in a less served area of the City.
- The evaluation process is honest but fairly general.
- Art and non-arts partners are both there, but how they really integrate with each other is not necessarily as developed.
- How will the committee identify "quality" performers?
- Is the budgeted fee high enough?
- What does "alongside Sunday Streets" mean for the identity of the festival?

GENRYU ARTS

Project Description: To support the 2nd Annual Tsuki Matsuri (Moon Festival) in San Francisco Japantown. The festival will take place from 12p-4p on Saturday, October 13, 2012 featuring performances of Japanese traditional and contemporary arts, outreach booths and children's activities organized by J-Town and neighboring community non-profits, and concessions by Japantown merchants. Funds will be used to support artist and production fees in the implementation of this half-day event promoting Japantown as a family friendly and vital San Francisco destination for Japanese art and culture.

Staff Comments:

- Organization now has a track record of producing the event. Personnel are seasoned producers and partnerships are organic offshoots of the organization's ongoing work.
- Primarily driven by arts presentation/concert format, but have vendors and organizations involved in tabling. Performances have a mixture of professional level and student level work, which will bring in a variety of audiences and families.

- Artistic programming is of very high quality and well explained.
- Evaluation assessments seem overly ambitious relative to the scope of the event. Is this realistic?
- Concerned about the especially low percentage of audience as neighborhood residents. Are there goals to improve this? There is a rootedness in relation to local businesses and organizations. Is it just the nature of Japantown and its historical challenges/changes?
 - There is mention about Japantown being a historical bridge between the Japanese American and African American communities, but this is not reflected in the programming. There seems to be a potential relationship between that and the aforementioned neighborhood resident gap.
 - The project seeks to reach both Japantown and neighboring communities which is good, as Japantown doesn't want to be isolated given the gentrification battles.
 - Good marketing and outreach plans through lots of arts, human services, merchant partners.
- Neighborhood is moderately underserved in CEG's portfolio.
- I am concerned that the Board has only 3 members (one of them the founding artist/director) and one is in Hawai'i. The organization has been incorporated for enough time that this should begin to broaden.

KULARTS

Project Description: The Likha Gamot~Create Heal weekend of activities, September 21-23, remembers the 40th anniversary of Marcos' Martial Law Proclamation 1081. This healing event features curated readings of written work from the time period; participatory sidewalk chalk mandala drawings; live music; a "Bangka" boat sculpture installation inspired by indigenous healing ritual with invitation for the public to create rice-bundle offerings and prayer cloths to be used as sail and flags. In this safe place, people can speak the unspeakable, honor the dead, and acknowledge the current urban violence and hidden trauma of our community. Grant funds will support production, administrative and promotional costs.

Staff Comments:

- New event for the organization, but the personnel involved are very experienced, especially in working with their core community.
- What does healing and safe space mean within a festival-like structure? How are those kinds of dialogues facilitated?
- Closing event is geared to be a program within Urban Solutions 2 Blocks of Art event. Not listed within application form as part of the scope of the project, but it heavily features within the narrative (and is part of what they are building toward in the altar/exhibition), and the timeline (most of the timeline benchmarks are geared toward those components). The elements that are exclusively KulArts' seem to be the reading and chalk drawing. How people enter in and are engaged in the process is less clear.
- A high percentage of the participants are neighborhood residents. KulArts has a solid base in the neighborhood.

- Outside of FADF and Urban Solutions, it is not clear what the role is of the non-arts partners. Is it purely PR? Do they have a role in the actual implementation?
- Evaluation is very perfunctory and is not detailed out.
- Neighborhood is broadly underserved.
- The Organization budget summary was not clear regarding accumulated funds.
- I liked their reclamation and activation of SOMA as Pinoy. The event is tied to the social goals of neighborhood.
- Please clarify the timeline: 2 events – a 3-day week-end mini-festival, then bangka art installation throughout SOMA with an art walk.
- KulArts is in partnerships with several Filipino orgs. It is also good that they are working with Urban Solutions. Good promotional plans.

LEVYDANCE

Project Description: LEVYdance will produce a staged performance series on Heron Alley, the street outside LEVYdance's home, LEVYstudio. As in 2008, the alley will be closed to traffic for an entire week. In addition to LEVYdance's four performances, the custom outdoor stage for the celebration will be shared with other artists in the community for a week of free and subsidized performances and events focusing on arts organizations based in the SOMA neighborhood of San Francisco. Community human service organizations will be offered complimentary admission, and loyal food vendors will be invited to participate. LEVYdance aims to engage a broad, diverse audience through curating the week's events on Heron Alley.

Staff Comments:

- How well is this articulated as a festival, when it is admittedly a home season concert held outdoors? I would like to see more partnering, though they are involving other dance companies, the non-arts partners are brought in only through the free tickets and food vendors. Is that really a partnership?
 - The number of free or discounted tickets is low relative to the low numbers of projected neighborhood participants.
 - The performances sound really great, but the event is primarily driven by Levy dance. Can the human service organizations showcase their services at the event?
 - There are food trucks or kiosks planned, but is this really incorporating the various assets of the neighborhood in their best light?
 - Partnership with service agencies is limited – only a small number of free tickets.
 - The role of non-arts is highly prescribed and not integral to the process or event.
- The audience is likely to already be the usual dance audience.
- It is very positive to see the neighborhood (SOMA) being claimed as a dance community.
- What is the curatorial vision behind the performances? How will they be selecting the range of groups they are looking for? Is there also a cultural/modal range or is it just modern-based work?

- Evaluation is pretty standard.
- This is a large budget event that has support from the large arts funders.
- Neighborhood is moderately well served in SFAC (and City) funding, particularly as the dance community.

MARIGOLD PROJECT

Project Description: In San Francisco, Day of the Dead has been celebrated since the '70s with a walking procession culminating at the Festival of Altars which helps us contemplate our existence and morality-- a moment to remember deceased friends and family and our connections beyond our immediate concerns. This one-day exhibit of 100+ altars takes place at Garfield Park, is celebrated by community groups, artists, and neighbors throughout the Bay Area. This event is free with no corporate sponsors and is attended by more than 6,000 people in a much anticipated Mission District tradition. Funds from the SFAC will be used to procure SF Rec&Park permits and other fees related to the use of Garfield Park.

Staff Comments:

- Audience percentages should not be "n/a." It is important information for staff assessment.
- The festival reaches a specific community that is not represented as well in the Mission.
- It is great to see non-arts groups involved in creating altars and art pieces. They are well integrated in the art making process, and fabric of the event.
- The event is very well integrated with the neighborhood. It is a neighborhood and city tradition.
 - Brings together a lot of different communities in Mission.
 - Broad audience and neighborhood participation in a culturally rooted event.
- Group has years of experience producing the event. This is a seasoned team. Well integrated with the community groups and City officials involved in the logistical process.
 - Strong recruitment partners.
 - Good promotion plan.
 - I like that they have community meetings with City offices/depts.
- Evaluation is not fleshed out on the artistic/community side, but does focus in on the safety/logistical needs of the event not typically articulated by other groups. This shows the strong relationship they have with the City and their planning capacity.
 - The feedback mechanism if good.

OCEAN AVENUE ASSOCIATION

Project Description: OAA's predecessor, the Ocean Avenue Revitalization Collaborative, organized 2 successful Art Walks, which the OAA will continue to host. The Ocean Avenue Art Walk and Sidewalk Sale showcase talented local artists, musicians, merchandise and food from local businesses. The event will transform into a storefront gallery and feature artists at their craft along the corridor. The \$3,000 grant request will be used to pay an individual to assist in organizing and for a main stage. The OAA will match these funds up to \$5,000.

Staff Comments:

- I have major concerns about this organization's track record, and capacity. The event itself has happened on a smaller scale a couple times before, but the plan is to more than double the turnout and scope in a transition year.
 - What is the relationship between the applicant and the prior producers?
 - They mention collaborating with OMI, but it is unclear what the actual discussion and agreements have been to date. Are they merging efforts? Have they worked out calendaring agreements?
 - Because of transition, other than Brandi Brandes, it is unclear what the artistic capacity/curation actually is or how those components are rooted in the neighborhood.
- Would have liked some sense of what capacities, staff, plans, etc... are carrying forward from the last planning group. This would help give a sense of the capacity of this new planning group.
 - Experience of the producing team is not spelled out.
- The budget severely lacks detail—especially if they want to build this out further. I have questions about the appropriateness of having funds go toward a coordinator/staff person. Who is the staff person they plan to pay?
- Unclear why FY11 there were no expenses by the organization. Were they dormant? I have questions about their rootedness and their history.
- They do serve Underserved/underfunded neighborhood in CEG docket.
- The timeline is unclear.
 - Is the timeframe feasible? It seems really rushed.
 - Planning for the permitting process is important.
- Who are the partners, other than Brandi Brandes jazz musician?

OUT OF SITE

Project Description: Out of Site requests funding from the SFAC in support of the 3rd Excelsior Art Walk. This art walk will be the culmination of partnerships.

Staff Comments:

- Project has genuinely grown from a community and youth led assessment process.
- Represents longstanding, well-developed relationships between organizations, both arts and non-arts.
 - It is impressive to want to double the attendance - promotion + visibility activities that are in the neighborhood, and tapping into various community artists, arts and non-arts organizations.
 - Letters of Support from partners are great!
 - Out of Site as lead is good because of their experience and standing within community.
- The participating groups and individuals are all very experienced folks. This indicates a high degree of capacity.
 - I'm glad to see that they have support from an intern from the Supervisor's office.
- Thoughtful about details like activating the spaces between storefronts.

- “Passport” is a creative way to get the neighborhood businesses involved even if they are not hosting an event/show.
- Working in an underserved/underrepresented neighborhood in CEG docket.
- Interactive art evaluation project is great, creative way of doing evaluation.
- Working on a shoestring budget! Don’t doubt their ability to do this given track history, but would like to see them get additional support in the future.
- Exemplary project for this category.
- Timeline is detailed and organizers seem to realize the work needed.
- Criteria for success are good, esp. the one about nurturing neighborhood/community pride and identity.
 - I like the evaluation method of using the interactive art project.

POTRERO HILL NEIGHBORHOOD HOUSE

Project Description: The Potrero Festival also known as “the little festival with the giant view,” is now entering its 27th year of bringing our community together. Coming from our humble beginning the Potrero Hill Festival has had many looks as well as locations, and through it all we have maintained our mission of producing an artistically and culturally diverse event that represents the makeup of our community. As the cost to produce events in San Francisco continue to increase; we plan to use these grant funds to expand the production of our youth stage, and to offset the increasing permit costs.

Staff Comments:

- Rife with typos! At first this seemed like a spell-check issue, but is actually widespread enough that it is fairly disconcerting. Is there a staffing issue here? Have to take off capacity points there because extensive, and worrisome.
 - The proposal is really vague and has conflicting information – confusing
 - Is this the 27th year (stated in the project summary) or 36th year (in project detail)?
 - The website URL doesn't work. Is it the same as potrerofestival.com? Looks like the same location, but this says 21st Festival in 2011.
- Long history of producing the event. Large turnout for an event of this kind.
- The plan was very flimsy. What is the artistic component? The area has a high concentration of artists—but how are they involved? Vendor/festival structure is clear, but art is not.
 - Very vendor centered evaluation. Seems like they could build out a much more robust or multi-point evaluation process—especially given their history.
 - The human services programs listed look good.
 - Who are the participating artists? Is it mostly entertainment, and a few activity tables.
- Immediate neighborhood is underserved largely because it does not have the kind of venue support that other areas do. However, it is in very close proximity areas well represented in CEG’s docket.

- This is an experienced producer.
 - They hire an events coordinator, but do not say who it is.

THE BAY BRIDGED

Project Description: Rock Make is a free, all ages, family-oriented daytime street fair featuring 100 artisans and craft vendors and a dozen of the best Bay Area independent rock, folk and pop bands on two stages. The festival includes concessions from food trucks, a local beer and wine garden, and family-oriented activities. The 5th Annual Rock Make Street Festival will take place September 15, 2012 from noon to 7pm, on Treat Avenue between 17th and 18th Streets in the Mission District. Funding from the Arts for Neighborhood Vitality program will go toward marketing, artist fees and insurance.

Staff Comments:

- Festival is newer, but has a strong track record.
- This is a high capacity, professional production. They have experience working in this vein and it shows in plan.
 - The work plan is detailed and seems reasonable - they know what they are doing.
- This is very outwardly geared toward a larger music/craft audience.
 - Festival is not necessarily rooted in the neighborhood in particular. The groups highlighted from the area have a much broader base than the neighborhood and/or would have the ability to sponsor the event elsewhere. Artistic/curatorial vision in particular is centered on independent music in the City, not the neighborhood.
 - The focus is on music and artisan crafts.
 - Emphasis on showcasing local musicians, local bands
- Partners include several local businesses, with bars, clubs, and restaurants offering support. I like that they want to expand to more neighbors, such as the SPCA and PG&E.
 - There are many promotional partners and lots of cross-promotion.
- Evaluation is fairly basic and par for the course for this type of event.
- Evaluation plans seem solid - quantitative and satisfaction
- Neighborhood is very well represented in CEG docket. Especially in terms of non-culturally specific artistic production in the area.