

## **Organization Project Grants Program Overview**

The Organization Project (OPG) grant supports small- and mid-sized arts organizations in the production and presentation of artistic works, accessible to the general public in San Francisco. Funds may be used to fund art exhibitions and installations; film and video screenings; music and dance concerts; theater performances; on-line arts projects, literary readings, or publications (with a public component); and local arts festivals.

### **Panel Composition**

**Dance:** The five-member peer review panel convened on February 19, 2019 to rank OPG applications according to the stated review criteria in the published OPG 2018-19 guidelines.

The racial demographics of our panelists include one African American female, one African American male, one white female, one white male, and one woman of Middle Eastern descent. One panelist is an African dancer and drummer; one is a ballet company director and choreographer; one is a contemporary dancer/choreographer who directs an aerial dance company; one is a hip hop and contemporary dancer who directs their own company; one is a dance ethnologist who has worked with many culturally diverse communities.

**Visual, Media and Music:** The five-member peer review panel convened on March 6, 2019 to rank OPG applications according to the stated review criteria in the published OPG 2018-19 guidelines.

Panelists brought a wide range of professional experiences as practicing artists, arts administrators, and curators in disciplines such as jazz, Middle Eastern music, printmaking, documentary film, and multi-media. They identified as Ethiopian, Japanese American, Persian, South Asian, and Caucasian. About 50 percent identify as LGBTQ.

**Theater and Literary Arts:** The five-member peer review panel convened on March 13, 2019 to rank OPG applications according to the stated review criteria in the published OPG 2018-19 guidelines.

Panelists had a wide range of professional experiences as practicing artists, arts administrators, funders, and curators in disciplines such as theater arts, circus arts, literary arts, and music. They identified as African American, Latinx, Filipina, and Caucasian. About 80 percent identify as LGBTQ.

### **FY18-19 OPG Funding Recommendations**

The panelists reviewed 63 OPG applications according to the stated review criteria. (See attached IAC Guidelines). OPG funding recommendations include 44 applicants for a total of \$834,606. Detailed recommendations per discipline are described below.

**Dance:** 23 grant applications were received requesting a total of \$424,166.

The panelists reviewed 23 OPG applications according to the stated review criteria. (See attached OPG Guidelines). Funding recommendations include nineteen applicants for a total of \$370,000.

The successful requests encompass a wide range of dance genres including hip hop, capoeira, bharatanatyam, flamenco, and contemporary dance. Several of the successful project requests address intersectional identities of the applicants including the deaf community; the trans community; the Caribbean diaspora and African-American, mixed-heritage women.

The applicants that did not score well did not provide sufficiently detailed information for project budgets and grant plans, and did not clearly explain how their organization aligns with SFAC cultural equity goals.

**Visual, Media, and Music:** Twenty grant applications were received requesting a total of \$358,924.

The panelists reviewed twenty OPG applications according to the stated review criteria. (See attached OPG Guidelines). Funding recommendations include ten applicants for a total of \$176,500.

Recommended projects include the creation of music series, annual Native American Heritage Celebration, visual art exhibitions, film festivals centering the experience of queer women of color, and Philippine rondalla ensembles.

Strong applicants articulated deep connections to and understanding of the historically marginalized communities that they sought to engage as audience members or community partners. Many of them demonstrated a track record of fostering artists from historically marginalized communities and a commitment to uplifting those voices to build the field. Finally, strong applicants provided clear project and organizational budgets and reasonable milestones and grant plans that helped to instill confidence in the viability of the proposed project.

**Theater and Literary Arts:** Twenty grant applications were received requesting a total of \$388,106.

The panelists reviewed twenty OPG applications according to the stated review criteria. (See attached OPG Guidelines). Funding recommendations include fifteen applicants for a total of \$288,106.

Recommended projects will support the creation of literary reading series, anthologies, and commissioning and production fees for new or adapted theatrical works in multiple languages that explore historical and contemporary themes.

Strong applicants articulated deep connections to and understanding of the historically marginalized communities that they sought to engage as audience members or community partners. Many of them also demonstrated a track record of fostering artists from historically marginalized communities and a commitment to uplifting those voices to build the field. Finally, strong applicants provided clear project and organizational budgets and reasonable milestones and grant plans that helped to instill confidence in the viability of the proposed project.

### **Attachments**

Attachments to this memo include the list of OPG applicants with scores and project descriptions, panelist biographies, and the FY2018-19 OPG Guidelines.

Community Investments

FY18-19 Organization Project Grant (OPG) Funding Recommendations



Applicant Category Grant Amount	Budget Size	Average Score	Project Description
<b>Abada-Capoeira San Francisco Dance</b> \$20,000	>\$400K	93.8	SFAC funds will be used to support ABADÁ-Capoeira San Francisco’s (ACSF) 28th annual Batizado Cultural Performance & Educational Series. The production will include a series of public workshops and lectures with master artists, a traditional initiation and graduation ceremony called a Batizado, and a culminating public performance featuring ACSF’s performance company, guest visiting artists, and local Brazilian dance and music ensembles. Project activities take place at ACSF’s Mission District Capoeira Arts Center from April 1-5, 2020.
<b>Acción Latina Music</b> \$20,000	>\$400K	84	SFAC funds will be used to support the 38th annual Encuentro del Canto Popular Concert Series and the second season of the related “Encuentritos” Series leading up to it. SFAC funds will ensure a diverse.....
<b>African-American Shakespeare Company Theater</b> \$20,000	\$150-400K	90.6	SFAC funds will be used to support the 25th Anniversary Season of productions called “Reflecting Back, While Moving Forward”. A milestone for a culturally-specific arts organization that crosses boundaries and borders while looking back at the worlds most iconic theatrical pieces and taking new-risks with its community. This four production season will incorporate some familiar classics revisited and introduce new territory with a World Premier of a modern translated Shakespeare production. Specifically, funds will be used to support the performance venue costs for the season.
<b>AfroSolo Theatre Company Theater</b> \$20,000	<\$150K	93.2	SFAC funds will be used to support commission fees for artists and production costs associated with the 25th anniversary of the AfroSolo Arts Festival. The 2019 festival will feature three performances of the seminal Black Voices Performance Series; AfroSolo in the Gardens, a free outdoor jazz concert at Yerba Buena Gardens; and AfroSolo in the Gallery, a visual arts exhibit at the main branch of the San Francisco Public Library.

<b>Alliance for California Traditional Arts Music</b> \$20,000	>\$400K	92	SFAC funds will be used to support ACTA's Traditional Arts Roundtable Series, art sharing and discussion events on the theme of traditional arts and health. This series will consist of four free public sessions, each designed to showcase artists and their traditional art forms to a diverse audience consisting of community members, cultural workers, and health workers and practitioners. The artistic performances and workshops offered will be enhanced and complemented by a collective discussion of the roles that the presented art forms and others play in promoting individual and public health.
<b>American Indian Cultural Center Music</b> \$20,000	<\$150K	88	SFAC funds will be used for the American Indian Indian Cultural Center of San Francisco (AICCSF) to share cultural heritage and pride of the AIAN community through hosting a pow wow/big time in San Francisco, the annual Native American Heritage celebration, and costs for performers to participate in the Mission Districts annual Carnival celebration. Each of these cultural events are to sustain the cultural integrity of the AIAN community in San Francisco and our local California Indian Nations while educating the public on our continued existence and presence here in California.
<b>Asian Improv Arts Visual Art</b> \$20,000	\$150-400K	88.8	SFAC funds will be used to support the interdisciplinary project Those Gods that Look Like You, which looks into art practices that deconstruct mythological and religious iconography, and at increasingly popular commemorative activities for martyrs, victims, and survivors in cultural production. Encompassing a range of works from Black, Latino and Asian American artists, this project consists of an exhibition of visual arts work by curated artists and a collaborative work by William Roper and Francis Wong. All activities will take place in May 2020 at 41 Ross art space in Chinatown.
<b>Aunt Lute Foundation Literary Art</b> \$20,000	\$150-400K	89.2	SFAC funds will be used to 1) support the publication of the first in a series of anthologies by people of color writers, entitled "Graffiti"; 2) support a partial salary for the Managing Editor's work on the publishing project and for the Projects Director's oversight of the event project; and 3) produce a book launch event in San Francisco in partnership with Southern Exposure, Kearny Street Workshop, and Voices of Our Nations Arts Foundation.
<b>Bindlestiff Studio Theater</b> \$20,000	<\$150K	92.75	SFAC funds will be used to support Bindlestiff Studio's Tagalog 2019, a one-act festival featuring original works by Filipino playwrights written/performed entirely in Tagalog. The funding will help cover the added cost of this type of production: 1) the initial translation of the scripts; 2) set materials, such as custom scrims upon which we will project live super-titles; 3) an extra Translation Tech dedicated solely to the task of projecting live-translation; and 4) supplemental rehearsal time for the actors to perfect their lines and sync them with the Translation Tech.

<b>Brava for Women in the Arts Theater</b> \$20,000	>\$400K	91.25	SFAC funds will be used to support the theatrical world premiere of Andrew Saito's El Río. Presented in association with Black Artists Contemporary Cultural Experience (BACCE), El Río skirts the border between Mexico and the United States, telling the tale of Francisca Warrior, a Black-Seminole veteran of the Gulf War, and her quest to honor her daughter's memory while trying to save the life of another's. El Río will be directed by BACCE founder Edris Cooper-Anifowoshe and will premiere to over 700 people during 12 performances in Brava Theater Center's Studio in September 2019.
<b>Center for the Art of Translation Literary Art</b> \$20,000	>\$400K	86.6	SFAC funds will be used to support artist honoraria, staff salaries, and production and promotional costs for the Two Voices event series, which brings international authors and translators to the Bay Area for readings, lectures and craft talks about literature, language and culture. The 2019-20 season will include 4-6 events with authors and translators in parallel with book and journal releases by the Center's Two Lines Press; 8-12 events with authors and translators about contemporary world literature; and 6-8 events as part of the Litquake "Words Around the World" international series.
<b>Circo Zero Dance</b> \$20,000	<\$150K	91	SFAC funds will be used to support curator and artist fees for MOBILIZE, a free outdoor festival, presenting experimental and politically charged dance/performances at public sites in San Francisco, Spring 2020. Curated by Ryanaustin Dennis, Sophia Wang, and Keith Hennessy, in dialogue with indigenous advisor Mary Jean Robertson (Cherokee), MOBILIZE responds to a wide range of political crises through ethical artistic collaboration. The festival will commission a minimum of 10 artist/groups, primarily LGBTQ and Two Spirit, including immigrant, settler, and diasporic San Franciscans.
<b>Counterpulse Dance</b> \$20,000	>\$400K	93.25	SFAC funds will be used to support a Spring 2020 curatorial co-commission of Two-Spirit Native American artists Javier Stell-Stell-Frésquez and J Miko Thomas (aka Landa Lakes) to present Weaving Many Spirits. The multi-evening performance festival will center and celebrate queer Native American lineage and legacy, exploring gender and sexuality through the curatorial frame of basketry making. Weaving Many Spirits will bring to life Indigenous stories of Two-Spirit figures in conversation with contemporary LGBTQ+ themes through performance, workshops, and talks over three days at CounterPulse.
<b>Cubacaribe Dance</b> \$20,000	\$150-400K	93.4	SFAC funds will be used to support theater rental and artist fees of the 16th Annual CubaCaribe Festival in San Francisco in April 2020. Programming will include 6 performances (1 mixed program and 1 program featuring Arenas Dance Company). The curatorial vision is Rituals. Within this theme, CubaCaribe will commission Arenas Dance Company to create an evening length dance piece entitled She who is Queen. Festival programming will also include master classes, a lecture/demo and a film screening on the art, religion, history, and politics of the Caribbean.

<b>Cultura y Arte Nativa de las Americas</b> Music \$20,000	>\$400K	89.8	SFAC funds will be used to support the 2020 Carnaval San Francisco two-day Festival in the heart of the Latino Cultural District. The Festival will feature performances by a variety of local as well as international artists on several stages, our Native and African pavilion, and our drumming pavilion.
<b>Cutting Ball Theater</b> Theater \$20,000	>\$400K	82.2	SFAC funds will be used to support The Bee Kills the Lion (working title), a world premiere play by San Francisco playwright Megan Cohen - commissioned by CBT, through its Cutting Ball Commissions initiative - to premiere in CBT's 2019/2020 Season. The Bee Kills the Lion explores fraught intersections of privilege and marginalization as liberally adapted from August Strindberg's Miss Julie, aiming to revolutionize the original play's impact and challenge its enduring prejudices.
<b>Dancing Earth Creations</b> Dance \$20,000	<\$150K	93.5	SFAC funds will be used to support a performance of Between Underground and Skyworld (BTW US), an Indigenous multimedia dance exploring renewable energy from spiritual, cultural and practical perspectives, at Dance Mission Theater in October 2019. Themes will come from the contributions from a minimum of 12 California Native and diaspora Indigenous artists, and will include mobile installation, oratory, dance, music, immersive media, and eco-innovative set design with an estimated audience reach of 540.
<b>Embodiment Project</b> Dance \$20,000	<\$150K	97	SFAC funds will be used to support the San Francisco premiere of XXX Rated Planet: the epigenetics of femicide, which explores gender-based sexual violence. A documentary dance theater production, the work fuses street dance forms, documentary theater, choreo-poetry, live song, and interactive video. XXX explores healing from sexual trauma, including the reclamation of authority over one's body, and how different forms of storytelling can challenge pervasive rape culture. XXX will feature 15 artists and premier at Yerba Buena Center for the Arts in April 2020 for 1,500+ audience members.
<b>Epiphany Dance Theater</b> Dance \$20,000	\$150-400K	95.8	SFAC funds will be used to support commissioning fees for the 16th annual San Francisco Trolley Dances, an admission-free, site-specific dance festival taking place along the J-Church MUNI/Metro line. 12 two-hour tours open to the general public on Sat./Sun. Oct. 19/20, and 4 tours for Kids on Track (the event's educational arm) geared towards local under-resourced public schools on Fri. Oct. 18. Traveling through the Tenderloin to Noe Valley, the 2019 festival will feature choreography by Gregory Dawson, Lily Cai, AXIS Dance Company, Gerald Casel, Kim Epifano and other artists TBD.
<b>Eth-Noh-Tec</b> Theater \$20,000	<\$150K	89.2	SFAC funds will be used to support the fees of the artists participating in two performances of Eth-Noh- Tec's world premiere of Shadows and Secrets, a multimedia theatrical storytelling piece about the life of Chin Fan Foin. An immigrant from China, he became "the richest Chinaman in this country" before dying in a mysterious accident at age 40 in Chicago 1924. The two performances will take

			place in late May 2020 at Fort Mason Center and will be official events of both the United States of Asian America Festival and the SF International Arts Festival.
Eugenie Chan Theater Projects Theater \$20,000	<\$150K	93.6	SFAC funds will be used to support the Development and Production of Chan Family Picnic (CFP) a new vaudeville in English with Chinese about an American legacy of anti-Asian legislation and sex trafficking as seen through the multi-generational history of the playwright's family as Gold Rush immigrants. Events include - public reading: Chinese Historical Society of American (CHSA); 4 free workshop productions, San Francisco Mime Troupe (SFMT); 3 fully-produced free performances: Cameron House, Chinatown (CH). Funds support fees for artists, project staff, production materials and venue rental.
Foglifter Press Literary Art \$8,106	<\$150K	84.25	SFAC funds will be used to support Foglifter in publishing, promoting, and hosting SF release party readings at Strut in the Castro for two literary journals and one chapbook by a SF Queer/ Trans Person of Color (QTPOC). Foglifter would use operating support from SFAC for associated publishing costs including Submittable fees (so we can keep our submission process free and accessible to contributors), printing and production costs, paying contributing artists, and paying readers at events.
Fresh Meat Productions Dance \$20,000	>\$400K	96.2	SFAC funds will be used to support the 19th Annual FRESH MEAT FESTIVAL of transgender and queer performance (June 18-20, 2020). The FRESH MEAT FESTIVAL is our annual 3-day performance festival that centers transgender, gender-nonconforming and queer artists of color. Curated by Artistic Director Sean Dorsey, the Festival's three performances will take place at Z Space. The 2020 Festival will feature a dynamic mix of dance, music and theater performed by 10 trans, gender-nonconforming and queer ensembles and soloists. Awarded funds will support artists' fees, theater rental and technical staff.
Golden Thread Productions Theater \$20,000	\$150-400K	92.8	SFAC funds will be used to support the artistic salaries and production expenses for the 2019 ReOrient Festival, Golden Thread's hallmark program slated to run 10/18/19-11/17/19 at Potrero Stage in San Francisco. This biennial Festival presents a fully-produced evening of short plays from or about the Middle East that showcase the diversity of the region. 2019 marks ReOrient's 20th anniversary and will feature seven innovative plays from returning and new playwrights, as well as a national convening of Middle Eastern American theatre artists to build a coalition for collective power.

<b>Kearny Street Workshop Inc.</b> Literary Art \$20,000	<\$150K	85.5	SFAC funds will be used to support Kearny Street Workshop's KSW Presents program. This bimonthly series occurs 5 times throughout the year and each event showcases 4-8 visual literary, and/or performing artists at Kearny Street Workshop's (KSW) SoMa location at Arc Gallery. KSW Presents is a platform for emerging and recently established primarily Asian Pacific American (APA) artists to connect with KSW's already established audience base, exploring the intersections of race, language, social justice, LGBTQ+ issues, economic disparity and other contemporary issues within the APA community.
<b>La Pocha Nostra Inter Cultural Performance and Community Arts Projects</b> Theater \$20,000	<\$150K	85	SFAC funds will be used to support the creation and production of (In)Security: a Border Opera whose goal is to explore the multiple layers of national identity in the context of xenophobia, hyper-nationalism, and the politics of language. Guillermo Gómez-Peña as lead artist will develop the piece with members of La Pocha Nostra's core ensemble and invited spoken word artists. We intend the performances to be as accessible as possible to a wide audience whose lives are profoundly affected by these issues. The world premiere will take place at San Francisco's Joe Goode Annex.
<b>Likha-Pilipino Folk Ensemble</b> Music \$20,000	<\$150K	82	SFAC funds will be used to produce a show featuring a collaboration of Philippine rondalla ensembles from the San Francisco Bay Area. Funds will be used to support the rondalla maestro from the Philippines, stipends for musicians and performing companies, and for venue expenses.
<b>Margaret Jenkins Dance Company Inc.</b> Dance \$20,000	>\$400K	96.5	SFAC funds will be used to support artist fees for a new presentation and community engagement series of senior artists called "Encounters Over 60" and for MJDC dancer salaries to be engaged in the activities. Two under-recognized choreographers/dance artists over 60 years old will be given a fee for a week of community outreach, to lead workshops, and to be in a free public discussion with Ms. Jenkins at a Leaders at the Lab event. Each week will end with two public performances at the MJDL and a closing reception with the artist featuring archival video. All events are open to the public.
<b>Mixed Bag Productions</b> Dance \$20,000	<\$150K	91.2	SFAC funds will be used to support artist fees and production expenses for RAIN, a new evening-length performance featuring Mixed Bag Productions' artistic director Sara Shelton Mann in collaboration with renowned interdisciplinary artist Rinde Eckert. RAIN will revisit an artistic partnership that began almost 35 years ago, and extending Mann and Eckert's deeply visceral and intuitive process of inquiry to a new generation of artists. RAIN will premiere in Spring 2020, and will create a symphony of resonance that comes from the life force of individuals tuning into one another and beyond.

Na Lei Hulu I Ka Wekiu Hula Halau Dance \$20,000	>\$400K	98.25	SFAC funds will be used to support a multi-faceted celebration of hula and Hawaiian culture that showcases the participation of all students in Na Lei Hulu I Ka Wekiu Hula Halau's hula dance company, as well as performances from award-winning Hawaiian artists Keauhou. The proposed Ho'ike Nui (simply meaning Great Show) will include original choreography created especially for the program, as well as hula, chants and dances that have been passed on from generation to generation in our hula lineage, providing a rich and varied cultural context in which to educate, entertain and engage our audiences.
Nava Dance Theatre Dance \$10,000	<\$150K	92	SFAC funds will be used to support artist fees for Nava Dance Theatre's creation and presentation of "A Thousand Names for the Goddess," to be premiered at Drive East Festival at Joe Goode Performing Annex in August 2019. The performance will include a series of dance vignettes in the form of bharatanatyam exploring the real life experiences of South Asian immigrant women.
Push Dance Company Dance \$20,000	<\$150K	90.6	SFAC funds will support PUSH Dance Company in collaborating with jazz musician Idris Ackamoor to create The Motley Experiment, Choreographer Raissa Simpson's second evening-length dance piece inspired by the paintings of Jazz Age Modernist painter Archibald Motley. Specifically, Simpson will draw from Motley's 1925 painting "The Octoroon Girl", which depicts multiracial figures of African descent. For Simpson and other African-American mixed heritage women, Archibald Motley's works represent an early portrayal of racialized identities encapsulated into positive portraits of Black lives.
QCC-The Center for Lesbian Gay Bisexual Transgender Art & Culture Theater \$20,000	>\$400K	92.67	SFAC funds will be used to support the presentation of 8 commissioned productions from San Francisco Queer and Trans Artists of Color (QTPOC artists) to premiere at our 23rd Annual National Queer Arts Festival, in June 2020. These interdisciplinary performances will explore the lived experiences and authentically represent a broad range of QTPOC communities. This proposal requests \$20,000 to support this project's artistic and development administrators, technical fees, venue rentals, insurance, and marketing costs.
Queer Rebels Productions Theater \$20,000	<\$150K	82.25	SFAC funds will be used to support Queer Rebels Productions to stage Queer Rebels Fest, two evening-length multidisciplinary performances celebrating the artistic and activist experiences of queer and trans people of color, at the African American Art & Culture Complex (AAACC) in June 2020 as part of the National Queer Arts Festival. Awarded funds will support QRP staff, participating artists and technicians' fees, and production costs.
Queer Women of Color Media Arts Project - Qwocmap Media Art	\$150-400K	93.6	SFAC funds will be used to support the 16th annual San Francisco Queer Women of Color Film Festival, June 8-10, 2020. The free Film Festival will present a diverse array of films from around the world created by critically acclaimed and emerging, queer women of color, and gender nonbinary and transgender people of color filmmakers. The Film Festival will feature "Safe Space/No Place: LBTQ

\$20,000			People of Color and Safety”, a combination of projection technology & outdoor site-specific screenings, and community engagement events to shift public discourse around vulnerable populations and safety.
<b>Safe House for the Performing Arts</b> Dance \$20,000	\$150-400K	97	SFAC funds will be used to support 100 residencies at SAFEhouse Arts at 145 Eddy Street as part of the RAW (resident artist workshop) residency program, culminating in approximately 50 programs (100 public performances). Annually, RAW supports approximately 100-120 emerging and established artists in development of new performance in contemporary dance, experimental theater, and queer performance. For each residency, the artists receive 50 hours of free rehearsal space; plus mentorship, fundraising, marketing, administrative and technical support for a 2-night presentation.
<b>San Francisco International Hip Hop DanceFest</b> Dance \$20,000	\$150-400K	93.8	SFAC funds will be used to support the 21st annual San Francisco International Hip Hop DanceFest, scheduled to take place in November 2019. Featuring an array of local, national, and international dancers and dance companies, performances will reflect a wide range of styles and will engage audiences through movement, costuming, and music. Over one weekend, two separate programs will take place, for a total of four performances, at the Palace of Fine Arts Theatre. Additionally, master classes will take place at a San Francisco dance studio, led by dancers performing in the festival.
<b>Scott Wells &amp; Dancers</b> Dance \$20,000	<\$150K	90	In this annual home season, Scott Wells & Dancers will shake up the company’s hierarchy by supporting the women of the company with the production resources to create their own work. The dances are about consent, men listening, and a lesbian’s couple journey to Israel to find one partners’ Palestinian home which was lost when the new State of Israel was established. This project will be a move towards making the company a collective.
<b>SF Urban Film Fest</b> Media Art \$6,500	<\$150K	76.6	SFAC funds will be used to support filmmaker fees related to film screenings and storytelling workshops in the Tenderloin and Bayview Hunters Point jointly produced with the Tenderloin Neighborhood Development Corporation and Young Community Developers as part of the SF Urban Film Fest’s (SFUFF) 6th Season. SFUFF leverages the power of storytelling and film to spark discussion and civic engagement around urban issues. The annual week-long festival held in November 2019 will showcase about 50 films, 40 mostly local filmmaker and expert panelists, and expect an audience of 900-1,100 people.
<b>Theatre Flamenco of San Francisco Inc.</b> Dance \$20,000	<\$150K	91.2	SFAC funds will be used to support the production costs for Theatre Flamenco of San Francisco’s 53rd annual home season. Our company will join with select members of Glide Memorial United Methodist Church’s choir and musical ensemble for a series of four shows at the Brava Theater in the Mission District. We would appreciate SFAC’s assistance in producing this collaboration between

			two of the city's longtime cultural institutions serving marginalized populations, at a time that artistic nonprofits are financially squeezed more than ever.
<b>Uptown Tenderloin, Inc.</b> Music \$20,000	\$150-400K	76.8	SFAC funds will be used to support the Tenderloin Museum's (TLM) commission and presentation of "Tenderloin Voices," a jazz composition by Sarah Wilson inspired by the history and current community of the Tenderloin neighborhood. For inspiration, Wilson will draw from a variety of primary-source writings by current and past local residents. The full-length, hour-long music production will premiere in May 2020 as part of TLM's 5th anniversary celebration at the 400-seat Glide Memorial Church, one of the neighborhood's most famous and community-oriented venues.
<b>Urban Jazz Dance</b> Dance \$20,000	<\$150K	95.25	SFAC funds will be used to support the production of the 7th annual Bay Area International Deaf Dance Festival (BAIDDF). A project of Urban Jazz Dance Company (UJD), the Festival will be held August 2019 at Dance Mission Theater in San Francisco with satellite events around the Bay Area and consist of an exciting weekend of performances, discussions, and dance workshops that highlight the important contributions that Deaf and Hard of Hearing artists make to our community and to raise Deaf awareness in non-Deaf populations.
<b>Womens Audio Mission</b> Music \$20,000	>\$400K	92.75	SFAC funds will be used to support Women's Audio Mission (WAM)'s Local Sirens: Women in Music Performance Series, a free, quarterly performance series that promotes exceptional San Francisco Bay Area women composers, musicians & artists and commissions the creation of new and innovative musical works that are presented as part of a free, public concert series at San Francisco venues in WAM's surrounding neighborhood of Central Market/SoMa/Tenderloin. WAM is a San Francisco-based nonprofit dedicated to the advancement of women and girls in music production, performance, and the recording arts.
<b>World Arts West</b> Dance \$20,000	>\$400K	95.75	SFAC funds will support the fees of the artists appearing in the 41st annual San Francisco Ethnic Dance Festival's four performances at the 3000+ seat War Memorial Opera House on July 6-14, 2019. The Festival will present performances by approximately 450 local dancers and musicians whose work perpetuates the performance of art forms deeply rooted in specific cultural traditions. The Festival's presentations will deepen and enrich more than 10,000 audience members' understanding and appreciation of a multiplicity of international ethnic dance and music forms.



## FY2018-2019 Organization Project Grants – Dance Panelist Biographies

### **Coco Duhon Kelley** **Dancer and Grantmaker**

Coco Duhon Kelley began her study of Sabar drumming with Dr. Zakarya Diouf, director and founder of the Diamano Coura West African Dance Company 17 years ago. After several years of studying drumming, she began her formal training in dance with Dr. Diouf and Naomi Diouf, Artistic Director of Diamano Coura, both at Laney College and the Malonga Casquelourd Center for the Arts. In addition to pursuing her studies in West African dance and drum with the Company, Coco joined the Company's Board 5 years ago. She has helped with hosting the Company's 40th Anniversary Celebration Reception and fundraiser, and the Forbidden Bush Project, a free community event, as well as volunteering for the College De Africaines, which takes place every year in the spring. Coco is also a Bisemi Foundation Inc., Cultural Arts Incubator Program cohort, and is a Development Associate in training with the Company. Coco joined the San Francisco Foundation in July of 2018, as a Program Assistant where she currently supports two programs: the Foundation Alliance with Interfaith to Heal Society (FAITHS) Program, and the Multicultural Fellowship Program. Prior to working at the Foundation, Coco was a Special Education Teacher, who worked in the Oakland and San Francisco Unified School Districts.

### **Dazaun Soleyn** **Artistic Director, Dazaun Dance**

Dazaun Soleyn, artistic director of dazaun.dance, graduated as the University of South Florida's Outstanding Graduate with a BFA in Modern Dance Performance and Choreography. Upon graduation Dazaun was accepted as a Trainee at the Alonzo King LINES Ballet Training Program (LBTP). With LBTP Dazaun has performed works by Sidra Bell, Kara Davis, and Maurya Kerr. Dazaun has also attended Springboard Danse Montréal where he performed works by Shannon Gillen's VIM VIGOR Dance Company. His teaching credits include the Alonzo King LINES Ballet Training Program, University of South Florida, Gibney Dance Center, America Ballet School, Dance Mission Theater, and ODC Commons. Dazaun has also been featured in Red Medjellekh's Dancers Vs. Trump dance on film video, which has over 1.3 millions views on the internet. Dazaun is currently a freelance artist and an adjunct professor at the University of San Francisco.

### **Jo Kreiter** **Artistic Director, Flyaway Productions**

Jo Kreiter is a San Francisco-based choreographer with a background in political science. Through dance she engages physical innovation and the political conflicts we live within. Her company, Flyaway Productions explores the range and power of female physicality. Kreiter creates a sense of spectacle to make a lasting impression with an audience, striving for the right balance of awe, provocation, and daring. Kreiter's tools include community collaboration, a masterful use of place, a feminist lens and a body-based push against the constraints of gravity. Recent awards include a Rauschenberg Artist as Activist Fellowship, the Rainin Foundation Open Spaces Award and a National Dance Project Creation Grant. In the 2015 book, "Moving Sites: Investigating Site-Specific Dance Performances" by Victoria Hunter, Jo Kreiter's work is highlighted as an example of "the politically-driven work of the experienced and prolific site dance artist."

**Graham Lustig****Artistic Director, Oakland Ballet**

Graham Lustig has been the Artistic Director of the Oakland Ballet since 2010 and was concurrently the artistic director of Lustig Dance Theatre from 2010 to 2016. Lustig's previous roles include serving as the Artistic Director of American Repertory Ballet, Choreographer in Residence of the Washington Ballet, choreographer and soloist at both Sadler's Wells Royal Ballet and the Dutch National Ballet. Lustig has served numerous times on the National Endowment for the Arts Dance and Policy Panel and is a founding member of the Artists Committee of Americans for the Arts.

**Lily Kharrazi****Special Projects Manager**

Lily Kharrazi has worked with culturally diverse communities for three decades. She is currently Special Projects Manager at the Alliance for CA Traditional Arts. She managed the Living Cultures Grants Program for 14 years which provided an extensive window into grant-making, advocacy, technical assistance, and program creation. She has served on local, regional and national grants panels and is a specialist in community-based art making. She has worked in refugee resettlement and arts education. Lily is a dance ethnologist, training with pioneer of the field Allegra Fuller Snyder at UCLA. Before coming to ACTA she served as the program director at World Arts West for nine seasons of the San Francisco Ethnic Dance Festival. Lily is multilingual, speaking both Farsi and Hebrew, practices yoga and voraciously seeks out cultural arts wherever they may be.



## FY2018-2019 Organization Project Grants – Literary Arts and Theater Panelist Biographies

### **Jamilah Bradshaw**

#### **Program Associate, The California Endowment**

Jamilah Bradshaw is the granddaughter of Southern folks who have lived in Oakland CA (Huichuin) since the 1950s. Throughout her career, she has focused on comprehensive approaches to community health, systems change, and youth development. She brings extensive experience in social justice advocacy, the nonprofit sector, theatre and arts-based facilitation, circle-keeping, yoga, and bodywork. She earned an M.A. in Psychology, concentrating on Community Mental Health, from California Institute of Integral Studies, and a B.A. in Black Diaspora Studies from Mills College. She serves as a Program Associate at The California Endowment.

### **Rachel Lastimososa**

#### **Arts and Culture Administrator, SOMA Pilipinas**

Rachel Lastimososa is a musician, composer and producer who has contributed to the Bay Area music scene since 2000. She is the principal songwriter of the indie-soul duo, Dirty Boots and is one-half of Ibilin & Oblivion, a sample-based R&B band with Clockwise Records labelmate Professor Brian Oblivion. She has toured nationally and internationally as a performing artist and theatrical musician.

Ms. Lastimososa was featured in *Tree City Legends*, written by playwright and musician Dennis Kim, directed by Marc Bamuthi Joseph, as the third installment of Campo Santo's residency at Intersection for the Arts. She served as the musical director and performed in *Holy Crime*, a collaboration directed by Sean San José and ACT's Associate Artistic Director, the late Mark Rucker as part of Magic Theater's "Sheparding America" celebration. Ms. Lastimososa composed and produced the score for Kularts' *Incarcerated 6x9*. Under the direction of Alleluia Panis, it premiered in May 2018 at Bindlestiff Studio, SF.

Rachel is proud to serve as the Arts & Culture Administrator for SOMA Pilipinas - SF Filipino Cultural Heritage District and organizes with Salupongan International, a grassroots organization that upholds and defends indigenous peoples' rights in the Philippines.

### **Indi McCCasey**

#### **Creative Education Consultant/Managing Director, Self-Employed/Topsy-Turvy Queer Circus**

Indi McCCasey believes in the power of the arts to catalyze social change. Born and raised in the South Bay Area, they have spent the past 25 years as an educator in informal learning environments with over a decade of non-profit program administration experience in the fields of public access, community health, and arts education. As the Director of Creative Learning at Destiny Arts Center, Indi designed Destiny's Creative Youth Development Framework, connecting program practice and values with educational learning outcomes. Indi holds an Ed.M from the Harvard Graduate School of Education and facilitates professional development for local, national, and international educators through the Alameda County Office of Education's Integrated Learning Department, Alameda Unified School District, Oakland Unified School District, and Harvard's Project Zero Classroom.

Their work is grounded in their identities as a performer, teaching artist, and event producer. They co-founded two nationally touring physical theater ensembles in addition to being a former artistic member of Wise Fool New Mexico. As the Managing Director of Topsy-Turvy Queer Circus, Indi co-produced shows for the National Queer Arts Festival in San Francisco. Indi is a former artist-in-residence at Project Zero and recipient of the Endeavor Foundation for the Arts Artist Award.

### **Marcelo Javier Ebeling Pereira**

#### **Artistic Director, San Francisco Bay Area Theatre Company**

Marcelo Javier Pereira- co-founded the San Francisco Bay Area Theatre Company (BATCO) in 2014. Before founding BATCO, he helped produce two Off-Broadway productions, *The Black Book* by Phil Blechman and *Rogerandtom* by Julien Scwab. Recent acting credits include *Not Another Holiday Show!* (BATCO), *Home for "all of" the Holidays* (BATCO), *Skippyjon Jones* (Theatreworks USA), *Rent* (Syracuse Stage), *A New Brain* (SU Drama), *A Midsummer Night's Dream* (Bathwater Productions). Directing credits include *Celebrate 12th Night Joyfully With Kathryn Crosby* (NYPL at Lincoln Center), *Cinderella* (African American Shakespeare Co.) *Not Another Holiday Show!* (BATCO), *La Posarela* (BATCO 2017 & Community Music Center 2015), *The Complete History of America [Abridged]* (Black Box Players), *Between Dirt and Sky* (SFYT) and *Too Many Tamales* (Marsh Youth Theatre). Marcelo is an alumni of the Ruth Asawa School of the Arts.

### **Natalia M. Vigil**

#### **Artistic Director, Still Here; Communications & Development Manager, LYRIC**

Natalia Vigil is a queer Chicana writer, multimedia curator, and big sister of six, born and raised in San Francisco. Her work has appeared in numerous publications and shows. She holds a M.F.A. in English and Creative Writing, Poetry and Prose, Mills College. She is a Lambda Literary Fellow and the proud co-founder of Still Here San Francisco, a performance and community dialogue centering the experiences of queer and trans people raised in the city for which she was awarded a Local Hero award by the San Francisco Human Rights Commission.



## FY2018-2019 Organization Project Grants – Visual Arts, Media and Music Panelist Biographies

### **Meklit Hadero**

#### **Singer, Musician, Cultural Activist**

Meklit Hadero is an Ethio-American vocalist, composer, cultural activist, and National Geographic Explorer making music that sways between cultures and continents. She is known for her innovative hybridization of Ethiopian and American musical traditions, as well as for her fiery live shows. As a TED Senior Fellow, Meklit's TED Talk - The Unexpected Beauty of Everyday Sounds - has been watched by more than 1.2 million people. She has received musical commissions from Lincoln Center and the MAP Fund, performed in acclaimed venues such as the Apollo, Hollywood Bowl, Southbank Centre, SFJAZZ, Monterey Jazz Festival, Kennedy Center, National Theater of Uganda, Ethiopia's Gondar Castles and beyond. Her work has been covered by NPR, the BBC, MTV, VIBE Magazine, Sunday Times UK and many more. She is the co-founder of the Nile Project and a featured voice in the UN Women theme song alongside Angelique Kidjo and Anoushka Shankar. Her most recent album - When the People Move, the Music Moves Too - was named Best Soul Albums of 2017 by Bandcamp, and reached #4 on the iTunes World Charts. She holds a B.A. in Political Science from Yale University.

### **Kathleen Gilmartin**

#### **Director of Chrysalis Studio, The Queer Ancestors Project**

Katie Gilmartin is the Director of Chrysalis Studio, where she has taught printmaking for eighteen years. Prior to that she taught classes on gender, sexuality, and Queer studies at the UC Santa Cruz and the New College of California. She received her B.A. from Oberlin College, and a Ph.D. in cultural studies from Yale University. In 2010 Gilmartin founded the Queer Ancestors Project, committed to forging sturdy relationship between emerging LGBTQ artists and their ancestors. Gilmartin's creative work consistently interweaves the visual and the verbal. Her Queer Words series explores the multiple meanings of LGBTQ slang as a record of creative resistance. Her Pulps are faux 1950s pulp fiction covers set in San Francisco locations. In writing blurbs for these fabricated novels, Katie engaged deeply with the aesthetics of pulp fiction and noir. Gradually, the text outgrew the prints and became an actual novel: Blackmail, My Love, an illustrated noir mystery, winner of Lambda and IndieFab Gold Awards. Gilmartin's next novel will be a fictional account of an actual 1954 bar raid in San Francisco's North Beach. In collaboration with Openhouse, she is the recipient of a 2018 Creative Work Fund Grant, and one of the 2018 YBCA 100.

### **Soumyaa Kapil Behrens**

#### **Director of the Documentary Film Institute, San Francisco State University**

Behrens is an award-winning director and producer whose projects have screened at festivals nationwide. Her work engages issues that influence the human condition and the political landscapes that shape identity and power structures within marginalized communities. She is in post-production on a documentary film that chronicles the forced demise of a community-recycling center in San Francisco due to gentrification efforts. Behrens produces a range of projects at the DocFilm Institute including the Veteran Documentary Corps as well as a number of feature films. She recently appeared on CNN Dialogues in conversation about film and social justice. She has also presented work at the Tides | Thoreau Center series, Righting Wrongs: Celebrating Human Rights in Action.

**Masashi Niwano****Festival and Exhibitions Director, Center for Asian American Media (CAAM)**

Masashi Niwano is the Festival & Exhibition Director at the Center for Asian American Media. He is a Bay Area native who holds a Bachelor's Degree in Film Production from San Francisco State University. Masashi has been associated with CAAM for almost two decades, starting as an intern, then becoming involved in theater operations and, finally, being chosen as a selected filmmaker (*Falling Stars*, 2006). Prior to re-joining CAAM as Festival & Exhibition Director, Masashi was the Executive Director for the Austin Asian American Film Festival. He is also an active filmmaker, who has worked on numerous films and music videos that are official selections at Outfest, Newfest & South By Southwest.

**Dina Zarif Asiaban****Program Director, Red Poppy Art House**

Dina is an Iranian immigrant, performer, designer, and vocalist who combines Western classical singing with Middle Eastern styles inspired from her Persian roots. Some of her credits include SF International Arts Festival, Palace of Fine Art, San Jose Stage, Golden Thread Productions at Brava Theater, Yerba Buena Gardens Festival, and the staged reading of *Layla & Majnun* at BAMPFA as part of the symposium with Mark Morris Dance Group and the Silk Road Ensemble. She tours both nationally and internationally as a costume designer and actress in the shadow light production *Feathers of Fire*. Dina is also a part-time architect and received her MA in Landscape Architecture from the University of Tehran, College of Fine Arts.



## Organization Project Grants (OPG) | Grant Guidelines

FOR PROJECTS TAKING PLACE JULY 2019 — JUNE 2020

**APPLICATION DEADLINE: October 19, 2018, 12 p.m. (noon) PST**  
**(submission through [sf.culturegrants.org](http://sf.culturegrants.org))**

For any questions about the OPG program, contact Program Officer Debbie Ng at [Debbie.H.Ng@sfgov.org](mailto:Debbie.H.Ng@sfgov.org) or 415-252-2216.

San Francisco Arts Commission

Tom DeCaigny  
Director of Cultural Affairs

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[facebook.com/sfartscommission](https://www.facebook.com/sfartscommission)  
[twitter.com/SFAC](https://twitter.com/SFAC)



City and County of  
San Francisco

A translation of this grant application is available upon request; however, only applications in English will be accepted.

Una traducción de esta solicitud de aplicación está disponible a petición; sin embargo, solamente se aceptarán solicitudes en inglés. Favor comunicarse con Kate Patterson-Murphy al 415-252-2229 [kate.patterson@sfgov.org](mailto:kate.patterson@sfgov.org) para una traducción al español.

此拨款申请书的翻译版本将应请求而提供；然而，只有英文版本的申请书才会被接纳。联系电话：311

Ang pagsasalin sa Tagalog ng aplikasyon para sa pagkalooban na ito ay makukuha kung hihingilin. Ngunit ang aplikasyon sa Ingles lamang ang aming tatanggapin. Para sa tulong, maaring i-contact si Cece Carpio, 415-252-2217 o [cece.carpio@sfgov.org](mailto:cece.carpio@sfgov.org).

## Information about Organization Project Grants (OPG)

### Important Dates

Community Investments Grants Webinar	September 5, 2018
Grants Convening	September 20, 2018
Technical Assistance Workshops	September - October 2018
Applications Due	October 19, 2018
Panel Review	February/March 2019
Funding Recommendations	April 2019
Commission Approval	May 2019
Grant Period	July 1, 2019 - June 30, 2020

### About OPG

The Organization Project Grant (OPG) program supports small and mid-sized arts organizations in the production and presentation of artistic works, in all disciplines, accessible to the general public in San Francisco. OPG supports—in whole or in part—specific arts projects that have been determined to be of sufficient quality and benefit or interest to the community at large or to specific segments of the community.

Organization Project Grants support art exhibitions and installations, film and video screenings, music and dance concerts, theater performances, on-line arts projects, literary readings and publications, local arts festivals, and other activities in a similar vein. Applications will be reviewed by discipline: visual art, literary art, media art, music, dance, and theater.

### Alignment with SFAC's Cultural Equity Goals

The San Francisco Arts Commission is committed to creating a City where all artists and cultural workers have the freedom, agency and platform to share their stories, art and culture.

Priority funding goes to organizations that foster artistic expression deeply rooted in and reflective of historically marginalized communities. Using both the Cultural Equity Endowment Legislation and the Grantmakers in the Arts' "Racial Equity: Statement of Purpose," these communities include: African and African American; Latino/a; Asian and Asian American; Arab; Native American; Pacific Islander; Lesbian,

Gay, Bisexual, Queer; Transgender and Gender Variant People; People with Disabilities; and Women. (SF ADMIN. CODE CHAPTER 68: CULTURAL EQUITY ENDOWMENT FUND. Sec. 68.6. PROJECT GRANTS).

**Please note:** We recognize that some marginalized communities may not be listed here and encourage applicants to articulate and provide supporting evidence about the marginalization for any community not named above. Please also note the legislation pertains to marginalized communities and not fringe artistic disciplines.

Organizations must align with one of SFAC's goals for equitable grantmaking:

- **Capacity Building:** Build capacity, resilience and economic viability of individual artists from historically marginalized communities.
- **Accessibility:** Provide a space to access art and creativity for historically marginalized communities.
- **Cultural Integrity:** Create or present work that demonstrates integrity and ethical use of material with specific cultural origins and context.
- **Intersectionality:** Address how race, gender, sexuality, ability, socioeconomic status, immigration status, religion, class, etc. are interconnected and expressed through artistic programming or process.

## Eligible Request Amount

**Up to \$20,000.** The applicant organization's two-year average annual operating revenue detailed in the DataArts SFAC Funder Report determines the eligible funding amount. Organizations can request up to 50 percent of their two-year average annual operating revenue.

Applicants must receive an average score of 75 percent or above by the review panel to be considered for funding. Funding will be determined by the availability of funds and is not guaranteed for a score of 75 percent or above.

## Native American Arts & Cultural Traditions (NAACT-OPG)

Native American Arts & Cultural Traditions (NAACT) category is aligned with Cultural Equity Grants. Applicants for NAACT-OPG should apply through the applicable grant category, and will be prompted to choose if they would like to apply through NAACT. By choosing this prompt, these applications will be reviewed by a panel of community members that represent the Native American community in the San Francisco Bay Area. Applicants to NAACT should clearly substantiate that they are connected to the Native American community within their narrative responses. Please follow all of the instructions for OPG and check the box at the end of the Applicant Information Page to confirm that you would like to be considered under the NAACT-OPG program.

## Who Can Apply

### Eligibility

- The applicant organization or fiscal sponsor must be tax-exempt under Internal Revenue Code Section 501(c)(3).
- The applicant organization (and its fiscal sponsor, if applicable) must be San Francisco-based, and must demonstrate two years of programmatic activity with at least four programmatic San Francisco-based activities since January 2016.
- The applicant organization's mission statement must be clearly focused on the development, production, and/or presentation of arts activities in San Francisco.
- The applicant organization cannot be part of another City agency or department.
- The organization's two-year average annual operating budget must not exceed \$1.5 million in income (determined by the line: Total Operating Revenues (2-year average) in the DataArts SFAC Funder Report).

**New for Fiscal sponsors:** Organizations that exceed the \$1.5 million budget cap due to regranting must verify their operational budget without pass-through funds at the time of application. Applicants must upload their most recently completed IRS Form 990.

- **Applicants must not be in default on any grants or loans from:** (1) SFAC, (2) other City departments (including, without limitation, the Department of Children, Youth, and their Families; Office of Economic and Workforce Development; Mayor's Office of Housing and Community Development; and Grants For The Arts), (3) Northern California Grantmakers Arts Loan Fund; (4) Northern California Community Loan Fund, (5) Community Arts Stabilization Trust; and/or (6) the Center for Cultural Innovation. This default clause was expanded due to the fact that SFAC has a fiduciary relationship with these particular organizations, through either shared City resources or other pooled philanthropic funds.
- The proposed project must take place in San Francisco between July 1, 2019 and June 30, 2020.

- **The organization must be willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco.** In order to receive a grant from the San Francisco Arts Commission, you must become a registered, compliant supplier (formerly called a vendor) and meet the City of San Francisco's insurance and business tax requirements. For more information about supplier requirements, visit: [sfgov.org/oca/qualify-do-business](https://sfgov.org/oca/qualify-do-business). Please note if you are not already a City supplier, you will only be required to register if you are awarded a grant. Insurance and business tax requirements will be explained and made available upon approval of grant awards.
- **For NAACT-OPG:** The organization must have a strong track record and demonstrated leadership that substantiates that they are connected to a Native American\* community and engaged in significant programming that is rooted in Native American arts and cultural traditions.  
*\*Per the Human Rights Commission, Native American is defined as people of indigenous descent from North, Central, and South American heritage as well as Native Hawaiians, Samoans, Marshall Islanders, and the indigenous people of Guam (whether enrolled, federally or nationally recognized or not). All groups indicated are encouraged to apply, but due to limited funds, priority will go to artists that are affiliated and connected to groups falling under the jurisdiction of the United States.*

## Restrictions

- **A proposed project cannot receive simultaneous funds from multiple SFAC funding sources;** this includes collaborators applying to work on different components of the same project and applying separately.
- **Only one application per organization may be submitted to the Organization Project Grant category.** An applicant cannot apply to both an OPG and a NAACT- OPG. This does not apply to fiscal sponsors who are submitting applications on behalf of different fiscally sponsored projects.
- **Applicants cannot receive funding for two consecutive grant cycles in the OPG category.** All of our grantees are required to sit out for one year after each grant cycle. In addition, they are required to close out a grant before reapplying.
- **The awarding of funds does not imply that the Arts Commission or any other City agency will produce, exhibit, promote or present the art created.** It is the responsibility of the applicant to secure a venue, appropriate insurance and any required permits for public presentations.
- **OPG does not fund arts education classes or workshops.**

## Ineligible Expenses

Grant funds may not pay for:

1. Activities and events outside of San Francisco;
2. Deficit reduction;
3. Start-up money for new organizations;
4. Planning and development of space (See Creative Space grants).

## Project Requirement

- **Public Presentation Requirement:** Projects must be developed and presented in San Francisco and culminate in a local public presentation or a meaningful, accessible engagement of the public within the grant period. They may be targeted at specific audiences and/or charge a fee, but they cannot be limited to “closed” audiences. Projects that involve radio or television broadcasting, as well as internet-distributed projects, should have a clear San Francisco orientation with particular articulation of, and attention to, the intended audience. The same is true of publication-based projects and others that, by their nature, do not involve presence in a physical space. Applicants must include confirmation or a tentative commitment from a publicly accessible San Francisco venue for the project. Venues can be formal or informal and either the venue or the applicant must secure liability insurance.

## Grantee Requirements

- **City Permits and Permissions:** If the proposal includes components that require City permits or approval such as publicly installed art, street closures, sound amplification in public space, or murals, the artist will be solely responsible for securing the necessary permits, permissions, insurance, and approvals. This planning should be reflected in your project timeline.
- **Insurance Requirements:**
  - **General Liability:** Awarded grantees will need to submit a certificate of General Liability Insurance and an Endorsement Page with first invoice. General liability insurance **cannot** be waived. This requirement can be met by the following:
    - Purchasing **General Liability Insurance** as an individual artist or organization.
    - Purchasing **Special Event Insurance** for any public events associated with the grant project.
    - Obtaining a **General Liability Insurance certificate from their host venue**, which adds the grantee and event to their policy by endorsement and lists the San Francisco Arts Commission as additionally insured.

**Workers Comp Insurance:** Workers Comp insurance is required for an organization that has employees. If you do not have employees, the San Francisco Arts Commission will provide a waiver for this requirement.

**NEW:** Waiver of Subrogation addendum is required for organizations to do work on ANY City-owned property.

**Auto Insurance:** Auto Insurance is required if the awarded grantee will use a vehicle for the purposes of the grant. The San Francisco Arts Commission will provide a waiver for this requirement.

**Abuse and Molestation Insurance:** Proof of Abuse & Molestation coverage in addition to General Liability coverage is required for working with vulnerable populations (minors, people with disabilities, or elderly people).

- **Art Installation:** Please note that any art installed with these grant funds on property owned by the City and County of San Francisco or on private property, must be reviewed and approved by the San Francisco Arts Commission starting with the Visual Arts Committee of the Commission. This applies to murals, public sculpture, and similar projects. It will be the responsibility of the grantee to build this process into their grant plan and timeline. Please contact the following Public Art Program staff if you have questions: Alyssa Torres at [alyssa.torres@sfgov.org](mailto:alyssa.torres@sfgov.org) for murals.

## Panel Evaluation and Scoring Criteria

### Grants Panelists

OPG applications are evaluated in an open panel review process by a panel of peers. Grant review panelists reflect the diversity of San Francisco, have broad knowledge about the particular artistic discipline and field issues, and have experience that aligns with the purpose of the specific grant category.

### Application Review

We review OPG grants in six panel categories Visual Art, Literary Art, Media Art, Music, Dance, and Theater, and will have panelists with expertise in these disciplines. It is important to select the appropriate category for your proposed project. If your proposal involves multiple disciplines, you should select the panel that you think best reflects the primary artistic content. Panelists will convene to discuss and score applications.

### Panel Review Attendance

OPG panel meetings are open to the public. A time schedule of each panel meeting is emailed to applicants in advance. **Please be sure that you include a working email address in your application materials. Take steps to ensure that emails from SFAC are not lost in your spam filter.** Applicants are welcome to observe the meetings, but may not engage in discussion with the panelists or SFAC staff during the panel. Many applicants find it insightful to listen to the discussions of applications because the panelists are seasoned professionals. An applicant that is found to have made attempts to influence a panelist in any way will be automatically disqualified.

### Funding Recommendations

Based on an evaluation of the proposals, panelist scores create a ranking for funding recommendations. Panelists will evaluate and rank proposals in three distinct budget categories: organizations with budgets under \$150,000; organizations with budgets between \$150,000 and \$400,000; and organizations with budgets between \$400,000 and \$1.5 million. Funding recommendations will be determined within each budget category. Applicants that do not score above 75 percent of the allotted points will not be eligible for funding. Grant amounts are either the full amount of the grant sought or a substantial portion of the requested grant—and never less than 75 percent.

## Scoring Criteria

Panelists will be instructed to use the following scoring criteria that correspond with the noted application questions. Close review of this grid may help you focus your application responses.

CATEGORY	POINTS	SCORING CRITERIA	APPLICATION QUESTIONS
<b>Alignment with SFAC's Cultural Equity Goals (25 points)</b>	10	The applicant demonstrates a thorough understanding of communities served and intentionality for serving those communities, and has a sound strategy for meeting the needs of the communities they serve.	<ul style="list-style-type: none"> <li>- Who does your organization serve and why?</li> <li>- How does your organization meet the needs of the communities you serve?</li> </ul>
	10	The organization strongly aligns with one of SFAC goals for equitable grantmaking.	<ul style="list-style-type: none"> <li>- Using detailed explanation and examples, describe how your organization aligns with the selected goal.</li> </ul>
	5	Leadership has adequate relevant experience to work in communities served.	<ul style="list-style-type: none"> <li>- Describe the leadership team and staff's relevant experience and qualifications working in the communities you serve.</li> </ul>
<b>Artistic History (25 points)</b>	25	Demonstrated commitment to the organization's mission through artistic programs. Confidence in the organization's ability to successfully carry out the proposed project.	<ul style="list-style-type: none"> <li>- Describe your organization's history and highlight major accomplishments that are relevant to the proposed project.</li> <li>- Complete the San Francisco Arts Activities table</li> <li>- Work Samples</li> </ul>
<b>Quality of Proposed Project (35 points)</b>	25	Project goals, vision and process demonstrate originality, clarity, and depth of concepts; and are relevant to past work.	<ul style="list-style-type: none"> <li>- Describe your proposed project in detail. What are your project goals? Describe the concepts, vision, process, and this project's relevance or departure from organization's past projects.</li> </ul>
	10	Effective and in-depth outreach plan to target audience; demonstrable impact and benefits of the project, including qualitative and quantitative results; realistic project timeline and presentation plan.	<ul style="list-style-type: none"> <li>- Describe the target audience(s) and/or communities and your relationship to them.</li> <li>- Describe your in-depth outreach plan to the identified target audience(s) and/or communities.</li> <li>- Describe how you will measure the impact of the project on the organization and audience(s) and/or community.</li> <li>- Grant Plan with activities and outputs</li> <li>- Public Presentation Plan</li> <li>- Venue Confirmation Form</li> </ul>

Ability to Complete the Project (15 points)	15	Viability of project budget; confidence in the project's team; and overall fiscal health of applicant.	<ul style="list-style-type: none"> <li>- Budget &amp; Budget notes</li> <li>- Key Personnel</li> <li>- DataArts SFAC Funder's Report and Notes</li> </ul>
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## Panel Notes

SFAC staff takes notes on panel comments during deliberations. You may contact [sfac.grants@sfgov.org](mailto:sfac.grants@sfgov.org) to request panel comments.

## Funding Approval

Panel recommendations are subject to the approval of the Arts Commission. Typically, recommendations are first reviewed by the Community Arts, Education & Grants Committee, then by the full Commission. Meetings of the Commission are public. The agenda will be available on the Arts Commission website at [sfartscommission.org](http://sfartscommission.org) 72 hours in advance of the meeting.

## Grant Awards

Notifications will be emailed. Award notification will include instructions about contracting procedures.