



The San Francisco Arts Commission

Tom DeCaigny, Director of Cultural Affairs

## **FY14-15 San Francisco Arts Commission Grants**

### **Native American Arts & Cultural Traditions (NAACT)**

**Application Deadline:**

October 1, 2014

**San Francisco Arts Commission  
Grants FY2014-2015**

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**ABOUT SAN FRANCISCO ARTS COMMISSION GRANTS**

The San Francisco Arts Commission's grant making programs are committed to supporting and building cultural resources for our City's diverse arts communities. The SFAC stewards the Cultural Equity Endowment Fund, the Neighborhood Cultural Centers Fund and other City resources to foster the values and increase the impact of cultural equity and neighborhood arts. The SFAC supports San Francisco artists, arts organizations, and historically underserved communities through grants, technical assistance and capacity building, economic development, arts education initiatives and community-based Cultural Centers.

Native American Arts & Cultural Traditions grants are funded through the General Fund.

**ACCESSIBILITY**

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

Una traducción de esta solicitud de subversión está disponible a petición; sin embargo, solamente se aceptarán solicitudes en inglés.

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。

**Translation Contacts:**

**Spanish:**

Robynn Takayama at 415-252-2598 or [robynn.takayama@sfgov.org](mailto:robynn.takayama@sfgov.org).

Favor comunicarse con Robynn Takayama al 415-252-2598 ó [robynn.takayama@sfgov.org](mailto:robynn.takayama@sfgov.org) para una traducción al español.

**Chinese:**

Esther Ip for a Chinese translation at 415-252-2536 or [esther.ip@sfgov.org](mailto:esther.ip@sfgov.org)

请联系 Esther Ip 以获取中文翻译。联系电话：415-252-2536 或 电子邮箱：esther.ip@sfgov.org

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**Tagalog:**

Please call 311 for assistance.

## **NATIVE AMERICAN ARTS & CULTURAL TRADITIONS (NAACT)**

The Native American Arts & Cultural Traditions grants program was launched in 2008 to provide a pathway for artists and organizations in San Francisco that focus on Native American arts and cultural traditions to access existing funding and technical assistance resources and participate in broader arts policy discussions.

Grants support projects guided by strong and capable Native American artistic leadership, in the wide spectrum of rich cultural traditions and contemporary artistic expressions that exist within San Francisco's communities. Grant goals are to provide opportunities for artistic exploration and growth for individual artists and organizations focusing on native American arts and cultural traditions, seed or strengthen systems that support Native American artists; and support arts, cultural, and educational activities that bring together artists with communities and audiences.

San Francisco Arts Commission grants acknowledge the Ohlone as the original people of these regional lands.

## **IMPORTANT DATES**

**Application Workshop:** For dates and locations, visit [sfartscommission.org/ceg/grant-programs/](http://sfartscommission.org/ceg/grant-programs/)

**Application Deadline:** October 1, 2014. Guidelines and application forms are downloadable from [sfartscommission.org/ceg/grant-programs/](http://sfartscommission.org/ceg/grant-programs/).

**Application Review:** March 2015

**Award Announcement:** May 2015

**Grant Period:** July 1, 2015–June 30, 2016  
(The proposed project or phase of project must take place within this period)

**For eligibility questions:** Robynn Takayama, [robynn.takayama@sfgov.org](mailto:robynn.takayama@sfgov.org)

## **GRANT CATEGORIES**

Grant categories are slightly expanded versions of existing San Francisco Arts Commission grant categories that fund individuals and organizations in capacity building and project-based funding up to \$15,000.

### **INDIVIDUAL ARTISTS // GRANT AMOUNT: \$5,000–\$7,500**

Supports individual artists in the generation of new creative work as practice(s) of Native American cultural traditions and contemporary artistic expressions. Your proposal must include some form of public presentation.

**Examples of eligible projects:** Research, creation, and presentation of a new work; the invigoration of cultural traditions with presentation; training between master artists and identified apprentices with presentation.

### **PRESENTING THE ART // GRANT AMOUNT: \$5,000–\$7,500**

Supports culturally knowledgeable presenting, exhibiting, and/or educational programming of Native American artistic work and cultural traditions that engages specific communities and/or the broader public.

**Examples of eligible projects:** presentations or exhibitions of single or multiple artistic disciplines; arts festivals; creative development laboratories; documentation and archiving; educational activities and programs.

### **BUILDING SUSTAINABLE ARTS // GRANT AMOUNT: \$7,500–\$15,000**

Seeds or strengthens services and support structures for multiple artists to build the long-term arts and cultural programming capacity of organizations focusing on Native American arts and cultural traditions.

**Examples of eligible initiatives:** Seeding new or strengthening existing networks or service organizations whose mission is focused primarily on Native American arts and cultural traditions; developing a strategic or business plan; salaries for new arts program staff position(s); establishing an arts and/or cultural program in a service organization.

**Note:** This category is not intended to support general operating but can support expansion efforts.

### **MINI-GRANT // GRANT AMOUNT: up to \$1,000**

Supports Native American arts and cultural traditions based activities, cultural events, and educational programs. For Application Instructions, see page 15.

**Examples of eligible projects:** One-time events; recurring events like annual pow wows; short or long-term programs like workshops, classes, and educational programs.

## **FUNDING POLICIES**

- Applicants may apply to more than one category, but may submit only one application per category.
- An applicant may receive a maximum of two grants per grant cycle from the NAACT program.
- Projects must include at least one public engagement activity (exception for “Building Sustainable Arts”).

- Applicants may be awarded less than 100 percent but usually no less than 75 percent of the grant amount requested.
- No matching funds are required. Grant may pay for 100 percent of your project.
- The award of funds does not imply that SFAC or any other city agency will produce, exhibit, or present the art created. It is the responsibility of the applicant to secure a venue for public presentations or workshops.

### **FUNDING RESTRICTIONS**

- Projects receiving support from other SFAC programs.
- Projects from programs that are directly administered by other city agencies.
- Projects that will not have a presentation in San Francisco. You may conduct project research outside of San Francisco.
- Ongoing operating expenses or administrative costs that are not project-based. Funds can be applied toward covering an appropriate cost allocation of overhead expenses (such as salaries, office rental, telephones, supplies, etc.) that support project activities.
- Deficit reduction.
- Fellowships and scholarships.

### **APPLICANT ELIGIBILITY**

For the purposes of this grant “Native American” describes people with indigenous 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). Our definition of “Native American” comes from the “Discrimination by Omission: Issues of Concern for Native Americans in San Francisco,” a report of the San Francisco Human Rights Commission, August 23, 2007.

Applicants are asked to describe their relationship to the community with which they identify, truthfully represent the basis for their knowledge, study, involvement, or other connection with Native American heritage, tribal affiliations, and/or the lineage of their traditional cultural practices in the application process, and if awarded, in the marketing of funded projects.

### **For Individual Artists**

Check the box if:

- You are deeply rooted in and able to express Native American arts and cultural traditions, as reflected through your knowledge, study, involvement, or other connection with Native American heritage, tribal affiliations or practices.
- You have been a legal resident of San Francisco continuously since October 2012.
- You can document a two-year history of creating and presenting original works to the public.
- You are at least 18 years old.
- You will not be enrolled as a full-time student at the time of the application or during the grant period.
- You are in good standing for any grants previously received from SFAC. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See the Appendix for additional details on the default process.

- You are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see the Appendix for more information.

**All the boxes must be checked in order for you to apply for this grant.**

**For Organizations**

Check the box if:

- You are an organization focusing on Native American arts and cultural traditions or if your project is led by a an individual who is deeply rooted in and able to express Native American arts and cultural traditions as defined above.
- Your corporate address is in San Francisco. You have ongoing operations as an organization and a continuing existence and stable presence in the community.
- You have 501(c)3 tax-exempt status, or are a fiscally-sponsored project of a 501(c)3 tax-exempt organization.
- You have successfully completed at least two publicly accessible arts and/or cultural activities in San Francisco since October 2012.
- You are in good standing for any grants previously received from the SFAC. If you have defaulted on a grant, you are not eligible for funding until the term of your default has passed. See the Appendix for additional details on the default process.
- You are willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco, see the Appendix for more information.

**All the boxes must be checked in order for you to apply for this grant.**

**APPLICATION REVIEW & APPROVAL PROCESSES**

Announcement of awards can take up to seven months from the deadline.

**Application Review:** SFAC staff process applications and sends them to panelists for review in advance of meeting. Prior to the review panel, you will receive an email containing information about the review schedule and instructions to attend the meeting. Please be sure that you include a working email address in your application materials. If necessary take steps to ensure that emails from SFAC are not lost in your spam filter. Panelists will convene to discuss applications and make funding recommendations.

**Application Review Panelists:** Grant review panelists reflect the diversity of San Francisco and Native American communities and have knowledge about the arts, indigenous culture and field-wide issues.

**Attending the Panel Review:** Most SFAC panel meetings are open to the public. A time schedule of each panel meeting is emailed to applicants in. 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 should 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.

**Funding Recommendations:** Based on an evaluation of the proposals, panels make recommendations for funding and grant amounts. Grant amounts are either the full amount of the grant sought or a substantial portion of the requested grant—usually not less than 75 percent.

**Panel Notes:** SFAC staff takes notes on panel comments during deliberations. You may contact SFAC staff to obtain panel comments within one or two months of the grant award/decline notification.

**Arts Commission:** Panel recommendations are subject to the approval of the Arts Commission. Recommendations are usually first reviewed by the Community Arts, Education & Grants Committee, then by the Full Commission. Meetings of the Commission are public. The schedule, agenda, and minutes are available on the Arts Commission website at <http://www.sfartscommission.org>.

**Grant Awards:** Notifications will be mailed. Award letters will include instructions about contracting procedures. Also see Appendix B: Managing Your Grant Award & Required Documentation.

## **EVALUATION CRITERIA**

- Applications are reviewed against criteria that are developed based on the purpose of each category.
- Applications that best meet the review criteria are recommended for funding.
- Applications are evaluated in a public peer panel review process. Grant review panelists will be scoring your application based on each of these criteria.

## **INDIVIDUAL ARTISTS**

- **Artist's history and/or promise**
  - Strength of the applicant's artistic history and accomplishment.
  - Artistic potential of the applicant.
- **Project merit**
  - Clarity, originality, and depth of project concept or ideas.
  - Soundness of the plan and ability of artist to develop and present the work.
  - Potential of the project to further the artist's creative exploration and growth.
- **Public benefit**
  - Potential of the project to reach a substantial audience and/or potential of the project to reach a critically underserved audience.
  - Potential to stimulate community understanding and appreciation of the art form.

## **PRESENTING THE ART**

- **Quality of the proposed art project**
  - Quality of the proposed art project, including its curatorial or artistic vision, and programming.
  - Qualifications and experience of artists providing creative leadership for, or involved in, the project.
  - Potential of the project to further the organizer's or the organization's growth, mission, and vision.
- **Impact on the target audience**
  - Whether a large audience, or a smaller audience drawn from a specific community, is likely to be well-served and enriched by the project.

- Soundness of the applicant’s plans for securing the desired audience or project participants.
- **Ability to implement the proposed project**
  - Clarity, soundness, and feasibility of the project goals, implementation plan, and project budget.
  - Applicant’s history, or demonstrable capabilities, of carrying out projects of a similar scope and scale.
  - Applicant’s administrative capacity and ability to implement the proposed project, including the qualifications and experience of the organizers providing project management leadership.

**BUILDING SUSTAINABLE ARTS**

- **Quality of programming and relationship with community**
  - Quality of artistic and cultural programs, including equitable support of artists.
  - Demonstrated substantial and continuing support from the community served for artistic and cultural programs.
- **Project merit**
  - Potential of the proposed initiative to make a notable, long-term and sustainable change in services and support for artists, arts and cultural organizations, and their communities.
  - How well the proposed initiative addresses the applicant’s assessment of its own needs and its community’s needs.
- **Ability to implement the proposed initiative**
  - Clarity, soundness, and feasibility of the proposed initiative, implementation plan, and project budget.
  - Applicant’s capacity and ability to implement the proposed initiative, including the qualifications and experience of the artists and administrators providing leadership; and the ability to gather the human, financial, and other necessary resources.

**APPLICATION INSTRUCTIONS & REQUIREMENTS**

Submit requested materials only. Excess materials and materials submitted in incorrect formats will be removed.

**1. Application Checklist**

**2. Application Form** Document must be submitted with applicant signature.

- **3-Year Average Chart:** Indicate your organization’s cash income and expenses for the last three completed fiscal years.
  - Indicate your last three completed fiscal years.
  - If you have a deficit, indicate that by putting a minus sign in front of the dollar amount (e.g. If you have a deficit of one hundred dollars, write it out as “-\$100”).
  - Any surplus or deficit from one year must be added to the Accumulated Surplus/Deficit of the next year.
  - If you have received significant non-cash donations of materials or services, put the dollar value of those donations in the “Significant In-Kind” row at the bottom.

- Significant In-Kind: dollar amounts should not be added or subtracted from any other amount on this grid and should not be carried over from one year to the next.
  - Capital Campaigns: Separate those funds from your organization’s operating budget and enter into a separate row.
  - Reserve Fund: If you have a reserve fund separate from your surplus, specify the amount and policy of use in the budget notes for the Organizational Budget or California Cultural Data Project profile.
  - Fiscal Sponsors: If your organization serves as a fiscal sponsor, separate the operating budgets of the fiscally sponsored projects from your organization’s operating budget.
  - Indicate which years are your last three completed fiscal years.
  - **3-year Average Budget Narrative**: Summarize the reasons for significant variances, surpluses/deficits, etc. In the budget notes, include details on how the surplus/deficit developed and the planned use of the surplus or plans to address the deficit.
3. **Project Narrative**. There is no form. Be sure to put the name of the applicant in the upper right corner of each page. Overages in the number of allowable pages will be subject to removal.
- **Individual Artists and Presenting the Art**
    - Three page maximum.
    - Use Arial font, 11-point font size, 1” margins, and single line spacing.
  - **Building Sustainable Arts**
    - Four page maximum.
    - Use Arial font, 11-point font size, 1” margins, and single line spacing.
4. **Project Budget**
- PLEASE TYPE.
  - Refer to the maximum grant request for each category.
  - Cash only. Detail any in-kind support in Budget Notes.
  - The total project budget may be greater or less than the maximum grant request.
  - Be sure that your project is realistic and accomplishable with the amount of funds.
  - The Project Budget is the financial plan for your project, and can be particularly helpful for “concretizing” your project narrative and identifying what you consider priorities.
  - On a separate column, you are asked to indicate the specific items for which the SFAC grant will be used.
  - Project budgets should not project a deficit or surplus. Project income and expenses should equal.
5. **Budget Notes** help panelists understand how you arrived at your amounts, and explain external or unusual factors in your decision-making process. The following points will help you in developing a clear budget with notes:
- PLEASE TYPE
  - Numbers in your Budget Notes must correspond with the line item numbers on the Project Budget.
  - Be as detailed as possible in your Budget Notes and explain how the numbers are derived. For instance, when explaining admissions, identify the number of people you

expect to attend and ticket prices. Therefore, a budget note for \$3,600 in Project Budget LINE 1 Admissions will have a corresponding note: 1. Admissions: estimating 80 percent sold of 100-seat capacity over 3-nights with tickets priced at \$15.

- In-kind support should NOT be included in your Project Budget. Instead, detail the in-kind support in the Budget Notes. In-kind support is defined as any non-monetary materials or services donated to your project.
- If you identify other funding in your Project Budget, detail your plans to obtain it. This includes: identifying existing and potential sources; state the status of the support (i.e., secured, pending, to apply/solicit); and if you've had previous success with the specific support sources.
- Detail any sizable income or expense items.

**6. Bios of Key Project Personnel** (if applicable). Provide a one-paragraph bio of each of the collaborators/principle artists/key project personnel. Include specific project roles and responsibilities.

**7. Individuals:**

- a. **Curriculum Vitae.** Submit a maximum of two pages for your current C.V. or resume that lists artistic activities, accomplishments, and training.

**Organizations:**

- a. **California Cultural Data Project Funder Report (CCDP):** Submit the San Francisco Arts Commission NAACT Funder Report for the three most recently completed fiscal years. This report is generated by the applicant from the CCDP website ([www.culturaldata.org](http://www.culturaldata.org)) and emailed with the application. The three years of data should be included in a single report—do not submit a separate report for each year.
- b. **Board of Directors List.** Note each board member's affiliation, contact information, and number of years of service on the Board. If you are a fiscally sponsored project and you have an advisory committee, note each member's affiliation and number of years of service.
- c. **Staff Members List.** Add a "V" next to the name of each volunteer and a "P" next to the name of each person who will be paid.

**8. Artistic Work Samples**

Fill out the Work Sample Description form in accordance with the instructions. Remember, material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

Choose and submit samples that:

- Are exemplary of your work.
- Demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
- Are high production quality, with clarity of sound and picture.
- Are recent (from the last two years whenever possible).
- Are relevant to the proposed project.
- Show an excerpt of the work-in-progress if your proposal refers to a project already underway.

Include a Work Sample description to contextualize each work sample by stating discipline-specific and pertinent information:

- Title, date, venue, length of work, dimensions, medium.
- If the work was done in collaboration with other artists, state your role in the production.
- Explain the sample's relevance to your proposed project if: (1) the proposed project is a major departure from the style, genre, or discipline presented in your work sample; (2) the sample document is a work-in-progress; or (3) the work is that of a collaborator.

Follow work sample preparation instructions and limits by media type:

1. Work samples must not add up to more than four minutes of playback time. You may submit a combination of media formats, but are limited to two media types. Samples should not be less than one minute to show the arc of movement, complete thought, or sufficient grasp of a theme of work. For example, you may combine to include: a one-minute song and a three-minute video; four images and two-minutes of video; or two two-minute songs.
2. Include instructions and time-stamps that cue panelists to the portion you want played.
3. File name protocol: When submitting work samples as attachments to your email submission, please use the protocol to name your files in the order that they should be reviewed. The numbers should correspond to the order they are listed on the Work Sample Sheet: 01\_Applicant's last name\_title of work. For example: "01\_García\_San Francisco.jpg"
4. Smaller work sample files may be attached to the submission email as long as the total email is under 30MB. Accepted file types are:
  - **audio** (MP3 only; four minutes maximum, two minutes if combining with another media)  
Bit rate (compression) is recommended at 128 kbps; max: 320kbps.  
Each track under 10 MB
  - **images** (JPG or embedded in PDF; eight maximum, four if combining with another media)  
1920 pixels on the longest side. 72 dpi.  
Each image under 2.5 MB  
File names should follow protocol (01\_García\_San Francisco.jpg)
  - **film treatments, literary manuscripts and publications** (PDF only)  
Each file must be under 10 MB.  
Publications must be scanned and submitted as an electronic document  
ten page maximum for literary works and film treatments (five pages if combining with another media)  
20 page maximum for play scripts (ten pages if combining with another media)
5. Larger files, and video files must be hosted on personal website, a Dropbox.com public folder, or Vimeo.com. We recommend Vimeo over YouTube because it offers much more control of quality, layout, and lacks advertisements. Forums and "Film School" articles are also particularly useful to new users.
6. Provide URL and any navigation information or passwords.
7. Always test your final work sample before submitting.

## **NARRATIVE INSTRUCTIONS**

For the following grant categories, there are specific questions to guide you in describing your proposed project. Remember that not everyone on the application review panel will be familiar with you or your organization, so provide detailed information.

## FOR INDIVIDUAL ARTISTS

### Your Artistic Vision and Practice

- Describe your current work as an artist. You may include: a description of your artistic disciplines and/or cultural traditions, and your creative process. How long you have been working? Do you work in a way that involves community in your creative process?

### Your Project

- Describe your project in detail including the specific project activities and what you want to accomplish.
- Describe your public engagement activity.
- Provide a timeline for the implementation of the project.
- Other questions that may be relevant: if you are addressing specific needs, issues, or concerns in your community, what are they? If other people are involved, who are they?
- Explain the importance of the project to you. How will this project help you grow as an artist? Why is this project relevant and important at this time? Is there a special uniqueness about the project? If so, what is it?
- How will you document this project? How will you know the project is successful?

### Your Audience

- Describe your audience and who you want to engage with your work. How will you reach them (such as marketing and outreach)? How does your activity help your audience better understand your art or cultural tradition?

## FOR PRESENTING THE ART

### The Applicant:

- **If you are an artist and/or a curator:**
  - Briefly describe your work. You may include: a description of your curatorial vision and practice, how long you have been working, and highlights of past activities that show your ability to carry out projects of a similar scale.
- **If you are an organization:**
  - Provide your mission statement and beginning date of operations. Briefly describe your programming and its target communities. Provide highlights of past activities that show your ability to carry out projects of similar scale.
  - Describe the communities your organization serves with its programming. Do you work in a way that involves community in your creative process and/or how your organization runs? How?

### The Project:

- Describe your project in detail. What do you want to accomplish? How will you know the project is successful? What is the curatorial vision and selection process? If you are addressing specific needs, issues, or concerns in your community, what are they? What are the specific activities of your project? Who is providing the artistic and administrative leadership?
- How does this project support your curatorial career or the organization's mission and future plans?
- Describe the public engagement activity.

- Provide a timeline for the implementation of the project.

**The Target Audience and Outreach:**

- Describe the audience or community for the proposed project. Describe your outreach to your audience. How does your activity help your audience better understand the art or cultural tradition of the project?

**The Project Impact:**

- Why is this project important to you or your organization and to your community? Is there a special uniqueness about the project? If so, what is it?

**FOR BUILDING SUSTAINABLE ARTS**

**The Organization:**

- Describe the organization including the mission statement and beginning date of operations. Briefly describe your programming. Provide highlights of your history and past activities that show your ability to carry out this initiative.

**The Community(ies)**

- Describe your target community(ies). How do you engage your community in the way your organization runs?

**The Project/Initiative:**

- Describe your initiative and planning process in detail.
- What is the current state of your organization and what do you want to accomplish? What are the specific steps you will take? How will you know if the initiative is successful?
- What are the specific needs, issues, or concerns in your organization and community that this initiative is addressing? Why is this initiative important to your organization and to your community at this point in time? Is it part of a larger plan or community movement?
- Who is providing the artistic and the administrative leadership? Describe your decision-making process.
- Who are your key stakeholders and how will you involve them in your initiative?
- What is your experience in and plan for securing the necessary human, financial, and other resources to ensure the success of the initiative?
- Provide a timeline for the implementation of the project.

**SUBMITTING YOUR APPLICATION PACKET**

- Email complete application and additional attachments as **a single, compiled .pdf document** to:

**sfac.grants@sfgov.org**  
**by 11:59 p.m. PST on October 1, 2014.**

- Include **“15NAACT: (applicant name)”** in the email subject line.  
*Example – 15NAACT: San Francisco Traditional Arts Festival*
- An automated response confirming receipt will be sent. Please hold on to this email for your records.
- Do not send questions or correspondence to the sfac.grants@sfgov.org email address. This account is not monitored for messages other than applications.

- **Applications must be received by email. Hard copy, postal mail, and faxed applications will not be accepted.** All applications must be emailed by October 1, 2014. In fairness to others, **we cannot accept late or incomplete applications.** An application may be deemed incomplete and ineligible if the individual or organization does not provide the complete set of information in the appropriate format by October 1, 2014. **No deadline extensions will be granted.**

## MINI-GRANT INSTRUCTIONS

Mini-grants support artists and organizations providing arts and cultural traditions-based activities, cultural events, and educational programs within Native American communities. Grant awards are up to \$1,000.

The application package and contracting process are much simpler.

Review criteria

- Quality of the proposed art project
- Qualifications and experience of artists providing creative leadership for the project
- Benefit for the target audience/community
- Ability of the applicant to implement the proposed project, including providing necessary resources

### APPLICATION PACKAGE

Submit a single, compiled .pdf containing the following:

- Application Form**
- Fiscal Sponsor Form**, if applicable
- Project Narrative.** In no more than two pages, please describe your project in detail. Use Arial 11-point font and single line spacing.

Please answer the questions that are appropriate to your project:

- What is the project? What are you hoping to accomplish with the project? When will it take place?
- Who are the artists involved and what will they be doing? You may wish to provide a brief bio of the artist(s).
- Who is the audience or community that will participate? How will you reach them?
- What is your role? What are the resources that you are providing? What is your experience with this type of project?
- How does this project benefit you and your community?
- What specifically will grant funds be used for?

- Project Budget.** Please create a simple budget that explains how you will spend the money you are requesting and list any other sources of project income.

## **APPLICATION CHECKLIST**

### **GRANT APPLICANT**

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Submit a single, compiled .pdf containing the following documents in the order listed:

- Application Checklist
- Application Form
- IRS Tax Determination Letter, if you or your fiscal sponsor has never received a SFAC grant.
- (For organizations) Fiscal Sponsor Form, if applicable.
- Project Narrative
- Project Budget
- Budget Notes
- Biography of Key Project Personnel, if applicable
- (For individual artists) C.V. or Resume
- (For organizations) California Cultural Data Project Funder Report
- (For organizations) Board of Directors list. If fiscally sponsored, submit the Advisory Committee list.
- (For organizations) Staff Members list
- Work Sample Description
- Artistic Work Sample, if attached

**APPLICATION FORM**

INDIVIDUAL ARTISTS  PRESENTING THE ART  BUILDING SUSTAINABLE ARTS  MINI-GRANTS

GRANT APPLICANT \_\_\_\_\_

LEGAL NAME, IF DIFFERENT \_\_\_\_\_

CONTACT PERSON + TITLE \_\_\_\_\_

CORPORATE ADDRESS \_\_\_\_\_

MAILING ADDRESS IF DIFFERENT \_\_\_\_\_

CHECK IF NEW ADDRESS  CHECK IF NEW MAILING ADDRESS

DAY PHONE \_\_\_\_\_ MOBILE \_\_\_\_\_ FAX \_\_\_\_\_

EMAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

PROVIDE A VALID E-MAIL. PANEL NOTICES AND IMPORTANT GRANT INFORMATION WILL BE SENT TO THIS E-MAIL.

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR OFFICE IS: \_\_\_\_\_

NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR PROPOSED ACTIVITIES WILL TAKE PLACE:

YOUR DISTRICT NUMBER CAN BE FOUND AT:  
[HTTP://PROPERTYMAP.SFPLANNING.ORG/?&NAME=SFFIND&SEARCH=](http://PROPERTYMAP.SFPLANNING.ORG/?&NAME=SFFIND&SEARCH=)

**RELATIONSHIP TO INDIGENOUS COMMUNITIES**

WHICH INDIGENOUS COMMUNITIES DO YOU IDENTIFY WITH OR FOCUS ON?: \_\_\_\_\_

PLEASE DESCRIBE THE BASIS FOR YOUR KNOWLEDGE, STUDY, INVOLVEMENT, OR OTHER CONNECTION TO THE INDIGENOUS COMMUNITY(IES) YOU IDENTIFY WITH OR FOCUS ON. IN WHAT WAYS ARE YOU DEEPLY ROOTED IN AND ABLE TO EXPRESS NATIVE AMERICAN EXPERIENCES AND TRADITIONS?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**DATES/LOCATIONS OF LAST TWO PUBLICLY ACCESSIBLE ARTS ACTIVITIES IN SAN FRANCISCO:**

DATE	BRIEF ACTIVITY DESCRIPTION	PLACE/VENUE

**IF APPLICANT IS AN INDIVIDUAL ARTIST**

DATE OF BIRTH \_\_\_\_\_

IF YOU HAVE NOT RESIDED AT THE ABOVE ADDRESS SINCE NOVEMBER 2010, PLEASE LIST OTHER PREVIOUS ADDRESSES:  
\_\_\_\_\_

DO YOU EXPECT TO BE A FULL-TIME STUDENT AT THE TIME OF APPLICATION OR DURING THAT GRANT PERIOD?  YES  NO  
DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC?  YES  NO  
ARE YOU AN EMPLOYEE OF THE CITY & COUNTY OF SAN FRANCISCO?  YES  NO

**IF APPLICANT IS AN ORGANIZATION**

CHECK THE BOX IF YOUR ARTS GROUP IS A 501(C)(3) ARTS ORGANIZATION:

DOES YOUR ORGANIZATION'S MISSION STATEMENT INVOLVE **MAINLY AND CLEARLY** THE DEVELOPMENT, PRODUCTION, AND/OR PRESENTATION OF ARTS ACTIVITIES?  YES  NO

YEAR FOUNDED: \_\_\_\_\_ YEAR INCORPORATED: \_\_\_\_\_

IF NOT A 501(C)(3) ORGANIZATION, STATE OTHER EXEMPT CATEGORY: \_\_\_\_\_

NAME OF FISCAL SPONSOR , IF APPROPRIATE: \_\_\_\_\_

DO YOU HAVE A TWO-YEAR HISTORY OF CREATING AND PRESENTING ORIGINAL WORKS TO THE PUBLIC?  YES  NO

HAS YOUR ORGANIZATION APPLIED FOR OR RECEIVED FUNDS FROM GFTA THIS FISCAL YEAR?  YES  NO

IF YES, PLEASE INDICATE THE AMOUNT EXPECTED OR RECEIVED: \$ \_\_\_\_\_

IF YES, WHAT PORTION OF THE FUNDS WILL BE USED FOR THIS PROJECT?  
\$ \_\_\_\_\_

**3-YEAR AVERAGE. SEE INSTRUCTIONS.**

<input type="checkbox"/> CY OR <input type="checkbox"/> FY MONTH:	YEAR: 20	YEAR: 20	YEAR: 20	3 YEAR AVERAGE
CASH INCOME				
CASH EXPENSE				
SURPLUS/(DEFICIT)				
ACCUMULATED SURPLUS/(DEFICIT)				

SIGNIFICANT IN-KIND				
CAPITAL CAMPAIGN				

**3-YEAR AVERAGE BUDGET NARRATIVE. SEE INSTRUCTIONS.**

**PROJECT INFORMATION FOR ALL APPLICANTS**

**PROJECT SUMMARY.** SUMMARIZE YOUR PROPOSED PROJECT IN 75 WORDS OR LESS. WORD OVERAGE WILL **NOT** BE READ.

GRANT REQUEST AMOUNT \_\_\_\_\_ TOTAL PROJECT BUDGET \_\_\_\_\_

PROJECT START DATE \_\_\_\_\_ PROJECT END DATE \_\_\_\_\_

PROJECT VENUE(S) \_\_\_\_\_

**FOR INDIVIDUAL ARTISTS, PRESENTING THE ART, AND MINI-GRANTS:**

NUMBER OF ACTIVITIES FOR THE PROJECT: \_\_\_\_\_

DATE(S) OF PUBLIC PRESENTATIONS: \_\_\_\_\_

GROUPS(S) OR TRIBE(S) SERVED BY YOUR PROJECT: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED ACTIVITY: \_\_\_\_\_

ARTISTIC DISCIPLINE PRIMARY FOCUS. CHECK THE DISCIPLINE(S) THAT BEST DESCRIBES THE ARTISTIC PROJECT:

DANCE    LITERARY ARTS    MEDIA ARTS    MUSIC    THEATER ARTS    VISUAL ARTS

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY \_\_\_\_\_

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY \_\_\_\_\_

**FOR ORGANIZATIONAL APPLICANTS:**

PROJECTED NUMBER OF ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: \_\_\_\_\_

PROJECTED NUMBER OF PAID ARTISTS SERVED BY YOUR ORGANIZATION THIS YEAR: \_\_\_\_\_

PROJECTED AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION THIS YEAR: \_\_\_\_\_

TOTAL AUDIENCE NUMBER SERVED BY YOUR ORGANIZATION LAST YEAR: \_\_\_\_\_

ORGANIZATION'S PRIMARY ARTISTIC DISCIPLINE(S):

DANCE    LITERARY ARTS    MEDIA ARTS    MUSIC    THEATER ARTS    VISUAL ARTS

FOLK & TRADITIONAL ARTS, PLEASE SPECIFY \_\_\_\_\_

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY \_\_\_\_\_

**DEMOGRAPHIC INFORMATION**

THIS INFORMATION IS VOLUNTARY, AND WILL HELP US IN MEETING CERTAIN MANDATES. **ORGANIZATIONS:** FOR STAFF AND BOARD OF DIRECTORS. **INDIVIDUALS:** CHECK THE APPROPRIATE CATEGORIES THAT APPLY TO YOU.

DISABLED    L/G/B/T    WOMAN    DEMOGRAPHIC/TRIBAL AFFILIATION

**CERTIFICATION**

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR FY2014-2015 SAN FRANCISCO ARTS COMMISSION GRANTS AND THE DATA IN THIS APPLICATION AND ANY ATTACHMENTS IS TRUE AND CORRECT. I UNDERSTAND THAT ANY MISREPRESENTATIONS OF INFORMATION WILL AUTOMATICALLY DISQUALIFY THIS APPLICATION, AND RENDER THE APPLICANT INELIGIBLE TO APPLY TO ALL SFAC GRANTS IN FY2014-2015.

AUTHORIZED SIGNATURE OF APPLICANT \_\_\_\_\_ DATE \_\_\_\_\_

PRINT NAME AND TITLE OF PERSON SIGNING THIS FORM \_\_\_\_\_

## FISCAL SPONSOR FORM

GRANT APPLICANT: \_\_\_\_\_

PROJECT NAME: \_\_\_\_\_

YEAR THAT APPLICANT BECAME A FISCALLY SPONSORED PROJECT: \_\_\_\_\_

### FISCAL SPONSOR CONTACT INFORMATION:

FISCAL SPONSOR NAME \_\_\_\_\_

CONTACT PERSON + TITLE \_\_\_\_\_

CORPORATE ADDRESS \_\_\_\_\_

MAILING ADDRESS IF DIFFERENT \_\_\_\_\_

CHECK IF NEW ADDRESS       CHECK IF NEW MAILING ADDRESS

DAY PHONE      MOBILE      FAX \_\_\_\_\_

EMAIL      WEBSITE \_\_\_\_\_

YEAR OF INCORPORATION AS A 501(C)(3) ORGANIZATION \_\_\_\_\_

### FISCAL SPONSOR ORGANIZATION BUDGET SUMMARY.

	PRIOR FY:	PRIOR FY:	CURRENT FY	NEXT FY
INCOME: EARNED				
INCOME: CONTRIBUTED				
EXPENSE				
SURPLUS/(DEFICIT)				
ACCUMULATED SURPLUS/(DEFICIT)				

**RESPONSIBILITIES.** BRIEFLY DESCRIBE THE RESPONSIBILITIES OF THE FISCAL SPONSOR TO THE PROJECT.

### MEMORANDUM OF UNDERSTANDING

ALL PARTIES HAVE DISCUSSED AND AGREES TO THE LEGAL AND FINANCIAL RESPONSIBILITIES OF FISCAL SPONSORSHIP.

SIGNATURE OF **GRANT APPLICANT**

\_\_\_\_\_

PRINT NAME      DATE \_\_\_\_\_

SIGNATURE FOR **FISCAL SPONSOR**

\_\_\_\_\_

PRINT NAME      DATE \_\_\_\_\_

## PROJECT BUDGET

GRANT APPLICANT: \_\_\_\_\_

SEE INSTRUCTIONS ON PROJECT BUDGET.

### INCOME

#### EARNED

- |   |              |
|---|--------------|
| 1. ADMISSIONS                           | _____        |
| 2. TUITIONS/WORKSHOPS & LECTURE FEES    | _____        |
| 3. TOURING FEES                         | _____        |
| 4. PRODUCT SALES                        | _____        |
| 5. FOOD SALES/CONCESSION REVENUE        | _____        |
| 6. CONTRACTED SERVICES/PERFORMANCE FEES | _____        |
| 7. OTHER EARNED REVENUE, SPECIFY: _____ | _____        |
| <b>SUBTOTAL EARNED</b>                  | <b>_____</b> |

#### CONTRIBUTED

- |  |              |
|--|--------------|
| 8. INDIVIDUALS   | _____        |
| 9. BUSINESSES/CORPORATIONS                                       | _____        |
| 10. FOUNDATIONS  | _____        |
| 11. SPECIAL EVENTS – FUNDRAISING                                 | _____        |
| 12. GOVERNMENT – FEDERAL   | _____        |
| 13. GOVERNMENT – STATE   | _____        |
| 14. GOVERNMENT – CITY & COUNTY (OTHER THAN SFAC GRANT REQUESTED) | _____        |
| 15. OTHER (SPECIFY IN BUDGET NOTES)                              | _____        |
| 16. SFAC GRANT REQUESTED   | _____        |
| <b>SUBTOTAL CONTRIBUTED</b>                                      | <b>_____</b> |
| 17. TOTAL PROJECT SUPPORT (NOT INCLUDING IN-KIND)                | _____        |

### EXPENSE

### PROJECT EXPENSE: SFAC GRANT:

**PERSONNEL** (INDICATE NUMBERS OF PERSONNEL IN YOUR BUDGET NOTES)

- |   |              |              |
|---|--------------|--------------|
| 18. ARTISTIC  | _____        | _____        |
| 19. ADMINISTRATIVE                                      | _____        | _____        |
| 20. TECHNICAL AND PRODUCTION                            | _____        | _____        |
| 21. OTHER SERVICES (DETAIL IN BUDGET NOTES)             | _____        | _____        |
| <b>SUBTOTAL PERSONNEL EXPENSE</b>                       | <b>_____</b> | <b>_____</b> |
| <b>NON-PERSONNEL</b>                                    |              |              |
| 22. PRODUCTION & EXHIBITION COSTS                       | _____        | _____        |
| 23. FACILITY EXPENSES/SPACE RENTAL                      | _____        | _____        |
| 24. ADMINISTRATION EXPENSES & SUPPLIES                  | _____        | _____        |
| 25. ADVERTISING AND MARKETING                           | _____        | _____        |
| 26. INSURANCE   | _____        | _____        |
| 27. FUNDRAISING EXPENSES                                | _____        | _____        |
| 28. OTHER PROJECT EXPENSES<br>(SPECIFY IN BUDGET NOTES) | _____        | _____        |
| 29. CONTINGENCY (SPECIFY IN BUDGET NOTES)               | _____        | _____        |
| <b>SUBTOTAL NON-PERSONNEL EXPENSE</b>                   | <b>_____</b> | <b>_____</b> |

30. TOTAL PROJECT EXPENSES (NOT INCLUDING IN-KIND) \_\_\_\_\_

31. PROJECT NET (LINE 17 MINUS LINE 30) \_\_\_\_\_

## PROJECT BUDGET NOTES

GRANT APPLICANT: \_\_\_\_\_

SEE INSTRUCTIONS ON BUDGET NOTES.

### INCOME

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

### EXPENSE

- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.
- 29.
- 30.

## WORK SAMPLE DESCRIPTION TEMPLATE

GRANT APPLICANT: \_\_\_\_\_

Provide the following information for each sample. If a field is not applicable, leave it blank.

SAMPLE #

URL Link:

Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Dimensions or Total Duration of Work:

Duration of Sample:

Short Description of Work:

SAMPLE #

URL Link:

Email Attachment

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Dimensions or Total Duration of Work:

Duration of Sample:

Short Description of Work:

**Please copy and paste this page if you have additional work samples.**

## APPENDIX A: MANAGING YOUR GRANT & REQUIRED DOCUMENTATION

This section contains summary information for applicants who are awarded grant funds by the Arts Commission. For more detailed information, visit SFAC's website [sfartscommission.org/ceg/grant-programs/](http://sfartscommission.org/ceg/grant-programs/) or email Robynn Takayama, [robynn.takayama@sfgov.org](mailto:robynn.takayama@sfgov.org).

### Payment of Awarded Funds

Upon completion of the required paperwork, a percentage of your award can be made in an initial disbursement (80 percent for organizations and 90 percent for individuals). The earliest this payment can be made is the start of your grant period. The remaining balance of your grant is available on a reimbursement basis upon completion of the project and all reporting requirements.

In some cases the initial disbursement of your grant funds may not be made until after the start of the grant period. If your project is set to begin early in the grant window, please plan accordingly. Eligible expenses can begin at the start of the grant period, regardless of disbursement. Handling the required paperwork as soon as possible will facilitate the payment process. However, it can still take a few months for all documentation to be approved and processed.

At their discretion, San Francisco Arts Commission staff may ask that prior grants be closed before new grant project funds can be disbursed.

**Note:** Disbursement forms (invoices) are attached to your grant agreement as an appendix. Blank forms are also available for download from the SFAC website: [sfartscommission.org/ceg/grant-programs/](http://sfartscommission.org/ceg/grant-programs/)

### Grant Management

Please retain receipts and records of expenses covered by the grant. You will have to submit copies of proof of payment for expenses over \$100.

### Required Documentation

Handling the required paperwork as soon as possible will facilitate the payment process. Delays in returning paperwork will result in delayed payments.

#### First Time Grantees

Must work with SFAC staff to provide:

- W9
- Business Tax Certificate registration (P25)
- Equal Benefits/Human Rights Compliance form (12B)

#### All Grantees:

Must work with SFAC staff to provide:

- Grant Agreements with the City of San Francisco
- Proof of Insurance or Insurance Waivers (see note)
- Proof of San Francisco residence (individuals only)

### Insurance and Waiver Requests

The City & County of San Francisco requires three forms of insurance coverage from grantees: General Liability, Workers' Compensation and Commercial Automobile Insurance. Certificates demonstrating adequate coverage must be provided.

General Liability coverage must be maintained at a minimum of \$1 million each occurrence and \$2 million aggregate. The "City & County of San Francisco, its officers, agents and employees" must be named as additional insured and the Arts Commission must be named as the certificate holder.

Workers' Compensation insurance coverage must be a minimum of \$1 million.

Automobile Insurance coverage must be at a minimum of \$1 million.

If you do not have the required insurance or do not have coverage at the required levels, you will have to submit a waiver request. Please note that all waiver requests are subject to approval by the City Risk Manager's office. Additional proof of coverage or information may be requested by the Risk Manager at their discretion.

Even with a General Liability waiver request, the obligation to have some form of liability coverage still exists. This means that your public activities will need to either be covered by a presenting venue or you will need to purchase event insurance at the previously listed General Liability levels of coverage. If you will be presenting a public art project or a project in a space that will not cover your activities, please plan and budget accordingly. Waivers for Workers' Compensation and Auto insurance are available in most cases.

### **Final Reports**

Grantees must submit a satisfactory final report within 90 days of the end of the grant window. If a final report is not received the grantee will be in default. Grantees are responsible for submitting a timely report. A reminder will not be sent at the end of the grant period.

### **Extensions & Project Modifications**

If you will need additional time to complete your project or need to change your project plan, please contact SFAC staff to request an extension and/or scope change. Almost all extension requests are approved if the project retains the spirit and intent of the original grant and the request is received before the end of the grant window.

### **Default Policy**

Grantees in default will be ineligible to apply to San Francisco Arts Commission grants for two years. In addition, any remaining balance on the grants in default will be dissolved.



## FY2014-2015 Native American Arts & Cultural Traditions Grant

<u>Ranking</u>	<u>Applicant</u>	<u>Grant Request</u>	<u>Grant Amount</u>
<b>Building Sustainable Arts (Total Possible Score = 60)</b>			
55.2	Seventh Native American Generation	\$15,000	\$15,000
52.2	Cultural Conservancy	\$15,000	\$15,000
44.2	Dancing Earth Creations	\$15,000	\$10,500
<b>Individual Artists (Total Possible Score = 70)</b>			
62.2	Ross Cunningham	\$7,500	\$7,500
<b>Mini Grants (Total Possible Score = 40)</b>			
38.8	Nā Lei Hulu I Ka Wēkiu	\$1,000	\$1,000
29.2	Instituto Familiar de la Raza	\$1,000	\$1,000
<b>Presenting the Arts (Total Possible Score =80)</b>			
70.4	American Indian Film Institute	\$7,500	\$7,500
77	Yerba Buena Gardens Festival	\$7,500	\$7,500
70.4	Nā Lei Hulu I Ka Wēkiu	\$7,500	\$7,500
66.8	Brava Theater Center/Brava! For Women in the Arts	\$7,500	\$7,500
66.8	Cultural Conservancy	\$7,500	\$7,500
62.5	Queer Cultural Center	\$7,500	\$7,500
<b>TOTAL</b>			<b>\$95,000</b>

**N-CE 2015**

**Cultural Conservancy \$15,000**

**Project Summary**

The Canoe Project is an intercultural, intergenerational, multi-tribal collaborative venture that, through research, language immersion and cultural and traditional practice and performance supports the renewal of indigenous watercraft traditions. The Native Youth Guardians of the Waters Program provides Native and Indigenous young adults access to native watercraft traditions, cultural healing, multi-media explorations, and creative modalities of self-expression. Participants explore the connections between cultural healing and ecological health, personal and collective identities, as well as traditional and new arts.

**Dancing Earth Creations \$10,500**

**Project Summary**

DEC proposes a three-day movement and cultural learning workshop themed on indigenous cultural relationships to food. We will interview workshop participants and pay a videographer to produce our first high-quality video documentation of the workshops and participant impact interviews. Seeds of Sovereignty focuses DEC's energy and resources on bay area workshop development and documentation, as a community--centered project developing systems of evaluation and video documentation.

**Seventh Native American Generation \$15,000**

**Project Summary**

Youth participants will design, edit and produce a printed issue of SNAG Magazine. This full color magazine will feature 60 pages of content produced by our Youth and gathered from submissions. The magazine production workshops will include a basket weaving project that will be featured as a photo essay in the Magazine. San Francisco Youth will participate in weekly workshops and plan a multi-disciplinary arts event and basket exhibition releasing the magazine in May of 2016.

**Ross Cunningham \$7,500**

**Project Summary**

I will study with pianist Ismael Versoza for eight months, learning technique, theory, and arrangement, and apply those teachings to new compositions. I will be recording these new arrangements in my home studio with a Youth assistant. I will pass on my skills in audio production to this selected Youth to learn the basics of engineering and mixing. Together we will complete an album, and perform songs live at a free event in San Francisco.

**N-MINI 2015**

**Instituto Familiar de la Raza \$1,000**

**Project Summary**

Dia de los Muertos includes a traditional ceremony and a cultural celebration in the Chicano/Latino/Indigena community to honor ancestors and loved ones who have passed on. The even includes cultural arts workshops, a street procession, ceremonial danza, and a community altar that the public participates in building. The ceremony includes traditional songs, prayers, a community blessing, and a recital of the history of Dia de los Muertos. Artists include Mexica danzantes and a community elder/healer.

**Nā Lei Hulu I Ka Wēkiu \$1,000**

**Project Summary**

Nā Lei Hulu I Ka Wēkiu requests support for a cultural workshop in traditional Hawaiian shellcraft. Workshop instruction will include a brief history and overview of the N’ihau Lei history and cultural significance, to be followed by examples and demonstration of traditional stringing and tying methods. Presented by Kuana Torres Kahele, our cultural event will cover the breadth of language, history, and cultural significance into a highly informative and entertaining whole.

**American Indian Film Institute \$7,500**

**Project Summary**

AIFI will produce and promote the 40th Anniversary: American Indian Film Festival, November 7-14, 2015 in San Francisco. On November 13, AIFI will host screenings of Tribal Touring Program films with youth media makers in attendance and seminar.

**Brava Theater Center/Brava! For Women in the Arts \$7,500**

**Project Summary**

Brava requests \$7500 to present San Juan Bautista-based theater company, El Teatro Campesino's production of Popol Vuh: Heart of Heaven, a theatrical adaption of the sacred creation book of the Quiché (K'iche') Maya, the indigenous people of Guatamala. This outdoor production will be presented at Raza Park AKA Potrero del Sol Park in October 2015 for more than 750 audiences; it will be free and open to the public.

**N-OP 2015**

**Cultural Conservancy \$7,500**

**Project Summary**

Walking the Shoreline: Native Foodways and Waterways Art Exhibit is a travelling multimedia exhibition featuring artistic pieces designed by Native artists with the purpose of exploring the beauty and importance of Indigenous relationships, philosophies, and understandings of traditional foodways and waterways. By using Native Art as a powerful medium, TCC will engage individuals from the Bay Area Native community in a Spring Equinox Event to promote dialogue around these overarching themes of Indigenous knowledge.

**Nā Lei Hulu I Ka Wēkiu \$7,500**

**Project Summary**

Keiki Hula is an educational program for youth promotes Hawaiian culture through dance. Nā Lei Hulu recognizes the importance of actively engaging youth and thus creating new generations of culturally invested community members. “Keiki” means child in Hawaiian and, with the direct goal of developing and nurturing future hula practitioners, Keiki Hula classes aim to stimulate and enhance the appreciation and understanding of traditional Hawaiian arts and culture among younger members of the community

**Queer Cultural Center \$7,500**

**Project Summary**

The Queer Cultural Center (QCC) requests \$7,500 to present two Native American projects at the 19th Annual National Queer Arts Festival in June 2016. The first project - Bead By Bead - organized by project coordinators Indira Allegra and Nazbah Tom-- will be a multidisciplinary presentation featuring Native American dancers, poets, spoken word and media artists. The second project will screen We and Mr. Mauri, a film that employs the metaphor of cancer to interweave the stories of Native American/Latino artists who died of AIDS during the 1980’s with contemporary Native and Latina women cancer survivors and the degradation of the natural world by profit-seeking corporations. Both events will be followed by receptions at the Mission Cultural Center.

**Yerba Buena Gardens Festival \$7,500**

**Project Summary**

The 19th Annual Native Contemporary Arts Festival (NCAF) will take place in Yerba Buena Gardens on June 19, 2016, 12 - 3 pm, featuring the Shu-nu-nu Shinal Pomo Dancers, Medicine Warrior Dancers, All Nations Drum, Hālau o Keikiali’l, Marca Cassity, Cuauhtemoc Peranda, L Frank Manriquez, and Lakota Harden, plus arts & crafts. A good place to meet old and new friends at this important Indigenous community event held every year on Father’s Day.

**Community Investments**  
**FY2015 Native American Arts and Cultural Traditions**  
**Panelist Bios**

**Kim Shuck**

**Author**

Kim Shuck was born in San Francisco in the wild 60s to a mother also born in San Francisco. She lives in a house that five generations of her family have called home. She was lucky enough to arrive at Alvarado school in the early 70s just in time to participate in group art projects with the legendary Ruth Asawa. Kim continued that relationship off and on finally being awarded a grant from the Asawa Fund in the late 90s to work making art with children back at Alvarado. Though we have lost Ruth, Kim still maintains a weekly art relationship with one class at that school, albeit on hold while her favorite teacher is on sabbatical.

In her personal art Kim has been honored in a number of ways including a Mary Tall Mountain award for art and social justice, various mentor awards and a Diane Decorah award from the Native Writer's Circle of the Americas. Kim earned an MFA in Fine Arts/Textiles from San Francisco State University in 1998 and was the special graduate student for her department. She was voted student awards for every year she taught at San Francisco State University. Since leaving academia Kim has had four books published Smuggling Cherokee, Rabbit Stories, Clouds Running In, and her chapbook Sidewalk Ndn. Her work has been included in dozens of anthologies and journals including 'Yellow Medicine Review' and New Poets of the American West.

Currently her favorite project has been founding and helping to maintain the Native Arts Advisory board for the de Young museum. Since its beginning the board has hired and paid over 700 living Native artists and presented their work to an unprecedented audience for the city of San Francisco. Many of those artists are Ohlone, the original people of this place. The latest outcome of that relationship was a poetry reading with I.frank manriquez, language warrior and arts activist, Jaynie Phoenix, who maintains one of the longest running two-Spirit drums in the Bay Area and the incomparable Jewelle Gomez, playwright poet and fierce defender of diversity. Kim has worked and continues to work as both artist and activist and is already plotting new capers to further those goals.

**Andrew Jolivette**

**Chair, American Indian Studies Department, San Francisco State University**

Dr. Andrew Jolivéte, chair of the American Indian Studies Department at San Francisco State University is an accomplished educator, writer, speaker, and socio-cultural critic. He is the author of three books: Cultural Representation in Native America (AltaMira Press, 2006); Louisiana Creoles: Cultural Recovery and Mixed-Race Native American Identity

(Lexington Books, 2007); and *Obama and the Biracial Factor: The Battle for a New American Majority* (Policy Press, 2012) and many journal articles and community studies including *A Report on the Health and Wellness of Multiracial Youth in the San Francisco Bay Area* (2008).

He is currently completing work on two new books, *Indian Blood: Critical Interventions in Mixed-Race Identity and HIV* (Contract Pending, Duke University Press, Spring 2016), where he explores the efficacy of an Indigenous stress coping mechanism along with a new intervention model on Inter-Generational Healing and Cultural Leadership to reduce HIV risk among multiracial, Lesbian, Gay, Bisexual, Transgender, and two-spirit populations. His other new book project is an edited anthology entitled, *The Research Justice Handbook: Sacred Methodologies for Social Change* (Policy Press/University of Chicago Press, July 2015). This manuscript is being written in collaboration with the DataCenter, Research for Justice.

Jolivette's writing has been featured in the *American Indian Cultural and Research Journal*, the *Ethnic Studies Review Journal*, *The Yellow Journal of Medicine*, the *Journal of Critical Mixed Race Studies* and in several anthologies. He has served as president of the board for three organizations, *Speak Out* (the Institute for Democratic Education and Culture), the *GLBT Historical Society & Museum*, and *iPride for Multiracial Families and Youth*. He is the former Vice-Chair of the DataCenter, Research for Justice Board of Directors. He currently serves as a new board member with the African American Art and Culture Complex in San Francisco and he is the Book Series Editor of *Critical Indigenous and American Indian Studies* at Peter Lang Publishing in New York.

Dr. Jolivette recently served as scholar in residence in Native Sexualities and Public Health at the University of California, Santa Cruz in fall 2013. He was the Indigenous Peoples' Representative at the United Nations Forum on HIV and the Law in 2011 during his two-year fellowship as an IHART (Indigenous HIV/AIDS Research Training Program) Fellow at the Indigenous Wellness Research Institute at the University of Washington in Seattle. He recently served as the co-chair for the National Association for Ethnic Studies 2014 Conference, "Research As Ceremony: Decolonizing Ethnic Studies" which was held at Mills College in April 2014. He delivered a keynote address at this year's International Indigenous HIV/AIDS Conference in Sydney, Australia in July 2014.

Dr. Jolivette is a Creole of Opelousa, Choctaw, Atakapa-Ishak, French, African, and Spanish descent. Professor Jolivette is the former tribal historian for the Atakapa-Ishak Nation located between southwest Louisiana and southeast Texas.

thousands of college students, educators, government employees and private sector organizations over the past decade across the United States. Jolivette received his Ph.D in Sociology from the University of California Santa Cruz.

As a nation

**Caroline Melenai Kuali'i**  
**Executive Director, Kua'ana Associates**

Caroline Kuali'i is a descendent of the Kuali'i line of the island of Oahu, and the Mescalero Apache people of Southeaster New Mexico. She is the founder and executive director of Kua'aina Associates – a Berkeley based indigenous arts and culture non-profit. Her work is dedicated to indigenous artists, both traditional and contemporary and has produced and directed art and cultural programs and exhibits, artist residencies and fellowships. Some of the art organizations Carolyn has partnered with are: de Young Museum, Oakland People's Museum, Galeria de la Raza, Maui Arts & Cultural Center, Heyday's Clapperstick Institute and the California Indian Basketweavers Association.

Carolyn is a graduate of Social Science with an emphasis on cultural anthropology from the University of California, Irvine. Her interest was in "material culture" and she was privileged to be an assistant to a number of cultural masters who provided Carolyn invaluable training and mentorship. Among her mentors were, Katherine Silva Saubal (Cahuilla Elder, Scholar and first American Indian woman to be inducted into the National Women's Hall of Fame) and Sam Kahai Kaai (Cultural Practitioner, Artist, Master Carver and 'Ele Makua Pu'ukohola Heiau).

For the past eight-years, Carolyn has produced a number of projects designed for emerging indigenous artists that are reinventing tradition through contemporary art mediums and styles. These projects have provided them opportunities to learn new modes of expression in design and art making along with professional development workshops and consultation. Carolyn's goal has always been to ensure that artists gain a practical understanding of today's art world and to equip them with the tools to advance their art practice unbounded by conventional gallery walls.

Carolyn is currently an advisory for two Bay Area exhibits scheduled for 2015: "The Royal Hawaiian Feather Works – Na Hulu Ali'i" a partnership between the de Young and Bishop Museum, and "Pacific Worlds" a project of the Oakland People's Museum.

**Mohammed Soriano-Bilal**  
**Executive Director, African American Art & Culture Complex**

Mohammed Soriano-Bilal is probably best known as the voice of reason on MTV's Real World San Francisco. He is an accomplished diversity consultant, a hip-hop writer/artist, and an award winning producer of both music and film. Soriano-Bilal has facilitated of over 450 diversity and inclusion presentations, with clients including Alcatel-Lucent Technologies, Progressive Insurance, Blue Shield, and the US Treasury. As a recording artist/producer, Soriano-Bilal released four albums (one on Epic Records) and collaborated with such luminaries as Santana, Public Enemy, Living Legends and Mos Def. His music has been featured

in the Sundance Award-winning film, *Drylongso*, and on TV shows such as *Moesha*, and NBC's mini-series, *Kingpin*. His plays and original compositions have graced the stages of Theater Artaud, the Carpenter Performing Arts Center, Yerba Buena Center for the Arts, the New Jersey Performing Arts Center and Bill Graham Civic Auditorium. As a weekly San Francisco Bay Guardian columnist, his *Howling at the Moon* column reached over 100,000 readers. As a media producer, Soriano-Bilal produced dozens of films, shows and campaigns, including director Robert Townsend's award-winning series, *Diary of Single Mom*; *If I Were President*, an election campaign featuring Danny Glover and Mos Def; and *Vocabulary of Change*, *Conversations Between Angela Davis & Tim Wise*. Throughout his career, he has raised over \$7.5M for projects to empower low-income Americans. Currently, Soriano-Bilal serves as the Executive Director of the African American Art & Culture Complex.

**Samuel White Swan-Perkins**  
**Contributing Writer, News From Native California**

Samuel White Swan-Perkins (TsaLaGi/Siksika/German/English) was born and raised in St. Louis, Missouri. After a 15 year stint in the Bay Area, he is currently based out of Chico, CA and maintains close ties with the Bay Area Native community. As a member of the Kiowa Gourd Dance Society and as a traditional powwow dancer and singer since his youth, he has participated in hundreds of traditional Native gatherings across the United States. He has been guest panelist and teachers' assistant for several American Indian Studies departments, both in St. Louis and the Bay Area. Sam is a freelance writer and researcher and is a regular contributing writer for *News From Native California*. He also works in various mediums. His video short "The Dancer", a meditation and reflection on powwow, gender binaries and Two Spirit realities, was created through a collaborative between Native American Health Center and Digital Storytellers. It has screened at multiple fests, cultural events and academic presentations. Sam has a new zine in the works entitled *WagonBurners* and is a ledger artist. Sam serves on two State Advisory Boards that help to reduce disparities among LGBT populations. His pastime activities include mountaineering, cliff jumping and his lifelong pursuit of mastering boardsports.