



San Francisco Arts Commission

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FY15 San Francisco Arts Commission Grant Guidelines

Organization Project Grants (OPG)

For Small to Mid-size Arts Organizations

Application Deadline:

October 1, 2014

**San Francisco Arts Commission Grants FY2014-2015
Organization Project Grants (OPG)**

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ABOUT SAN FRANCISCO ARTS COMMISSION GRANTS

The San Francisco Arts Commission's grantmaking 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 funds 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.

Organization Project Grant funds come from the Cultural Equity Endowment Fund.

Grants from the Cultural Equity Endowment Fund provide support for the enrichment of San Francisco's multicultural landscape and are intended to ensure that:

- all people who make up the city have fair access to information, financial resources, and opportunities for full cultural expression, as well as opportunities to be represented in the development of arts policy and the distribution of arts resources;
- all the cultures and subcultures of the city are represented in thriving, visible arts organizations of all sizes;
- new large-budget arts institutions whose programming reflects the experiences of historically underserved communities flourish.

The historically underserved communities named in these guidelines—Native American, Asian American, African American, People with Disabilities, Latino, L/G/B/T, Pacific Islander, Women—have been so identified by the Cultural Equity Endowment legislation with the specific purpose of directing funds to grant programs that support these communities.

ORGANIZATION PROJECT GRANTS (OPG)

Organization Project Grants support the presentation of professional arts activities 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 artistic quality and benefit or interest to the community at large, or to specific segments of the community.

OPG grants 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 and publications, workshops in various art forms, local arts festivals, and other similar activities. All art forms will be considered.

Projects must be developed and presented in San Francisco and culminate in a local public presentation or a meaningful, accessible engagement of the public. They may be targeted at specific audiences, but they cannot be limited to "closed" audiences. For example, a concert by a choral society that may be attended only by members of that society would not be eligible for OPG support. 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.

Grant award amounts are up to \$15,000.

Because funds are limited, grant awards may be between 75-100% of the grant request, but no less than 75% of a grant request will be awarded.

IMPORTANT DATES

| | |
|---|--|
| Application Workshop: | For dates and locations, visit www.sfartscommission.org/ceg |
| Application Deadline: | October 1, 2014. Guidelines and application forms are downloadable from www.sfartscommission.org/ceg . |
| Application Review Panels: | January/February 2015 |
| Arts Commission Review & Award Announcement: | April 2015 |
| Grant Period: | June 1, 2015–November 30, 2016 (The proposed project, or phase of project, must take place within this period) |

For eligibility questions: Weston Teruya, weston.teruya@sfgov.org

ELIGIBILITY REQUIREMENTS

Carefully read through this section, which provides details on the eligibility for all organizations.

Eligibility Requirements

- Mission is focused primarily on the arts. The mission statement is clearly focused on the development, production and/or presentation of arts activities in San Francisco.
- San Francisco-based. The organization must be housed in San Francisco with its corporate address in the City.
- Continuing and stable presence in the community. The organization has a continuing existence and ongoing operations as an organization.
- Active arts presenter. The organization must provide continuing arts activity in San Francisco. Generally, this means that it regularly presents a recognizable home season in the City or, in the case of smaller organizations, it has successfully completed at least two arts activities that are open to the public in the City, within the 24 months prior to the proposal deadline.
- In good standing on previous or current SFAC grants. The applicant must have completed reporting requirements for any past grants. If it has defaulted on a grant, they are not eligible for funding until the term of their default has passed. See default policies.
- Tax-exempt organization. All applicants must have 501(c)(3) tax-exempt status or be a fiscally sponsored project of a tax-exempt organization.
- Not a program of another City agency or department.
- Meets annual budget size limitations. The three-year average operating budget for organizational applicants **must not exceed \$1 million in income or expense** (averaged over the past three completed years).

FUNDING POLICIES

- Applicants cannot receive simultaneous funds from the SFAC to support the same project, e.g. Individual Artist Commission, Arts & Communities: Innovative Partnerships, Public Art, Gallery, etc. This restriction also applies to collaborators or individual artist/presenter groups who may be working on different components of the same project and applying separately. Applicants may propose discrete phases of a longer project in different grant cycles as long as each individual proposal meets the required qualifications and there is no co-mingling of funds.
- Applicants cannot submit more than one application. Note: this does not apply to fiscal sponsors who are submitting applications on behalf of different fiscally sponsored projects.
- 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 and any required permits for public presentations or workshops.
- Organizations with an open CEI-L1 or CEI-L2 can apply for an OPG but must close out their CEI grant before they can receive their OPG funds. Also keep in mind that if you receive OPG funding this year, you can apply for CEI-L1 or CEI-L2 in the next grants cycle but must close your OPG grant before you can receive CEI funds.

- An organization cannot have two open OPG grants. The organization can apply for a subsequent OPG but must complete the open project and submit the final report before receiving any funds from the new grant. Plan project timelines accordingly.
- Organizations may receive Organization Project Grants for three (3) consecutive years, after which they must sit out one year before applying for another grant in this category.
- **Public Art Projects:** If your proposal involves a public art component, **you are solely responsible for acquiring the necessary permissions and permits.** If you are recommended for a grant, you will need to provide official documentation of secured permits in order to proceed with the contracting process. Any public art projects receiving City funding must be reviewed and approved by the SFAC Public Art Program. Please see the SFAC Public Art Program website to obtain helpful information about public art regulations at www.sfartscommission.org/pubartcollection/documents/pa05-mural-guidelines/

We DO NOT Fund

- Projects that will not culminate in a public art presentation in San Francisco or do not otherwise include significant public participation.
- Projects aimed primarily at organizational development. (See guidelines for Cultural Equity Initiatives.)
- 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.
- Start up costs/seed money for new organizations.
- Food and beverage expenses.

Organizational Budget Category

- Your organizational budget category is determined by the average of your cash income over the last three years.
- Each grant category has limits on the amount of the grant request and eligibility in efforts to broadly ensure an organization's capacity to manage the proposed project.
- In some categories, your organization will be evaluated with organizations of similar organizational budget size in order to ensure the fair distribution of SFAC funds to a spectrum of organizations.
- **Small-Budget Organizations:** average not to exceed \$150,000 can request no more than 50% of its actual cash income of its last closed fiscal year. A small-budget organization may use a grant to cover all or part of the projected expenses of the proposed project, as appropriate.
 - In the application review process, applications from small organizations may be additionally evaluated in two groups: those with three-year budgets that average under \$35,000; and those with three-year budgets that average between \$35,000 to \$150,000.
- **Mid-Size Budget Organizations:** average between \$150,000 and \$1 million can use a grant to cover up to 75 percent of the projected cash expenses for the proposed project.

Fiscal Responsibility

Use the **3-Year Average Budget Narrative** to help panelists understand your organization's financial position.

- Organizations with a reserve or operating surplus should provide a narrative that explains your reserve policy or plans for use of the surplus.
- Organizations with accumulated deficits must provide a budget narrative that details how the deficit developed and plans for the deficit reduction.
- Organizations that hold outstanding loans or have defaulted on loans must provide a budget narrative that details the terms of the loan repayment or circumstances of the default.

APPLICATION INSTRUCTIONS

1. **Read through the guidelines** for the appropriate grant category, and make sure that both you and your project meet all of the eligibility requirements to apply for and receive funding.
2. **Review the Criteria for Evaluation** before drafting your proposal narrative. These will be the criteria upon which your project will be reviewed. Be sure that you adequately detail your project, and provide information that addresses each criteria.
3. **Application Packet Checklist.** The Application Packet Checklist details the forms, documents, and materials integral to your application packet. Prepare the forms and attachments for submission in the order indicated. Submit the Application Packet Checklist as your cover sheet with each required item checked off.

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

4. **Narrative Application Instructions.** The Narrative Application Instructions (see pg. 9) provides questions to guide you in describing your proposed project as completely as possible. Remember that not everyone on the application review panel will be familiar with you, your organization, or artistic genre, so provide detailed information. Please adhere to the length limitations—you need not use all the pages allowed.
 - 3 pages maximum. Additional pages will be subject to removal.
 - Single line spacing with one line space between paragraphs.
 - Use Arial 11 point font size or larger.
 - Put the name of the applicant in the upper right corner of each page.
 - Use headers to identify the specific sections (this helps the panelists to find information easily).
5. **Audience for Web-based Projects.** The total audience to be reached through significant project-specific web content is based on the number of unique visits. Significant content includes web-specific projects, streaming video that represents a major portion of a performance or program, etc. This does not include general website hits, publicity, or press reviews and features. DO NOT include a number if your project does not have web-based content.
6. **Preferred Panel** Applications are reviewed in one of three discipline-focused panels. Please be sure to select the panel which will be best positioned to assess the strengths of your proposal. If a panel is not selected, staff will use their discretion to assign a panel best suited for the proposal.
 - a. *Visual/Literary/Media* panels review proposals from organizations proposing visual arts exhibitions, literary publications and their programs, literary series, film festivals, etcetera.
 - b. *Performing Arts – New Work* panels reviews proposals from organizations commissioning or developing a new artistic work in dance, theater, music, or interdisciplinary performance. The vision for these projects is typically driven by a singular (or small collaborative) artistic voice.
 - c. *Performing Arts - Presenting* panels reviews proposals from organizations proposing a series, season, lab, or residency to support dance, theater, music, or interdisciplinary performance. The vision for these projects is typically framed in curatorial terms and is focused on support for multiple artistic voices.

SPECIAL INSTRUCTIONS FOR BUDGETS & BUDGET NOTES

3-Year Average Chart: Indicate organization's cash income and expenses for the last three completed fiscal years.

- Indicate which years are 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 funds from your organization's operating budget and enter in a separate row.
- **Reserve Fund:** If you have a reserve fund separate from your surplus, specify the amount and policy of use in the *3-Year Average Budget Narrative* 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.

1. **3-Year Average Budget Narrative:** Summarize reasons for significant variances, surpluses/deficits, etc. If necessary, attach a separate sheet that further details how it developed, plans to use the surplus or plans to address the deficit.
2. **California Cultural Data Project (CCDP) & Budget Notes.**
 - Complete a CCDP report for your three most recently completed fiscal years. Complete a three-year CCDP profile through the CCDP website at www.caculturaldata.org. Once you have completed all three years, generate the .pdf and email the report with the rest of your application materials. This report is generated by the applicant from the CCDP website. The header of correct reports will read, “San Francisco Arts Commission” and the specific name of the grant category you are applying for: *Organization Project Grants*.
 - Generate the report after you have completed the three years so that it will compile the profile in one report rather than spreading it across three forms.
 - It is expected that if six months has passed, your last fiscal year will be entered into The CCDP profile.
 - Attach typed **Budget Notes** that correspond with your CCDP report.
 - For more information, see Appendix C.
3. **Project Budget.** The Project Budget is particularly helpful for clarifying your project narrative; representing the financial plan for your project, including priority areas; and outlining the allocation of SFAC support.
 - PLEASE TYPE.
 - On line 16, indicate the grant amount you are applying for.
 - Line 31 is equal to line 17 MINUS line 30. If you project a surplus due to additional earned income, you need to include a Budget Note that details your plans for the surplus. The SFAC grant funds are restricted and cannot be applied to a budget surplus. A surplus can only come from other sources of income.
 - You should not project a deficit on line 31.
 - In the “SFAC GRANT” Column, you are asked to detail how the SFAC grant dollars will be spent.
 - Attach your own detailed **Project Budget Notes** (instructions below), numbered to CORRESPOND with and explain the line items on the Project Budget form.
4. **Project Budget Notes.** Budget Notes are required because they provide a level of detail that helps the panelists understand how you arrived at your amounts, as well as, an opportunity to explain external or unusual factors and your decision-making process. Panelists carefully review budgets and budget notes.

These points will assist you in providing the panel with the necessary information to evaluate your proposal:

- PLEASE TYPE.
- Project budgets should not project a deficit. If you are projecting a surplus, provide an explanation of how the surplus will be used.
- Be as detailed as you can in your budget notes and explain how the numbers are derived. For instance, when explaining admissions, discuss the number of people you expect to attend and at what cost per person. For example, a budget note for a \$1,000 line item for Ticket Sales can explain that you anticipate 50% capacity of a 100-seat venue over two nights with tickets at \$10 apiece.
- Discuss any significant in-kind support in your budget notes.
- Indicate your plans for obtaining additional support (indicate: secured, pending, to apply) and if you have had previous success with each support sources.

APPLICATION REVIEW & APPROVAL PROCESSES

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

Application Review: The SFAC uses a discipline-based panel review process. It is important to select a preferred panel for the review of your proposed project as it will help direct your application to the panel body with the expertise most suited to assess your project. If a panel group is not indicated, staff will use their discretion to assign the application to the panel that will have the most appropriate expertise to assess your application based on the identified artistic discipline and the proposal as a whole.

Grant staff will process and send applications to panelists for review in advance of panel. Panelists will convene to discuss applications and make funding recommendations.

Application Review Panelists: Review panelists reflect the diversity of San Francisco, have organizational insight, knowledge of particular disciplines and experience that aligns with the purpose of the specific grant category. Panelists are engaged throughout the year to assess applications and may change from year-to-year.

Attending the Panel Review: Organization Project Grant panel meetings are open to the public. Prior to the review panel, a time schedule of each panel meeting and instructions to attend the meeting are emailed to applicants. Please be sure that you include a working email address in your application materials. If necessary, take steps to ensure that emails from the Arts Commission are not lost in your spam filter. Applicants are welcome to observe the meetings, but should not engage in discussion with the panelists or 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—no less than 75%.

Panel Notes: We encourage applicants to attend the panel review or send a representative to listen and take notes. If you are unable to attend the panel, staff may be able to provide a summary of panel comments at the end of the fiscal year.

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 emailed to the contact and address provided in the application. A follow-up packet containing contracting and compliance paperwork will be mailed. Also see Appendix B: Managing Your Grant Award & Required Documentation.

SUBMITTING THE COMPLETED APPLICATION

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

ceg.applications@sfgov.org

by 11:59 p.m. PST on October 1, 2014.

- Include “**15OPG: (organization name)**” in the email subject line.

Example – 15OPG: San Francisco Traditional Arts Festival

- Do not send questions or correspondence to the ceg.applications 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 the day of the deadline. In fairness to others, **we cannot accept late or incomplete applications.** An application may be deemed incomplete and ineligible if the organization does not provide the complete set of information in the appropriate format by the deadline. **No deadline extensions will be granted.**

CRITERIA FOR EVALUATION

Organization Project Grant proposals are assessed using the following criteria. Read these carefully, and keep them in mind when filling out your application.

Artistic Excellence & Quality of the Proposed Art Project

- The proposed project demonstrates originality, relevance, and depth of investigation of concepts and ideas.
- Quality of the proposed professional art activity, including its curatorial or artistic vision, programming, etc.
- Qualifications and experience of the artists providing creative leadership for, or involved in, the project.
- The clarity and feasibility of the project goals.

Project's Impact on the Organization

- Potential of the project to further the organization's mission and vision.

Quality & Soundness of the Project Planning

- The clarity, soundness, and thoroughness of the project implementation.
- The soundness of the project budget and the ability to secure and/or generate any additional resources needed as demonstrated by realistic projections in project budget, coverage of expenses, etc.

Impact on the Targeted 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.
- The credibility of the organization's plans for securing the desired audience or participants for its project.

Organizational Capacity & Capability to Implement the Proposed Project

- Qualifications and experience of the administrators providing management leadership for the project and the support of the organization's board.
- Soundness of the organization's overall financial health.
- Organization's history of carrying out projects of a similar scope and scale OR the organization's demonstrable capabilities suggesting that it will be able to carry out projects of such scope and scale.

OPG NARRATIVE INSTRUCTIONS

YOUR ORGANIZATION

Provide your mission and vision statements, and the beginning date of operations. Briefly describe your organization's programming. Provide highlights of your history and past activities that show your ability to carry out this project.

THE PROPOSED PROJECT

- Describe your proposed project in detail.
- What is the artistic or curatorial vision for the project? If applicable, describe your criteria and process for selection of artists or works.
- Discuss the impact of the project:
 - How is this project timely or relative to the organization's mission, overall program, and future plans?
 - If the applicant is a company/ensemble, how does the project relate to the group's continued artistic exploration or trajectory?
 - If this is an ongoing or recurring program, how does it continue to be relevant to the community served? If this is a new project, why is it relevant at this time, and what research was done to determine the need for it?
 - How does this project impact the organization's ability to serve its community and/or audience?
- How will this project affect the organization's normal operations and resources?
 - What is the organization's history of carrying out projects of a similar scope and scale, or what capabilities does it demonstrate to suggest that such a project is possible?
 - What are the human, financial, and other resources necessary for implementation? Do they currently exist within the organization, or how will they be obtained?
- What do you hope to gain organizationally and artistically from the successful execution of the project? How will you measure success? How will you evaluate your achievements?
- What is your timeline and workplan?

THE TARGET AUDIENCE AND/OR COMMUNITY

- Describe the target audience and/or community for the proposed project.
- Is this the audience/community that your organization has historically served? If yes, how does this change your relationship with them? If no, why are you choosing to reach out to them with this project?
- In what ways do you plan to reach the selected audience and/or community, e.g., dissemination, marketing and publicity strategies, engagement activities, education, etc.?

OPG APPLICATION CHECKLIST

GRANT APPLICANT

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

- Application Checklist**
- Application Form**
- Fiscal Sponsor Form**, if applicable
- IRS Tax Determination Letter**, if you or your fiscal sponsor has never received an SFAC grant
- Project Narrative**
- Project Budget**
- Project Budget Notes**
- California Cultural Data Project Funder Report** (3 most recently completed fiscal years). *Generate one report containing all three years.*
- California Cultural Data Project Budget Notes**
- Key Project Personnel:** For each, include a one-paragraph bio and description of roles, and indicate if the person is a regular staff member or specifically engaged for the Project. If a key position(s) is vacant, provide a list of the qualifications and describe the search process.
- List of Staff members with positions:** Add a “V” next to the name of each volunteer and a “P” next to the name of each person who will be paid.
- List of Board of Directors:** Include their affiliation, length of time served, and term expiration dates. Describe the roles and responsibilities of the board, specifically for the proposed project.
- Your organization’s calendar of arts activities** for the last completed program year, current year, and proposed next year.
- Work Sample Sheet:** See Appendix A for instructions.
- Work Samples:** If your work samples are being sent as attachments.

OPG APPLICATION FORM

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=)

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? \$ _____

ELIGIBILITY

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

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

| DATE | BRIEF ACTIVITY DESCRIPTION | PLACE/VENUE |
|------|----------------------------|-------------|
| | | |
| | | |

3-YEAR AVERAGE. SEE INSTRUCTIONS.

| CHECK <input type="checkbox"/> CY OR <input type="checkbox"/> FY | 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.

DEMOGRAPHIC INFORMATION

THIS INFORMATION IS VOLUNTARY, AND WILL HELP US IN MEETING CERTAIN MANDATES.

DEMOGRAPHICS OF YOUR ORGANIZATION'S STAFF AND BOARD OF DIRECTORS.

- | | | | |
|----------------------------------|---|--|---|
| <input type="checkbox"/> AFRICAN | <input type="checkbox"/> ASIAN | <input type="checkbox"/> DISABLED | <input type="checkbox"/> EUROPEAN/CAUCASIAN |
| <input type="checkbox"/> L/G/B/T | <input type="checkbox"/> LATINO | <input type="checkbox"/> NATIVE AMERICAN | <input type="checkbox"/> PACIFIC ISLANDER |
| <input type="checkbox"/> WOMAN | <input type="checkbox"/> BI-/MULTI-RACIAL | | |

DEMOGRAPHICS OF YOUR TARGET AUDIENCES AND/OR COMMUNITIES SERVED.

- | | | | |
|----------------------------------|---|--|---|
| <input type="checkbox"/> AFRICAN | <input type="checkbox"/> ASIAN | <input type="checkbox"/> DISABLED | <input type="checkbox"/> EUROPEAN/CAUCASIAN |
| <input type="checkbox"/> L/G/B/T | <input type="checkbox"/> LATINO | <input type="checkbox"/> NATIVE AMERICAN | <input type="checkbox"/> PACIFIC ISLANDER |
| <input type="checkbox"/> WOMAN | <input type="checkbox"/> BI-/MULTI-RACIAL | | |

FOR PROGRAM PURPOSES, ASIAN INCLUDES ALL PEOPLES WHOSE ETHNIC OR RACIAL ORIGINS ARE IN ASIA, INCLUDING THE FAR EAST, SOUTHEAST ASIA (INCLUDING THE PHILIPPINES), SOUTH ASIA (BANGLADESH, INDIA, PAKISTAN, SRI LANKA), CENTRAL ASIA, AND THE MIDDLE EAST.

PROJECT INFORMATION

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 _____ |

NUMBER OF ACTIVITIES: _____ DATE(S) & LOCATION(S) OF PUBLIC PRESENTATIONS: _____

PROJECTED NUMBER OF ARTISTS TO BE PAID BY THE PROPOSED ACTIVITY: _____

PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED ACTIVITY: _____

FOR ALL 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: _____

PREFERRED PANEL. THIS INFORMATION WILL HELP US ASSIGN YOUR APPLICATION TO THE APPROPRIATE REVIEW PANEL. PLEASE CHECK ONE.

VISUAL/LITERARY/MEDIA PERFORMING ARTS – NEW WORK* PERFORMING ARTS – PRESENTING*

*For more information about the focus of each panel, please refer to page 5 of the guidelines.

ORGANIZATION ARTISTIC DISCIPLINE FOCUS.

DANCE LITERARY ARTS MEDIA ARTS MUSIC THEATER ARTS VISUAL ARTS

FOLK & TRADITIONAL ARTS. PLEASE SPECIFY _____

INTER-/MULTI-DISCIPLINARY OR OTHER, PLEASE SPECIFY _____

CERTIFICATION

PLEASE EITHER PRINT, SIGN AND SCAN OR INSERT A SCANNED IMAGE OF YOUR SIGNATURE.

I CERTIFY THAT, TO THE BEST OF MY KNOWLEDGE, THE APPLICANT FULLY MEETS ALL THE ELIGIBILITY REQUIREMENTS FOR FY2013-2014 CULTURAL EQUITY 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 FY2013-2014.

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

PLEASE EITHER PRINT, SIGN AND SCAN OR INSERT A SCANNED IMAGE OF YOUR SIGNATURE.

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 _____

ORGANIZATION PROJECT GRANT APPLICATION NARRATIVE FORM

Applicant Name: _____, Page 2 of 3

Applicant Name: _____, Page 3 of 3

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: _____
- SUBTOTAL EARNED** _____

CONTRIBUTED

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

EXPENSE

PROJECT EXPENSE: **SFAC GRANT PAYS FOR:**

PERSONNEL (INDICATE NUMBERS OF PERSONNEL IN YOUR BUDGET NOTES)

- 18. ARTISTIC _____
- 19. ADMINISTRATIVE _____
- 20. TECHNICAL AND PRODUCTION _____
- 21. OTHER SERVICES (DETAIL IN BUDGET NOTES) _____
- SUBTOTAL PERSONNEL EXPENSE** _____

NON-PERSONNEL

- 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 (SPECIFY IN BUDGET NOTES) _____
- 29. CONTINGENCY (SPECIFY IN BUDGET NOTES) _____
- SUBTOTAL NON-PERSONNEL EXPENSE** _____
- 30. TOTAL PROJECT EXPENSES (NOT INCLUDING IN-KIND) _____
- 31. PROJECT NET (TOTAL SUPPORT MINUS TOTAL EXPENSE) _____

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 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:

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:

Duration of Sample:

Short Description of Work:

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

APPENDIX A: WORK SAMPLE INSTRUCTIONS

Choosing What to Submit:

1. Submit samples that are of high production quality in which your work can be clearly seen and/or heard. The sample should demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
2. Use excerpts from finished works or exhibitions/festival presentations completed in the last two years whenever possible. For festivals/exhibitions, you may show a survey or composition of work.
3. Samples should be relevant to the proposed project.
4. If your proposal refers to a project underway you should also submit an excerpt of the work-in-progress as a work sample.

Work Sample Instructions:

Fill out the Work Sample Information in accordance with the instructions. Leave blank fields that are not relevant to your sample. Remember, material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

Please be sure to explain the sample's relevance to your proposed project if the proposed project is a major departure from the style, genre, or discipline presented in your work sample or if the sample document is a work-in-progress.

Follow work sample preparation instructions and limits by media type:

1. Work samples must NOT add up to more than 4 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 1 minute to show the arc of movement, complete thought, or sufficient grasp of a theme of work.
For example: You may combine media types to include a 1-minute song and a 3-minute video; 4-images and 2-minutes of video; or two 2-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; 4 minutes maximum, 2 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; 8 maximum, 4 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, scripts, literary manuscripts, and publications** (PDF only)
 - Files must be under 10 MB.
 - Publications must be scanned and submitted as an electronic document.
 - Literary manuscripts and film treatments: 10pg. max. (5pg max. if combined with other media)
 - Scripts: 20 page max. (10 page max. 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 more control of quality, layout, and lacks advertisements. *New users may find forums and "Film School" articles are helpful.*
6. Provide URL and any navigation information or passwords.
7. Always test your final work sample before submitting.

APPENDIX B: 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 our website at www.sfartscommission.org/ceg or email tyese.wortham@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% of grant). 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. 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. If your project is set to begin early in the grant window, please plan accordingly.

If grantees have prior Cultural Equity Initiative or Organization Project Grants, they must close those grants before any funds from the new grant can be released.

Note: Disbursement forms (invoices) are attached to your grant agreement as an appendix. Blank forms are also available for download from the CEG website: www.sfartscommission.org/ceg

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 CEG staff to provide:

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

All Grantees:

Must work with CEG staff to provide:

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

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 San Francisco Arts Commission, Community Investments Program 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.

Waivers for Workers' Compensation and Auto insurance are available in most cases. Responsibility for General Liability coverage cannot be waived, which means even if a request is made, 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.*

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 CEG 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 Cultural Equity Grants for a period of two years. In addition, any remaining balance on the grants in default will be dissolved.

APPENDIX C: California Cultural Data Project (CCDP)

Participation in the California Cultural Data Project (CCDP) is required for all applicants.

<http://www.culturaldata.org>

The CCDP is an online system for collecting and standardizing historical financial and organizational data and will provide the cultural community with consistent, reliable, comprehensive data on arts and culture in California. It is hoped that access to reliable data about the cultural sector will enhance both individual organizational capacity as well as the overall effectiveness of the nonprofit cultural community in our state. Further, applicants applying to more than one of the participating grantmakers will only need to complete this form once each year.

Uses and potential benefits of the CCDP Website and data will include:

- Information for participating nonprofit organizations for use in benchmarking and capacity-building.
- Information for the cultural sector for the purposes of policy and program development and public relations.
- Information for participating grantmakers for use in their application process.

CCDP is intended to benefit the field by providing a means by which to analyze and report on the impact, assets, and needs of the state's cultural community. This powerful tool will enable participating organizations to benchmark their progress and better equip advocates to make the case for arts and culture, and will facilitate improved grant making and policy development by the funding partners.

In order to complete the Cultural Data Profile, organizations must first register at the CCDP Website by creating an organizational login ID and password. Information for the Cultural Data Profile is organized by fiscal year-end and data is only entered for completed fiscal years for which a board-approved financial audit or review exists. Organizations that are not audited or reviewed will enter data based on board-approved year-end financial statements.

Applicants are asked to provide two years of financial and organizational data the first year of participation; this entails completing a Cultural Data Profile for each of the two most recently completed fiscal years. (Going forward, groups will only need to provide one year of data.) Online training and support from the Help Desk during regular business hours is available.

The Cultural Data Profile will collect the historic financial and programmatic information for your organization or arts program; project budgets and narratives will NOT be captured by the CCDP.

Upon completion of the Cultural Data Profile, applicants should go to the "Funder Reports" section of the CCDP Website and generate a .pdf of the pre-defined report for the San Francisco Arts Commission Organization Project Grants application, which is to be included with the application materials. Relevant information from the applicant's Cultural Data Profile will automatically be imported into the San Francisco Arts Commission Funder Report.

The completion of the Cultural Data Profile will require an investment of time. A number of resources are available to help applicants, including a Help Desk and online training.

Applicants should direct questions concerning the Cultural Data Profile to:

CCDP help desk:
Toll Free: 1-877-707-DATA (877-707-3282)
Email: help@culturaldata.org
The CCDP Help Desk is available from 6:00am-5:00pm PST.



FY2014-2015 Organization Project Grants: New Work

| Ranking | Applicant | Grant Request | Grant Amount |
|--------------|---|---------------|------------------|
| 121 | Embodiment Project | \$15,000 | \$15,000 |
| 112.8 | Dancers' Group | \$15,000 | \$15,000 |
| 112.2 | San Francisco Hip Hop DanceFest | \$15,000 | \$15,000 |
| 110.4 | Flyaway Productions | \$15,000 | \$15,000 |
| 107.2 | Cultural Odyssey | \$15,000 | \$15,000 |
| 105 | Del Sol Performing Arts Organization | \$15,000 | \$15,000 |
| 104.4 | Joe Goode Performance Group | \$15,000 | \$15,000 |
| 104.4 | San Francisco Chamber Orchestra | \$15,000 | \$15,000 |
| 103.2 | Genryu Arts | \$15,000 | \$15,000 |
| 103 | Yerba Buena Gardens Festival | \$15,000 | \$15,000 |
| 102 | Theatre Flamenco of San Francisco | \$15,000 | \$15,000 |
| 99.7 | Margaret Jenkins Dance Company | \$15,000 | \$15,000 |
| 97.8 | Jess Curtis/Gravity | \$15,000 | \$13,000 |
| 97.2 | Carolina Lugo's & Carolé Acuña's Ballet Flamenco | \$15,000 | \$13,000 |
| 96.6 | Circuit Network | \$15,000 | \$13,000 |
| 95.2 | Anne Bluethenthal and Dancers (ABD Productions) | \$15,000 | \$13,000 |
| 94.8 | Contraband / Mixed Bag Productions | \$15,000 | \$13,000 |
| 93.6 | Circo Zero / Zero Performances | \$15,000 | \$13,000 |
| 93.6 | Post:Ballet | \$15,000 | \$13,000 |
| 93 | Shadowlight Productions | \$15,000 | \$13,000 |
| 91.2 | Fictional Artists' Contemporary Theatre / San Francisco (FACT/SF) | \$15,000 | \$13,000 |
| 91.2 | Still Here | \$3,335 | \$3,335 |
| 84 | Topsy Turvy | \$6,650 | \$6,650 |
| TOTAL | | | \$306,985 |

FY2014-2015 Organization Project Grants: New Work Project Summaries

OPG 2015

Embodiment Project \$15,000

Project Summary

EP requests \$15000 to create its next evening-length work, a hip hop theater play, Seed Language, which collages dance, poetry, live song, and documentary theater; the work brings together voices of young women and men in a critical dialogue about gender, race, linguistics, and Hip Hop Feminism. The project will be co-produced by and premiere at Mission Cultural Center 6 times in October 2015 for more than 1000 audiences. OPG funds will support artistic and production coordination fees.

Dancers' Group \$15,000

Project Summary

Dancers' Group will commission and produce a site-specific dance performance by awardwinning choreographer and inkBoat director Shinichi Iova-Koga as part of its ONSITE program in summer 2015. The piece will premiere in San Francisco in 8-10 admission-free outdoor performances at various locations, which tentatively include Yerba Buena Gardens and the Tenderloin National Forest. This performance project is inspired by Anna Halprin.

San Francisco Hip Hop DanceFest \$15,000

Project Summary

With many thanks for your past support of DanceFest, we are seeking an organization project grant from the SF Arts Commission, in partial support our 17th annual San Francisco Hip Hop DanceFest, slated to take place in November 2015. Featuring an array of dazzling companies, two separate programs and a total of four performances will take place at the Palace of Fine Arts Theatre, with Master Classes taking place at a centrally located studio TBD.

Flyaway Productions \$15,000

Project Summary

Along These Lines is a site-specific, off the ground dance created for Continuum Alley in the Tenderloin. Using roofs, alley walls and fire escapes, the project will illuminate the struggles of garment workers--a historically female, immigrant and exploited work force, and honor their efforts for labor justice. Because SF has a rich history of labor organizing, we welcome the chance to make visible the often hidden women who make our clothes. This is the third Flyaway project in a trilogy about urban poverty.

FY2014-2015 Organization Project Grants: New Work Project Summaries

OPG 2015

Cultural Odyssey \$15,000

Project Summary

“Growing up and Liking it in America” is an evening – length work celebrating the artistic journey of Cultural Odyssey’s Co – Artistic Directors, Rhodessa Jones and Idris Ackamoor. As two of San Francisco’s most prominent and visible performing artists Jones & Ackamoor have worked together for over 35 years developing a repertoire of work that presents a kaleidoscope and picture of the last third of the Twentieth Century and continuing into the Twenty- First Century.

Del Sol Performing Arts Organization \$15,000

Project Summary

We will commission Pamela Z to compose “Attention,” a new work for string quartet, voices, and electronic devices, exploring the ways in which attention and focus are challenged in today’s culture. In the work, which the Del Sol String Quartet will premiere in 2016, the musicians will play string parts, sing, speak, move and interact with each other and the devices in a circular loop to create a mesh of interlocking sonic events.

Joe Goode Performance Group \$15,000

Project Summary

This is the second phase (full production) of dance theater installation in the Joe Goode Annex, adapted from French philosopher Gaston Bachelard’s book “The Poetics of Space.” This intimate experience will accommodate 60 people per viewing, who will create their own narrative by viewing different “rooms.” The first phase, which takes place in early 2015, is a scaled-down workshop version. This more highly produced, longer-running version, will integrate changes resulting from that initial work.

San Francisco Chamber Orchestra \$15,000

Project Summary

The San Francisco Chamber Orchestra is commissioning Hunger Strike by Amy X Neuburg to premiere in its Main Stage Concerts series in April 2016. For female vocalist, live looping electronics, live electronic percussion and chamber orchestra, Hunger Strike will be a dramatic 1/2 hour song cycle inspired by ideas about hunger in America today. The new piece will reflect the composer’s unique style that combines rock and popular song with avant-garde, classical cabaret.

FY2014-2015 Organization Project Grants: New Work Project Summaries

OPG 2015

Genryu Arts \$15,000

Project Summary

Genryu Arts respectfully requests a grant of \$15,000 to support a new interdisciplinary work entitled Pages. Pages, which references the work of a Japanese writer and 1968 Nobel Prize winner Kawabata Yasunari, will be a 45 minute work featuring Melody Takata, saxophonist/composer Francis Wong and bassist shamisen (3 string Japanese lute) and taiko artist, and film maker Tatsu Aoki of Chicago and Grandmaster of the nagauta shamisen tradition Chizuru Kineya of Tokyo, Japan. Collaboration with the Asian Art Museum, Asian Improv Arts, JCCCNC, APICC, and NLF

Yerba Buena Gardens Festival \$15,000

Project Summary

To support the presentation of 11 admission-free outdoor performing arts programs representing the range, artistic caliber, and diversity of our 2015 season and featuring local artists who are recognized masters of their genres performing original work. These family-friendly, culturally diverse programs include circus, traditional and contemporary dance, jazz, Latin jazz, traditional and contemporary hula, zydeco and African highlife music and more. Included are 3 YBG Festival commissions and 4 world premieres.

Theatre Flamenco of San Francisco \$15,000

Project Summary

Theatre Flamenco's 49th annual show "(R)evolution" challenges traditional perceptions of flamenco – are the innovations a revolution or simply an evolution? Presenting 8 new works focusing on the musical elements integral to the art's tradition, while performing modernized perspective of the dance and interpretation. Andres Marin, a highly respected leader in flamenco dance innovation scene in Spain, will be the main guest artist of "(R)evolution", the show that bridges the past 49 years of Theatre Flamenco to their upcoming 50th anniversary in 2016 (highlighting classic to modern viewpoints).

Margaret Jenkins Dance Company \$15,000

Project Summary

In collaboration with her Company, visual designer Alex Nichols, and poet Michael Palmer, Ms. Jenkins will make small units of new work: solos, duets, trios-all of which could be seen separately, but would also be part of a larger sequence. Site Series (Inside Outside) will be seen in the MJDL, clubs, homes, gardens, on the street. A multiplicity of settings and performances is made possible by the simplicity, portability and affordability of these dances.

FY2014-2015 Organization Project Grants: New Work Project Summaries

OPG 2015

Jess Curtis/Gravity \$13,000

Project Summary

Looking Different(ly) will be a live, body-based performance duet with Gravity Artistic Director Jess Curtis and Scottish self-identified disabled performer and choreographer Claire Cunningham as lead artists. The work will investigate of the role of movement and sensory dynamics in the perception and performance of otherness, particularly concerning physical disability. Serving as a theoretical consultant to Looking Different(ly) will be acclaimed philosopher of perception, author, and UC Berkeley professor Dr. Alva Noë.

Carolina Luqo's & Carolé Acuña's Ballet \$13,000

Project Summary

Carolina & Carole will create a choreographic work about love, betrayal, mortality and life's inevitability. It begins at dawn on a pink bus of no return when the narrator recites writer Octavio Paz: "I am familiar with death, I joke about it, I sleep with it, it is one of my favorite toys and my most steadfast love." The passengers are the iconic characters Maria Felix, Salvador Dali, Freida Kahlo, Diego Rivera and Eva Peron. The story will use a haunting Hitchcockian style and view of death to remind us of the vulnerability of an artistic life, and the immortality of great art and artists.

Circuit Network \$13,000

Project Summary

Circuit Network proposes to commission and premiere composer Miya Masaoka's "A Line Becomes a Circle", a new composition for chamber ensemble and single-channel video that will draw out musically and sonically the imaginings of the cycle of life by merging traditional Eastern forms such as Shoga and gagaku with western contemporary interpretations of microtonalism, spectralism, layering and the use of harmonics.

Anne Bluethenthal and Dancers (ABD Productions) \$13,000

Project Summary

ABD requests support for the world premiere of the Forgiveness Project-EI Salvador (FP-ES) a multi-disciplinary performance piece that focuses on the truth and reconciliation process being established by the FMLN government in EI Salvador. FP-ES will be created by American and Salvadoran artists in the Bay Area and San Salvador. The premiere will be in May 2016 at the Fort Mason Center as a part of the San Francisco International Arts Festival (SFIAF).

OPG 2015

Contraband / Mixed Bag Productions \$13,000

Project Summary

Mixed Bag Productions seeks to produce *Gathering In the Eye of Leo*, a large-scale evening length dance presentation featuring six dancers with choreography and direction by Sara Shelton Mann, music and sound by Norman Rutherford, and immersive media and lighting design by David Szlasa. The piece will explore archetypes of the soul, and has been developed over the past year as a series of solo performances.

Circo Zero / Zero Performances \$13,000

Project Summary

Circo Zero requests \$15,000 to support *Chronic*, a concert-length interdisciplinary dance premiering at Z Space during the June 2016 National Queer Arts Festival and co-produced by the Queer Cultural Center. Artistic Director Keith Hennessy and an all-Black ensemble will originate this 90-minute work that fuses dance, storytelling and music with queer content to examine critical race issues and anti-assimilationist movements in African American culture.

Post:Ballet \$13,000

Project Summary

Post:Ballet presents "Six Pack," the company's sixth annual summer concert series, at YBCA Theater, July 23-25, 2015. The program will feature a World Premiere by the winner of the company's debut New Choreographer Commission, featuring an original score by Samuel Carl Adams; restaged masterpieces by Aszure Barton and Alejandro Cerrudo; a World Premiere by Artistic Director Robert Dekkers in collaboration with graphic artist Yas Opisso; and the reprise of 'ourevolution,' Dekkers' 2014 collaboration for Post:Ballet.

Shadowlight Productions \$13,000

Project Summary

THE SCIENCE FICTION "SHADOW SHORTS" PROJECT is an ongoing series of 10-30 minutes multidisciplinary and multiplatform shadow theatre works exploring the concept of modern myth utilizing the conventions of Science Fiction. Funds are requested to support the creation of the first installment of the series, "Poison Fish" written by Nigerian sci-fi writer Nnedi Okorafor. Directed by Larry Reed and Ellen Sebastian Chang, this story will premiere at SOMArts in February 2016.

OPG 2015

Fictional Artists' Contemporary Theatre / San \$13,000

Project Summary

(dis)integration is a contemporary dance about the Romani Diaspora that weaves together the history of the Romani people, Slender-White's experience as a 4th generation Romani-American, and popular (and often disturbing) representations of Roma throughout the Western world. A large-scale dance epic, (dis)integration features a live and original score by Emmy Award-winning composer, Dan Cantrell, and lighting design by Darl Andrew Packard. The 70-minute work for six dancers will premiere in San Francisco in May 2016.

Still Here \$3,335

Project Summary

This proposal requests \$3,335 to support two performances of Still Here III, a multidisciplinary production juxtaposing the experiences of LGBT San Franciscans who were raised and came out here during the 1980s and 1990s with those of AIDS survivors between 60 to 70 years old. The June 2015 performances at the African American Art and Culture Complex will attract an estimated 300 people. Awarded funds will support the fees of the participating artists.

Topsy Turvy \$6,650

Project Summary

This proposal requests \$6,650 to support three performances of Risk Factor at the Brava Theater Center in June 2015. A presentation of the 18th National Queer Arts Festival, Risk Factor is an evening-length circus-infused theatrical production exploring what we lose and what we gain when we take risks. Awarded funds will support Risk Factor's final production costs such as the participating artists' fees and the venue's rental costs.

Community Investments
FY2015 Organization Project Grants – New Work in the Performing Arts
Panelists

Michelle Mulholland

Managing Director, Golden Thread Productions

Michelle joined Golden Thread in 2012 as the administrative office manager and in 2014 took on the role of managing director. She has over 10 years of nonprofit management experience in various nonprofit organizations. She has managed ticket operations for Theater Artaud, Beach Blanket Babylon, Brava Theater, and the Commonwealth Club of California. She has also provided membership, development, and finance assistance for both The Coral Reef Alliance and Forests Forever. A freelance costume designer since 2008, she continues to work with numerous Bay Area companies, including Z Space, New Conservatory Theater, African American Shakespeare Company, Golden Thread, and the SFMOMA.

Denise Pate

Cultural Funding Coordinator, City of Oakland and independent arts management consultant

As Cultural Funding Coordinator, Denise manages the City of Oakland's competitive, arts grants process that includes conducting review panels, grantee workshops, preparing and processing 80-100 grant applications and contracts, and assisting with the development of policy and guidelines for the program. She has spent over 25 years working in the nonprofit management community as an executive director, program manager, board members, development professional, dancer, teacher, and choreographer. She has raised funds, managed programs, and provided technical assistance and mentoring for over 25 nonprofit organizations in the S.F. Bay Area. Her past affiliations include Oakland's CitiCentre Dance Theater, World Arts West (SF Ethnic Dance Festival), The Wolfrap Institute, and the Isadora Duncan Dance Awards Committee. She is the former Associate Director of Operations for California College of the Arts' Center for Art and Public Life. She received her B.A. from Dominican University and MBA from the University of Phoenix.

Mica Sigourney

Artistic Director, OX

Sigourney curates and hosts the weekly drag show SOME THING at the Stud, while also making and performing contemporary performance around town (CounterPULSE, Z-Space, the Garage, YBCA, deYoung and SOMARTS), as well as nationally and internationally. He is the 2013 Guardian Local Discovery Winner for Performance and recently traveled to Vienna's ImPulsTanz Festival as DanceWeb Scholar. He is the Artistic Director of OX, a performing arts organization that builds and strengthens queer community through collaborative performance projects.

Terri Winston

Executive Director, Women's Audio Mission

Terri Winston is the Executive Director of Women's Audio Mission, a non-profit organization dedicated to advancing women in the recording arts, and a professor of Sound Recording Arts at City College of San Francisco. Winston's recording career spans 20 years as a songwriter, composer, recording engineer, and producer. She was signed as a recording artist, engineer and producer by Polygram and BMG subsidiaries, and has shared the stage with such acts as P.J. Harvey, Pixies, Throwing Muses, Flaming Lips, Fugazi, Cake, and Third Eye Blind. She has collaborated with Lenny Kaye of the Patti Smith Group and Greg Hawkes of The Cars and worked as a recording artist and producer for MainMan whose roster also included David Bowie, John Mellencamp, Lou Reed, & Iggy Pop. Winston has composed and

produced theme music for KRON-TV's "First Cut" series, Banana Republic and for various films that have shown on BRAVO's Independent Film Channel, French Television's Cine Cinemas and major festivals all over the world. She is a founding member of the seminal San Francisco band Her Majesty the Baby, a two-time National Lilithe Fair Tour finalist for solo performance, has received numerous awards including an ASCAP songwriting award, Boston Music Award and Bay Area Music Award nominations, is a voting member of the National Academy of the Recording Arts and Sciences and is active in the Producers and Engineers wing. Winston has a B.S. in Electrical Engineering from Purdue University.

Jamaica Rose Itule Simmons

Executive Director, CubaCaribe

Jamaica Rose Itule Simmons is the co-founder and executive director of CubaCaribe, an organization dedicated to the preservation and presentation of performing arts of the Caribbean and its Diaspora. She has spent the last 11 years working with the non-profit producing events, grant writing, providing direction and administrative support. In addition to her non-profit work, she is also an artist/designer, dancer, and educator. She received her B.A. with a double major in Art and Hispanic Studies from Lewis and Clark College and an M.F.A. in Graphic Design at The Academy of Art University in San Francisco. Her thesis was entitled Dance as the Survival of Identity Within Cuban Culture, culminating in the production of a video, hand produced book and exhibition. Exhibitions include: Mis Altares, Portland 1999; Emerging Artists, Portland 2000; Sobrevivir, San Francisco 2005. She is a graphic designer and has worked for Little Miss Matched, Hello Lucky and currently does free-lance design. She has studied Cuban dance intensively for 16 years and was a founding member and dancer with Las Que Son Son. Her training in Cuba includes Ban Rarra, members of Cojunto Folklorico Nacional de Cuba, Raices Profundas, Racatá, Danza Del Caribe and Lady Salsa. She has performed with Alayo Dance Company, Ire Ile, Oyu Oro, Raices Cubanas and LQSS. In addition to her work in visual and performing arts, she has been a teacher at Monteverde Preschool in Berkeley for the last seven years.



FY2014-2015 Organization Project Grant: Presenting

| Ranking | Applicant | Grant Request | Grant Amount |
|----------------|--|----------------------|---------------------|
| 110.5 | Epiphany Productions | \$15,000 | \$15,000 |
| 110.1 | CounterPULSE | \$15,000 | \$15,000 |
| 108.5 | Crowded Fire Theatre Company | \$15,000 | \$15,000 |
| 104.8 | Nā Lei Hulu I Ka Wēkiu | \$15,000 | \$15,000 |
| 104 | San Francisco Friends of Chamber Music | \$15,000 | \$15,000 |
| 100.5 | CubaCaribe | \$15,000 | \$15,000 |
| 99.3 | ICTUS | \$15,000 | \$13,000 |
| 99.3 | Switchboard Music Festival | \$10,000 | \$13,000 |
| 98.5 | Cutting Ball Theatre Company | \$15,000 | \$13,000 |
| 94.5 | PlayGround | \$15,000 | \$13,000 |
| 92.9 | SAFEhouse for the Performing Arts | \$15,000 | \$13,000 |
| | | TOTAL | \$155,000 |

OPG 2015

San Francisco Friends of Chamber Music \$15,000

Project Summary

SFMusic Day annually champions a diverse cross-section of the Bay Area's vibrant musical community in a free, accessible and rewarding atmosphere. 30+ different established and emerging groups are juxtaposed in short performances of contemporary, classical, jazz, and improvisational music on three stages simultaneously at the SF Conservatory of Music (September 19-20, 2015.) This year's theme will explore musical hybridity, with a 'Field Report' curated by Anthony Brown focusing on the development of Asian American Jazz.!

CubaCaribe \$15,000

Project Summary

CubaCaribe is seeking support for the presentation of the 12th annual festival of dance & music in San Francisco and Oakland in April 2016. Programming will include 12 performances, 2 master classes, 2 lecture/demos, and 1 film screening on the art, religion, history and politics of the Caribbean, showcasing artists from Cuba, Haiti, Brazil and the U.S. The curatorial vision for the festival is Our African Soul based on Africa's strong influences in the Caribbean.

ICTUS \$13,000

Project Summary

Ictus, an innovative collective of producers and designers will present the "home-coming" and closing presentation of Marc Bamuthi Joseph's red, black and GREEN; a blues at ZSpace, September 3-12, 2015. As a performance work intricately connected to the Bay Area audiences and artists, the presentation will serve as a cornerstone of Bay Area-wide programming during the fall of 2015.

Switchboard Music Festival \$13,000

Project Summary

The ninth annual Switchboard Music Festival will take place April 2, 2016 at Brava Theater in San Francisco. The Switchboard Music Festival is an eight-hour marathon event featuring composers, performers, and bands whose music challenges traditional genre distinctions. Most featured artists are local, along with selected guests from outside the Bay Area. Sets range from 15-30 minutes, with a closing headliner set of 45 minutes. The 2016 headliner will be Glenn Kotche.

**Community Investments
FY2015 Organization Project Grants – Presenting**

Panelists

Lily Kharrazi

Program Manager, Living Cultures Grants Program

Lily Kharrazi works at the Alliance for California Traditional Arts (ACTA), managing the Living Cultures Grants Program where over the last 10 years grants have been awarded to support the expressive forms of diverse cultural communities throughout the state. Her articles on cultural arts can be found on the ACTA website as well as in other publications. Lily served as curator for the Performing Diaspora series in 2013, produced by CounterPULSE. She was the former program director of the San Francisco Ethnic Dance Festival and worked at World Arts West from 1991- 2002. A trained dance ethnologist, Lily has served on local, regional, and national arts grants panels.

Her first love is dance and views a lot of work besides studying dance in San Francisco, which has ranged from contemporary to Haitian and Bollywood dance forms. She currently practices yoga.

Wayne Hazzard

Executive Director, Dancers' Group

Wayne Hazzard is Executive Director of the service organization Dancers' Group. Before his manifold career in arts management, Wayne Hazzard had a distinguished 20-year career performing with many notable choreographers and companies including the Joe Goode Performance Group; Margaret Jenkins Dance Company; Ed Mock & Company; June Watanabe; Aaron Osborne; Emily Keeler and more. Coinciding with his life as a dancer, Hazzard has and continues to work as an advocate for dance. In 2000 he worked with the dance legend Anna Halprin presenting her work in a performance retrospective celebrating her 80th year and received an Isadora Duncan (Izzies) Award for his innovation, dedication and contribution to the field of dance. In 1996 Hazzard was acknowledged for his role presenting The Dedication Project: remembering those lost to AIDS. Frequently asked to serve as an advisor and panelist with such organizations as the National Endowment for the Arts, California Arts Council, and Dance Advance/PEW Charitable Trusts in Philadelphia, Hazzard currently serves on the board of trustees for Dance/USA.

Manish Vaidya

Community Engagement Coordinator, Queer Cultural Center

Manish Vaidya is the Community Engagement Coordinator of the Queer Cultural Center and founding Artistic Director of Peacock Rebellion, a training institute and resource hub for queer and trans people of color (QTPOC) who make art for social justice. He is a certified coach to artists and activists, a Cultural Equity Fellow with Emerging Arts Professionals, and coordinator of the Bay Area QTPOC Producers' Roundtable. He has shared spoken word, storytelling, poetry, experimental performance, sketch comedy, theater, video and stand-up comedy work at the National Queer Arts Festival, the United States of Asian America Festival, APAture, the

United States Social Forum, SFinExile, LitCrawl, and in Ghadar, the Hyphen blog, Fierce Hunger, Body Image/nation, POOR Magazine's Poverty Skolarship 101 and elsewhere. His social justice -centered performing arts work has been highlighted in The Huffington Post, The Guardian (UK), make/shift, SF Weekly, and at the conference of the National Association for Ethnic Studies.

Roko Kawai

Performing Arts Manager of Contextual Programming, Yerba Buena Center for the Arts

Roko Kawai is a dancer/improviser/teacher/writer and currently also serves as Performing Arts Manager of Contextual Programming at Yerba Buena Center for the Arts. Roko's own work explores the specificity of classical Japanese dance vis-à-vis the craft of post-modern improvisation, for which she was awarded The Pew Fellowship on the Arts for Choreography, a Japan-U.S. Friendship Commission Fellowship, and a Leeway Transformation Award for women artists working in social justice. As a teacher, Roko has taught in diverse contexts from Holmesburg Women's Prison and Bryn Mawr College in Philadelphia to the Khmer Arts Academy in Takhmao, Cambodia, and is currently guest lecturer at SF State University. Her publications include *Belonging and Solo: an artist's workbook* and an essay for a new anthology on Asian American Dance, edited by Dr. Yutian Wong. Roko has extensive experience paneling for national, regional, foundation and government grants programs such as the National Endowment for the Arts: Meet the Composer and Dance/USA, and as a board member of the Stockton Bartol Rush Foundation's grants for community-based arts education. Locally she has paneled for the SF Arts Commission, Walter and Elise Haas Fund, and Silicon Valley Arts Council. A founding board member of the Asian Arts Initiative, she later served as Grants Manager there, overseeing over 40 grants per year.

Lori Laqua

Executive Director, Z Space

Lori joined Z Space in January 2012 and has guided the organization through significant growth both physically and institutionally. In 2013, Z Space took possession of Z Below (formerly The Jewish Theater) allowing programming and the budget to grow by a factor of two (now at \$1.7M). Z Space is dedicated to the production of new theater works in addition to the presentation of a wide array of theater, new music and dance. Z Space, Lori served as the Managing Director of ODC, where she was a key leader and contributor in ODC's transformation over 21 years. She played an active role in the strategy and building of the overall institution and served as the project manager for ODC's new Dance Commons building, which opened in October 2005 and ODC Theater, which opened in September 2010. Laqua received a Ph.D (ABD) and a MA in Architectural History from the University of Virginia, an MA in Art History from the University of Missouri-Columbia, and a BA in History and Art History from the University of Wisconsin-Madison.

Erin Dunning

Classical Musician and educator

Erin Dunning has played clarinet since the age of 11, performing with the Auburn Youth Symphony, Sierra Nevada Winds Orchestra and Sierra College Wind Ensemble while still in high school as well as 3 years as a member of the California Music Educators Association All-

State Honor band and as the winner of the Sacramento Valley Concert Band Association's Concerto Competition. Erin continued her studies in Clarinet Performance and Music Education with Dr. Kenneth Ayoob at Humboldt State University. (In addition to clarinet, she studied Saxophone with Virginia Ryder, flute with Nina Haedrich and Voice with John Ector.) While living on the north coast, Erin was a member of the Eureka Symphony as well as multiple University ensembles and chamber groups. She also was a regular in the pit orchestra for the Humboldt Light Opera Company. Erin played 7 seasons with Symphony of the Redwoods in Fort Bragg under the direction of Alan Pollack. After moving to the San Francisco Bay Area, she has performed with the Bay Area Rainbow Symphony, Silicon Valley Symphony and College of San Mateo Wind Ensemble. Erin has been teaching music to children and adults for over 15 years, and currently is a woodwinds instructor on the San Francisco Peninsula.



**FY2014-2015 Organization Project Grants:
Visual, Literary, and Media Arts**

| <u>Ranking</u> | <u>Applicant</u> | <u>Grant Request</u> | <u>Grant Amount</u> |
|-----------------------|---|-----------------------------|----------------------------|
| 102 | San Francisco Cinematheque | \$15,000 | \$15,000 |
| 100.5 | Litquake | \$15,000 | \$15,000 |
| 96 | Center for the Art of Translation | \$15,000 | \$13,000 |
| 94.5 | San Francisco Green Film Festival | \$15,000 | \$13,000 |
| 93.8 | Arab Film Festival | \$15,000 | \$13,000 |
| 93.8 | Queer Women of Color Media Arts Project | \$15,000 | \$13,000 |
| 90.8 | Diasporic Vietnamese Artists Network | \$5,500 | \$5,500 |
| 87.8 | Aunt Lute Books | \$15,000 | \$13,000 |
| 86.3 | San Francisco Independent Film Festival | \$15,000 | \$13,000 |
| 85.5 | Chinese Historical Society of America | \$15,000 | \$13,000 |
| 85.3 | Sixth Street Photography Workshop | \$15,000 | \$13,000 |
| | TOTAL | | \$139,500 |

FY2014-2015 Organization Project Grants: Visual, Literary & Media Arts Project

OPG 2015

San Francisco Cinematheque \$15,000

Project Summary

San Francisco Cinematheque requests a grant from the San Francisco Arts Commission in the amount of \$15,000 to support the planning and execution of Apparent Motion, a series of twelve (12) large-scale film screening events to be presented with an accompanying exhibition catalogue focusing on contemporary and historic “performance cinema” (described below) January–November 2016 at diverse venues throughout San Francisco.

Litquake \$15,000

Project Summary

The Litquake Foundation seeks funding for its SF Epicenter authors in conversation series, which takes place once or twice monthly to an audience of 35-100 and its 9-day fall literary festival, scheduled for Oct. 9-17, 2015, featuring a literary award ceremony, readings and performances, 2 days of children’s events, teen events, literary stars in conversation, a literary crawl in the Mission District, and more. In 2013, attendance at the festival was 15,921.

Center for the Art of Translation \$13,000

Project Summary

The Two Voices reading series spotlights international authors and translators presenting thought-provoking literature from around the world. Events bring world-class writers and translators to local audiences and provide an opportunity for cultural dialogue through translation. Featuring readings and performances of fresh new literature from around the world. Two Voices serves San Francisco’s diverse literary and language communities and offers compelling conversation online through original content, interviews, pod casts and social media.

San Francisco Green Film Festival \$13,000

Project Summary

The San Francisco Green Film Festival (SFGFF) is the Bay Area’s leading festival for films and discussions about people and the planet. Launched in 2011, SFGFF presents an annual film festival each Spring, along with year-round community screenings and events in the San Francisco Bay Area. Attendees discover new films from around the globe and hear stories from people facing the world’s most urgent environmental issues and creating the most innovative solutions.

FY2014-2015 Organization Project Grants: Visual, Literary & Media Arts Project

OPG 2015

Arab Film Festival \$13,000

Project Summary

The project for support is the 19th edition of the Arab Film Festival, slated to be held throughout the San Francisco Bay Area in October 2015. Started in 2013, the AFF now has\ year-round programming which culminates in the Film Festival, the flagship event. These include year-round screenings, a shorts festival and an education program, bringing AFF films to Bay Area public schools.

Queer Women of Color Media Arts Project \$13,000

Project Summary

QWOCMAP requests \$15,000 to support its 12th annual Queer Women of Color Film Festival, June 10-12, 2016. This free 3-day Film Festival will world premiere films from around the globe in 4 screening programs, showcase 10 new QWOCMAP films, and present a Filmmaker Roundtable Discussion. All films will be open captioned for the Deaf & Hard-of-Hearing. The Festival Focus, "Hustle & Grow: Queer Wages" will draw 1,500 audience members, including low-income, immigrant, elder and disabled.

Diasporic Vietnamese Artists Network \$5,500

Project Summary

We propose to organize the first SF International Southeast Asian Film Festival (I-SEA Film Fest) on November 15-16, 2015 at New People Theater in Japan Town. Although there is a large Southeast American population in the Bay area, these cultural productions are under represented in San Francisco. DVAN offers to fill this gap by centering the histories, communities, identities and imaginaries of those in Southeast Asia and in the Southeast Asian Diaspora.

Aunt Lute Books \$13,000

Project Summary

Funds will be used to promote, and produce four San Francisco events in the fall of 2015.

1) Women's Building. Two workshops followed by a joint reading: LeAnneHowe will introduce her concept of Embodied Tribalography; Ire'ne Lara Silva will discuss the "poetry of the dispossessed."

2) Galería de la Raza. A reading and panel discussion with Howe, Silva, and three local authors on negotiating multiple Chicana/o, American Indian, and indigenous identities.

OPG 2015

San Francisco Independent Film Festival \$13,000

Project Summary

SF DocFest exhibits the weirdest and most wonderful aspects of real-life on film. San Francisco DocFest is a well-loved film festival exhibits over two weeks of documentaries. The wild success of films like AN INCONVENIENT TRUTH to SUPERSIZE ME support the growing interest and clamor for the documentary genre. And SF DocFest is the only festival of its kind in San Francisco. We seeks to encourage the habit of adventurous movie-going by exhibiting documentary films that transport, increase awareness, and inspire audiences.

Chinese Historical Society of America \$13,000

Project Summary

The CHSA Museum is seeking a grant of \$15,000 to support Crossroads, which brings awareness to the issue of human trafficking and shares stories of current day survivors as a means to empower women in our community. Audiences will be guided in small groups throughout the labyrinth of rooms to witness the stories unfold in an interactive performance journey. Crossroads, will premiere at the CHSA in two site-specific immersive theater performances September 11/12, 2015.

Sixth Street Photography Workshop \$13,000

Project Summary

The proposed project is a film and digital photography workshop for adults living in poverty. We will produce Community Memory, part of an ongoing project of Sixth Street Photography Workshop to interpret and creatively document the changing South of Market neighborhood through the perceptions of its long-term population, members of its underclass, and military veterans. The project is key to moving Sixth Street Photography Workshop's new 6th ON 7th Gallery into its second year.

Community Investments

FY2015 Organization Project Grants – Visual, Literary, and Media Arts

Panelists

Brian Karl

Program Director, Headlands Center for the Arts

For more than twenty years, Brian Karl has conceived and produced a numerous and wide range of independent video art projects and documentaries, public performances and exhibitions by himself and others. Several of his own directed works have received awards when screened at festivals, as well as have been purchased for collections and/or commissioned by museums and galleries internationally, including the Jewish Museum, the Whitney Biennial, and the New York and San Francisco Film Festivals.

He has also worked professionally for over two decades as a curator and administrator at art organizations in support of multidisciplinary creative work, including positions at Los Angeles Contemporary Exhibitions (LACE), Art-in-General, Harvestworks Digital Media Arts, and Headlands Center for the Arts. He has consulted as a curator, technician and guest speaker for organizations such as the Brooklyn Academy of Music, Creative Time, Composers Forum, Kadist Foundation, the Kitchen, San Francisco Art Institute, Yerba Buena Center for the Arts, and the Mabou Mines, Squat, Julie Taymor and Wooster Group theater companies, along with serving as editor and producer for Tellus, the Audio Art Magazine.

He completed his doctoral dissertation in music and anthropology at Columbia University after conducting archival and field research in Morocco, Spain and the U.S. He has taught courses widely at the college and university level in music, cultural anthropology and art, most recently at the California College of the Arts and the San Francisco Art Institute.

Maysoun Wazwaz

Program Manager, Mills College Art Museum

Maysoun Wazwaz has recently joined the Mills College Art Museum Program Manager. Prior to working at Mills she served for five years as the Exhibitions Program Manager at Southern Exposure in San Francisco where she had the opportunity to work with over 500 artists through solo, group and juried exhibitions as well as through public art projects and fundraising events. In 2010, Maysoun curated Extended Play, a new and exciting series of live art performances and workshops by multidisciplinary artists working with sound, light, video, voice, installation, sculpture, dance and new technology. In her capacity as exhibition program manager at SoEx, she curated, organized and produced over 100 exhibitions, events and projects of local, national and international artists.

In addition, Maysoun served on Visual Aid's Exhibitions Committee for five years curating exhibitions whose focus was to support artist with life threatening illnesses. She has also served on two San Francisco Arts Commission public art panels, has participated two years in a row in the San Francisco Art Institute's MFA Studio Visits as an outside curator, and has been a visiting lecturer at California College of the Arts numerous times. She is excited to be co-teaching the Senior Exhibition class at Mills College this year and hopes to have more teaching opportunities at the college in the future. Wazwaz has a BA in Art History from Bard College, Annandale-on-Hudson, NY. She is from Chicago and has lived in San Francisco for the past 10 years.

Hervé Ernest

Executive Director, SF Noir

I grew up in New Jersey and attended Ramapo College in Bergen County where I founded Entrepreneurs Inc., a holding company for Campus Video, a national college campus-based video store franchise for which I received a nomination to "'Who's Who' of American Colleges and Universities."

I moved to San Francisco in 1994 and joined the development department at KQED TV, which soon suffered a PBS cutback because of a new Congress-backed bill enacted by Newt Gingrich. Two months after, I started the North Beach Jazz Festival and grew it from an original attendance of 800 people to over 40,000 people in eight years, leading all of the development, marketing and communications efforts. In 2003, I joined the San Francisco Conservation Corps and became its Director of Development & Marketing leading the development department successfully through large state budget cuts, diversifying and increasing revenue bases through special events, targeted outreach and individual donor cultivation. Three years later, I joined First Graduate (formerly the Bay Area Youth Fund for Education – b.a.y. fund) and helped increase revenues by 40% in my first completed fiscal year, created a new annual fundraiser that raised record profits and managed an organization re-branding.

Most recently, I served as the Director of Communications for Intersection for the Arts, a nearly 50 year old arts institution in San Francisco that is one of the most well regarded arts organizations in the country. I continue to lend strategic direction to sfjnoir, an organization that I started in 2001 to create events celebrating black arts and culture following an epidemic wave of “black flight” from San Francisco. I’ve been a published writer, provided consulting and freelance design services, sat on committees and boards, received awards and recognition for projects that I’ve initiated and continue to develop my skills and experience with supporting strategic initiatives through consulting with Bay Area non-profits.

Celeste Chan

Co- Director, Queer Rebel Productions

Celeste Chan is an experimental artist, writer and organizer. A VONA and Lambda Literary fellow, her writing can be found in Ada: Journal of Gender, New Media, and Technology, As/us journal, Feminist Wire, Hyphen Magazine, Matador, and the forthcoming Writing the Walls Down anthology (Transgenre Press). She recently received a Hedgebrook artist residency, a SF Writers' Grotto fellowship, and a San Francisco Arts Commission Individual Artist Grant. Her films have screened in CAAMFest, Digital Desperados, Entzaubert, Frameline, MIX NYC, National Queer Arts Festival, and Vancouver Queer Film Festival, among others. Alongside KB Boyce, she co-directs Queer Rebels, a queer and trans people of color arts project. For Queer Rebels, she created SPIRIT: Queer Asian, Arab, and Pacific Islander Artivism and co-curated ANCIENT FUTURE: queer and trans people of color experimental films. She has presented and curated in the SF Bay Area, NYC, Seattle, Bloomington, Glasgow, Berlin, and beyond.

Fred Salas

Latino Arts Independent Consultant

Fred Salas has spent over twenty years working in the non-profit arts, with a specialization in Latino arts and culture, lives in San Jose, CA, and continues his work as an independent consultant. Fred founded Este Lugar the Border Film Festival, one of the first festivals to showcase the work of Latino filmmakers living and working in the United States. Salas was the Co-Executive Director of the San Diego Latino Film Festival from 1996 to 2000 and served twice on the selection panel for the Sundance Institute's Screenwriters Lab and was the longtime literary and performing arts curator at MACLA/Movimiento De Arte Y Cultura in San Jose CA.