

Applicant	Average Score (%)	Request Amount	Grant Amount
Citizen Film	94.6	\$ 20,000	\$ 20,000
Imagine Bus Project	92.6	\$ 20,000	\$ 20,000
Chinese Progressive Association	91	\$ 20,000	\$ 20,000
Flyaway Productions	88.4	\$ 20,000	\$ 20,000
Push Dance Company	88.4	\$ 20,000	\$ 20,000
Downtown Continuation High School	86.8	\$ 20,000	\$ 20,000
Children's After School Arts (CASA)	85	\$ 20,000	\$ 20,000
San Francisco Mime Troupe	85	\$ 20,000	\$ 20,000
API Equality- Northern CA	83.2	\$ 20,000	\$ 20,000
Southern Exposure	82.4	\$ 20,000	\$ 20,000
ZACCHO Dance Theatre	82.2	\$ 20,000	\$ 20,000
Au Co Vietnamese Cultural Center	81.6	\$ 20,000	\$ 20,000
Chinese Culture Foundation of San Francisco	81.4	\$ 20,000	\$ 20,000
Mural Music & Arts Project	81.4	\$ 20,000	\$ 20,000
Streetside Stories	81.4	\$ 16,972	\$ 16,972
ASPIRE	80.6	\$ 20,000	\$ 20,000
Queer Rebel Productions	79.6	\$ 20,000	\$ 20,000
San Francisco Boys and Girls Club- Don Fisher Clubhouse	79.2	\$ 20,000	\$ 20,000
Portola Family Connections Center, Inc.	78.6	\$ 20,000	
Brava Theater Center/Brava! For Women in the Arts	78.4	\$ 20,000	
YMCA Buchanan Center	78	\$ 20,000	
Nagata Dance	76.8	\$ 20,000	
Center For Lao Studies	76.6	\$ 20,000	
Mission Graduates	74.4	\$ 20,000	
Community Works West	73.4	\$ 20,000	
Ohlone Profiles Project	71.2	\$ 20,000	
Associated Students Inc	57.8	\$ 15,000	
Delivering Innovation in Supportive Housing	54.6	\$ 15,569	
Small Press Traffic Literary Arts Center	50.8	\$ 15,000	
George R. Moscone Center for Public Service	50.4	\$ 20,000	
1 Brush Initiative	43.2	\$ 20,000	

TOTAL AMOUNT \$ 356,972

Grantee	Grant Amount	Project Description
API Equality- Northern CA	\$ 20,000	APIENC and Mia Nakano from the Visibility Project will use media and visual arts to engage community members with oral histories of LGBTQ AAPI communities through workshops on videography, spoken performance and print media. These products will be disseminated and presented in an LGBTQ AAPI physical and digital walking tour. The practice of community storytelling will play a key role in this practice and will be woven together to create a collective history.
ASPIRE	\$ 20,000	ASPIRE values art as a vehicle that ensures undocumented API youth voices and stories lead larger immigration discourse, and as a means of healing from existing inequities that our communities face. Partnering with Julio Salgado, ASPIRE seeks to expand art-in-activism, or activism, through bi-weekly art workshops that will culminate into two pop-up galleries and an Artists Panel Dialogue over the course of 12 months to shift mainstream consciousness on issues that affect undocumented API communities.
Au Co Vietnamese Cultural Center	\$ 20,000	ACVCC proposes to work with the Lao Seri Association, the Samaki Project, and the One Myanmar Community, formerly the Burmese Youth Association, to pursue a fifth phase of the Tenderloin Southeast Asian Arts and Culture Coalition (SEAACC). Funds will be used to support a summer arts and heritage residency for Tenderloin youth, a Mid-Autumn Harvest Festival, and a Spring Summit featuring a lecture and film screening, a two month culture exhibit, and three community workshops.
Children's After School Arts (CASA)	\$ 20,000	Ammo Eisu, a transgender artist of color will work with youth aged K-5 to create a multidisciplinary arts exhibit which explores gender identity. Children will be asked to consider the constructs and peer pressures of binary gender identities, and to expand upon the possibilities of a multifaceted gender expression. Ammo will be teaching weekly after school workshops to K-5th graders for four months, culminating in a publicly accessible art exhibit.
Chinese Culture Foundation of San Francisco	\$ 20,000	"Nearness of Distance" is a community arts project designed to engage single room occupancy (SRO) families to create transformative process-oriented artwork. Matching world class artist Summer Mei Ling Lee with highly underserved working class families, the project tells one of San Francisco's most important class divide stories through art creation, oral history and memories.

Chinese Progressive Association	\$ 20,000	CPA seeks support for the Art for the People Project. CPA will develop a pilot Artist-in-Residency Program to work with artist Ka Yan Cheung-Miaw to develop the leadership and capacity of CPA's low-income Chinese immigrant members to engage in community issues through art and cultural work. Youth and adult immigrant members will explore comic art and storytelling and learn how art can be used to advance their vision for a thriving and vibrant community.
Citizen Film	\$ 20,000	Buchanan Stories is an entirely new transmedia project highlighting stories of this community's ongoing struggle for unity and ownership. Green Streets, a community-owned enterprise, has engaged neighbors in beautifying Buchanan Mall, and the community has collectively envisioned this project. Through a variety of storytelling media: interactive audio domes, writing walls, mobile-accessible videos, and public storytelling sessions with facilitators, we'll reclaim this park as social connective tissue anchoring the community.
Downtown Continuation High School	\$ 20,000	Since 2011, Downtown High School and A.C.T. have partnered to create an intensive arts education program for historically underserved youth. In the Acting for Critical Thought project, D.H.S students attend weekly acting classes at A.C.T., see A.C.T. productions, participate in workshops on theater-related professions, and write original texts that they perform in A.C.T. venues. The courses address social issues to engage students and provide a platform for unheard voices.
Flyaway Productions	\$ 20,000	Flyaway Productions and College Track seek funding for the 2016 GIRLFLY Arts and Activism Program. This is an 80-hour, paid summer arts and social activism program for low-income girls who are preparing to go to college. Social justice will be addressed at two levels: Engaging artistic practice to support academic achievements that will take the participating girls out of poverty, and empowering them with skills, experiences and role models to be future leaders.
Imagine Bus Project	\$ 20,000	The Imagine Bus Project seeks SFAC's support to offer weekly visual arts classes in San Francisco Juvenile Hall, where youth will produce a collaborative art project through our Youth Studio Program. In partnership with the Juvenile Probation Department, 400 youth will uncover positive outlets for expression while engaging with artists and their communities through instruction and exhibitions. Students will apply their new skills to collaborate on a large-scale canvas mural honoring a historically significant figure.

Mural Music & Arts Project	\$ 20,000	The growing digital divide and escalating threat of gentrification provide a difficult landscape for youth to grow and succeed. MMAP students will capitalize on Hip Hop's eloquent storytelling platform to improve their artistic skills, and become positive voices in their communities. Youth will research, create, and perform Hip Hop art and music to activate public space and highlight these complex community issues through artistic performances and installations.
Push Dance Company	\$ 20,000	PUSH Dance Company seeks support for Moplicity, a community art project developed in partnership with young African American women from the 3rd St Youth Center & Clinic which seeks to explore the complex and varied arrangements of African American families and how they are valued both within the community and from outside. Moplicity plans to shift appreciation for African American family lives and the ways misperceptions have impacted availability of medical care, especially for young women.
Queer Rebel Productions	\$ 20,000	QRP proposes a 12 month storytelling workshop for the LGBT seniors of Openhouse, SF. Our aim is to reduce isolation, and build community and visibility for this marginalized community. Project leadership comes from the community (an LGBT senior). Awarded funds will pay for project staff time, artistic supplies, editing and outreach.
San Francisco Boys and Girls Club- Don Fisher Clubhouse	\$ 20,000	High-risk youth from the Don Fisher Clubhouse (located in the Western Addition) and across the city, will have unique, on-going opportunities to work with a world-renowned Artist-in-Residence who specializes in the traditional martial arts and movement form of capoeira. Youth will learn the cultural significance of capoeira while improving their physical skills, and participating in community performances and traditional ceremonies.
San Francisco Mime Troupe	\$ 20,000	SFMT will partner with Bayview's Greenaction to offer youth (14-21) play creation and performance skills, strengthening youth engagement and activism, and allowing young people to tell their own truths in a unique, creative, and powerful way through artistic expression. SFMT workshops offer training in commedia dell'arte and American melodrama, will guide students in creating performances on their most "burning issues," and will culminate in performances at the Mime Troupe space and in the Bayview.

Southern Exposure	\$ 20,000	Southern Exposure seeks support for their Artists in Education (AIE) program's youth driven community arts project in collaboration with the youth of Mission Girls' Young Queens on the Rise program. The Young Queens, working with AIE teaching artists, will generate a project that activates, empowers and raises awareness around issues important to the youths' daily lives and their community, seeking to promote their self-esteem, develop their artistic skills and leadership abilities while inspiring positive choices.
Streetside Stories	\$ 16,972	Streetside Stories will partner with Flynn Elementary's EED program to provide quality storytelling arts programming for underserved Mission District students after school and during the summer months. Streetside will offer five workshops, each averaging 20 hours in length, reaching 75 students in grades 2-5. In each workshop, students will bring their stories to life through photography, digital comics, animations, written stories, poetry, narrated audio slideshows, or e-books designed to develop language and arts skills
ZACCHO Dance Theatre	\$ 20,000	Zaccho's Youth Performing Arts Program (YPAP) provides free arts education programming to students via partnerships with YMCA (Carver & Drew Elementary Schools), SFUSD (Paul Revere), Muhammad University and Malcolm X Academy. With input from participating teachers, Director Joanna Haigood designs the annual curriculum. She directed a work in collaboration with hip hop pioneers including Melle Mel, Grand Master Caz and Grand Wizard Theodore, and draws from that project to design the coming year's curriculum, The History of Hip Hop.



**San Francisco Arts Commission  
FY2015-2016 Artists & Communities in Partnership (ACIP)  
Grant Panelists Biographies**

**Juan Gabriel Beruman**

**Adjunct Professor, University of San Francisco**

As a social justice advocate, Juan specializes in both educational policy research and community-based theater to transform society. In academia, he researches effective policies for minority students in the P-20 Pipeline, including those that intersect with the arts. As a member of Campo Santo Theatre Company, Juan focuses on stories that capture the strengths and complexities of our communities. He relies on over 20 years of experience working and creating in California communities and schools in Los Angeles, Oakland, and San Francisco as well as in Indiana to inform these endeavors. He earned a doctorate in Educational Policy Studies at Indiana University. Currently, Juan is an adjunct professor at the University of San Francisco, policy researcher for David Campos' Campaign for State Assembly, and director for Stories High XIV at Bindlestiff Studios.

**Sita Kuratomi Bhaumik**

**Artist and Educator**

Sita Kuratomi Bhaumik is an interdisciplinary artist and educator born and raised in the suburbs of Los Angeles to Indian and Japanese Colombian parents. After receiving her B.A. in Studio Art from Scripps College, Sita moved to the Bay Area where she holds an M.F.A. from California College of the Arts and an M.A. in Visual and Critical Studies. She is a lecturer at UC Merced and RayKo Photo Center. Sita has collaborated with organizations such as Yerba Buena Center for the Arts, The Asian Art Museum of San Francisco, The San Jose Museum of Art, SOMArts, 18 Reasons, 826 Valencia, Asterisk SF, Whitman College, Cal-State Fullerton, Stanford University, and the Future Food House in Rotterdam. She has been the art features editor for Hyphen magazine, writer for Art Practical, and a board member at Kearny Street Workshop. She is currently a Research Fellow at the Institute for Art and Olfaction in Los Angeles and a Lucas Artist Program Resident at Montalvo. Her favorite spice is cardamom.

**Jessica Mele**

**Program Officer, Performing Arts, The William and Flora Hewlett Foundation**

Jessica Mele is a program officer in the Performing Arts Program at the William and Flora Hewlett Foundation. In this role, she manages a diverse portfolio of grants, with a particular focus on arts education advocacy and policy. Prior to joining the Hewlett Foundation, Jessica was executive director at Performing Arts Workshop, an arts education organization in San Francisco. During that time, she was also an active arts education advocate, serving on the executive committee of the Arts Providers Alliance of San Francisco, the steering committee of the Alameda Alliance for Arts Learning Leadership, and the national advisory council of Teaching Artist's Guild. In addition, Jessica advocated with community-based organizations outside of the arts sector as part of the steering committee of the Family Budget Coalition in San Francisco, which was active in drafting legislation and re-authorizing the city's Children's Fund and Public Education Enrichment Fund in 2014. Jessica holds a BA in Anthropology and French

Studies from Smith College, and an Ed M in Education Policy and Management from the Harvard Graduate School of Education. In her spare time, Jessica writes, directs and produces sketch comedy as part of the creative company at Pianofight in San Francisco.

### **Sarita Ocón**

#### **Actor, Visual Artist, Digital Media Arts Educator**

Sarita Ocón is a professional actor, visual artist, and digital media arts educator. Sarita has been performing on the national tour of "PLACAS: The Most Dangerous Tattoo" written by Paul Flores, developed with and directed by Michael John Garcés, supported by the partnerships of community organizations, such as the San Francisco International Arts Festival, the Mission Cultural Center for Latino Arts, the Central American Resource Center and other collaborating Latino theaters of the National Performance Network (NPN). Earlier this year Sarita performed the title role in the world premiere production of Octavio Solis' "Alicia's Miracle," a Story Works collaboration between The Center for Investigative Reporting and Tides Theatre to uncover the dark side of the strawberry industry in California. Favorite performances include Ravi Joseph's "Bengal Tiger at the Baghdad Zoo" (San Francisco Playhouse), Octavio Solis' "Ghosts of the River" (ShadowLight Productions), "La Casa en Mango Street" and "School of the Americas" (Teatro Visión). Theatrical credits include performances and collaborations with Berkeley Repertory Theatre, Bindlestiff Studio, BRAVA Theater Center, CAL SHAKES, Campo Santo, Golden Thread Productions, Intersection for the Arts, The Playwrights Foundation, San Francisco Playhouse, San Francisco International Arts Festival, Shotgun Players, Teatro Visión and many others.

Sarita is currently a teaching artist for the East Bay Center for the Performing Arts' Learning Without Borders program, providing new innovative learning through digital media arts and stop motion animation. She is also a shadow theatre artist with ShadowLight Productions and is part of their education team, bringing shadow theatre to classrooms throughout the Bay Area. Sarita holds a Bachelor of Arts in Comparative Studies in Race & Ethnicity from Stanford University and was a recipient of the Institute for Diversity in the Arts Fellowship. She is a proud member of the Bay Area Latino Theatre Artists Network.

### **Jim Santi Owen**

#### **Musician, Musical Director, Arts Educator, Funder**

Jim Santi Owen is an American percussionist, educator, producer, performer, and funder based in the San Francisco Bay Area. A specialist in the classical percussion traditions of India, Owen has studied for over 25 years from some of India's greatest artists including Swapan Chaudhuri, Ali Akbar Khan, Chitresh Das, T.H. Subash Chandran, and K. Sekar.

Jim Santi Owen has performed extensively with world-class musicians and choreographers including: Pharoah Sanders, Hamza el Din, Swapan Chaudhuri, Chitresh Das, Alonzo King, LINES Ballet, SF Ballet, John Santos, Steve Smith, Terry Riley, Joseph Alam Khan, Myra Melford, Gamelan Sekar Jaya, Rova Saxophone Quartet, Omar Sosa. From 2009 to 2014 he served as the Music Director and Board Treasurer for the San Francisco World Music Festival. Currently, he teaches at Dominican University, The Jazz Conservatory, LINES Ballet, and the

Ali Akbar College of Music. Owen holds a bachelor of Humanities from New College of California and a master's degree in World Music from California Institute of the Arts. He is currently sits on the Zellerbach Family Fund's Community Arts Panel and has just begun a 3-year term as a member of the Funding Advisory Committee for the Cultural Arts Department of the City of Oakland.



artists and communities in partnership | guidelines  
FY16 GRANT CYCLE | FOR PROJECTS TAKING PLACE MAY 2016 — JUNE 2017

**San Francisco  
Arts Commission**

Tom DeCaigny  
Director of  
Cultural Affairs

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City and County of  
San Francisco

**APPLICATION DEADLINE: October 15, 2015**  
(email submission)\*

**For arts organizations and community-based  
organizations with appropriate partnerships**

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

Una traducción de esta solicitud de aplicación está disponible a petición; sin embargo, solamente se aceptarán solicitudes en inglés. Favor de comunicarse con Kate Patterson-Murphy al 415-252-4638 ó [Kate.patterson@sfgov.org](mailto:Kate.patterson@sfgov.org) para una traducción al español.

此拨款申请书的翻译版本将应请求而提供；然而，只有英文版本的申请书才会被接纳。请联系 Esther Ip 以获取中文翻译。联系电话：415-252-2536 或 电子邮箱：[estherip@sfgov.org](mailto:estherip@sfgov.org)。

Ang pagsasalin sa Tagalog ng aplikasyon para sa pagkalooban na ito ay makukuha kung hihingilin. Ngunit ang aplikasyon sa Ingles lamang ang aming tatanggapin. Para sa tulong, maaring i-contact si Cece Carpio, 415-554-6080 o [cece.carpio@sfgov.org](mailto:cece.carpio@sfgov.org).



## artists and communities in partnership (ACIP) grant guidelines | FY16 grant cycle

For projects taking place: May 2016 — June 2017

APPLICATION DEADLINE: October 15, 2015

### about ACIP

The Artists and Communities in Partnership (ACIP) grant program provides project support for arts organizations and community-based organizations empowering underserved communities through the arts in San Francisco. ACIP seeks to foster social justice and equity, centering artists as leaders for social change. We prioritize funding to artists and organizations rooted in historically underserved communities (see page 2). For any questions about ACIP, contact Program Officer Liz Ozol 415-252-2565.

Applicants may seek funding for projects that address one or more of the following goals of **using the arts to:**

- **Invest in voices that are too often ignored** by supporting projects that build community through the development, expression, and empowerment of artistic voices and which activate community members to tell their stories.
- **Develop future leaders** by providing arts-based skills and tools to create visions for social change and more just futures.
- **Build community capacity** for civic expression, leadership, and organizing. Organizing may be defined as activities that actively engage people affected by societal problems in the process of identifying and pursuing solutions.
- Preserve, reclaim, and **(re)vitalize traditional cultural practices** as a form of empowerment or resistance to assimilation.
- **Address specific issues** impacting historically underserved communities.

### youth empowerment

Artists and Organizations working with youth (pre-k to grade 12) during out-of-school time are highly encouraged to apply. Please select the goal(s) best aligned to your project.

## categories

**ACIP-ARTS:** Project-based support to arts organizations partnering with non-arts community-based organizations in San Francisco such as neighborhood associations, tenants' groups, community-based organizations, social justice organizations, advocacy groups, health centers, schools, and after-school programs.

**ACIP-CBO:** Project-based support for community-based organizations partnering with an individual artist or an arts organization. Artists or partners may be based outside of San Francisco if they offer a specific expertise to the project. The project must benefit a community in San Francisco.

## eligible request amount

Applicants with appropriate partnerships may apply for up to \$20,000 for project-based support. Because funds are limited, grant awards may be between 75 and 100 percent of the grant request, but no less than 75 percent of a grant request will be awarded.

## cultural equity

Reflecting SFAC's agency-wide value of cultural equity, priority for ACIP goes to organizations and projects deeply rooted in, and reflective of, historically underserved communities (such as people of color, LGBTQ, trans\*, women, youth, disabled, and low-income communities and communities with intersections of various marginalized identities).

# important dates

Application Workshops	August – September
Applications Due	October 15, 2015
Panel Review	November 2015 – January 2016
Funding Recommendations	February 2016
Commission Approval	March 2016
Grant Period	May 1, 2016 – June 30, 2017

\*\*SEE SFARTSCOMMISSION.ORG FOR CALENDAR OF APPLICATION WORKSHOPS



## applicant eligibility

- **The organization (and its fiscal sponsor, if applicable) must be based in San Francisco.**
- **The organization must be tax-exempt under Internal Revenue Code Section 501(c)(3)** or have a fiscal sponsor that is so qualified.
- **The organization must be willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco.**
- **The organization cannot be another City agency or department.**
- **NEW: Applicants must not be in default on any grants or loans from:** (1) SFAC, (2) other City departments (including, without limitation, Department of Children, Youth, and their Families; Office of Economic and Workforce Development; Mayor's Office of Housing and Community Development; and Grants For The Arts), (3) Northern California Grantmakers Arts Loan Fund; (4) Northern California Community Loan Fund, (5) Community Arts Stabilization Trust; or (6) the Center for Cultural Innovation. This default clause was expanded due to the fact that SFAC has a fiduciary relationship with these particular organizations, through either shared City resources or other pooled philanthropic funds.
- **Mission Statement:**
  - **For ACIP-ARTS:** Arts organizations must have a mission statement that is clearly based on the development, production, and/or presentation of arts activities in San Francisco.
  - **For ACIP-CBO:** Community-based organizations must have a mission statement that is clearly rooted in empowering communities based in San Francisco.
- **Organizations must provide continuing programming in San Francisco** as evidenced by either having successfully completed at least four publicly accessible activities over the previous two years, or maintained ongoing programming for at least two years targeting communities in San Francisco.
- **For ACIP-ARTS:** Arts organization's three-year average annual operating budget must not exceed \$1.1 million in income or expense. This does not apply to community-based organizations or schools.

- **Priority goes to projects that serve a historically underserved community (see page 2).**
- **Applicants must receive an average score of 75 percent or above by the review panel to be considered for funding.** Funding is not guaranteed for a score of 75 percent or above, and is determined by the availability of funds.

## grant restrictions

- **A proposed project cannot receive simultaneous funds from multiple SFAC funding sources;** this includes collaborators applying to work on different components of the same project and applying separately.
- **Applicants cannot submit more than one application for the ACIP grant.** This does not apply to fiscal sponsors who are submitting applications on behalf of different fiscally sponsored projects.
- **NEW: Applicants cannot receive funding for two consecutive grant cycles, regardless of ACIP sub-category.**
- **NEW: Any previously awarded ACIP grants must be completed and closed out before applying for any additional grants in the ACIP category.**
- **The awarding of funds does not imply that the Arts Commission 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.

## funds cannot be used to support

1. Projects that take place outside of San Francisco.
2. 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.
3. Deficit reduction.
4. Start-up costs/seed money for new organizations or businesses.
5. Food and beverage expenses.

## project requirements

- **All projects must align with one or more of ACIP's five project goals (see page 1)**
- **All projects must contain appropriate community partnerships:**
  - **For ACIP-ARTS:** An appropriate community partner is a non-arts community-based organization or group located in San Francisco such as neighborhood associations, tenants' groups, social justice organizations, advocacy groups, health centers, and after school programs.
  - **For ACIP-CBO:** Must have an arts partner. Artists or partners may be based outside of San Francisco if they offer a specific expertise to the project. The project must benefit a community in San Francisco.
- **Application must include a letter of support from the partnering organization or artist.**
- **Priority goes to projects that clearly identify a target community, and engage the target community members in the artistic and creative process.** ACIP prioritizes organizations and projects serving underserved communities in San Francisco such as: historically underserved ethnic and cultural communities; lesbian, gay, bisexual, or transgender communities; people with disabilities; women; low income communities; seniors; etc. Youth from these underserved ethnic and cultural communities includes students of color, low-income youth, youth classified as newcomers or English learners, LGBT youth and youth with disabilities (having Individual Education Plans (IEPs)).
- **The applicant's project leadership team must be from, or reflective of, the communities they are working with.** Applicant must be deeply rooted in the community they are engaging with a two-year history of working in this community. *Communities that are most affected by an issue are best positioned to identify effective strategies for change in their communities.*



## scoring criteria

### **Community Impact (25 points):**

- Clarity of the issue or area of need being addressed, and of the arts-based process used to address it.
- Clearly outlines project's relevance and benefit to target community, depth and breadth of impact, and alignment with one or more of ACIP's project goals.

### **Community Engagement (30 points):**

- Level to which project engages and involves target community members in the creative/arts process.
- Community accountability: depth of the applicant and partner's immersion in, and understanding of, the community they are serving.

### **Documentation and Evaluation (15 points):**

- Documentation and evaluation plan: ability to demonstrate the impact and benefits of the project, including qualitative (storytelling) and quantitative results.

### **Ability to Complete the Project (30 points):**

- Quality of project plan: clearly outlined project timeline, and outreach strategy to develop community participation.
- Qualifications and experience of project's team; viability of project budget; and overall fiscal health of applicant.

## alignment of questions and criteria

You may use this table as a reference to aid you in answering the following questions.

CATEGORY	POINTS	SCORING CRITERIA	APPLICATION QUESTIONS
Community Impact (25 points)	10	Clarity of the issue or area of need being addressed, and of the arts based process used to address it.	23. Talk about the issue: describe the targeted underserved community and the specific issues or areas of need that will be addressed through this project. How will this project use the arts to address these issues/areas of need?
	15	Clearly outlines project's relevance and benefit to target community, depth and breadth of impact, and alignment with one or more of ACIP's project goals.	24. Talk about the process: Describe how this project aligns with the selected ACIP project goal(s). How will this project impact the target community to foster social change?
Community Engagement (30 points)	15	Level to which project engages and involves target community members in the creative/arts process.	25. How does this project plan to engage and involve target community members in the creative/arts process?
	15	Community accountability: depth of the applicant and partner's immersion in and understanding of the community they are serving.	26. Describe the project leadership team's relevant experience and qualifications working in the target community.
Documentation & Evaluation (15 points)	15	Documentation and evaluation plan: ability to demonstrate the impact and benefits of the project, including qualitative (storytelling) and quantitative results.	27. Describe your plans for documenting and evaluating this project. How will you evaluate impact? (Include qualitative and quantitative results)
Ability to Complete the Project (30 Points)	10	Quality of project plan: clearly outlined project timeline, and outreach strategy to develop community participation.	28. Project plan (outline)  29. Describe your outreach strategies to develop community participation. How many community members do you expect to involve in the art-making process?
	20	Qualifications and experience of project's team; evidence of viable partnership; viability of project budget; and overall fiscal health of applicant.	30. Proposed Project Budget & Budget Notes  31. "Review Complete" California Cultural Data Project & Budget Notes  32. Letter of Support from Partnering Organization or Artist  33. Staff Bios & Work Samples



## application review

To evaluate ACIP applications, we use a category-based panel review process. It is important to select the appropriate category for your proposed partnership project. SFAC staff process applications and send them to panelists for review in advance of meeting. Panelists will convene to discuss applications and make funding recommendations in a closed panel meeting.

## grants panelists

Grant panelists reflect the diversity of San Francisco, have broad knowledge about the particular artistic discipline and field issues, and have experience that aligns with the purpose of the specific grant category. Panelists may include City staff.

## funding recommendations

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

## panel notes

SFAC staff takes notes on panel comments during deliberations. You may contact [alexander.tan@sfgov.org](mailto:alexander.tan@sfgov.org) to obtain panel comments.

## funding approval

Panel recommendations are subject to the approval of the Arts Commission. Typically, recommendations are first reviewed by the Community Arts, Education & Grants Committee, then by the Full Commission. Commission meetings are public. The agenda will be available on the Arts Commission website at <http://www.sfartscommission.org> 72 hours in advance of the meeting.

## grant awards

Notifications will be mailed. Award letters will include instructions about contracting procedures.



**artists & communities in partnership (ACIP)**  
how to submit your application packet

## email your application

Email complete application and additional attachments in **a single .pdf only** to:

**[sfac.grants@sfgov.org](mailto:sfac.grants@sfgov.org)**

**by 5:00 p.m. PST on Thursday, October 15, 2015.**

Include **“16ACIP: (organization name)”** in the email subject line.

*Example: 16ACIP: Pegasus and Unicorns United for the Arts*

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



## application instructions

Do NOT submit more materials than stipulated; excess materials will be discarded. These application instructions will provide a step by step walkthrough (by question #) of how to fill the application. If you have any questions about the application, please contact Program Officer Liz Ozol 415-252-2565 or [liz.ozol@sfgov.org](mailto:liz.ozol@sfgov.org).

PLEASE NOTE: The grant application form is a fillable PDF that limits entry based on the defined word count for each question. We strongly advise you to prepare your narrative draft in a separate document and then paste the completed answers into the form when you are ready to submit the complete application. If you draft your narrative directly into the PDF, it's possible that you could lose some of your writing.

## application form

- 1. GRANT APPLICANT:** Enter the name of the organization applying for the grant.  
Only include the name of the primary organization that will be the signatory on the grant.
- 2. CONTACT PERSON + TITLE:** Enter the name of the person responsible for executing the grant and communicating with SFAC.
- 3. SF ADDRESS:** Enter the physical corporate address of the organization applying for the grant. The organization must have a corporate address in San Francisco to be eligible for funding. You will be required to attach proof of residency.
- 4. MAILING ADDRESS IF DIFFERENT:** Enter the mailing address of the applicant if different from the physical address.
- 5. DAY PHONE | MOBILE:** Enter the contact number(s) for the individual responsible for communicating with SFAC.
- 6. EMAIL | WEBSITE:** Enter the contact email of the individual responsible for communicating with SFAC. Please ensure that this address is up to date since most communications from SFAC are via email.
- 7. NUMBER OF THE SUPERVISOR'S DISTRICT WHERE YOUR ORGANIZATION IS BASED:** District numbers can be found at: <http://propertymap.sfplanning.org>

- 8. PARTNER INFORMATION AND COMMITMENT FORM ATTACHED:** Confirm that you have attached the partner information and commitment form to the application. This form can be found at the end of the application.

## eligibility

- 9. SELECT WHICH ACIP CATEGORY YOU ARE APPLYING FOR.** Panelists review the applications by category, so make sure you check the correct box.
- 10. CHECK THE BOX IF YOUR ORGANIZATION IS A 501(C)(3):** All organizations are required to have a 501(C)(3) or have fiscal sponsorship through a San Francisco-based 501(C)(3) organization.
- 11. FISCAL SPONSOR (IF APPLICABLE):** If your organization is not a 501(C)(3), list the name of your fiscal sponsor, their San Francisco address, the contact's name, phone and email address. The fiscal sponsor will be required, upon receipt of the grant, to submit a form verifying:
- The sponsored organization's project is compatible or consistent with the fiscal sponsor's mission or purpose.
  - The fiscal sponsor approves of the above referenced project, and has:
    - Reviewed the project.
    - Will pass, upon awarding of funds, a board resolution for the adoption of the project.
    - Accepted legal responsibility to document the status and progress of the project
  - The fiscal sponsor is legally responsible for monitoring and controlling the expenditure of grant funds in keeping with the purpose of the grant.
  - The fiscal sponsor is legally responsible for complying with the terms of the grant.

Upon awarding of funds, the fiscal sponsor will be asked to submit a copy of its IRS 501(c)(3) determination letter. The Board of Directors must formally approve a resolution agreeing to be "Fiscal Sponsor" for the "Grant Applicant," and must authorize the execution of the grant agreement. A copy of that resolution, certified by the Board Secretary, must be provided upon awarding of funds, if not previously provided.

- 12. ATTACH PROOF OF SAN FRANCISCO CORPORATE ADDRESS:** Attach verifiable proof that the organization has a corporate address in San Francisco. This may be in the form of the IRS Tax Determination Letter, a utility or cable bill, lease or contract, mortgage statement, business license, or preprinted financial statement.
- 13. ELIGIBILITY REQUIREMENT: CONFIRM YOU ARE NOT IN DEFAULT FOR ANY GRANTS OR LOANS FROM:** (1) SFAC, (2) other City departments (including, without limitation, Department of Children, Youth, and their Families; Office of Economic and Workforce Development; Mayor's Office of Housing and Community Development; and Grants For The Arts), (3) Northern California Grantmakers Arts Loan Fund; (4) Northern California Community Loan Fund, (5) Community Arts Stabilization Trust; or (6) the Center for Cultural Innovation. (see guidelines pg.3 for more detail)

**14. ORGANIZATIONAL MISSION STATEMENT:** Please write your organization's mission statement in the space provided.

- **For ACIP-ARTS:** Arts organizations must have a mission statement that is clearly based on the development, production, and/or presentation of arts activities in San Francisco.
- **For ACIP-CBO:** Community based organizations must have a mission statement that is clearly rooted in empowering communities based in San Francisco.

**15. PLEASE LIST DATES/LOCATIONS OF EITHER:**

- **FOUR PUBLICLY ACCESSIBLE ART/CULTURAL ACTIVITIES IN THE LAST TWO YEARS:** These activities can range from informal readings of a work to the public to events, exhibits, etc.
- **ONGOING COMMUNITY BASED PROGRAMS YOUR ORGANIZATION HAS HELD IN SAN FRANCISCO SINCE OCTOBER 2013:** Programming can range from ongoing community empowerment programming (workshops, trainings, etc.) to events series, or ongoing community services based in San Francisco.

**16. PRIORITY FOR PROJECTS THAT SERVE AN HISTORICALLY UNDERSERVED COMMUNITY:** Please describe the community you will be working with and, if applicable, why they are an underserved community.

**17. PLEASE CHECK BOX IF YOUR PROJECT WILL SERVE YOUTH (K-12) AS THE TARGET COMMUNITY.**

## project information

**18. GRANT REQUEST AMOUNT:** The maximum amount that can be requested is \$20,000. Due to limited funding, it is possible that recommendations will be made for less than what was requested, but never less than 75 percent of that amount.

**19. PROJECT SUMMARY:** Provide a brief summary of the proposed project in 75 words or less. For example: *"XYZ Productions seeks support from the SFAC to implement "Big Blue," a community arts collaboration with ABC Housing Organization that brings formerly homeless residents of the Garden District in San Francisco into collaboration with professional artists for the creation of multi-disciplinary, site-specific performance installations that reflect the complex stories and life experiences of the community participants. XYZ will develop and present installation performances at four different ABC facilities in the neighborhood in 2016/17."*

**20. ARTISTIC DISCIPLINE PRIMARY FOCUS:** Please check only one box which best represents the artistic discipline of the proposed project. SFAC uses this information to build diverse review panels that encompass the skills and expertise in the various disciplines reflected in the proposals.

**21. ARTISTIC DISCIPLINE SECONDARY FOCUS:** Please check only one box which best represents the secondary artistic discipline (if applicable) of the proposed project.

**22. SUPERVISOR'S DISTRICT WHERE YOUR PROPOSED CREATIVE PROCESS WILL**

**TAKE PLACE:** District numbers can be found at:

<http://propertymap.sfplanning.org>

**23. TALK ABOUT THE ISSUE:** Describe the targeted community including, if applicable, historically underserved communities such as people of color, LGBTQ, trans\*, women, youth, disabled, and low income communities and communities with intersections of various marginalized identities and describe the areas of need facing these communities this project is intending to address. Describe concretely how the arts will be used and are relevant to address this need.

**24. SELECT ONE OR MORE OF ACIP'S GOALS THAT BEST ALIGN WITH YOUR PROJECT:**

a) Check the appropriate box(es) to help the panelists understand the focus of your project

b) **TALK ABOUT THE PROCESS:** Describe concretely how the proposed project aligns with ACIP's arts-based social change goals selected above. Describe this project's relevance to the community and the process by which this arts-based project will foster social change, and impact the targeted communities. Answer in relation to the ACIP goals selected.

**25. DESCRIBE HOW THIS PROJECT WILL ENGAGE AND INVOLVE MEMBERS OF TARGET COMMUNITY:** ACIP prioritizes projects that actively engage and involve target community members in the creative/arts process. ACIP acknowledges that social change must center and engage the voices of those most impacted by social issues. How will this project support the target community's full involvement in the arts process? How involved will the target community be in creating content?

**26. EXPLAIN HOW THE PROJECT LEADERSHIP TEAM IS AUTHENTICALLY FROM, OR REFLECTIVE OF, THE TARGET COMMUNITY:** List the relevant experience and qualifications that demonstrate the leadership team's history of involvement, and why they are the right "fit" or "match" to implement this project. Communities that are most affected by an issue are best positioned to identify effective strategies for change in their communities.

**27. EXPLAIN HOW YOU WILL KNOW IF, AND TO WHAT DEGREE, YOU HAVE MET THE PROJECTS GOALS:** What will this look like? Sound like? How will you tell the story of the impact of this partnership using both qualitative and quantitative results?

**28. PROJECT PLAN:** Identify the primary project activities that will happen within the time frames indicated, and the intended outcomes. If your project will require permits, make sure to figure out the time frame for obtaining them within your project.

**29. PROJECT PLAN OUTREACH STRATEGIES:** What strategies will you use to get folks to show up physically and psychically? How many participants do you expect to participate on a regular basis in this project? Describe your outreach strategies to develop community participation, identifying and recruiting participants, etc. "Posting on Facebook" is not a robust outreach strategy.

### 30. a) PROPOSED BUDGET PROJECT:

**INCOME:** Line 1: Enter the total amount of the SFAC grant you are requesting. The CCDP will be used to verify the three-year average budget and actual cash income. The maximum amount that can be requested is \$20,000.

Line 2 - Line 8: Include any confirmed or pending contributions to the proposed project. Use the budget notes to explain the sources of the income and the anticipated date the funds will be confirmed.

Line 9: Include any other sources of contributed income for the proposed project that are not covered in the previous line items. Use the budget notes to explain the source and details of the income.

Line 10-13: Enter the amount of projected income from the indicated items for the proposed project. Use the budget notes to explain the cost breakdown.

Line 14: Include any other sources of anticipated earned income not covered in the previous line items. Use the budget notes to further explain.

Line 15: Add the total of contributed to the total of earned revenue anticipated for the project.

**EXPENSE:** In the "SFAC GRANT" column, enter the desired allocation of grant funds if awarded.

### b) 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. This is of particular importance for allocation to line items that are not project-based. Panelists carefully review budgets and budget notes.

Discuss any significant in-kind support in your budget notes.

#### INCOME

- Lines 2-6: Indicate your plans for obtaining additional support (indicate: secured, pending, to apply) and if you have had previous success with each support source.
- Line 10: Admissions/Ticket Sales: Be as detailed as you can in your budget notes and explain how the numbers are derived. For example, anticipated ticket sales for \$1,000, can explained as: Ticket Sales (100-seat venue/50% capacity/ 2 nights/ @ \$10 each) = \$1,000
- Line 11: Tuitions/Workshops/Lecture Fees should include a breakdown. For example, Tuition (25 students @ \$100 each) = \$2,500; Workshops (20 students/2 workshops @ \$50 each) = \$2,000; Lecture Fees (2 @ \$250 each) = \$500
- Line 12: Product Sales/Concessions should include a breakdown and description. For example, Product Sales (100 programs @ \$10 each) = \$1,000; Concessions (2 events @ \$200 each) = \$400

#### EXPENSES

- Line 16: ARTISTIC includes a breakdown of all of the artists you anticipate paying for the proposed project. For example: 1 Lead Artist / 8 hours @ \$100 an hour = \$800; 2 Assistant Artists / 8 hours each @ \$50 each = \$800
- Line 17: ADMINISTRATIVE includes a breakdown of the amount of time that administrative positions will be utilized to implement the proposed project. For example: Executive Director - 20% FTE @ \$80,000 = \$16,000 per year.

- Line 21: FACILITY COSTS / RENT would include a portion of the total costs associated with housing the organization. For example: Rent - 5% of \$30,000 = \$1,500 per year; maintenance costs - 5% of \$20,000 = \$1,000 per year.
- Line 26: OTHER PROJECT EXPENSES are any expenses that don't fit into the other line items associated with the project, such as licensing.
- Line 27: ADMIN/INDIRECT is allowable for 10 percent of the personnel expenses to be covered by the SFAC grant. This would not be allowable for personnel expenses that are anticipated to be covered by other funding sources. For example, the total personnel expenses to be covered by the SFAC grant is \$30,000 per year, then the total amount that can be claimed for ADMIN/INDIRECT would be \$3,000 per year.
- Line 28: TOTAL GRANT EXPENSES: The total amount requested.

**31. ATTACH A "REVIEW COMPLETE" CALIFORNIA CULTURAL DATA PROJECT (CCDP) FUNDER SFAC FUNDER REPORT & BUDGET NOTES:**

Applicants are required to submit a Cultural Data Project Funder Report that includes Review Complete data for your three most recently completed fiscal years. You can find more information about what Review Complete means here:

<http://culturaldata.force.com/Resources/articles/Article/What-does-my-Data-Profile-status-mean>

Be sure to select the correct funder report. The correct header will read, "San Francisco Arts Commission" and the specific name of the grant category you are applying for: Organization Project Grants. It is expected that if six months have passed, your last fiscal year will be entered into The CCDP profile. Embed the CCDP report in your application .pdf in the order listed in the application checklist, and email in the application packet as one .pdf file only. Panelists will use your CCDP Funder Report to better understand your organization's financial position.

**Attach typed Budget Notes that correspond with your CCDP report.**

Organizations with a reserve or operating surplus should provide budget notes that explain your reserve policy or plans for use of the surplus.

Organizations with accumulated deficits must provide budget notes that detail how the deficit developed and plans for the deficit reduction.

Organizations that hold outstanding loans or have defaulted on loans must budget notes that detail the terms of the loan repayment or circumstances of the default.

Any line item that varies 50 percent or more should be accompanied by explanatory notes.

**32. LETTER OF SUPPORT FROM PARTNERING ORGANIZATION:** Please attach letter of support (up to two pages) from the organization you are proposing to partner with. This letter should convey the depth and breadth of the relationship, and the reason(s) why this partnership is so promising.

This letter should be written by, and reflective of the "voice" of the partner. Use these instructions and questions to guide your letter:

- **For ACIP-ARTS:** Partnering community based organizations should:
  - Provide official mission and vision. Describe history, programming, services, experience and/or investment in working in the specific neighborhoods, communities or constituencies served by the project.

- Answer the following question: How does this project fit with or further your mission, purpose, programming and/or services? Which part(s) of this project excites you? Why?
- If appropriate, letter may address how this project shifts the way the identified social issue has been addressed historically in the organization and neighborhood/community?
- **For ACIP-CBO's:** Arts partners should:
  - Describe artistic history, outlining programming, services, experience and/or investment in 1) arts and culture, and 2) working in the specific neighborhoods, communities or constituencies served by the project.
  - All arts partners should answer the following question: How does this project fit with or further your vision for social change and your arts-based goals? Which part(s) of this project excites you? Why?
  - If appropriate, letter may address how this project shifts their arts based programming or practice, or shifts way the identified social issue has been addressed historically in your organization and/or neighborhood/community?

### 33. PROJECT PERSONNEL CAPACITY

- PROJECT TEAM BIOS:** Brief bio should outline the administrative, technical, and artistic qualifications of the project team. Describe how each of these individuals will contribute to the successful implementation of the proposed project. Please do not cut and paste résumés for the bio.
- WORK SAMPLES:** Fill out the Work Sample Template according to the instructions. Material and time limits are strict. Panelists will review your artistic work samples in advance of the panel meeting.

**Submit samples that:**

- Demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
- Are high production quality with clarity of sound and image.
- Are recent (from the last two years whenever possible).
- Are relevant to the proposed project. If the most relevant project is older than two years, we recommend a balance of newer and most relevant samples.
- In some cases, it may be helpful to show an excerpt of the work-in-progress if your proposal hinges on a project already underway. However, be sure that documentation is high quality and you set the proper context for the stage of work being shared.

Work sample descriptions contextualize each work sample by stating discipline-specific and pertinent information:

- Title, date, venue, length of work, dimensions, and medium.
- If the work was done in collaboration with other organizations, state your organization's role in the production.
- Explain the sample's relevance to your proposed project if (1) the proposed project is a major departure from the style, genre, or discipline presented in your work

sample; (2) the sample document is a work-in-progress; and/ or (3) the work is that of a collaborator or commissioned artist outside of your usual work.

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 so that panelists can clearly see the arc of movement, complete thought, or sufficient grasp of a theme.

*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. Three 1-minute videos/songs is permissible only if one is that of a collaborator.*

2. Include instructions and time-stamps that cue panelists to the portion you want played.
3. Format instructions: Work samples that cannot be included in your emailed .pdf must be hosted online through your website or a third party platform (Soundcloud, Vimeo, etc.). Please be sure to include log in instructions if your content is restricted. If panelists cannot access your work sample it will not be reviewed:

- audio
  - Must be hosted on an accessible site such as Soundcloud;
  - 4 minutes maximum, 2 minutes if combining with another medium
- video
  - Must be hosted on an accessible site such as Vimeo;
  - 4 minutes maximum, 2 minutes if combining with another medium
- images
  - Must be included in PDF
  - 8 maximum, 4 if combining with another medium
- film treatments, scripts, literary manuscripts, and publications
  - Must be included in PDF
  - Literary manuscripts and film treatments: 10pg. maximum, 5pg max. if combined with other medium
- scripts:
  - Must be included in PDF
  - 20 page maximum, 10 page max. if combining with another medium
- Do not direct panelists to look at whole websites without specific instructions indicating content that falls within the limits above. Samples that fall outside of the instructions given will be removed.

4. Provide URL and any navigation information or passwords.
5. Always test your final work sample before submitting.



artists and communities in partnership ..... application  
FY16 GRANT CYCLE | FOR PROJECTS TAKING PLACE MAY 2016 — JUNE 2017

**San Francisco  
Arts Commission**

Tom DeCaigny  
Director of  
Cultural Affairs

25 Van Ness Avenue, Ste. 345  
San Francisco, CA 94102  
tel 415-252-2590  
fax 415-252-2595  
sfartscommission.org  
facebook.com/sfartscommission  
twitter.com/SFAC



City and County of  
San Francisco

**APPLICATION DEADLINE: October 15, 2015  
(email submission)\***

**For arts organizations and community-based  
organizations with appropriate partnerships**

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

Una traducción de esta solicitud de aplicación está disponible a petición; sin embargo, solamente se aceptarán solicitudes en inglés. Favor comunicarse con Kate Patterson-Murphy al 415-252-4638 ó Kate.patterson@sfgov.org para una traducción al español.

此拨款申请书的翻译版本将应请求而提供；然而，只有英文版本的申请书才会被接纳。请联系 Esther Ip 以获取中文翻译。联系电话：415-252-2536 或 电子邮箱：estherip@sfgov.org。

Ang pagsasalin sa Tagalog ng aplikasyon para sa pagkalooban na ito ay makukuha kung hihingilin. Ngunit ang aplikasyon sa Ingles lamang ang aming tatanggapin. Para sa tulong, maaring i-contact si Cece Carpio, 415-554-6080 o cece.carpio@sfgov.org.

## application submission

Email complete application and additional attachments in a **single .pdf only** to:

**[sfac.grants@sfgov.org](mailto:sfac.grants@sfgov.org)**

**by 5:00 p.m. PST on Thursday, October 15, 2015.**

Include **"16ACIP: (organization name)"** in the email subject line.

*Example:* 16ACIP: Pegasus and Unicorns United for the Arts

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

**PLEASE NOTE:** The grant application form is a fillable PDF that limits entry based on the defined word count for each question. We strongly advise you to prepare your narrative draft in a separate document and then paste the completed answers into the form when you are ready to submit the complete application. If you draft your narrative directly into the PDF, it's possible that you could lose some of your writing.

# application form

1. Grant Applicant: \_\_\_\_\_
2. Contact Person + Title: \_\_\_\_\_
3. San Francisco Address: \_\_\_\_\_
4. Mailing Address if Different: \_\_\_\_\_
5. Day Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_
6. Email: \_\_\_\_\_ Website: \_\_\_\_\_  
*Provide a valid email. Panel notices and important grant information will be sent via email.*
7. Number of the supervisor's district where organization is located: \_\_\_\_\_  
*District numbers can be found at: <http://propertymap.sfplanning.org/>*
8. Partner Information and Commitment Form Attached

## eligibility

9. For which ACIP Category are you applying:
- ACIP-ARTS:** Arts-based organization partnering with a non-arts, community-based organization in San Francisco.
  - ACIP-CBO:** San Francisco community-based organization partnering with an individual artist or arts organization.
10. Check the box if your organization is a 501(c)(3):
11. If not a 501(C)(3) organization (if organization is a 501(c)(3), write "N/A")
- a) Name of Fiscal Sponsor: \_\_\_\_\_
  - b) San Francisco Address of Fiscal Sponsor: \_\_\_\_\_
  - c) Contact Name: \_\_\_\_\_ b) Phone: \_\_\_\_\_ d) Email: \_\_\_\_\_
12. Attach proof of San Francisco Corporate Address
13. Check this box to confirm you are not in default for any grants or loans from: SFAC, other City departments, Northern California Grantmakers Arts Loan Fund, or the Center for Cultural Innovation (see guidelines for more detail).

**14. ORGANIZATION MISSION STATEMENT:**

**For ACIP-ARTS:** Arts organizations must have a mission statement that is clearly based on the development, production, and/or presentation of arts activities in San Francisco.

**For ACIP-CBO:** Community based organizations must have a mission statement that is clearly rooted in empowering communities based in San Francisco.

**MISSION STATEMENT:**

**15. Please list dates/locations of either:**

- Your organization’s last four publically accessible art/cultural activities held in San Francisco since October 2013; or
- Ongoing community-based programs your organization has held in San Francisco since October 2013:

DATE	BRIEF ACTIVITY DESCRIPTION	PLACE/VENUE

**16. PRIORITY FOR PROJECTS THAT SERVE AN HISTORICALLY UNDERSERVED COMMUNITY.** Please describe the community with which you will be working, and, if applicable, why that community is underserved (see guidelines pg. 5) (100 words max):

*wordcount:*

**17. Check this box if this project is working primarily with K-12 youth during out-of-school time:**

# project information

18. Grant Request Amount: \_\_\_\_\_

19. PROJECT SUMMARY: Summarize your proposed project in 75 words or less.

*wordcount:*

20. Proposed Project Artistic Discipline | Primary Focus. **PLEASE CHECK ONE.**

DANCE    LITERARY ARTS    MEDIA ARTS    MUSIC    THEATER ARTS    VISUAL ARTS

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

21. Proposed Project Artistic Discipline | Secondary Focus. **PLEASE CHECK ONE.**

DANCE    LITERARY ARTS    MEDIA ARTS    MUSIC    THEATER ARTS    VISUAL ARTS

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

22. Number of the supervisor's district where your project will take place: \_\_\_\_\_

*District numbers can be found at: <http://propertymap.sfplanning.org/>*

## section 1: community impact (25 points)

**23. Talk about the issue:** Describe the targeted community and the specific issues or areas of need that will be addressed through this project. How will this project use the arts to address these issues/areas of need?

(Note: Projects that focus on underserved communities receive priority.) (250 words)

*wordcount:*

**24. (a) Select one or more of ACIP's goals that best align with your project. ACIP seeks to fund partnerships and projects that use the arts to:**

- Invest in voices that are too often ignored** by supporting projects that build community through the development, expression and empowerment of artistic voices, and which activate community members to tell their stories.
- Develop future leaders** by providing arts-based skills and tools to create visions for social change and more just futures.
- Build community capacity** for civic expression, leadership, and organizing. Organizing may be defined as activities that actively engage people affected by societal problems in the process of identifying and pursuing solutions.
- Preserve, reclaim, and **(re)vitalize traditional cultural practices** as a form of empowerment or resistance to assimilation.
- Address specific issues** impacting historically underserved communities.

**24. (b) Talk about the process:** Describe how this project aligns with the selected ACIP project goal(s). How will this project impact the target community to foster social change? (250 words)

*wordcount:*

## section 2: community engagement (30 points)

25. How will this project engage and involve the target community members in the creative/arts process? (300 words)

*wordcount:*

26. This grant prioritizes applicants whose project leadership team is from, or reflective of, the communities the project engages. Describe the project leadership team's relevant experience and qualifications working in the target community. (250 words)

*wordcount:*

## section 3: evaluation (15 points)

27. Describe your plans for documenting and evaluating this project. How will you evaluate impact? (Include qualitative and quantitative results) (250 words)

*wordcount:*

## section 4: ability to complete the project (30 points)

**28. PROJECT PLAN:** outline your project timeline.

Identify the primary project activities that will happen within the time frames indicated below.		
TO BE COMPLETED BY DECEMBER 31, 2016:		
	Activity	Date
1		
2		
3		
4		
TO BE COMPLETED BY JUNE 30, 2017:		
	Activity	Date
1		
2		
3		
4		

**29. Describe your outreach strategies to develop community participation. How many community members do you expect to involve in the art-making process? (250 words)**

*wordcount:*

**30. a) PROPOSED PROJECT BUDGET:**

**PROJECTED INCOME**

**CONTRIBUTED**

- 1. SFAC ACIP GRANT REQUESTED \_\_\_\_\_
- 2. GOVERNMENT - FEDERAL \_\_\_\_\_
- 3. GOVERNMENT - STATE \_\_\_\_\_
- 4. GOVERNMENT - LOCAL/MUNICIPAL \_\_\_\_\_
- 5. BUSINESSES/CORPORATIONS \_\_\_\_\_
- 6. FOUNDATIONS \_\_\_\_\_
- 7. INDIVIDUALS \_\_\_\_\_
- 8. FUNDRAISING \_\_\_\_\_
- 9. OTHER (SPECIFY IN BUDGET NOTES) \_\_\_\_\_

**SUBTOTAL CONTRIBUTED** \_\_\_\_\_

**EARNED**

- 10. ADMISSIONS/TICKET SALES \_\_\_\_\_
- 11. TUITIONS/WORKSHOPS /LECTURE FEES \_\_\_\_\_
- 12. PRODUCT SALES/CONCESSIONS \_\_\_\_\_
- 13. CONTRACTED SERVICES/PERFORMANCE FEES \_\_\_\_\_
- 14. OTHER (SPECIFY IN BUDGET NOTES) \_\_\_\_\_

**SUBTOTAL EARNED** \_\_\_\_\_

- 15. TOTAL PROJECT SUPPORT (NOT INCLUDING IN-KIND) \_\_\_\_\_

**EXPENSE**

**SFAC PROJECT EXPENSE:**

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

- 16. ARTISTIC \_\_\_\_\_
- 17. ADMINISTRATIVE \_\_\_\_\_
- 18. TECHNICAL AND PRODUCTION \_\_\_\_\_
- 19. OTHER SERVICES (DETAIL IN BUDGET NOTES) \_\_\_\_\_

**SUBTOTAL PERSONNEL EXPENSE** \_\_\_\_\_

**NON-PERSONNEL**

- 20. PRODUCTION & EXHIBITION COSTS \_\_\_\_\_
- 21. FACILITY EXPENSES/SPACE RENTAL \_\_\_\_\_
- 22. ADMINISTRATION EXPENSES & SUPPLIES \_\_\_\_\_
- 23. ADVERTISING AND MARKETING \_\_\_\_\_
- 24. INSURANCE \_\_\_\_\_
- 25. FUNDRAISING EXPENSES \_\_\_\_\_
- 26. OTHER PROJECT EXPENSES (SPECIFY IN NOTES) \_\_\_\_\_
- 27. ADMIN/INDIRECT \_\_\_\_\_

**SUBTOTAL NON-PERSONNEL EXPENSE** \_\_\_\_\_

- 28. TOTAL GRANT EXPENSES \_\_\_\_\_

**b) BUDGET NOTES**

**INCOME**

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

**EXPENSE**

- 16.
- 17.
- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.
- 26.
- 27.
- 28.

**31. CCDP "REVIEW COMPLETE" FUNDER REPORT & BUDGET NOTES:** Attach a "Review Complete" California Cultural Data Project (CCDP) San Francisco Arts Commission funder report and budget notes.

**32. LETTER OF SUPPORT FROM PARTNERING ORGANIZATION:** Letter should demonstrate that partner is committed to this project, and that this is a viable partnership. See application instructions in ACIP guidelines for more detailed information on partner letters.

**33. PROJECT PERSONNEL CAPACITY**

**(a) PROJECT TEAM BIOS (ATTACH):** Include brief bios of project leadership outlining the administrative, technical, and artistic qualifications of the project team. Include descriptions of how each of these individuals will contribute to the successful implementation of the proposed project.

**(b) ATTATCH WORK SAMPLES AND DESCRIPTIONS:** Select work samples that demonstrate experience relevant to the proposed project.

See application instructions for more information on acceptable work samples. If you are not providing URL links to your work samples, please embed them to your application .PDF. Make sure to attach work sample descriptions using the following format:

**SAMPLE # 1**

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:

# application checklist

Please submit a **single .pdf** containing the following documents in the order listed:

- Application Form**  
Including eligibility, project information, narrative sections, & budget materials
- IRS Tax Determination Letter *(if applicable)***  
If you or your fiscal sponsor has never received an SFAC grant
- Partner Information and Commitment Form**
- Proof of San Francisco Corporate Address**
- "REVIEW COMPLETE" CCDP SFAC Funder Report & Budget Notes**  
Attach a **review complete** California Cultural Data Project (CCDP) SFAC funder report & budget notes
- Letter of support from partnering organization**  
Please attach letters of support from your partner for this proposal
- Project Team Bios**  
See page 11 for more information on project team bios
- Work Samples & Descriptions**  
See application instructions for more information on acceptable work samples. Make sure to attach work sample descriptions using the format provided above.

## certification (required)

I certify that by submission of these documents, to the best of my knowledge, I meet all the eligibility requirements for the FY2015—2016 Artist & Communities in Partnership (ACIP) grant, and that all answers and data in this application, and contained in any attachments, are true and correct.

NAME OF APPLICANT \_\_\_\_\_

DATE \_\_\_\_\_

# partner information & commitment form

Grant Applicant: \_\_\_\_\_

Name Of Partner: \_\_\_\_\_

Contact Person + Title: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Day Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_ Website: \_\_\_\_\_

If organization, year of founding or beginning of operations: \_\_\_\_\_

Number of paid staff: \_\_\_\_\_ Number of volunteer staff: \_\_\_\_\_

Approximate number of people served on an annual basis: \_\_\_\_\_

Target constituency: \_\_\_\_\_

Number of the supervisor's district in which partner is located: \_\_\_\_\_

YOUR district number can be found at: <http://propertymap.sfplanning.org/>

Numbers of the districts that partner's activities and/or services impact: \_\_\_\_\_

Do you have ongoing arts programming? If so, how is it funded? \_\_\_\_\_

Brief description of the partner's role in the project:

## Memorandum Of Understanding

WE AGREE TO ACT AS COLLABORATORS FOR THE PROPOSED PROJECT BEING SUBMITTED TO THE SAN FRANCISCO ARTS COMMISSION. ALL PARTIES HAVE DISCUSSED AND AGREED TO THE RESPONSIBILITIES OF THIS COLLABORATION.

SIGNATURE OF GRANT APPLICANT \_\_\_\_\_ DATE \_\_\_\_\_

SIGNATURE FOR COLLABORATOR \_\_\_\_\_ DATE \_\_\_\_\_