

Dance

Applicant	Request Amount	Grant Amount
Sean Dorsey	\$ 15,000	\$ 15,000
Raisa Punkki	\$ 6,000	\$ 6,000
Alleluia Panis	\$ 15,000	\$ 15,000
Monique Jenkinson	\$ 15,000	\$ 15,000
Lenora Lee	\$ 15,000	\$ 15,000
Lily Cai	\$ 15,000	\$ 15,000
Kerensa DeMars	\$ 15,000	\$ 15,000
Sara Shelton Mann	\$ 15,000	\$ 15,000
Temistocles Fuentes Betancourt	\$ 15,000	\$ 15,000
Isak Immanuel	\$ 15,000	\$ 15,000
Keith Hennessy	\$ 15,000	\$ 15,000
Katharine Hawthorne	\$ 15,000	\$ -
Charles Slender-White	\$ 15,000	\$ -
Tim Rubel	\$ 4,000	\$ -
Christy Funsch	\$ 15,000	\$ -
Jesse Hewit	\$ 15,000	\$ -
Amy Lewis	\$ 10,000	\$ -
Laura Arrington	\$ 15,000	\$ -
Micah Morgan	\$ 15,000	\$ -

Music

Applicant	Request Amount	Grant Amount
Pamela Z	\$ 15,000	\$ 15,000
Fely Tchaco	\$ 15,000	\$ 15,000
Caroline Cabading	\$ 15,000	\$ 15,000
Rohan Krishnamurthy	\$ 15,000	\$ 15,000
Jon Jang	\$ 15,000	\$ 15,000
Kali Boyce	\$ 15,000	\$ 15,000
Richard Marriott	\$ 15,000	\$ 15,000
Beth Custer	\$ 15,000	\$ 15,000
Gang Situ	\$ 15,000	\$ 15,000
Melody Takata	\$ 15,000	\$ 15,000
Danny Clay	\$ 15,000	\$ 15,000
Karl Cronin	\$ 15,000	\$ 15,000
Idris Ackamoore	\$ 15,000	\$ 15,000
Sascha Jacobsen	\$ 15,000	\$ 15,000
Aaron Gervais	\$ 13,000	\$ 13,000
Julia Ogrydziak	\$ 15,000	\$ -
Derek Schmidt	\$ 15,000	\$ -
Brent Miller	\$ 15,000	\$ -
Hannah Lew	\$ 15,000	\$ -
Annie Bacon	\$ 15,000	\$ -

Alexandra Tejada Rieloff	\$	1,500	\$	-
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Theater

Applicant		Request Amount		Grant Amount
Niloufar Talebi	\$	15,000	\$	15,000
Danny Duncan	\$	15,000	\$	15,000
Mica Sigourney	\$	15,000	\$	15,000
Rhodessa Jones	\$	15,000	\$	15,000
Ross Travis	\$	15,000	\$	15,000
Kevin Seaman	\$	15,000	\$	15,000
Sean San José	\$	15,000	\$	15,000
Kal Spelletich	\$	15,000	\$	15,000
Baruch Porras-Hernandez	\$	15,000	\$	15,000
Julz Hale Mary	\$	15,000	\$	15,000
Andrea Danger	\$	15,000	\$	15,000
Megan Finlay	\$	15,000	\$	15,000
Nathaniel Justiniano	\$	15,000	\$	15,000
Charlie Varon	\$	15,000	\$	15,000
Rotimi Agbabiaka	\$	15,000	\$	15,000
Bianca Catalan	\$	15,000	\$	-
Peter Griggs	\$	15,000	\$	-
Gina de Vries	\$	15,000	\$	-
Garret Groenveld	\$	15,000	\$	-
TOTAL AMOUNT			\$	604,000

Grantee	Grant Amount	Project Description
Aaron Gervais	\$ 13,000	I am creating a concert-length production called PRESCRIPTION DRUG NATION, for three guitarists and three dancers. The music will be composed by myself, the dance will be realized by choreographer Michelle Fletcher and her collective Here Now Dance, and the Mobius Trio will perform the music. The production aims to represent the experience of taking six highly ubiquitous prescription drugs. We will present a weeklong run at ODC Theater in spring 2017.
Alleluia Panis	\$ 15,000	Alleluia Panis will create Incarcerated 6x8, a 55 minute immersive dance-media performance at Bindlestiff Studio in February 2017. Bold, physically and emotionally layered, this work of creative non-fiction to Florante Aguilar's original music and video by filmmaker Wilfred Galila is inspired by the life of Pilipino American Boying Batung Bakal, who immigrated to US as a young boy and was incarcerated as a teen for 20 years due to gang violence.
Andrea Danger	\$ 15,000	Savior Fever: Boot Camp for the Well-Meaning will be an interactive "elite training camp" (emphasis on the 'camp') for well-meaning white people challenged by whiteness. The piece will be steered and co-devised by a paid panel of performers of color. It will be an elaborate, humor-based, physically active, calling-out/calling-in of whiteness which calls out its own savior complex in the process, using humor to break through white guilt and inspire thoughtful action.
Baruch Porras-Hernandez	\$ 15,000	This proposal requests \$15,000 to support Living The Dream, an hour-long solo theatrical performance exploring my identity as a Mexican queer artist and my family's ability to thrive in the U.S. despite divorce, dysfunction and disappointment. Awarded SFAC funds will support artist fees and production costs.
Beth Custer	\$ 15,000	Water Worship will be an evening length oratorio based on the current problems and solutions surrounding our most precious resource. Research will reveal a story line and a libretto and score will be composed. Water Worship will be premiered at the DeYoung Museum by an ensemble of musicians, singers, and an actor. A score and recording will be created and made available to the public. Other engagements of the work will be booked worldwide.

Caroline Cabading	\$	15,000	"The Autonomous Region" will be a cross cultural music project taking place in and regularly performed in San Francisco. It will fuse the traditions of American Jazz with the Philippine Kulintang gong tradition to create original compositions that are rooted in the tribal music of the Philippines. The goal of this project is to contribute to a music genre known as "Filipino-American Jazz" which celebrates the common improvisatory and synergistic natures of both art forms.
Charlie Varon	\$	15,000	Create a new work, a duet for cello and storyteller, in collaboration with composer/cellist Joan Jeanrenaud and director David Ford.
Danny Clay	\$	15,000	The creation of three phonograph-like apparatuses that generate sounds from a collection of interchangeable, revolving sculptures based on geological landscapes of California. They will function as both (1) instruments played in a musical performance, and (2) works of public art that invite participation in a lobby, airport, or museum. A collaboration with San Francisco printmaker and engineer Jon Fischer, the project will conclude with performances at the Center for New Music during the 2016-17 season.
Danny Duncan	\$	15,000	This grant will support the writing, musical composition and staged reading of "Every Saturday Night", a musical about coming of age in SF's Fillmore District 1950-1970. The story is based on my experience as the son of the proprietor of an after-hours club in lower Pacific Heights. The musical will reflect the cohesiveness of the African American community at that time, and the destruction of that cohesiveness due to urban redevelopment.
Fely Tchaco	\$	15,000	This proposal requests \$15,000 to support a full-length concert of my original work at the African American Art and Culture Complex in February 2017: my hour-long music and dance presentation of the Legend of Zaouli will be the concert's first half; in the second half I will perform 8 to 10 of my original songs accompanied by my 4 member band. Awarded funds will support the artists' fees venue rental and marketing costs.
Gang Situ	\$	15,000	I propose to compose a 30-minute original Opera entitled "Opera 4 X 4", comprising four sections, each reflecting a different Chinese Opera style, for a quartet that includes a female vocal, a cello, a yangqin, and a percussion instrument. Melody of China will present the piece in the Old First Concert Series in May 2017.

Idris Ackamoor	\$	15,000	I request support to compose new music for a new album by "Idris Ackamoor and The Pyramids". There will be eight new compositions one of which will pay homage to the grassroots national uprising precipitated by the deaths of African American men and young men of color at the hands of police. There will be a weekend of performances and workshops premiering the new compositions with a "survival boot camp" for performers.
Isak Immanuel	\$	15,000	Entitled WIND STATIONS- a curation of missing people, the proposed interdisciplinary dance work serves as a performative examination on how absence is carried, selected, shared, and traced as a resonant between space. Engaged in a long term conceptual and sociological process, for choreographic movement and research material, notes are being taken from missing person lists and environmental studies with a key focus on the element of wind.
Jon Jang	\$	15,000	I wish to compose and premiere "Can't Stop Cryin' for America: Black Lives Matter!", a 40 minute music work with text for music ensemble and narrator. The ensemble will be comprised of Gary Brown (bass), Deszon X. Claiborne (drums), Howard Wiley (saxophone), Cathy Torres (French horn), John Worley Jr. (trumpet), Jim Norton (reeds) and Francis Wong (saxophone), and Dr. Amanda Kemp, a theatre arts writer/performer.
Julz Hale Mary	\$	15,000	Trauma is a Party (of One) is a performance piece by Julz Hale Mary using the container of a fashion show thematically exploring systemic inequalities, individual and collective trauma, and mental health interventions. Challenging American culture's heavy pathologizing, medicating, and emotionally-docile citizens, the performance looks at what it means to perform normativity when one wears oppression. The performance will premiere at SOMArts in May 2017.
Kali Boyce	\$	15,000	I am requesting support for the creation of Once and Future Blues, a queer blues album with an accompanying chapbook that honors African American LGBT figures including: Langston Hughes, Ma Rainey, Gladys Bentley, Miss Major and Janet Mock. The project will reflect on a decade of performing as the Drag King of the Blues and the possibilities of a living blues tradition in reflecting the struggles and hopes of Queer people of color.

Karl Cronin	\$	15,000	Karl Cronin is a cellist and composer applying for funding to compose and premiere Ryujin, a suite for solo cello and string quartet inspired by the Japanese myth of Ryujin. This new work uses an ancient myth to address California's current water crisis, and will be performed with the Friction Quartet on August 3, 2016 at the Brava Theater, San Francisco.
Kal Spelletich	\$	15,000	I propose to develop Split-Brain Robotics, an interactive performance installation with two large robots that extend from 8 to 16 feet tall, each identical, each controlled by the brainwaves of an audience participant. The idea is for volunteer participants to use their brainwaves to make the two robots move, collaborate, interact with each other and even kiss! When they do "correctly" interact, symbolic and metaphoric events will happen, activating lights, fog, other robots, sounds, and fire.
Keith Hennessy	\$	15,000	Friend/Ships is live performance by Keith Hennessy and Jassem Hindi (France/Palestinian diaspora), working in the expanded fields of choreography, performance, field recordings, music, and ritual. Trying and failing to better understand the wars in Syria, we are crafting a magical poem of Arab Futurism, with poet Nazik Al Malaika and professor Edward Said as ancestor guides. Friend/Ships is poetry as political practice. The work will premiere in SF December 2016.
Kerensa DeMars	\$	15,000	Flamenco dance performance inspired by the legacy of controversial female Flamenco artists of the 20th century, De Mares is an exploration into the shaping of tradition by breaking with tradition. Performed by Flamenco artists from Spain and the US, the work will be presented at the Brava Theater in April 2017.
Kevin Seaman	\$	15,000	This proposal requests \$15,000 to create #femmasculine, a multidisciplinary theatrical production incorporating elements of drag performance, video and dance to explore my personal inquiry and examination of gender; negotiating a fluid identity in a binary world. #femmasculine will attract 200 people to two performances at Brava Theater in June 2017 as part of the 20th annual National Queer Arts Festival.
Lenora Lee	\$	15,000	I respectfully request \$15,000 to support the creation and performance of "The Eye of Compassion", a new site-specific immersive dance experience to premiere in a two-week run 9/24 - 10/2/16 in San Francisco's historic Donaldina Cameron House (CH).

Lily Cai	\$	15,000	I am seeking a \$15,000 grant to create a new full-length dance piece that will bring my choreographic technique to bear on the traditional Chinese fan dance. This as-yet-untitled-piece will comprise three sections representing three stages of a woman's life; each will transform a traditional theme (romance, military service, death) explored by the fan dance throughout the centuries. By changing, even radicalizing, traditional fan dance vocabulary, the choreography will evolve, becoming increasingly contemporary.
Megan Finlay	\$	15,000	For the duration of my 20 year artistic career as a theatre director I have poured my energy into making physical theatre that explores how multiple mediums fit together, while working for money as a chef. My newest show "Feed the Kitchen" brings these two separate streams of my life together for the first time, in an immersive, theatrical experience with dance, live music, puppets, acting and the audience being served a three course meal.
Melody Takata	\$	15,000	Melody Takata respectfully requests a grant of \$15,000 to support a new interdisciplinary work entitled "Take" (bamboo), a 45 minute work featuring Melody Takata, saxophonist Francis Wong, bassist, shamisen (3 string Japanese lute), taiko artist, and experimental filmmaker Tatsu Aoki of Chicago, and Grandmaster of the nagauta shamisen tradition Chizuru Kineya of Tokyo.
Mica Sigourney	\$	15,000	I request \$15000 to support the development of a full-length, one-woman show featuring my drag alter ego, VivvyAnne ForeverMORE. Drawing upon my 7 years and hundreds of performances as Vivvy, I will cull the motifs of both my drag and other dance and performance work including feminism, privilege, social performance, spectacle, and notions of authenticity. An in-progress run will be produced at CounterPulse in June 2017 during Pride Month.
Monique Jenkinson	\$	15,000	Delicate Material is a new work in which I use drag to expose the performativity of gender. In the guise of my drag persona Fauxnique, I drive archetypal femme movement vocabulary to extremes, challenging and playing with the discourses that essentialize 'Woman.' As a result I destroy the piece's costumes (made of tissue paper) and confront the ruptures caused by the stress of difference. The work will premiere at ODC in Spring 2017.

Nathaniel Justiniano	\$	15,000	My Fellow 'Mericans is a two-person bouffon show satirically celebrating the bounty of today's industrialized nations and highlighting the complex game society plays in embracing and rejecting entitlement. Equal parts disturbing and delightful, poetic and topical, tragic and hilarious these two irreverent and shameless bouffons ask: What are you entitled to and at what cost?
Niloufar Talebi	\$	15,000	Abraham in Flames is a nontraditional opera inspired by the writings of Nobel-prize-nominated Iranian poet, Ahmad Shamlou. Written and produced by Niloufar Talebi, directed by Roy Rallo and music composed by Paola Prestini as an interdisciplinary tale, live performances will take place at the Fort Mason Center as part of the San Francisco International Arts Festival. This new English-language opera (with some Persian) is the third installment in Talebi's "Persian Opera Cycle."
Pamela Z	\$	15,000	Composer/performance artist Pamela Z will create and perform, with the collaboration of composer/inventor Donald Swearingen, PASCAL'S TRIANGLE, a work of electroacoustic music and live interactive media inspired by the beauty, ubiquity, and indispensability of mathematics. Using sampled text and sounds, voice & electronics, spatialized multi-channel audio, and interactive video, the movements of this evening-length work will employ numbers, patterns, and structures derived from mathematical principles - vignettes that evoke the poetic elegance of numbers.
Raisa Punkki	\$	6,000	Roadmap 3/10 is a dance performance in collaboration with dance artist Raisa Punkki, composer Mark Hertensteiner and filmmaker Pauliina Punkki. Roadmap shares the exploration of aging, discoveries of multiculturalism, and the experiences of living adrift in a cultural no man's land.
Rhodessa Jones	\$	15,000	"A Landscape of Desire" is a collection of all new monologues I will gathered from my ongoing teachings of "art as social change". These character studies will be crafted to give voice to the struggles of marginal women. Through my work inside the jails, prisons and juvenile facilities, as well as, with various disenfranchised including HIV positive women and ex - inmates I will research, peruse, uncovered and reveal their stories of survival and redemption

Richard Marriott	\$	15,000	VOYAGE is an 80-minute music theater piece, composed by Richard Marriott and I Made Subandi for an ensemble of Western and Balinese instruments. VOYAGE uses the structure of a Balinese healing ritual called Calonarang to speak about the crossing of the boundaries between nations, the crossroads between cultures, and the territory between life and death. The text of VOYAGE is taken from the writings of contemporary refugees and migrants and is sung, spoken and projected.
Rohan Krishnamurthy	\$	15,000	The creation and premiere of a cross-cultural percussion composition. The three-movement piece, tentatively titled "Triveni," will be written for solo mridangam, one of the most important classical drums from India. The piece will reflect the diverse rhythmic soundscapes of San Francisco. Triveni represents one of the first experimental and socially-inspired compositions for mridangam, thereby expanding the traditional repertoire, and sounding a new perspective about contemporary life in San Francisco.
Ross Travis	\$	15,000	Bucko will be a site-specific bouffon spectacle for one performer that satirically navigates modern struggles with religion, natural resource consumption, racism and privilege from the perspective of the ghost of a maritime personage from the mid 19th century. Bucko will float among spectators at San Francisco Maritime National Park in a whaleboat that travels over land.
Rotimi Agbabiaka	\$	15,000	This proposal requests \$15,000 to support TYPE/CASTE, an hour-long solo performance piece exploring a queer black actor's struggle to succeed in the conservative world of professional American theater. My two June 2016 performances at the African American Art and Culture Complex will attract 300 ticket buyers. Awarded SFAC funds will exclusively underwrite the project's two-month final rehearsals and production costs: artists' fees, technical fees, venue rental, insurance and promotional expenses.
Sara Shelton Mann	\$	15,000	I plan to choreograph a new evening-length piece, "The Invitation", made up of two duets, four dancers total, that will be presented in an intertwined, simultaneous manner. Each duet will function like a musical sonata, with the overlapping looped piece creating a musical round or canon. "The Invitation" will premiere at the San Francisco Mission District venue the Joe Goode Annex in Project Artaud in the winter or spring of 2017.

Sascha Jacobsen	\$	15,000	A suite of new music for string quintet entitled "The Cool, Grey, City of Love" to be composed by Sascha Jacobsen and performed by the Musical Art Quintet in a series of free performances where we encourage direct contact between performers and audience. The work is inspired by a poem written by George Sterling, an important figure in the San Francisco Arts scene around the time of the Panama-Pacific International Exposition, 100 years ago.
Sean Dorsey	\$	15,000	This proposal requests \$15,000 to support the creation and world premiere of Part One of my new full-length work BOYS IN TROUBLE. Created through participatory community residencies, the work will explore contemporary experiences of masculinity through a transgender and queer lens. The world premiere of Part One will be performed April 13-16 2017 (4 performances, Z Space). Awarded funds will support my creative fee and fees of my dancers and composers.
Sean San José	\$	15,000	The creation of "The Diplomat Didn't Close" a new performance piece created by Sean San José with writing from Luis Alfaro. This is a grief stained text and movement piece honoring the heroes and looking at the losses from today at the time period of late 1980s into 1990s as the AIDS epidemic reached its first decade of devastation. This piece revisits the time period in a ghost gathering after life and through death.
Temistocles Fuentes Betancourt	\$	15,000	Temistocles Fuentes Betancourt is a unique culture bearer of Afro-Cuban-Haitian traditions of Eastern Cuba, which he learned directly from community elders in rural areas. A principal dancer and choreographer in the Ballet Folklorico del Oriente 1978-2008, Betancourt has worked in the US since 2008. His new choreography, La luz de la libertad, a tribute to the Afro-Cuban-Haitian people, uses the power of folkloric dance to tell the iconic story of a rebellion of enslaved Africans.



FY2015-2016 Individual Artist Commissions – Dance Panelist Bios

Stella Adelman

Theater and Adult Program Director, Dance Brigade's Dance Mission Theater

A San Francisco native, Stella Adelman holds a B.A. in World Arts and Cultures from UCLA, where she graduated Summa Cum Laude and was awarded a Gold Shield Arts Scholarship. She also holds a Masters in Education from Pace University and spent a year studying liberal arts at La Universidad de La Habana and dance at El Instituto Superior del Arte in Havana, Cuba. She co-produced the CubaCaribe Festival of Dance and Music from 2007 to 2010, sat on the Advisory Board for both CounterPulse's Performing Diaspora Program 2013-2014 and Duniya Drum and Dance Company, and has produced Carnaval San Francisco's King and Queen Competition since 2014. She has also worked with Embodiment Project on and off for the past five years as an Advisory Board Member, publicist, and grant writer/manager. As a dancer and performer she has had the honor to work with a number of Bay Area artists, including Rhodessa Jones, Susana Arenas Pedroso, Ramon Ramon Alayo, Tania Santiago, Krissy Keefer, Nol Simonse, Yismari Ramos Tellez, Michelle Martin, Portsha Jefferson, Jacinta Vlach, Elizabeth Soberanes, and Royland Lobato. Adelman's own work has been shown at the Manifest-ival for Social Change and Guardianas de la Vida and she has toured nationally and internationally with Dance Brigade as a stage manager and tour manager. Adelman has been at Dance Mission since 2006 and is currently Dance Mission's Theater and Adult Program Director. As Dance Mission's Theater Director she has considerable experience working in arts marketing and publicity, grant writing, production management, and artist mentorship.

Esailama Artry-Diouf

Program Assistant, City of Oakland Cultural Funding Program

Esailama Artry-Diouf began her professional career as a performing artist with Diamano Coura West African Dance Company in 1989 based in the Malonga Center for the Arts in Oakland. Diamano Coura West African Dance Company is a nonprofit cultural organization dedicated to the preservation, education, and appreciation of traditional West African music, dance, theater, and culture. Since its inception in 1975, Diamano Coura, under Emmy Award winning Director Dr. Zak

Diouf and Artistic Director Naomi Washington-Diouf, has implemented its mission through ongoing workshops, performances, youth programs, touring engagements, lecture demonstrations, community outreach, and creative partnership programs with renowned artists and performing companies.

In the last 20 years Dr. Artry-Diouf has also worked independently with choreographers and directors in the United States from various genres of African-derived performing arts including the late Dr. Pearl Primus and Kemoko Sano and theatre companies such as the Ballet Folklorico de Bahia, Les Ballets Africaines, and the Liberian National Cultural Troupe. Internationally, she has worked with director John Martin (London) and such performing companies as Le Ballet National du Sénégal (Senegal), Theatre for Africa (South Africa) and Abhinaya Theatre Research Centre (India). As a teacher she has lectured and conducted long-term workshops throughout the United States, in India, Barbados and Trinidad-Tobago. She has worked closely with actor/activist Danny Glover for over 9 years and earned her Masters of Fine Arts in Theater and Dance and doctorate in Performance Studies from Northwestern University. She is a former three year board member of Good Work Network, a non-profit organization for 17 years helping help minority- and women-owned businesses start, grow, and succeed by providing business development services. In 2015 Dr. Artry-Diouf became a board member of the Alliance for California Traditional Arts (ACTA), an organization that providing advocacy, resources, and connections for folk and traditional artists to thrive.

Ledoh

Artistic Director, Salt Farm Butoh

Ledoh is an internationally-renowned multi-media performance artist. Ledoh trained in Japan under Butoh Master Katsura Kan (member of the radical 70s collective BYAAKOSHA), and has since electrified audiences around the globe for over 15 years with his riveting solo and ensemble performances. Born into the Karen hilltribe, Ledoh came to America at age 11 to escape the oppression of his people by the brutal dictatorship holding power in Burma. As Artistic Director of SALT FARM, Ledoh choreographs with a raw movement vocabulary and directs the production of sets, video art, and musical scores to create a vital, visceral brand of live theater and site-specific installations that can soothe then shock within the span of a timeless moment.

Adriana Marcial

Adriana joined Joe Goode Performance Group in 2011 as Development and Communications Manager and assumed the Executive Director position in October 2015. Prior to JGPG, Adriana served as Marketing Director for Mordine & Co. Dance Theater in Chicago. While in Chicago she also worked for Carol Fox & Associates and the Chicago Dancemakers Forum. Adriana holds a BA in dance and communication studies from Northwestern University.

Joti Singh

Artistic Director, Duniya Dance and Drum Company

Joti Singh is a dance creator and dance innovator, sprung from the U.S. American south to parents from northern India. She is the Artistic Director of Duniya Dance and Drum Company. Joti began her dance training in Punjabi circles, carrying through her body the culture that's in her blood and memory. As an adult, West African dance entered Joti's purview, transforming her body's culture. Through this multilingual body, Joti explores where history intertwines with contemporary continuities of celebration and injustice. She has created works such as "Half and Halves," about the Punjabi-Mexican communities of California with collaborator Zenon Barron, and "The Madness of the Elephant," about Guinea's first president, Sekou Toure. Joti has received funding from the Creative Work Fund, the San Francisco Arts Commission, Dancers' Group's New Stages, the Alliance for California Traditional Arts, and the American India Foundation. She participated in the CHIME mentorship program and has been an Artist-in-Residence at CounterPULSE twice, most recently in their Performing Diaspora program. During this residency, Joti created the piece "Red, Saffron and Green," about the Gadar Party, based in San Francisco in the early 20th century, fighting for India's independence from Britain.

Joti and her husband, musician Bongo Sidibe, lead annual trips to Guinea and recently opened the Duniya Center for Arts and Education in Conakry. She teaches all over the SF Bay Area, including Dance Mission Theater and the San Francisco School of the Arts. Joti holds an MA in South Asian Studies from UC Berkeley and a BA in English from Reed College.

Ernesto Sopprani

Director, THEOFFCENTER / AIRSPACE Residency

Ernesto Sopprani is an artist and organizer based in San Francisco whose work moves between social practice and artist centered activism. Ernesto has a background in experimental/ conceptual writing, multimedia and installation art.

Ernesto co-creates spaces, both virtual and physical, for the exchange, evaluation and support of systems for art making. An avid follower of design thinking practices, he values research based collaborative practices. Ernesto co-founded THEOFFCENTER, an SF based artist driven organization that supports collaborative cultural production, incubation, resource sharing, and peer mentorship for queer performers.

Similarly Ernesto has dedicated countless hours supporting organizations whose mission is in pair with notions of network development for both arts appreciation and incubation of new works. he co-founded the Arts Building Consortium (ABC), an artist-driven and artist-oriented platform created to act as instigator/incubator with imperatives to cultivate, support, improve, and present experimental contemporary dance, performance and interdisciplinary arts in San Francisco. One notable offer of ABC is the production of FRESH FESTIVAL, an annual three weeks of immersive cutting edge training, performance, inquiry and exchange in and around experimental dance and performance

In the past four years Ernesto has progressed from volunteer, to fellow, to engagement chair, interim director and currently a member of the advisory board for Emerging Arts Professionals SF/BA, a network focused on empowerment, leadership, and growth of next generation arts and culture workers in the San Francisco Bay Area through knowledge sharing, learning opportunities, and partnerships.

Lastly Ernesto has joined the SAFEHouse for the Performing Arts family, and taken on the management and direction the oldest, longest running residency program for queer performance in the United States, AirSPACE



FY2015-2016 Individual Artist Commissions – Music Panelist Bios

Vanessa Camarena-Arredondo Executive Director, Studio Grand

Vanessa is the executive director of Studio Grand Oakland, a performing and visual arts organization based in the East Bay. She served as the Arts & Culture Fellow at The San Francisco Foundation and has worked as a consultant and coach with numerous artists and arts organizations throughout the Bay Area. She maintains a leadership and personal coaching practice. In addition to her professional work, Vanessa is also a vocalist with Bay Area-based performance group Las Bomberas de La Bahia.

Sidney Chen Artistic Administrator, Kronos Quartet / Kronos Performing Arts Assn.

Artistic Administrator of Kronos Quartet/Kronos Performing Arts Association, joined staff in 1997. Former Executive Director of Volti, SF-based vocal ensemble; currently serves as group's Artistic Advisor and has performed with the group since 2000. Tours internationally as member of Meredith Monk & Vocal Ensemble, joined 2012. SF Bay Area Regional Editor (2012-14) for NewMusicBox, online magazine of New Music USA.

Camellia Rodriguez-SackByrne Program and Membership Manager, Grantmakers Concerned with Immigrants and Refugees; Co-founder/Co-organizer, Neighborhood Performance Project

Camellia Rodriguez-SackByrne is a philanthropic and nonprofit professional with experience in both human rights and social justice work as well as music outreach to underserved communities. She currently is program and membership manager at Grantmakers Concerned with Immigrants and Refugees (GCIR), a national network of philanthropic foundations. Camellia leads the design, implementation, and evaluation of programs at GCIR, as well as manages membership cultivation and retention efforts. She also staffs special initiatives including work on Deferred Action for Childhood Arrivals (DACA) to leverage and coordinate philanthropic

funding provide temporary protection to undocumented immigrant youth in addition to efforts on other immigration executive actions.

As an active member of the performing arts community in San Francisco, Camellia is a cofounder and co-lead organizer of the Neighborhood Performance Project (NPP). NPP presents free chamber music concerts in diverse San Francisco Bay Area communities, with the goal of making quality instrumental music available to a range of audiences and providing paid work opportunities for local musicians. Camellia is also a flutist with a background in classical and improvised performance. She frequently plays flute in social service settings including churches and synagogues, hospitals and clinics, senior centers, and performs regularly for Holocaust survivors through a program at Jewish Family & Children's Services. Camellia is an instrumental accompanist for the senior choirs at the Community Music Center. They have performed at Davies Symphony Hall for the Día de los Muertos community celebration. She has also served on a steering committee for Classical Revolution, where she co-planned a large fundraiser and conducted outreach efforts.

Prior to her current positions, Camellia worked on a state demographics project at the Stanford Center on Longevity, served as a development and communications manager at the Center for Gender and Refugee Studies at UC Hastings College of the Law, and was a research analyst with the Sandler Foundation. In addition, she worked for the special counsel to the president at the Open Society Foundations and was a program officer with Parliamentarians for Global Action. Camellia has conducted research for the United Nations Development Fund for Women (now UN Women), the Coalition for the International Criminal Court, the Foundation for International Dignity based in Sierra Leone, and the Institute for Latino Studies at the University of Notre Dame. She holds an MA in Human Rights Studies from Columbia University and a BA in History and Feminist Studies with honors from Stanford University.

Sylvia Sherman

Program Director, Community Music Center

At the Community Music Center, Sylvia oversees and manages a broad range of community music education initiatives, both at the Center and off-site in collaboration with community partners, including schools, senior centers, transitional housing sites and libraries. Sylvia has more than twenty-five years of experience with non-profit and philanthropic organizations including work at the San Francisco Arts Commission, Oakland School for the Arts, and various

community-based and philanthropic groups. She worked for fourteen years as Director of Development and Special Projects at La Peña Cultural Center, developing long-range strategic plans, institutional and individual donor fundraising, special program initiatives, coordinating La Peña's artist-in-residence program; producing new work, concerts of international artists, and multi-disciplinary program series. Sylvia is an alumna of community-based arts education programs, playing percussion and bass, currently performing with various salsa and Latin Jazz groups.

Angela Wellman

Founding Director, Oakland Public Conservatory of Music

Trombonist Angela Wellman, hailing proudly from Kansas City, Missouri, has performed with the McCoy Tyner Big Band, Joe Williams, Al Grey, Slide Hampton and other noted musicians. Ms. Wellman is a recipient of national, state, and city Arts awards and fellowships for performance study and music education. Among these awards is the prestigious National Endowment for the Arts Jazz Study Fellowship to study with trombonist Steve Turre.

In 2005 she founded the Oakland Public Conservatory of Music which seeks to explore American musical identity and character through the African American experience while providing high caliber, affordable music education for underserved and under-resourced communities. Angela divides her time between Oakland and Madison, WI where she is pursuing doctoral studies in Education at the University of Wisconsin. She is a multi-talented musician and educator who performs and teaches throughout the United States.



Individual Artist Commission – Theatre Panelists 2015-2016

Stephanie A. Johnson

Cultural Activist, Visual Artist, Lighting Designer, Educator

Stephanie A. Johnson is a cultural activist, visual artist, lighting designer and educator. Her work has been exhibited at Yerba Buena Center for the Arts (San Francisco), The Jewish Museum (San Francisco), The African American Museum (Dallas), Spelman College Museum of Art (Atlanta) and The Museum of Fine Arts (Houston) among many other national venues. She has had one-person shows at The Center For African American Life and Culture (San Francisco) and The African American Historical Society (San Francisco).

She has been the recipient of grants from The Gerbode Foundation, New Langton Arts, and The National Endowment for the Arts and has been commissioned by The Atlanta Arts Festival, The City of Oakland, The DeYoung Museum, Intersection for The Arts (San Francisco), and Saint Lawrence University (Canton) among other organizations.

In a lighting design career that spans more than three decades, Ms. Johnson has designed shows for Cultural Odyssey (San Francisco), Dimensions Dance Theater (Oakland), The Oregon Shakespeare Festival, The Arizona Repertory Theater, La Mama Theater (New York) and Black Moon Theatre (New York and Paris). Her lighting design work has been seen in India, The Netherlands, Italy, France and Belgium.

She has been the recipient of grants and fellowships from The Gerbode Foundation (San Francisco), The Margaret Calder Hayes Prize (U.C. Berkeley), and California State University, Monterey Bay. Ms. Johnson holds degrees (theater, interdisciplinary studies and art) from Emerson College (Boston), San Francisco State University, The University of California at Berkeley and a PhD in Public Policy from The Union Institute & University (Cincinnati). She is a Professor in The Visual and Public Art Department at California State University, Monterey Bay. She is the current Chair of the Berkeley Civic Arts Commission.

Sunshine Lampitoc Smith

Institutional Giving Manager, Z Space

Sunshine Lampitoc Smith is currently the Institutional Giving Manager at Z Space. Prior to that, she worked at the Oregon Shakespeare Festival in Audience Development, building and maintaining relationships with local and regional communities of color. Throughout her arts career, Sunshine has specifically worked with Asian American theater companies like Lodestone Theater Ensemble (Los Angeles), Ma-Yi Theater Company (NYC), Leviathan



Individual Artist Commission – Theatre Panelists 2015-2016

Lab (NYC) and Bindlestiff Studio (SF) to fight for greater representation for Asian American theater practitioners and other underrepresented theater artists and audiences. She also enjoys producing new plays and working with programs that support emerging artists. Sunshine earned her MFA in Theatre Management & Producing at Columbia University's School of the Arts.

Ariel Luckey

Playwright, Actor, Poet, Educator, Organizer

Ariel Luckey is a nationally acclaimed poet, actor and playwright whose performances dance in the crossroads of education, art and activism. Born and raised in Oakland, California, Ariel was named a “Visionary” by the Utne Reader for his first play *Free Land*. Commissioned by the National Performance Network in partnership with La Peña Cultural Center and the White Privilege Conference, *Free Land* has toured across the country at over 100 theaters and universities. In 2010, SpeakOut – the Institute for Democratic Education and Culture published a DVD of *Free Land* and the accompanying *Free Land Curriculum Guide*, an arts-based model for social justice pedagogy. Ariel has been a featured artist at the Berkeley Repertory Theatre, the National Conference on Race and Ethnicity in Higher Education, the Nuyorican Poets Café in New York and Café Cantante in Havana, Cuba. In 2009 as the Artist-in-Residence at June Jordan’s Poetry for the People at U.C. Berkeley, Ariel released a collection of poetry and lyrics, *Searching for White Folk Soul*, currently in its third printing. He has worked as an artist/educator with a wide range of community-based arts organizations including Destiny Arts Center, the East Bay Institute for Urban Arts, Camp Winnarainbow, Community Works West and Youth Speaks.

Ariel received The Wallace Alexander Gerbode Foundation and The William and Flora Hewlett Foundation’s 2012 Playwright Commissioning Award, the Kenneth Rainin Foundation’s 2013 Visibility Award and the Zellerbach Family Foundation’s 2014 Community Arts Fund in support of his new play *Amnesia*. *Amnesia* enjoyed its World Premiere at La Peña Cultural Center in Berkeley, California and is now touring nationally. Ariel earned a MFA in Interdisciplinary Arts from Goddard College in 2014.

Torange Yeghiazarian

Artistic Director, Golden Thread Productions

Torange Yeghiazarian co-founded Golden Thread in 1996 where she launched such visionary programs as ReOrient Festival & Forum, Middle East America (in partnership with the Lark and Silkroad Rising), Islam 101 (with Hafiz Karmali), New Threads, and the Fairytale Players. Torange’s plays include



Individual Artist Commission – Theatre Panelists 2015-2016

Isfahan Blues, 444 Days, The Fifth String: Ziryab’s Passage to Cordoba, and Call Me Mehdi. She is currently under commission by Philip Kan Gotanda to adapt his seminal play, The Wash to an Armenian setting. Awards include the Gerbode-Hewlett Playwright Commission Award (Isfahan Blues) and a commission by the Islamic Cultural Center of Northern California (The Fifth Song). Her short play Call Me Mehdi is published in the anthology “Salaam. Peace: An Anthology of Middle Eastern-American Drama,” TCG 2009. She adapted the poem, I Sell Souls by Simin Behbehani to the stage, and directed the premieres of Scenic Routes by Yussef El Guindi, The Myth of Creation by Sadeqh Hedayat, Tamam by Betty Shamieh, Stuck by Amir AlAzraki and Voice Room by Reza Soroor, amongst others. Her articles on contemporary theatre in Iran have been published in The Drama Review (2012), American Theatre Magazine (2010), and Theatre Bay Area Magazine (2010), and HowlRound. Torange has contributed to the Encyclopedia of Women and Islamic Cultures and Cambridge World Encyclopedia of Stage Actors. Born in Iran and of Armenian heritage, Torange holds a Master’s degree in Theatre Arts from San Francisco State University.



individual artist commissions | grant guidelines

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 Individual Artists in performing arts:
DANCE | THEATER | MUSIC

*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.



individual artist commission (IAC) grant guidelines | FY16 grant cycle

For projects taking place: May 2016 — June 2017

APPLICATION DEADLINE: October 15, 2015

about IAC

Individual Artist Commission (IAC) grants support individual artists living and working in San Francisco for specific personal, artistic projects that, in turn, stimulate the creation and presentation of high quality, new works of art throughout the city's neighborhoods. Artists may request funding for the full artistic process, or one phase of a larger creative arc, as long as project scope is appropriately scaled to funding request and project goals.

IAC grants support the generation of new creative work. The artist should be focused on realizing creative or aesthetic ideas, rather than on documentation or journalism. Although collaboration is acceptable, the individual artist is the grantee.

The commission must include some form of public presentation, either as a work-in-progress (for example: a neighborhood workshop, a reading, an open rehearsal, etc.) or final polished piece in San Francisco that takes place during the project period. For any questions about IAC, please contact Program Officer Ebony McKinney 415-252-2553.

disciplines

IAC considers proposals for projects in alternating disciplines each year. This year's grant cycle will consider proposals in:

dance | theater | music

Interdisciplinary projects are also eligible each year, but the project must be rooted in the primary artistic disciplines being considered. If you have questions about disciplines or fit, please contact SFAC grants staff. Visual, literary, and media arts projects will be eligible in the FY 2017 grant cycle.

eligible request amount

Grant award amounts are up to \$15,000. Because funds are limited, grant awards may be between 75 to 100 percent of the grant request, but no less than 75 percent of a grant request will be awarded.

cultural equity

Priority funding for IAC goes to artists that foster artistic expression deeply rooted in and reflective of historically underserved communities (*SF Admin. Code Chapter 68: Cultural Equity Endowment Fund. Sec. 68.5. Commissions to Individual Artists*)

traditional and folk artists

Artists working in folk and traditional arts are encouraged to apply. Please select one of the three primary disciplines best suited to evaluate your art form. While IAC's emphasis is generation of *new work*, we acknowledge that culturally specific work underscores shared cultural values, and that the work will be developed within the cultural context.

native american arts & cultural traditions (NAACT-IAC)

In addition to the original, Individual Artist Commission (IAC), the Native American Arts & Cultural Traditions (NAACT-IAC) category is now accessible through the IAC application. The maximum grant amount for NAACT-IAC has been increased from \$7,500 to \$15,000 to provide parity for artists of Native American/indigenous descent whose works are influenced by the individual's heritage. These works can be either a traditional format rooted in Native American arts and cultural traditions or a contemporary representation.

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 SFARTSCOMISSION.ORG FOR CALENDAR OF APPLICATION WORKSHOPS



applicant eligibility

- **The artist must be at least 18 years old.**
- **The artist must be a continuous and legal resident of San Francisco since 2013.** IAC exists to provide support to individual artists to stimulate the production and dissemination of works of art in San Francisco. Applicants must submit paperwork demonstrating San Francisco residence with their application. Acceptable paperwork includes: driver's license or state ID, rental agreement or deed, or payroll stub.
- **The artist cannot be enrolled as a full-time student** at the time of the application or during the grant period.
- **The artist must document a recent, two-year history of creating and presenting original works to the public.**
- **If an applicant is an employee of the City & County of San Francisco,** or plans to be employed by the City & County of San Francisco at any time during the grant window, they cannot receive funds directly and must have a fiscal sponsor who is vendor-compliant with the City of San Francisco. In some cases, employment may include short term teaching positions with departments such as Recreation and Park. This policy is due to IRS regulations that forbid the city from issuing both a W2 and 1099 to the same payee in a year.
- **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.
- **The artist must be willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco.** Upon approval of grant, SFAC Staff will send paperwork and instructions.

- **For NAACT-IAC:** The artist must have a strong track record and demonstrated leadership that substantiates that the artist is authentically connected to a Native American* community and engaged in artwork that is rooted in Native American arts and cultural traditions.

*Per the Human Rights Commission, Native American is defined as people of indigenous descent from North, Central, and South American heritage as well as Native Hawaiians, Samoans, Marshall Islanders, and the indigenous people of Guam (whether enrolled, federally or nationally recognized or not). *Artists affiliated with all groups indicated are encouraged to apply, but due to limited funds, priority will go to artists that are affiliated and connected to groups falling under the jurisdiction of the United States.*

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.
- **Applicants cannot submit more than one application for the grant category.** Applicants cannot simultaneously apply for an IAC and a NAACT-IAC.
- **Applicants cannot receive funding for two consecutive years.** Eligible disciplines rotate each year, so this means that an artist cannot receive a performing arts grant followed by a visual/literary/media grant the next year.
- **NEW: 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.
- **It is the responsibility of the applicant to secure a venue and any required permits for public presentations or workshops.** The awarding of funds does not imply that the Arts Commission or any other City agency will produce, exhibit, or present the art created.

funds cannot be used to support

1. Project development or studio work without a public presentation.
2. Projects that will not take place or be presented in San Francisco.
3. Projects for which the main intent is the staging of pre-existing works including curation, archiving, journalism, etc.

project requirements

- **Generation of new work:** The public presentation and the bulk of the creative work should take place during the grant period. Only activities scheduled during the grant period are eligible for funding. As an individual artist, you may apply for funding to generate new work, but not to stage pre-existing work.
- **Public presentation requirement:** A public presentation of the commissioned work is required. The public presentation can be of a work-in-progress or of the final, polished piece. The presentation must take place in San Francisco within the grant period. Applicants must include confirmation or a tentative commitment from a publicly accessible San Francisco venue for the project. Venues can be formal or informal. If the venue does not regularly maintain insurance coverage for its public activities, including the funded project, the grantee is responsible for ensuring that the venue or grantee obtains event insurance coverage for the public events.
- **Collaborative Projects:** A group of artists may come together to create a specific project, but the lead artist will be the main contact and applicant for the grant application.
- **City Permits and Permissions:** If the proposal includes components that require city permits or approval such as publicly installed art, street closures, sound amplification in public space, or murals, the artist will be solely responsible for securing the necessary permits, permissions, and approvals. This planning should be reflected in your project timeline. If you are partnering with a City agency, please provide a support letter from the agency with the application.

Please note that any art installed with these grant funds on property owned by the City and County of San Francisco or on private property, must be reviewed and approved by the San Francisco Arts Commission starting with the Visual Arts Committee of the Commission. This applies to murals, public sculpture, and similar projects. It will be the responsibility of the grantee to build this process into their grant plan and timeline. Please refer to the SFAC's Public Art Program website to obtain helpful information about public art regulations:

<http://www.sfartscommission.org/pubartcollection/documents/pa05-mural-guidelines/>



individual artist commission (IAC)

evaluation & scoring criteria

scoring criteria

Quality of Artistic Work (35 points)

- Artist clearly articulates vision, practice, and cultural context; and artistic history or promise shows quality and depth.

Quality of Proposed Project (35 points)

- Project goals and process are clearly defined, demonstrate originality, clarity and depth of concepts, and are relevant to past work.
- The application and work plan is thorough and demonstrates professional capacity and ability to execute the proposed project.

Project Impact (20 points)

- Artist has demonstrated that the proposed project will have potential, long-term impact on artist's development and future opportunities.

Public Benefit (10 points)

- Artist's proposed public presentation is appropriate to the project goals and feasible in its potential to share the work with a defined San Francisco audience.

For NAACT-IAC Applicants (10 points)

- Artist is authentically connected to, and informed by the heritage of a Native American community.

alignment of questions and criteria

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

CATEGORY	POINTS	SCORING CRITERIA	APPLICATION QUESTIONS
Quality of Artistic Work (35 points)	35	Artist clearly articulates vision, practice, and cultural context; and artistic history or promise shows quality and depth.	21. a) Describe your artistic history, vision and practice, cultural context, and major areas of inquiry or process. c) For Traditional and Folk Artists only: Explain your traditional practice and the creation of new work within that cultural context. <i>this criteria is also assessed through work samples and resume</i>
Quality of Proposed Project (35 Points)	25	Project goals and process are clearly defined, demonstrate originality, clarity, and depth of concepts, and are relevant to past work.	22. What is your proposed project? What are your project goals? Describe the concepts, process, and this project's relevance or departure from your past projects. <i>this criteria is also assessed through work samples and resume</i>
	10	The application and workplan is thorough and demonstrates professional capacity and ability to execute proposed project.	23. Proposed Project Work Plan & Budget Statement. <i>this criteria is also assessed through venue letters, and bios of collaborators (if applicable)</i>
Project Impact (20 points)	20	Artist has demonstrated that the proposed project will have potential, long-term impact on artist's development and future opportunities.	24. Describe the significance of this project for you at this time. How will this project further your creative exploration and growth?
Public Benefit (10 points)	10	Artist's proposed public presentation is appropriate to the project goals and feasible in its potential to share the work with a defined San Francisco audience.	25. What is your plan for presenting the work to the public? Describe your target audience, plan for reaching that audience, and presentation's relevance to your project goals.
ADDITIONAL CRITERIA FOR NAACT-IAC APPLICANTS			
NAACT-IAC: (10 Points)	10	Artist is authentically connected to, and informed by the heritage of a Native American community.	21. d) NAACT Addendum: Describe your connection to a tribal heritage, affiliation and culture and how this connection informs your artistic practice.



individual artist commission (IAC)

application review & approval process

application review

We use a discipline-based panel review process. It is important to select the appropriate primary discipline (question #14 on application) for your proposed project. SFAC staff process applications and sends them to panelists for review in advance of meeting. Prior to the review panel, you will receive an email containing information about the review schedule and instructions to attend the meeting. Please be sure that you include a working email address in your application materials. If necessary take steps to ensure that emails from SFAC are not lost in your spam filter. Panelists will convene to discuss applications and make funding recommendations.

grants panelists

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

attend panel review

IAC panel meetings are open to the public. A time schedule of each panel meeting is emailed to applicants in advance and will be posted on the SFAC website. Please be sure that you include a working email address in your application materials. Applicants are welcome to observe the meetings, but should not engage in discussion with the panelists or SFAC staff during the panel. Many applicants find it insightful to listen to the discussions of applications because panelists can provide helpful feedback to take into consideration when writing future proposals. Please keep in mind that while you can hear the panel discussion, you do not have copies of the other proposals, so direct comparison of comments will not be the most helpful use of your observations.

funding recommendations

Based on an evaluation of the proposals, panels 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—and never less than 75 percent.

panel notes

SFAC staff takes notes on panel comments during deliberations. You may contact 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. Meetings of the Commission 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 sent via email. Grant packets with paperwork and instructions about contracting procedures will be mailed.



individual artist commission (IAC)

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

by 11:59 p.m. PST on Thursday, October 15, 2015.

Include **“16IAC: (artist first and last name)”** in the email subject line.

Example: 16IAC:Christine Tang

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.



individual artist commission (IAC)

application instructions

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 Ebony McKinney 415-252-2553 or ebony.mckinney@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 NAME:** Enter the name of the grant applicant. If this is a collaboration that includes multiple individuals, only include the name of the individual who will be responsible for communication with SFAC.
- 2. LEGAL NAME, IF DIFFERENT:** Enter the legal name of the grant applicant if different from the name listed above. This is the name that will be used on legal documentation.
- 3. ADDRESS IN SAN FRANCISCO:** Enter the physical home address of the grant applicant. The applicant must be a resident of San Francisco to be eligible for funding. Do not list a PO Box for this address.
- 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) of the applicant.
- 6. EMAIL | WEBSITE:** Enter the contact email of the applicant. Please ensure that this address is up to date since most communications from SFAC is via email.
- 7. NUMBER OF THE SUPERVISOR'S DISTRICT IN WHICH YOU CURRENTLY LIVE:** District numbers can be found at: <http://propertymap.sfplanning.org/>

eligibility

- 8. DATE OF BIRTH:** All applicants must be at least 18 years of age to be eligible to apply.
- 9. PROOF OF RESIDENCY:** Attach verifiable proof of San Francisco residency. This may be in the form of a utility bill or cable bill, house lease or contract, mortgage statement, property or income tax statement, preprinted financial statement or vehicle registration title.
- 10. DO YOU EXPECT TO BE A FULL-TIME STUDENT AT THE TIME OF APPLICATION OR DURING THE GRANT PERIOD?:** To be eligible for the grant, the applicant cannot be a student at the time of the application or during the grant period.
- 11. PLEASE LIST DATES/LOCATIONS OF TWO (2) PUBLICLY ACCESSIBLE ACTIVITIES IN THE LAST TWO YEARS:** The applicant must be able to document two activities over the previous two years to be eligible to apply. These activities can range from informal readings of a work to the public to a solo exhibit of their work.
- 12. ARE YOU AN EMPLOYEE OF THE CITY & COUNTY OF SAN FRANCISCO? SPECIAL REQUIREMENTS ARE REQUIRED FOR CITY EMPLOYEES –** Please see the note on page 3 and contact SFAC staff if you have questions.

project information

- 13. GRANT REQUEST AMOUNT:** The maximum amount that can be requested is \$15,000. 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.
- 14. 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.
- 15. ARTISTIC DISCIPLINE SECONDARY FOCUS:** Please check only one box which best represents the secondary artistic discipline (if applicable) of the proposed project.
- 16. ARE YOU APPLYING FOR THE NATIVE AMERICAN ARTS AND CULTURAL TRADITIONS INDIVIDUAL ARTIST COMMISSION (NAACT-IAC)?** Organizations that check “Yes” will be required to answer question 21(d). These applications will be reviewed by a panel of community members that represent the Native American community in San Francisco.
- 17. PROJECT SUMMARY:** Provide a brief summary of the proposed project in 75 words or less.
- 18. PUBLIC PRESENTATION PLAN. D. SUPERVISOR’S DISTRICT WHERE YOUR PROPOSED PUBLIC PRESENTATION(S) WILL TAKE PLACE:** District numbers can be found at: <http://propertymap.sfplanning.org/>

Attach a Venue Letter of Interest for the proposed site of your public presentation(s)
- 19. Please describe the total number of audiences members reached at both free and paid performances, exhibitions or community activities.** This number is reflective of attendance at activities covered by the SFAC grant.

20. Please describe the total number of audiences members to be reached online (if the project is web-based). This number should be reflective of audience members projected to be reached during the grant window.

22. QUALITY OF ARTISTIC WORK | ARTISTIC STATEMENT: In this section please demonstrate that you have the ability to carry out the proposed project. Present it as a natural progression or justifiable pivot based on direction and scale of past projects and accomplishments. Highlighting pivotal junctures or major areas of inquiry that have shaped your direction can shed light on your unique vision, perspective and process. Strong resumes can also demonstrate artistic depth. A strong proposal will discuss how your cultural background has influenced your work.

b) ATTACH RESUME/CV: Submit a maximum of two (2) pages for your current C.V. or resume that lists artistic activities, accomplishments, and training.

c) **Traditional and folk artists** please explain your cultural context and how your traditional practice and new work relates.

d) **NATIVE AMERICAN ARTS & CULTURAL TRADITIONS ADDENDUM (for NAACT-IAC applicants only):** State which indigenous communities your project serves or focuses on. Individuals applying under the NAACT category need to clearly explain how their project is authentically connected to and reflective of the Native American community* in San Francisco. Explain how this connection informs your artistic practice and project.

*Per the Human Rights Commission, Native American is defined as people of indigenous descent from North, Central, and South American heritage as well as Native Hawaiians, Samoans, Marshall Islanders, and the indigenous people of Guam (whether enrolled, federally or nationally recognized or not). Artists affiliated with all groups indicated are encouraged to apply, but due to limited funds, priority will go to artists that are primarily affiliated and connected to groups falling under the jurisdiction of the United States.

22. QUALITY OF PROPOSED PROJECT | PROJECT DESCRIPTION: Take time to clearly define your aesthetic, intrinsic or professional goals and accompanying process. The project's concept should be communicated with depth and clarity and the work plan must show that you are familiar with each major step of creation and execution. It may also be useful to discuss your practice or aesthetic value system.

Letters from exhibition or performance venues can confirm your ability to plan and connect with relevant resources.

Concise, impactful and relevant bios of collaborators can further instill confidence in the project's quality and execution.

23.a) PROPOSED PROJECT | WORK PLAN: Please include a progression of important reference points or activities that will indicate that the project is moving forward.

23.b) PROPOSED PROJECT | BUDGET STATEMENT: Please briefly describe how you plan to utilize the grant funds in support of the project. The described allocation of funds should be in line with the proposed project, scope, and goals. Individual artists may allocate up to 100 percent of the grant award toward their own artistic fees.

23.c) ATTACH BRIEF BIOS OF COLLABORATORS (IF APPLICABLE): Provide a one-paragraph bio of each of the *collaborating* artists. Include specific project roles and responsibilities. IF THERE ARE NO COLLABORATORS FOR YOUR PROJECT, ENTER N/A IN THE TEXT BOX.

24. PROJECT IMPACT: Please consider and describe the long term impact this award could make to your career development. This may include a significant shift in direction, an opportunity to deepen one's practice, a chance to explore new areas of growth or to participate in meaningful partnerships that propels one's career forward or creates new opportunities.

25. PUBLIC BENEFIT: Please define your specific target audience. This may include cultural, socio-economic, geography, or behavior factors such as new audience member or long-time supporter. It is also important to define the tools and methods you will use to raise awareness and reach these audiences such as word of mouth, flyers, press coverage, internet and online promotion and email marketing. A grant application can also be strengthened by characterizing the intrinsic or social impact the project will have on the individuals, groups, communities or neighborhoods that the artist will be working with and how that will be evaluated. The presentation strategy should align with overall goals in Quality of the Proposed Project Question 23.

26. 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:

- Exemplify your work.
- Demonstrate your skill in the art form(s), manifestation or treatment of ideas, etc.
- Are high production quality with clarity of sound and 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 artists, state your role in the production.
- Explain the sample's relevance to your proposed project if (1) the proposed project is a major departure from the style, genre, or discipline presented in your work sample; (2) the sample document is a work-in-progress; and/or (3) the work is that of a collaborator.

Follow work sample preparation instructions and limits by media type:

1. Work samples must NOT add up to more than 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.

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



individual artist commissions | grant 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 Individual Artists in performing arts:
DANCE | THEATER | MUSIC

*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

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

Include **“16IAC: (artist first and last name)”** in the email subject line.

Example: 16IAC: Christine Tang

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 Name: _____

2. Legal Name, If Different: _____

3. Address in San Francisco: _____

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 in which you currently live: _____

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

eligibility

8. Are you 18 years of age or older? YES NO

9. Attach Proof of San Francisco Residency

10. Do you expect to be a full-time student at the time of application or during the grant period?

YES NO

11. Please list dates/locations of two publically accessible activities **since October 2013**.

DATE	BRIEF ACTIVITY DESCRIPTION	VENUE/LOCATION

12. Are you an employee of the City & County of San Francisco or do you plan to be at any time during grant window (Contact SFAC staff if you check "YES")?

YES NO

project information

13. Grant Request Amount: _____

14. Artistic Discipline Primary Focus: *please check one (this will determine the category for panel review)*

- Dance Music Theater

15. Artistic Discipline Secondary Focus: *please check one*

- Dance Music Theater

Folk & Traditional Arts, Please Specify:

Inter-/Multi-Disciplinary or other, Please Specify:

16. Are you applying for the Native American Arts and Cultural Traditions Individual Artist Commission (NAACT-IAC)?

- YES* NO

***If you checked "Yes", you must answer question # 21 (d)**

17. PROJECT SUMMARY: Summarize you proposed project in 75 words or less.

wordcount:

18. PUBLIC PRESENTATION PLAN

Please list the public presentation(s) that will highlight your proposed project to meet the requirements of the grant (**You are required to attach a Venue Letter of Interest for the proposed site of your public presentation:**)

A. PUBLIC EVENT	B. DATE	C. FACILITY NAME/ADDRESS	D.SUPERVISOR'S DISTRICT

19. PROJECTED AUDIENCE NUMBER TO BE REACHED BY THE PROPOSED PUBLIC ACTIVITY(IES):

20. IF THE PROJECT IS WEB-BASED, PROJECTED AUDIENCE NUMBER TO BE REACHED:

narrative questions

21. QUALITY OF ARTISTIC WORK | ARTISTIC STATEMENT:

a) Describe your artistic history, vision and practice, cultural context, and major areas of inquiry or process. (*note: resume and work samples will also be used to assess artistic history*) (250 words)

wordcount:

b) ATTACH RESUME OR C.V.: Please attach most recent artistic resume or C.V.

c) **For Traditional and Folk Artists only**, explain your traditional practice and the creation of new work within that cultural context. (250 words)

wordcount:

d) NATIVE AMERICAN ARTS & CULTURAL TRADITIONS ADDENDUM (for NAACT-IAC applicants only): Describe your connection to a tribal heritage, affiliation and culture and how this connection informs your artistic practice. (250 words)

wordcount:

22. QUALITY OF PROPOSED PROJECT | PROJECT DESCRIPTION: What is your proposed project? What are your project goals? Describe the concepts, process, and this project's relevance or departure from your past projects. (400 words) *(note: resume and work samples will also be used to assess relevance to past projects)*

wordcount:

23. QUALITY OF PROPOSED PROJECT

a) WORK PLAN:

Identify the primary project activities that will happen during the grant window.	
DATE	ACTIVITY/BENCHMARK

b) BUDGET STATEMENT: Briefly describe how you intend to utilize and allocate the grant funds in support of your proposed project. (200 words)

wordcount:

c) PLEASE ATTACH BRIEF BIOS OF COLLABORATORS (if applicable):

24. PROJECT IMPACT: Describe the significance of this project for you at this time. How will this project further your creative exploration and growth? (300 words)

wordcount:

25. PUBLIC BENEFIT: What is your plan for presenting the work to the public? Describe your target audience, plan for reaching that audience, and presentation's relevance to your project goals. (250 words maximum)

wordcount:

work samples

26. ATTACH WORK SAMPLES AND DESCRIPTIONS: 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 #

URL Link:

Navigation notes:

Title of Work:

Medium:

Artists Involved:

Year Work Created:

Venue:

Total Length of Work:

Length of Sample:

Short Description of Work:

application checklist

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

- Application Form**
Including eligibility, project information, narrative sections, & budget materials
- C.V. or Resume**
Please attach most recent artistic resume or CV.
- Proof of San Francisco Residency**
- Venue Letter of Interest signed and dated**
- Work Samples & Descriptions**

- Brief Bios of Collaborators (if applicable- 200 words max per bio)**

certification (required for all applicants)

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

NAME OF APPLICANT _____

DATE _____