

**San Francisco
Arts Commission**

**WritersCorps Teaching
Artists in Residence**

FY2016-2019

Panel Rankings

Applicant		Request Amount		Grant Amount
Tina Bartolome	\$	40,000.00	\$	40,000.00
Madeleine Clifford	\$	40,000.00	\$	40,000.00
Robyn Carter	\$	40,000.00	\$	40,000.00
Margo Perin	\$	40,000.00	\$	-
Gina de Vries	\$	40,000.00	\$	-
Alicia Franco	\$	40,000.00	\$	-
Jason Wyman	\$	40,000.00	\$	-
Charlie Carlo Sciammas	\$	40,000.00	\$	-
Josué Rojas	\$	40,000.00	\$	-

San Francisco Arts Commission	WritersCorps Teaching Artists in Residence	FY2016-2019
Panel Rankings		
Applicant	Project Description	Grant Amount
Oasis for Girls (in partnership with Tina Bartolome)	The CREATE Arts Education program is a partnership between lead agency, Oasis For Girls, and artist, Tina Bartolome serving over 30 low income young women of color. The theme for this year's CREATE program will be "Frisco's Daughters", exploring participants individual and collective identity as daughters and expanding traditional notions of family to consider their dynamic relationship to the changing city and what it means to be raised by a place."	\$ 40,000
Woodside Learning Center (in partnership with Madeleine Clifford)	Woodside Learning Center, the school located inside the San Francisco Juvenile Justice Center proposes to partner with Teaching Artist, Maddy Clifford. Maddy has been a WritersCorps artist on site for the past three years and would continue to facilitate creative writing classes each Friday at the site, provide individualized feedback to students, the invited guest speakers to visit the site and produce a final student publication in April.	\$ 40,000
Robyn Carter (in partnership with Redding Elementary)	Redding Elementary School seeks support from the SFAC for Robyn Carter to serve as a teaching artist in residence with 45 students in grade 3, providing an hourlong writing session each school day. The residency will span 36 weeks, beginning September 5, 2016. Students will be split into groups of 1015, each group attending 12 sessions per week with the teaching artist.	\$ 40,000

TINA BARTOLOME

2004-2006 Program Coordinator, TILT Teaching Intermedia Literacy Tools, San Francisco, CA

- ! Coordinated and instructed youth media projects and developed new projects
 - " Project management, curriculum development and lead teacher of semester-long video project for Asian Youth Promoting Advocacy & Leadership in Oakland, CA culminating in Know-Your-Rights video short

2004-2005 Curriculum Consultant, Center for Young Women's Development, San Francisco, CA

- ! Developed 400 hours of curriculum for the Sister Rising Program inclusive of leadership, creative writing and life skills in collaboration with staff

PUBLICATIONS

- ! "End of the Line." *Hyphen Magazine*, Issue 27. June 2013. 63-66. Print.
- ! "On Becoming an Ex-Writer: A Personal Essay." *Doveglion Press*. 19 May 2011. Web.
- ! "Schoolyard Prayers." Ilano, R., Sevilla, L. (Eds.) *Walang Hiya: Literature Taking Risks Toward Liberatory Practice*. San Francisco, CA. Carayan Press, 2010. Print.
- ! "You Bring Out the Homegirl in Me." Miranda, Elisha (Ed.) *The Sistahood: On the Mic*. New York: Atria Books. 2006. Print.

FEATURED READINGS

- ! *Between the Sheets: A Hyphen Magazine Reading on Asian American Sex & Sexuality*, Associated Writers & Poets Conference. 14 April 2015. Minneapolis, MN.
- ! *National Queer Arts Festival: Still Here Nights of Performance, The Garage*. 12, 13 June 2013. San Francisco, CA.
- ! *Assata Will Rise: A Performance Arts Tribute, East Side Arts Alliance*. 15 December 2014. Oakland, CA.
- ! *Hyphen Magazing LitCrawl Reading, Root Division*. 19 October 2013. San Francisco, CA.
- ! *Filipino American Literature Class Reading, University of San Francisco*. 5 March 2013. San Francisco, CA.
- ! *Gathering the Embers: a Día de los Muertos Tribute Show, SOMArts Cultural Center*. 20 September 2012. San Francisco, CA.
- ! *Lunada Literary Lounge, Galería de la Raza*. April 2012, San Francisco, CA.

EDUCATION

San Francisco State University
Bachelor of Arts, Writing from the Political Imagination, 2000. Magna cum laude.

Indiana University at Bloomington
Master of Fine Arts, Creative Writing, 2011. Omar S. Castañeda Fellow in Fiction.

Madeleine Clifford

My mission is to leave an indelible footprint in a shifting cultural landscape, one in which young people's dreams for peace can take root.

EXPERIENCE

WritersCorps, San Francisco— Teaching Artist

September 2013 - current

- Facilitates weekly creative writing workshops at three San Francisco sites, including the San Francisco Juvenile Justice Center - a short-term youth detention facility. Experience editing six student publications, co-teaching and collaborating with community artists. Well versed in planning and hosting events, field trips and curriculum development.

Streetside Stories, San Francisco— Storytelling Exchange Facilitator

July 2012 - August 2013

- Responsibilities included co-teaching theatre-based writing classes to middle school students at over twelve schools throughout the SF Bay Area. Additional responsibilities were curriculum development, supporting community partnerships, planning and hosting fundraisers as well as student showcases.

Youth Speaks, San Francisco and Seattle— Poet Mentor

September 2007 - May 2012

- Two-time Youth Speaks Seattle Slam Champion. Planned and developed creative writing workshops, performed at school assemblies in Seattle, San Francisco and Oakland. Mentored young poets, hosted poetry slams and open microphone events.

EDUCATION

Mills College, Oakland— *MFA in Creative Writing*

2010 - 2012

University of Washington, Seattle — *BA in English*

2005 - 2009

- *Additional Professional Development:*

2013 - Curriculum and Facilitation Training, Be the Change Consulting

2014 - Time Management for Artists, CompassPoint Nonprofit Services

2016 - Social Media for Creatives, General Assembly

SKILLS

- Exceptional communication skills.
- Very organized and on task.
- Excellent facilitation skills. Ability to keep students engaged and focused on subject matter.
- Deep commitment to the multifaceted cultural and educational needs of diverse student populations.
- Versed in user experience across multiple Social Media surfaces.
- Responsible for editing multiple student publications.

AWARDS

2015 Next Level Hip Hop Teaching Artist Residency Award Winner, Uganda

ROBYN CARTER

TEACHING EXPERIENCE

Teacher (primary teacher), San Francisco Unified School District, Redding Early Education Program, October 2003 to Present, San Francisco, California, approximately 2860 sessions.

- Created, implemented—and continue to augment and tailor—an inquiry-based, Common Core-aligned curriculum for an after-school/summer session academic enrichment program serving low-income third, fourth and fifth grade English language learners in San Francisco’s Tenderloin neighborhood. English language arts components include:
 - a student-centered process writing workshop, its theoretical framework informed by the teacher-as-writer element of the Amherst Writers and Artists method, and its practice modeled on the Teachers College Readers and Writers Program. For examples of student work, visit [Room2Ruminations](#).
 - a literature study curriculum designed for differentiated instruction that interweaves a critical approach to literary analysis with an exploration of craft, guided by mentor text exercises for use in a writing workshop. Check [TeachersPayTeachers](#) for unit excerpts, or [here](#) or [here](#) for one in its entirety.
- Developed—and continue to refine—a hands-on, inquiry-based STEAM (Science, Technology, Engineering, Art & Math) curriculum with the following features:
 - lessons adapted from the Exporatorium’s Tinkerers’ Workshop series, rebuilt as novel study STEAM extension activities, like [this one](#).
 - units sparked by student interest that culminate with the creation of a new issue of our class comic book series, It’s Science! *Squirt Gun Science* is a recent example.
- Write several grants each year to fund class materials and cover printing and production costs of student-authored books.

English Instructor (primary instructor), Ashford University, March, 2013 to Present, Online, 12 courses total, approximately 240 sessions.

- Teach accelerated 5-Week English courses in creative writing and literature with emphasis on the basics of craft, analysis, and composition in an online degree program designed to serve veterans returning from Iraq and Afghanistan, many of whom struggle with PTSD and/or traumatic brain injuries.
- Create weekly multimedia student guides for course material, using the Constellation e-learning Platform. To view archives on Tumblr, check these links: [Introduction to Literature](#), [Creative Writing](#).
- Enhance and customize course guides to meet current student needs and interests.
- Moderate and facilitate class discussions in online forums.
- Provide feedback and critique on weekly writing assignments.

Writing and Printmaking Workshop Leader (primary teacher), San Francisco Public Library (various branches), 2005 to Present, San Francisco, California, approximately 20 sessions.

- Create and facilitate poetry workshops for children and teens with emphasis on idea generation.
- Design and lead stamp- and stencil-making workshops for children and teens with focus on developing both technical proficiency and an eye for exploration and experimentation.
- Differentiate instruction to meet an ever-changing student population, for example, by scaffolding young writers who are new to English and/or the written word, or by adding complexity to a lesson for students who are ready for the challenge.

EDUCATION

TESOL Certificate Program, Arizona State University, in progress, expected completion Summer 2016.

MFA in Creative Writing, Queens University of Charlotte, Charlotte, North Carolina, 2011.

Thesis Title: Impossible Object, Stories by Robyn Carter

Thesis Committee: Lauren Groff, Naeem Murr, Ann Cummins.

Coursework in the Multiple Subject Teacher Credentialing Program at San Francisco State University, Department of Elementary Education, Fall 1999/Spring 2000.

BA, Women's Studies, University of California, Santa Cruz, 1992.

PUBLICATIONS & BROADCASTING

- “Brood,” a short story, *West Branch*, Winter 2016.
- “[Ancient History](#),” a short story, *A-Minor Magazine*, January 2016.
- “Orphan Girl Mine,” a short story, *Colorado Review*, Fall 2015
- “Dolls,” flash fiction, Volume 9, Number 1 of *NANOFiction*, 2015.
- “[Aftershock](#),” a short story, Issue 62 of *Conjunctions*, Spring 2014.
- “[The Instructor’s Discretion](#),” a short story, Volume 10, No. 2 of *Ninth Letter Arts & Literary Journal*, Fall 2013.
- “[Impossible Object](#),” a short story, Issue 46 of *Storyglossia*.
- “[Like Nothing](#),” a short story, *Switchback*, Fall 2011.
- Numerous short and feature-length news pieces broadcast on KZSC, Santa Cruz and KPFA, Berkeley, 1990-1992.

GRANTS AWARDED

- Several [Donors Choose](#) Grants for Public School Educators, including “Tinkerers’ Workshop: Full STEAM Ahead,” March 2016; “Poetry, Prose and Printer Ink,” August 2015; “Help Us Bridge the Digital Divide,” June 2015; “Sloppy Science, Messy Math,” August 2014.
- Youth Garden Grant, KidsGardening.org, “Teaching STEM with Stems (and Roots and Leaves!),” August 2014.
- California Retired Teachers Association Teacher Support Grants, “KABLAM! A Comic Curriculum,” October 2014; “Tell Me a Story: A Cross-curricular Approach to the Writing Workshop,” Fall 2013.
- Northern California Grantmakers Summer Youth Project, “Let it Grow: A Literary, Culinary & Visual Arts Program,” Summer 2008.
- San Francisco Ed Fund, “Creative Expression through Writing & the Arts,” Fall 2004.

PROFESSIONAL ORGANIZATION MEMBERSHIP

United Educators of San Francisco
California Teachers Association
Teachers for Social Justice

Association of Writers and Writing Programs
Teachers College Readers and Writers Program Community of Practice

TECHNOLOGY

Adobe Creative Cloud, ComicLife, Blackboard, Constellation LMS, eCollege LMS, Canvas LMS, Waypoint, Turnitin, Google Classroom.



FY2016 WritersCorps Teaching Artist in Residence (WCTAIR) Panelists

Panelist Bios

Chrissy Anderson-Zavala, policy and program management consultant, is a Xicana writer and educator from Salinas, California. She studied and taught poetry in June Jordan's Poetry for the People at UC Berkeley, where she graduated with a dual degree in English literature and peace and conflict studies. She received her MA in education from Stanford University and was a recipient of the San Francisco Arts Commission's 2008 and 2010 Cultural Equity Individual Artist grants. She worked with WritersCorps and the Performing Arts Workshop as a teaching artist and teacher coach for several years, as well as the co-deputy director of Streetside Stories. She is currently pursuing her PhD in social and cultural context of education at UC Santa Cruz.

Debbie Tisdale is a Senior Program Specialist at the SF Department of Children, Youth and Their Families (DCYF), working primarily with K-8th grade after school and summer programs. Prior to joining DCYF, Ms. Tisdale's experience includes managing grants and contracts for youth programs at a large multi-service nonprofit in the Tenderloin neighborhood of San Francisco, and work at a community foundation in Washington DC. Ms. Tisdale earned a B.A. from UC San Diego and a Master's degree in Public Administration (MPA), focused on Nonprofit Management, from the George Washington University in Washington DC.

Eric Hannan began working in public libraries in youth services when he was 16 years old. After 25 years, he has yet to look back. He has worked for the Peninsula Library System, the Oakland Public Library, and the San Francisco Public Library. He currently works as a Teen Services Librarian at The MIX at SFPL, the new teen center at the main branch of the San Francisco Public Library. Eric is a musician who enjoys working with young people in libraries and aims to bring teens and music together in The MIX.

Gisela Insuaste, artist, educator, and cultural worker

As a Brooklyn transplant, she loves exploring the San Francisco Bay Area on bike, and making sculptures and drawings inspired by urban and natural spaces. Recently, she managed art, nature, and wellness programs at Wave Hill, a public garden and cultural center in the Bronx. She has many years experience working in cultural organizations in Chicago, Washington DC, and New York, including the Smithsonian Institute, Columbia College Chicago, the History Museum of Chicago, and El Museo del Barrio in NY. She holds a BA in anthropology and studio art from Dartmouth College and an MFA in painting and drawing from the School of the Art Institute of Chicago.

Kyle Beckham taught for 10 years at a continuation school in San Francisco before transitioning to his current "job" as a PhD candidate in the program of Race, Inequality, and Language in Education (RILE) at the Graduate School of Education at Stanford. The high school was project based and he designed and co-taught a project on film making, screen writing, production design, and film editing where students created short dramatic films on social justice issues. The other project he co-created (Physics Reflected in Social Movements/PRISM), allowed him to design curriculum that integrated a range of



topics from hip-hop culture and history to re-designing the American high school. Kyle also worked several semesters with WritersCorps teachers on a range of topics in which they created and implemented a variety of performances and artifacts. Kyle also helped design the Ethnic Studies curriculum currently being offered at all SFUSD high schools.



writerscorps teaching artists in residence | guidelines
FY16 GRANT CYCLE | FOR PROJECTS TAKING PLACE JULY 2016 — JUNE 2017

**San Francisco
Arts Commission**

Tom DeCaigny
Director of
Cultural Affairs

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twitter.com/SFAC



City and County of
San Francisco

APPLICATION DEADLINE: May 23, 2016
(email submission)*

**For partnerships between literary teaching artists
and community-based organizations or schools**

*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 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：415-252-2220 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, 415-252-2217 o cece.carpio@sfgov.org.



writerscorps teaching artists in residence grant guidelines | FY16 grant cycle

For projects taking place: July 1, 2016 — June 30, 2017

APPLICATION DEADLINE: May 23, 2016

about writerscorps teaching artist in residence

The WritersCorps Teaching Artist in Residence grant is a three year grant, renewed annually, that provides support to individual teaching artists to offer free, long-term, in-depth literacy-focused arts workshops to youth at San Francisco community sites. Sites may include in-school or after-school classes and must include complementary programming with a neighborhood branch of the San Francisco Public Library (SFPL). The communities prioritized by the grant may include, but are not limited to, youth who are low-income, impacted by the justice system, pregnant or parenting teens, and/or English language learners.

The WritersCorps Teaching Artist in Residence (WCTAIR) grant will support teaching artists with a proven track record of working with the proposed youth population to deliver high quality programming. The San Francisco Arts Commission (SFAC) will provide a multiyear grant award to cultivate a deep collaboration between a literary teaching artist and a community-based organization or school. The SFAC will provide technical assistance and professional development for the teaching artist. These activities will include periodic meetings with the grantee cohort and occasional learning institutes for mutual support and shared learning. The grant prioritizes funding for teaching artists with experience to be effective in the community they propose to serve.

For any questions about the WritersCorps grant, contact Program Officer Liz Ozol 415-252-2231.

categories

This grant is a joint application between a literary teaching artist and a community-based organization (CBO) or school. Both must be actively involved in the application process and the duration of the teaching artist residency. Please read the guidelines carefully to determine which party should serve as the lead applicant for the grant.

Literary teaching artists: The literary teaching artist may be the lead applicant if they reside in San Francisco and have proof of their address.

Community-based organizations (CBO) or school: The community-based organization or school may be the lead applicant if they have a San Francisco address and serve San Francisco youth. The teaching artist partnering with the CBO/school does NOT need to reside in San Francisco if they are not the lead applicant.

eligible request amount

The grant request will be \$40,000 to be reviewed annually for a total of three years and \$120,000.

Approved expenditures will include time for curriculum preparation, meeting with site representatives and classroom teachers, participating in SFAC-provided cohort learning and teaching institutes, and teaching a minimum of five hours weekly. The grant also covers health care, program materials, and may also include artist's professional development stipends, and/or consultant fees.

The CBO/school may request \$4,000 above and beyond the \$40,000 grant amount to cover indirect costs. (Please note this is a change thanks to additional funding.) The organization must be deeply rooted in working within the youth community. Additionally the program must strive to serve youth at free or significantly reduced rates and have no admission or private fees. The \$40,000 grant must be used exclusively to pay the teaching artist (monthly or quarterly).

cultural equity

Honoring the San Francisco Arts Commission's commitment to support cultural equity and access, and to assure that every child in San Francisco is given the opportunity to have access to high quality teaching artists, priority will be given to teaching artists and sites that serve historically underserved populations of youth.

important dates

Application Workshops	April 18 – May 20, 2016
Applications Due	May 23, 2016
Panel Review	June 2-3, 2016
Funding Recommendations	June 2016
Commission Approval	July 2016
Grant Period	July 1, 2016 – June 30, 2017



applicant eligibility: general

- **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 community-based organization/school or teaching artist must be willing and able to meet the requirements associated with receiving funds from the City and County of San Francisco.**
- **The community-based organization/school must be based in San Francisco and serve SF youth.**
- **The community-based organization/school must be tax-exempt under Internal Revenue Code Section 501(c)(3) or an SFUSD site.**
- **Applicants must receive an average score of 75 percent or above by the review panel to be considered for funding for that year.** Funding is not guaranteed for a score of 75 percent or above, and is determined by the availability of funds.

lead applicant eligibility: teaching artists

- **Must have current San Francisco address.**
- **Must have proven track record, at least two years, teaching underserved youth.** Please note: Experience teaching in a classroom or college setting are not in themselves sufficient qualifications. We are looking for applicants who have experience working as the teaching artists who have shared creative writing experiences with young people.

- **Evidence of literary accomplishment.** The teaching artist may not have authored a book, but writing should be at the center of professional life and practice.
- **BA or experiential equivalent.**
- **The teaching artists may apply with a commitment to work with a single CBO, or a commitment to work with a primary and secondary CBO.** Only the primary CBO/school need fill out the application. However, each CBO will be required to uphold site agreements and provide letter(s) of commitment.
- **Meet requirements for working with youth including but not limited to background check and fingerprinting.**

lead applicant eligibility: CBO/school

- **Community-based organization/school must provide continuing programming in San Francisco** as evidenced by maintaining ongoing programming for at least two years targeting underserved student communities from third grade to 24 years old in San Francisco.
- **CBO/school may apply with a teaching artist partner who may be a resident of San Francisco, but is not required to be, if they offer specific expertise to the partnership.**
- **CBO/school has capacity to nurture a long-term relationship with a literary teaching artist** through an in-kind contribution which includes a variety of material and relational supports.
- **If CBO/school is unable to host the required five weekly teaching hours, the literary teaching artist may work with a secondary site.**

note: funds cannot be used to support

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

project requirements

Literary teaching artist commits to:

- Conducting long term, in-depth literacy arts-based residency with priority community at site.
- Participating as an active member of the WritersCorps Teaching Artist in Residence community, including grantee cohort trainings, meetings, technical assistance, and professional development.
- Visioning, planning, and realizing at least one site-specific student publication annually (options range from anthologies to installations to other creative vehicles which showcase youth writing).
- Planning and facilitating at least one youth-centered site-based reading/event.
- Facilitating and participating in at least one grants program-wide reading/event annually.
- Managing project budget and submitting all required paperwork (including the Department of Children Youth and Their Families student data) monthly.
- Connecting residency programming to a branch of the SF Public Library through activities, such as field trips and library card registration.
- Supporting documentation and evaluation of WritersCorps Teaching Artist in Residence grant's impact within communities.

Community-based organization/school commits to:

- Designating and supporting a site representative who attends two site representative meetings per year (beginning and mid-year), orienting the teaching artist, providing oversight and communication, troubleshooting as issues arise, and providing support for data collection, events, and evaluation.
- Providing, at minimum, a classroom to the teaching artist for workshop hours and a place to securely store supplies.
- If lead applicant, invoicing and paying out teaching artist's invoices on monthly or quarterly basis, as agreed to with the teaching artist.
- Following all California licensing requirements to ensure student safety.
- Support the teaching artist in connecting residency programming to a branch of the SF Public Library through programming, such as field trips and library card registration.



scoring criteria

Youth and Community Impacts (15 points)

- Response demonstrates thorough understanding of youth population. (Priority goes to projects serving underserved youth populations.)
- Clear, focused and compelling description of CBO or school's desired outcomes, and explanation of how the specific teaching artist in residence will address desired outcomes. Proposed partnership is a good fit.

Teaching Artist Approach and Residency Plan and Outline (45 points)

- Clear, focused, and compelling teaching artist's philosophy or approach.
- Strong rationale about why the teaching artist is a good fit for this youth community, and for a year-long, in-depth residency model.
- Appropriate, relevant, and concrete content that demonstrates the teaching artist's approach and ability to teach the proposed programming at the proposed site.
- Letter offers a clear account of the teaching artist's experience and their ability to thrive in a teaching artist residency model.

Sample Unit Plan and Teaching Demonstration (20 points)

- Unit plan demonstrates expertise with planning creative writing lessons with clear goals, and engaging and developmentally appropriate activities.
- Teaching demonstration indicates expertise in teaching a creative writing lesson tailored for proposed population.

Ability to Complete the Project (20 points)

- Responses demonstrate applicant's creativity, relevant experience, and understanding of the teaching artist in residence structure.
- Response indicates robust types and degree of material and staff support for the teaching artist.
- Budget is realistic and notes are clear and well-reasoned.

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 QUESTION #
Youth and Community Impacts (15 points)	10	Response demonstrates thorough understanding of youth population. (Priority goes to projects serving underserved youth populations.)	18. Youth population to be served
	5	Clear, focused and compelling description of CBO or school's desired outcomes, and explanation of how the specific teaching artist in residence will address desired outcomes. Proposed partnership is a good fit.	18. Residency model and youth outcomes
Teaching Artist Approach and Residency Plan (45 points)	5	Clear, focused, and compelling approach/philosophy to teaching.	19. Teaching artist's approach
	10	Strong rationale about why teaching artist is a good fit for this youth community, and for a year-long, in-depth model.	20. Relevant experience and qualifications for: a) Working in proposed community b) Working in a long-term, in-depth residency model
	20	Appropriate, relevant, and concrete content that demonstrates teaching artist's approach and ability to teach the proposed programming at the proposed site.	21. Teaching artist residency plan 22. Residency outline 23. Special projects, exhibitions, and neighborhood extensions
	10	Letter offers a clear account of teaching artist's experience and their ability to thrive in a teaching artist in residence model.	Letter of recommendation for teaching artist
Sample Unit Plan & Teaching Demonstration (20 points)	10	Unit plan demonstrates expertise with planning creative writing lessons with clear goals, and engaging and developmentally appropriate activities.	24. Sample unit plan of 3-5 lessons tailored to the proposed population
	10	Teaching demonstration indicates expertise in teaching creative writing lesson tailored to the proposed population.	Teaching demonstration
Ability to Complete the Project (20 Points)	10	Responses demonstrate applicant's creativity, relevant experience, and understanding of teaching artist in residence structure.	26. Anticipated challenges and rewards with residency model 25. (Optional) Additional work with an secondary CBO partner site Teaching Artist Resume
	5	Response indicates robust types and degree of material and staff support for teaching artist.	27. CBO/school support for teaching artist Letter of commitment by site (and secondary site, if applicable)
	5	Budget is realistic and notes are clear and well-reasoned.	28. Budget & budget notes



writerscorps teaching artists in residence application review | approval process

application review

SFAC staff will process applications and send them to panelists for review in advance of the panel meeting. Panelists will convene to discuss applications and observe on-site demonstration lessons taught by the teaching artist applicants in a closed panel meeting, after which recommendations for funding will be made.

grants panelists

Grant panelists will have broad knowledge about arts education and field issues, and have experience that aligns with the purpose of the specific grant category. Panelists may include City staff reflective of key funding partners.

funding recommendations

Based on an evaluation of the proposals and demonstration lessons, panelists will make recommendations for funding. Grant amounts awarded will be the full \$40,000 for first year of residency. Years 2 and 3 are contingent upon positive end-of-year review for the preceding year.

panel notes

SFAC staff takes notes on panel comments during deliberations. You may contact liz.ozol@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 and Grants Committee, then by the Full Commission. Commission meetings are public. The agenda will be available 72 hours in advance of the meeting on the Arts Commission website at <http://www.sfartscommission.org>.

grant awards

Notifications will be communicated by email. Following award notification, communications will include instructions about contracting procedures.



writerscorps teaching artists in residence 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 5:00 p.m. PST on Monday, May 23, 2016.

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

Example: 16WCTAIR: 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 out the application. If you have any questions about the application, please contact Program Officer Liz Ozol at 415-252-2231 or liz.ozol@sfgov.org.

PLEASE NOTE: We strongly advise the community-based organization/school and the teaching artist to prepare respective responses in a separate document and then have one individual (Lead Applicant) compile and paste the answers into the form when ready to submit the completed application.

application form: teaching artist

- 1. THE TEACHING ARTIST:** Enter the name of the teaching artist applying for the grant.
- 2. ADDRESS:** Enter the residential address of the teaching artist applying for the grant. You will be required to attach proof of residency if San Francisco-based.
- 3. DAY PHONE | MOBILE:** Enter the contact number(s) for the teaching artist who is applying for the grant.

4. **EMAIL | WEBSITE:** Enter the contact email. Please ensure that this email address is up to date since most communications from SFAC are via email.
5. **(IF APPLICABLE) NUMBER OF THE SUPERVISOR'S DISTRICT WHERE THE TEACHING ARTIST LIVES:** District numbers can be found at: <http://propertymap.sfplanning.org>

application form: cbo/school

6. **COMMUNITY-BASED ORGANIZATION (CBO) OR SCHOOL APPLICANT:** Enter the name of the CBO/school applying for the grant.
7. **CONTACT PERSON | TITLE:** Enter the name and title of the individual at the CBO/school who is responsible for communicating with SFAC.
8. **SAN FRANCISCO ADDRESS:** Enter the address of the CBO/school applying for the grant.
9. **DAY PHONE | MOBILE:** Enter the contact number(s) for the individual at the CBO/school who is responsible for communicating with SFAC.
10. **EMAIL | WEBSITE:** Enter the contact email of the individual at the CBO/school responsible for communicating with SFAC. Please ensure that this email address is up to date since most communications from SFAC are via email.
11. **NUMBER OF THE SUPERVISOR'S DISTRICT WHERE CBO/school IS LOCATED:** District numbers can be found at: <http://propertymap.sfplanning.org>

eligibility

12. **SELECT WHICH PARTNER IS THE LEAD APPLICANT:** A teaching artist can only be the lead applicant if they reside in San Francisco. Otherwise the CBO/school must act as the lead applicant, and may have as a partner a teaching artist who may or may not be a resident of San Francisco.
13. **ATTACH PROOF OF SAN FRANCISCO ADDRESS:** Attach verifiable proof that the organization or individual has an 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.
14. **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.
15. **A) ORGANIZATIONAL MISSION STATEMENT:** Please write your organization or school's

mission statement in the space provided. Community-based organizations must have a mission statement that is clearly rooted in working with youth.

B) DESCRIBE THE YOUTH PROGRAMMING THE CBO/SCHOOL HAS BEEN PROVIDING OVER PAST TWO YEARS.

16. THE TEACHING ARTIST DEMONSTRATION LESSON: Confirm that the teaching artist can prepare and be present on Thursday, June 2, 2016 or Friday, June 3, 2016 to teach a 10-15 minute on-site demonstration lesson to panelists.

17. PROPOSAL SUMMARY: Provide a brief summary of the proposed partnership between the teaching artist and CBO/school in 75 words or less. For example:

“Bayview Peaceful Warriors seeks support from the SFAC to support Juanita Doe as a the teaching artist in residence with middle school students at the Bayview Peaceful Warriors in grades 7 and 8, providing hour-long, after-school writing sessions to five groups of twelve to fifteen students once a week for 32 weeks beginning September 15, 2016.”

project information

18. COMMUNITY AND YOUTH IMPACTS: This question should be answered by the CBO or school representative. How will this collaboration with the proposed teaching artist support your site in achieving its desired youth outcomes? Describe the youth population that CBO/school serves, including relevant demographics and issues affecting the community. Explain how this specific teaching artist and the teaching artist in residence model will support achieving your desired youth outcomes. How will the teaching artist residency help meet your stated outcomes?

19. TEACHING ARTIST APPROACH: This question should be answered by the teaching artist. Describe your philosophy or approach to teaching. How does your work as a writer/artist inform your teaching? And how does your teaching inform your personal work as a writer? Your responses should provide appropriate, relevant, and compelling content. Offer supporting details to flesh out your responses.

20. RELEVANT EXPERIENCE AND QUALIFICATIONS TO WORK EFFECTIVELY: These questions should be answered by the teaching artist.

a) FIT WITH PROPOSED SITE AND COMMUNITY: Elaborate on the most relevant experience(s) that equip you to be successful with this youth population.

b) IN YEAR-LONG, IN-DEPTH MODEL: Elaborate on the most relevant experience(s) that equip you to be successful in a year-long, in-depth residency. Include experience teaching as well as administrative experience necessary to support an independent teaching artist residency, such as budget and time management.

Don't reiterate your entire resume for these questions. Focus on a couple of the most relevant qualifications for each one.

21. TEACHING ARTIST RESIDENCY PLAN: This question should be answered by the teaching artist. Describe the programming you are proposing for this site. Describe any site-specific themes or overall goals that you will incorporate into your curriculum.

Describe how this programming fits into the needs and priorities of the site(s). Your responses should offer appropriate, relevant and concrete content that demonstrates the teaching artist's ability to create a curriculum and programming plan that fits the proposed partner site.

22. RESIDENCY TEACHING OUTLINE: Outline your teaching plan with an approximate timeline. Include the frequency, class length, grade level and number of youth to be served. This might resemble a course syllabus with initial thoughts about breaking down year-long programmatic themes into units and weekly topics.

23. SPECIAL PROJECTS, EXHIBITIONS, AND NEIGHBORHOOD EXTENSION*: Explain what kind of special projects or exhibitions of student work you are proposing. Each teaching artist will be required to prepare a publication or event to promote students' literary voices. Past projects include installations, videos, open mics, and anthologies. Include in your answer to this question a breakdown of project production costs (may include materials, printing, hiring consultants such as a videographer, graphic designer, audio technician, a fee for a teaching artists collaborator, etc.) **The San Francisco Arts Commission will cover the costs of the teaching artist's special project/publication/exhibition up to \$5,000.** Please note this is a change from the original application, as teaching artists no longer have to subsidize production costs from their \$40,000 grant. How do you plan to work with the site to accomplish your goals? How will you and your students engage with the library and the greater neighborhood? Examples of past library programming include field trips, student art exhibitions, library card sign-up drives and other events.

24. SAMPLE UNIT PLAN: Please include a plan for 3-5 lessons you've taught. Include all aspects of the lesson, as well as the age of the intended students, the kind of site (public school, after-school program, etc.), length of time for lesson, and any other details you think relevant.

DEMONSTRATION LESSON: Confirm that you can be available on June 2, 2016 and June 3, 2016 to teach a 10-15 minute demonstration lesson. Teaching demonstration slots will be assigned shortly after applications are received. Teaching artists are advised to prepare an excerpt of a lesson rather than attempt to cram a 60 minute lesson into 10-15 minutes. A computer and LCD projector will be available to the teaching artist to use, if desired, for the teaching demonstration. Applicants will be notified of the presentation day/time no later than Monday, May 30, 2016.

*Please note: The SFAC will cover production costs of publication/exhibition up to \$5,000. This is a change. The teaching artist does not need to include publication/exhibition costs in the budget (question 28) but should include a notes about costs associated with publication/exhibitiion as part of question 23.

25. ADDITIONAL CBO/SCHOOL IF NECESSARY (OPTIONAL): This question should only be answered if the CBO/school does not have a large enough student population to host five hours of programming. In this case it would be necessary for an additional CBO to join the partnership so that the teaching artist could pick up additional weekly hours with another group of young people. Only the primary CBO/school need fill out the application. However, each CBO will be required to uphold site agreements and provide letter(s) of commitment.

26. CHALLENGES AND REWARDS IN LONG-TERM, IN-DEPTH PROGRAM MODEL: This question must be answered by BOTH the teaching artist (a) and the CBO/school (b) from their respective points of view.

27. CBO/SCHOOL SITE COMMITMENT: Talk about the physical resources you will offer to the teaching artist, which must include use of a classroom and place to securely store supplies, but may include other resources like a smaller workspace to do administrative work, and other resources like access to supplies, computers, etc. Talk about the site-based representative who will liaise with the teaching artist - who they are, how they will communicate, how frequently, what kinds of support they might offer the teaching artist, etc. Talk about how the teaching artist will be included or embedded in the school community—what faculty or staff meetings, trainings, invitations (where relevant) to attend SST meetings, professional development, parent meetings, etc. How else might the teaching artist be included? Family events, performances, assemblies, etc.

28. BUDGET: The CBO/school must provide in-kind support that includes indirect costs. All \$40,000 must go to the teaching artist. Be as detailed as you can in your budget notes and explain how the numbers are derived.

- **Line item 1:** For example, \$5,400 for “Teaching hours” can be explained as: 5 hours x 30 weeks x \$36/hr. = \$5,400. Assume work load to be between 20 and 25 hours per week.
- **Line item 2:** Use your best estimate for prep time. (Finalists will be given the opportunity to adjust their budgeting.)
- **Line item 3:** Site-based collaboration hours. Example: 6 hours at beginning of year for one-on-one meetings with counselors and other relevant staff + 30 hours for attending site based staff meetings + 20 hours for parent/teacher meetings or other parent contacts), etc. multiplied by the hourly wage.
- **Line item 4:** Use your best estimate for teaching artists administration hours. (Finalists will be given the opportunity to adjust their budgeting.)
- **Line item 5:** These hours will fluctuate according to the time of year when student publications and/or exhibitions are being prepared. Use your best estimate for project hours.
- **Line item 6:** The health insurance line item should only be left at 0 if the teaching artist has coverage through a domestic partner or some other party (documentation will be required).

~~**Line item 7:** Project production costs may include materials, printing, hiring consultants such as a videographer, graphic designer, audio technician, etc.*~~

- ~~**Line item 8:** This line item may also include guest fees for artists visiting your classroom or collaborating with you on a project (optional).*~~
- ~~**Line item 9:** This item may include consultants aiding with a publication or event (graphic designers, videographers, etc.) and may*~~ include a specific professional development opportunity that might deepen the teaching artist's work at the site.

application checklist items

- **PROOF OF SAN FRANCISCO ADDRESS:** Acceptable options include rental lease, utility bill, tax return or car registration.
- **TEACHING ARTIST RESUME:** Summarize your teaching and community work experience. For each site describe and indicate: 1) Your duties; 2) Whether you were the primary teacher; 3) Whether the work you did was writing-based; 4) Whether you developed your own lessons; 5) How many sessions you taught. Also note literary accomplishments, such as readings, publications, etc.
- **LETTER OF RECOMMENDATION WITH REGARD TO TEACHING EXPERIENCE AND COMMUNITY WORK:** Please attach a letter of recommendation that can attest to your skills and success as a teaching artist with a youth population similar to the one with which you propose to work. The letter should address the following questions:
 - How long have you know the applicant and in what capacity?
 - What makes the applicant an effective teacher?
 - How does the applicant work within a community setting?

Please remember that most important are the applicant's teaching experience and commitment to and experience in community work.

- **LETTER OF COMMITMENT FROM CBO/SCHOOL:** Please attach a signed letter of Commitment on CBO/school letterhead verifying CBO/school's potential to enter into the partnership. Letter should come from the executive director, principal or other site leadership.

sfac san francisco arts commission

writerscorps teaching artists in residence | application FY16 GRANT CYCLE | FOR PROJECTS TAKING PLACE JULY 2016 — JUNE 2017

San Francisco Arts Commission

Tom DeCaigny
Director of
Cultural Affairs

401 Van Ness Avenue, Ste. 325
San Francisco, CA 94102
tel 415-252-2100
fax 415-934-1022
sfartscommission.org
facebook.com/sfartscommission
twitter.com/SFAC



City and County of
San Francisco

APPLICATION DEADLINE: May 23, 2016
(email submission)*

For partnerships between literary teaching artists and community-based organizations or schools

*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：415-252-2220 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, 415-252-2217 o cececarpio@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 Monday, May 23, 2016

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

Example: 16WCTAIR: University Pathways

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: This is a joint application between a teaching artist and a community-based organization (CBO) or school. The partnership includes filling out this application. We strongly advise the CBO/school and the teaching artist to prepare respective responses in a separate document and then have one party (lead applicant) compile and paste the completed answers into the form when ready to submit the completed application. Both parties are responsible for providing content in this application.

application checklist

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

- Application form
Including eligibility, project information, narrative sections, and budget materials
- Proof of San Francisco address for lead applicant
- Teaching artist resume
- Three to five lesson unit of instruction
- Letter of commitment by CBO/school site on letterhead
Letter must be signed by an individual who is authorized to enter into a legally binding grant agreement
- (Optional) Letter of commitment for additional partner if CBO/school site is unable to host five hours of programming
- Letter of recommendation with regards to the teaching artist's experience and community work
Letter should speak to the teaching artist's ability to thrive in a year-long teaching artist in residence model

application form

Teaching Artist:

1. Literary Teaching Artist: _____

2. Address: _____

(If not a resident of San Francisco, the teaching artist cannot be lead applicant.)

3. Day Phone: _____ Mobile: _____

4. Email: _____ Website: _____

Provide a valid email. Panel notices and important grant information will be sent via email.

5. Number of the supervisor's district where the teaching artist lives (if applicable): _____

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

CBO/School:

6. Community-Based Organization (CBO) or School: _____

7. Contact Person + Title: _____

8. San Francisco Address: _____

9. Day Phone: _____ Mobile: _____

10. Email: _____ Website: _____

Provide a valid email. Panel notices and important grant information will be sent via email.

11. Number of the supervisor's district where CBO/school is located: _____

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

eligibility

12. Check box to indicate the lead applicant:

- Individual Teaching Artist:** Individual literary teaching artist partnering with a community-based organization or public school that offers in-school or after-school programming, and is based in San Francisco. The teaching artist must be a San Francisco resident to be the lead applicant.
- Community-Based Organization (CBO) or School Partner:** San Francisco community-based organization or public school (offering in-school or after-school programming that serves San Francisco students) partnering with an individual artist. The teaching artist does NOT have to be a San Francisco resident.

13. Attach proof of lead applicant's San Francisco address

14. Check this box to confirm you are not in default for any grants or loans from: San Francisco Arts Commission, other City departments, Northern California Grantmakers Arts Loan Fund, Northern California Community Loan Fund, the Community Arts Stabilization Trust, or the Center for Cultural Innovation. (See guidelines for more information)

15. ORGANIZATION MISSION STATEMENT:

Community-based organizations or school must have a mission statement that is clearly rooted in serving youth and based in San Francisco.

a) MISSION (100 words).

b) Please describe ongoing youth-based programs your organization has held in San Francisco since October 2014 (50 words)

16. Check box to confirm that the teaching artist is prepared to present a 10-15 minute demonstration lesson on Thursday, June 2, 2016 or Friday, June 3, 2016 at 401 Van Ness Ave, San Francisco. Applicants will be notified of presentation day/time no later than Monday, May 30, 2016.

17. PROPOSAL SUMMARY: (75 words)

narrative sections 1-4: instructions

The following narrative sections 1-4 are intended to be answered in the following way:

- **Section 1** should be answered by the CBO/school
- **Sections 2-3** should be answered by the teaching artist
- **Sections 4** has elements to be answered by both the teaching artist and the CBO/school

section 1: community & youth impacts (15 points)

To be answered by the CBO/school:

18. How will this collaboration with the **proposed teaching artist** support your site in achieving better youth outcomes? (200 words)

- Describe the youth population that will be served and the CBO/school's desired outcomes.
- Explain how this specific teaching artist and the teaching artist in residence model will support achieving the desired youth outcomes.

section 2: teaching artist approach and residency plan (45 points)

To be answered by the teaching artist:

19. Describe your philosophy or approach to teaching. How does your work as a writer/artist inform your teaching? And how does your teaching inform your personal work as a writer? (100 words)

20. This grant prioritizes teaching artists who are a good fit with the youth they propose to engage and have the skills and experience to be effective in a year-long in-depth residency.

a) Describe your relevant experience and qualifications for working effectively in **the proposed community**. (250 words)

b) Discuss relevant experience and qualifications you have that will support your success as a teaching artist in **this year-long, in-depth residency model**. Include experience teaching as well as administrative experience necessary to support an independent teaching artist residency, such as budget and time management. (250 words)

21. Teaching artist residency plan (500 words)

Describe the programming you are proposing for this site.

- Describe any site-specific themes or overall goals which you will incorporate into your curriculum.
- Describe how this programming fits into the needs and priorities of the site(s).

22. Residency teaching outline (500 words)

Outline your teaching plan with an approximate timeline. Include the frequency, class, length, grade level and number of youth to be served.

23. Special projects, exhibitions, and neighborhood extension (500 words):

Please note: since the application and guidelines were released, additional funding has been allotted to the San Francisco Arts Commission to pay for publications/exhibitions. The SFAC will pay up to \$5,000 per teaching artist for their publications/exhibitions.

- What special projects or exhibitions of student work are you proposing?
- At minimum, there should be one reading in the classroom. What other events, either on-site or off-site, do you plan to hold? When would they take place?
- Provide a breakdown of production items and their costs.
- How do you plan to work with the site to accomplish your goals?
- How will you extend your programming into the neighborhood library?

section 3: sample unit plan and teaching demonstration (20 points)

24. Please include a sample unit plan consisting of three to five lessons targeted for the population you are proposing to work with.

Please Note: You will be asked to teach a demonstration lesson (10-15 minutes) to our panelists that will give us a sense of who you are and how you teach. This does not need to be a lesson in the sample unit plan.

section 4: ability to complete the project (20 points)

To be answered by the teaching artist:

25. (Optional) If the CBO/school is unable to host five teaching hours per week, please describe an additional CBO with whom you will partner. (100 words)

To be answered by the teaching artist & the CBO/school:

26. Discuss some of the challenges and rewards you anticipate would come with working in this setting in a long-term, in-depth residency model.

a) Teaching artist response (100 words):

b) CBO/school response (100 words):

To be answered by the CBO/school:

27. CBO/school site commitment: Articulate how you will support and work with the teaching artist. (300 words)

- Describe the physical space and other resources provided by your organization or school to the teaching artist.
- Staff contact/coordination—State who will be primary contact for the teaching artist. Talk about this person's role, frequency of contact, and other areas in which they will offer support.
- Describe the ways the teaching artist may be included/embedded in the community. Discuss regular meetings, special events, and other aspects of CBO/school's cultural life.

To be answered by the teaching artist:

28. a) Proposed project budget = **\$40,000**

Please note: 100 per cent of the grant must go to the teaching artist. CBO/schools are not permitted to withhold any funds for indirect costs. It is expected that the CBO/school covers indirect costs as in-kind support.

Instructions to fill out following budget template:

- Calculate teaching artist hourly wage between \$35 and \$40
- Calculate teaching window between 9 and 10 months

Line item instructions:

1. Teaching—Must have a minimum of five teaching hours per week, no more than nine hours.
2. Prep time—Includes time spent planning lessons for students, field trips, etc. Must calculate a minimum of one hour of prep time per hour of teaching time.
3. Site-based collaboration—Includes site-based events or meetings with classroom teachers or after-school staff, counselors, administrators, etc.
4. Teaching artist administration—Includes but not limited to DCYF data collection, SFAC cohort check-ins and trainings, learning institutes, and invoicing.
5. Project hours—Include time spent working on student publications or exhibitions.
6. Health Insurance—Dollars should be allocated to health insurance unless teaching artist is otherwise covered (proof of coverage required).
7. ~~Project production costs—Include site publications and other exhibition costs.~~ **Only include project production costs as part of your answer for Question 23.**
8. Supplies—Supply budget for teaching supplies--may include guest artist fees (optional).
9. Other expenses—Include consultants and/or teaching artist's professional development that might deepen the quality of work at the site.

Do not add indirect costs. CBO/school will receive a separate payment of \$4,000 for indirect costs.

PROPOSED PROJECT BUDGET \$40,000

FY 16/17 BUDGET		Costs
PERSONNEL:		
<i>Teaching artist fee: break out accordingly</i>		
1	Teaching hours	\$0.00
2	Prep time hours	\$0.00
3	Site-based collaboration hours	\$0.00
4	Teaching artist administration hours	\$0.00
5	Project hours	\$0.00
	Sub-total Fees:	\$0.00
6	Health insurance:	
		\$0.00
	Sub-total Benefits:	\$0.00
OPERATING EXPENSES:		
7	Project production costs	\$0.00
8	Supplies	\$0.00
9	Other expenses (detail in budget notes)	\$0.00
		\$0.00
	Sub-Total Operating Expenses:	\$0.00
		\$0.00
	TOTAL BUDGET:	\$40,000.00

b) Budget notes: Use budget notes that follow budget template to explain each line item as needed. For more information see the grant guidelines.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

certification (required)

I certify that by submission of these documents, to the best of my knowledge, I meet all the eligibility requirements for the FY2016 WritersCorps Teaching Artist in Residence (WCTAIR) grant, and that all answers and data in this application, and contained in any attachments, are true and correct.

NAME OF APPLICANT _____

DATE _____

Memorandum Of Understanding

WE AGREE TO ACT AS PARTNERS FOR THE PROPOSED TEACHING ARTIST IN RESIDENCE GRANT BEING SUBMITTED TO THE SAN FRANCISCO ARTS COMMISSION. ALL PARTIES HAVE DISCUSSED AND AGREED TO THE RESPONSIBILITIES OF THIS PARTNERSHIP.

SIGNATURE OF CBO/SCHOOL PARTNER _____ **DATE** _____

SIGNATURE FOR TEACHING ARTIST _____ **DATE** _____