



Examples of High Scoring Narrative Questions

Individual Artist Commission (IAC)

IMPORTANT NOTICE:

These examples of have been culled together based on the Individual Artist Commission (IAC) grant applications from FY2015-2016 and FY2016-2017. They are intended to help prospective applicants consider how to frame their own grant narrative. Some questions and their respective evaluation criteria may not perfectly align with the changes to application questions we have adopted for the FY2017-2018 grant cycle.

Additionally, names have been removed and answers should be read section by section only. For example, Applicant #1 in Alignment with SFAC Goals is not the same as Applicant #1 in Artistic History.

Finally, panel comments may seem contradictory, but they reflect the diversity of opinion held by the panelists. Keep in mind that while panelists review and score criteria section by section, they also look for consistency in narrative across the entire grant proposal.

Alignment with SFAC Goals

(These examples are from FY2016-2017 and reflect literary, media, and visual applicants; the narrative questions do not perfectly align with the FY2017-2018 IAC application.)

QUESTION

- A) SFAC's goals for equitable grantmaking that best align with your artistic practice. SFAC seeks to support individuals that:
- Goal One: Promote forms of expression and cultural traditions that are often marginalized.
 - Goal Two: Strengthen communities with cross-cultural collaboration.
 - Goal Three: Explore intersections of race, gender, sexuality, ability, socioeconomic status, immigration status, religion, etc.
- B) Describe how your practice aligns with the selected goal(s).

ANSWERS

APPLICANT #1 (Literary)

- A) Selected Goals One, Two and Three
- B) I've helped tell stories of the marginalized for 20 years—from black women at risk of AIDS to Japanese American former incarcerated.
- ENDANGERED SPECIES will build on my 2015-2016 IAC project, MISS GOODY-GOOD GROWS UP/STANDING STRONG by:
- 1) promoting marginalized forms of expression/cultural tradition being eroded by the dominant culture. Writers of color will write about endangered traditions and values in their own language and style, using slang, non-English words, and culturally specific speech rhythms. STANDING STRONG includes my use of Japanese and Japlish in "Daily • Weekly • Monthly," Queennandi Shabazz's rap-flavored "The Mo'—Now and Then," and Ernestine Patterson's poignant poetry about the disorientation of blindness.
 - 2) developing cross-cultural collaboration. Beginning and experienced writers of color will find their unique voice and sharpen craft in culturally specific Write Now! creative writing groups before coming together to share and compare perspectives across culture, generation, and gender. With every workshop and reading, participants strengthen community and gain confidence. At our recent LitCrawl reading, Sandra Bass riveted a jam-packed audience. Young European and Asian

Americans listened wide-eyed to her personal account of mass arrests after the Rodney King verdict, and her litany of daily indignities of living while black. Several said afterwards they wanted to join Write Now! writing groups.

- 3) exploring intersections of race, gender, sexuality, ability, socioeconomic status, immigration status, and religion through my own and participants' writing. The intersection with these themes with spirituality, environment, and activism has been the focus of my career. At workshops, I will read excerpts of my pieces about Japanese Americans, African Americans, Palestinian Christians, and other marginalized groups. The readings will bring out our common humanity and prompt participants to write honestly and openly about their own experiences.

Panel Comments: Applicant answered all three SFAC goals listed and offered a nicely articulated explanation that expressed her work in the community, as well as her artistic practice.

APPLICANT #2 (Media)

A) Selected Goal Three

Through my artistic practice, I examine the issues that arise from living in a female and disabled body in our culture. Film theorist Jeffrey Skoller noted that my work is part of a feminist avant-garde film movement in San Francisco that “explor[es] radical personal and political coming to consciousness...in a largely unheralded body of work...influencing subsequent feminist filmmaking on the West Coast and beyond.” I am rooted in the history of feminism from Simone de Beauvoir--who stated that one is not born a woman, one becomes one, suggesting both identity and gender are constructed--to artists such as filmmaker Gunvor Nelson whose works reflect women's innermost psychological and bodily experience. I want my films to have a bodily weight as they are absorbed through the senses, as well as the conceptual mind. I utilize editing tactics to contrast fluid image and lyrical tempos with jagged, metric rhythms, destabilizing passive viewership to encourage multiple interpretations.

My work has explored a range of subjects that emerge from the intersection of feminism and disability rights. For instance, my film *Ignorance Before Malice* grew out of a personal reflection on the struggle to heal a body mortally threatened after a car accident in a world that refuses to grant whole personhood to the less-abled. Through that process, I created a dense poetic form that through images and testimony in the audio track explored what happens in America with a health care system driven by money. In my filmic

installation piece, Evident/Evidence, I created a structure evoking a shack in a Florida swamp consisting of a door with a peephole peering on a piece, which intercut footage from the Wizard of Oz and the Anita Hill-Clarence Thomas Senate hearings. The project explored the power, construction of truth, and women's agency in political and media discourse.

Panel Comments: Applicant addresses goal three by explaining their work as an intersection between feminism and disability rights, and how those narratives relate to technology and humanity.

APPLICANT #3 (Visual)

A) Selected Goals One, Two and Three

B) My practice has consistently aligned with SFAC's goals for many years now, happily. The fundamental things that drive my work are governed by my commitment to address diversity and intersectionality (if in my own offbeat way). This "practice" is not constrained to studio output: it applies to my work as an educator, curator: and community member as well.

Goal 1: I have regularly addressed the invisibility of the Filipino/Fil-Am experience, from numerous projects about Filipina nurses (2006-2013), to curating 'Galleon Trade,' a Bay Area - Philippines exchange series (2007-2008), to my recent print series honoring WWII "Comfort Women" (2016). As an arts educator, I make sure that the first item I share each term is by an artist of color (usually female/queer), so that these images and narratives are front and center, not afterthoughts.

Goal 2: 2015's 'Maxipad: Templum de Mysteriis' was deliberately designed as a cross-cultural collaborative performance (if a ridiculous one), involving women of a variety of backgrounds, ages, and gender identities. The camaraderie generated by this project has led to ongoing friendships and professional alliances. 2016's 'Dearly Beloved: A Karaoke Chapel' was also deliberately designed to engage the more diverse audiences that the musician Prince inspired: I successfully created a fun, participatory installation that made non-traditional art visitors comfortable in "art space".

Goal 3: Alongside my solo work, I have also been (with Reanne Estrada and Eliza Barrios) working as Mail Order Brides/M.O.B., a Fil-Am artist trio with a queer sensibility engaged in culture/gender issues, for 20 years now. In 'Always A Bridesmaid' (2005) we addressed same-sex weddings and immigration concerns by offering ourselves as professional bridesmaids to

those in need, and 'Manananggoogle' (2013-2015) we spoofed the thorny intersections of women, power, money, and class by embodying terrifying corporate executives.

Panel Comments: The artist articulated alignment with each goal in depth. She also provided specific work examples that address marginalized narratives, cross-cultural collaborations, and marginalized experiences.

Artistic History

(These examples are from the FY2015-2016 IAC application; the narrative question do not perfectly align with the FY2017-2018 IAC application.)

QUESTION

Artistic Statement: Describe your artistic history, vision and practice, cultural context, and major areas of inquiry or process.

ANSWERS

APPLICANT #1 (Dance)

For the past 10 years, my artistic goal has been to create a critically acclaimed body of dance work that integrates transgender and queer content, contemporary dance, storytelling, and original music that viscerally and emotionally impacts my audience. As the nation's first modern dance transgender choreographer, I have brought entirely new content to dance – and have brought entirely new (transgender-and-queer) audiences to dance. I am passionate about engaging audiences by creating dances that are relevant, accessible, and deeply moving.

Most recently, I created a trilogy of works investigating aspects of buried LGBT history: THE MISSING GENERATION (2015) gives voice to a forgotten generation of longtime survivors of the early AIDS epidemic, and was based on 2-years of oral history interviews I conducted across the US. The Secret History Of Love (2013) revealed the underground ways LGBT people managed to find love and community in decades past, and was based on my oral histories with LGBT seniors. To create Uncovered: The Diary Project (2011) I spent a year researching and transcribing the lifelong journals of pioneering transgender activist Lou Sullivan (1951-1991).

My creative process begins with community engagement work and research, which gives me the source material to author my soundscore's central text/narrative. After completing the text, I work with a team of composers and a Sound Designer to create a soundscore; after I have a draft of my soundscore, I create the choreography with my dancers. I perform my works several times as works-in-progress before their world premieres.

Panel Comments: The applicant offers clearly stated areas of inquiry and vision and is an extremely accomplished artist. For artistic work, the

applicant gives a good artistic history and explanation of process. The applicant is a very accomplished choreographer and LGBT arts activist.

APPLICANT #2 (Music)

I'm best known for composing and performing solo works for voice, digital processing, and sampled sounds. Demographically, I'm sometimes regarded as somewhat of an anomaly—being one of a very few “women of color” in the electroacoustic music and sound art fields.

My early work was mainly short, solo, voice and electronics pieces—usually in a concert setting. Gradually, my focus has expanded to include a wider array of media and larger-scale theatrical works. After long engaging filmmakers and video artists as collaborators, I eventually began generating much of the visual material myself. I now think about visual and theatrical design early in a piece's conception, and my composing has become a more holistic process that seamlessly includes sonic and visual elements. I've amassed a body of full evening solo works for voice & electronics, projected media, and interactive technology exploring broad subjects and cultural phenomena like language, otherness, baggage, or environmental change. I've also expanded from just solo work to composing some pieces for ensembles.

My work is about layers – layers of sound, image, voice, text, and both abstract and literal content with layered shades of meaning. I incorporate instruments that use sensor technology – allowing me to trigger or manipulate sound and image with gestural movement. For years Donald Swearingen has fabricated and programmed interfaces for me, and recently we've been working together developing my own very personalized gesture-based control system to fluidly integrate real-time vocal work with organically interactive physical performance practice.

Panel Comments: The applicant's artistic history is clearly and impeccably articulated. They have a strong background demonstrated on paper and through their work samples. They explain their evolution from solo artist to collaborator in different mediums like film and other visual media. The applicant provides a solid history (in resume) of consistently securing grants and composing for key groups such as Kronos. The artist has extensive and international performance history as it relates to the project.

APPLICANT #3 (Theater)

I began creating/producing my own work around 1997 at the Jean Shelton Actor's Lab. 18 years later, while I feel blessed that much of my work is commissioned and staged by large organizations (see resume), I still self-produce my most pioneering productions—ranging from intimate to large-scale—because they bring little-explored content to a Western artistic framework/media, which many producers don't readily connect to.

I am also cautious to avoid producers who fetishize 'Eastern' themes for the sake of marketing diversity, wary of falling into the trap of these agendas. Therefore, sometimes I forge my own path at the expense of being a mainstream exotic informant.

Merging and reframing my multiple cultural traditions and crossing disciplines to create new forms is the engine behind my creativity. I practice interdisciplinary expression: I write, translate, produce, create experimental theater and perform. My springboard is always a strong text.

My vision is to create innovative work that enriches a broader audience as well as my Iranian immigrant community, even if it's not always initially understood or sought out by them—since my work doesn't harken back to the frozen themes/aesthetics/formats of the Iranian 1979-revolution-era.

My areas of inquiry are pivotal moments at the intersection of internal personal struggles with external historical forces, and my own search for my conflicted internal geography. A signature quality of all my endeavors, whether a talk or theatrical work, is offering my audience an aesthetic encounter, confronting bold ideas.

Panel Comments: Applicant's response clearly and succinctly addressed all aspects of question.

QUICK TIP: For the Artistic History criteria, panelists will also review and evaluate your C.V. / resume and work samples. See [FY2017-2018 IAC instructions](#) for more guidance.

Quality of Proposed Project

(These examples are from the FY2015-2016 IAC application; the narrative questions do not perfectly align with the FY2017-2018 IAC application.)

QUESTION

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.

ANSWERS

APPLICANT #1 (Dance)

Incarcerated 6x8 will be an immersive experience in dance, theater, and media. (Typical jail cell measures 6x8 feet). A work of creative non-fiction inspired by the life of Pilipino American, Boying Batung-Bakal (not his real name), who immigrated to the US as a young boy with his family. Smart and good-natured, Boying was popular. At 16 his parents, fearing gang violence and the influence of the streets, sent him to Alaska to work in the canneries. He returned a month after his 18th birthday. Celebrating with old friends, they were on their way to the disco when tragedy struck. Two members of rival gangs appeared, a fight ensued, and two of the rivals were shot dead. Boying was found guilty and sentenced to prison. Released after 20 years, he went back to his old neighborhood and became a youth counselor to help steer troubled immigrant youth to better choices. In developing this work, I will be guided by the following questions:

- How is the blind pursuit of the American dream a metaphor or a snap shot of the Pilipino people's collective consciousness?
- How is colonization/the colonized mind the perpetrator of Pilipinos' blind pursuit of the American dream? (e.g. anything American is good)
- How do we face the consequences/damages of the pursuit of the American dream?
- How does cultural and generational disconnect impact relationship of immigrant parents and their American children?
- Teetering on the edge of utter despair how does memory serve us?
- When one is trapped literally and mentally, how is hope kept alive? Family? Cultural values? Religion? Revenge? What's the face of resilience?
- How does family shame surface within and without?

Bringing together dance, music and digital technology provides me new creative platforms for exploration and investigation of these central questions.

My choreography draws from the fluid articulation of Pilipino traditional dance, nature-based and mystical elements of indigenous ritual dances, muscularity of the blade-fighting system and vertical physicality of modern dance. The narrative flow will be guided by the framework based in the universal elements: air-water-fire-earth.

The project will build upon the successful creative process with Aguilar and Galila on 2015 SWCS. 6x8 will integrate music, dance and film genres to push a more impactful and cohesive narrative. Aguilar will create a contemporary sound score combining classical guitar, kulintang, indigenous chants, and melodies while Galila will magnify the story through film/media platform.

Panel Comments: Project description is very clear, compelling, timely, and extremely relevant to today's political conversation of immigration and assimilation. Based on the artist's past history, panelists were confident the applicant could execute the project.

APPLICANT #2 (Music)

The Legend of Zaouli will combine the music and dance traditions of the Ivory Coast with contemporary American pop elements and the digital stagecraft of contemporary American performance.

Although Zaouli is a symbol of feminine beauty, grace and perfection, in traditional performances of the legend, only male dancers wear her mask and perform the role of Zaouli. But in my production, I will perform Zaouli as a real woman as well as a mask; I will be dressed in handcrafted colorful garments and covered with fine jewelry.

In the concert's second half, my band and I will perform between 8 and 10 of my original songs, which retain some features of African music, but are clearly contemporary. Some songs are in the Guoro language (indigenous to the Ivory Coast), others are sung in French (the official language of the Ivory Coast) and still others are in English. But my songs' exploration of global and universal content is distinctly non-traditional. For example, my song America Land of Hope recognizes the social and political accomplishments of American history.

My project will begin in May when I will travel to the Ivory Coast where I will study with a master percussionist and an established choreographer who will help me perfect the basic moves of the dance style performed in Ivory Coast versions of the Legend. While there, I will commission an African master

maskmaker to create the mask of Zaouli I will use in my performance and I will purchase the fabric for the dancers' costumes.

During July I will audition and choose the three other dancers who will appear in the production and I will select the music pieces that will be heard during the concert's second half. In August and September I will create the Legend of Zaouli's choreography and music. There will be monthly rehearsals from October to December and weekly rehearsals in January, before the Legend of Zaouli's February performance at the African American Art and Culture Complex during Black History month.

Panel Comments: Panelists felt that narrative of travel to Ivory Coast to study with a dancer and musician lends authenticity and depth to the proposal. The applicant provided an engaging storyline, changes to the traditional approach of having only male dancers portray the narrative, and included narrative that songs would be in different languages (French, Guoru, etc.). The applicant provided clear definition of project and project timeline. Panelists noted that areas for improvement included greater clarification of project goals and activity dates in grant plan. Panelists would have liked to see short bios of the teachers in the Ivory Coast.

APPLICANT #3 (Theater)

"Every Saturday Night" is a soulful coming-of age-musical concerning the artistic awakening of a twelve-year-old colored boy, Donte, and the ambitious exploits of his mother, Ardella Domino, in 1956. Ardella works as a waitress on Fillmore Street and on Saturdays, runs an after-hours club from 9pm to 6am in the basement of her lower Pacific Heights home.

The story unfolds in San Francisco, during the fall of 1956, when school integration was causing a crises in Little Rock, Arkansas. This singular incident galvanized the national African American community towards defeating racism in all phases of American life. During this period of racial upheaval, Donte learns about life, love, sexuality, and the importance of jazz and blues as he is nurtured by the after hours club customers.

One of the goals of "Every Saturday Night" is to stress the importance of community. In the 1950s, before and during the Civil Rights Movement, the African American community felt they had so little, when in fact they had much. Being ostracized by White America because of blatant racism, African Americans were forced to deal with, care for, and look out one another. It is through Ardella's adventures that this theme shall be explored.

“Every Saturday Night” serves as a metaphor for personal freedom. Saturday night was the one night of the week to let go of daily frustrations due to hard menial work and daily bouts with racism. It released the old week, giving a new lease of hope for the oncoming one, a chance to socialize and have a good time. Domestic workers and janitors became royalty, dressed beautifully. A musical threading will run throughout the piece with a score steeped in Blues, Jazz, Soul, Gospel, African and Pop. The pace will move quickly, covering the many incidents and issues with a poetic sense in the spoken narrative.

The first version of “Every Saturday Night” will be a staged reading at the African American Cultural Center with six actors. The piece will be performed with a live pianist and a minimal set representing the visual decay that the SF African American community went through during 1950-1980. The goal of the first reading is to launch the project, so that it can be developed into a full-scale musical theater production. Like my previous musicals, “Generations”, “Billie’s Song” and “Go Down Garvey”, “Every Saturday Night” tells the history of my people.

Panel Comments: This artist serves as a cultural witness and storyteller and provides great personal connection to the subject matter. The project description is clear and thoughtful. In addition, the applicant provides a detailed timeline and budget. Its place in the artist’s trajectory is absolutely clear and substantiated by work samples and their resume. Panelists thought that areas for improvement included clearly stated project goals and a clearer articulation that applicant can execute the project.

QUESTION

Project Impact: Describe the significance of this project for you at this time. How will this project further your creative exploration and growth?

ANSWERS

APPLICANT #1 (Dance)

Incarceration 6x8 is the third full-length work under my American Stories Project (ASP). My vision for these works is to investigate and lay bare the hidden lives of Pilipinos Americans. After working as a collaborating artist in two major plays and directing several performance works, I happily returned in 2014-15 to my dance roots and created She, Who Can See (SWCS), my

second dance theater work under ASP. SWCS, an immersive multimedia performance of shamanic clairvoyance, was inspired by the challenges of a third generation Pilipina American, who is a balyan or “she, who communes with ancestral spirits.”

Working with composer Florante Aguilar and filmmaker Wilfred Galila in *She, Who Can See* expanded my ability to create the characters’ internal landscape. Choreography on live dancers and on film provided a greater storytelling capacity for my choreography. This was a revelation and utter joy. I am thrilled to expand to explore this process in my work.

I want to push my choreography further, with the intention of having the dancers appear to melt from screen to stage, bringing the audience intimately into the character’s experience. I intend to explore more deeply how to combine the ability of live theater to expose the long view of the work’s theatrical landscape with the film’s magnificent ability to come very close and bare the emotional and physical details of the character.

I have chosen to work again with composer Aguilar and filmmaker Galila to deepen our common passion of bringing Pilipino art forms into a contemporary framework, and to share our largely invisible communities’ stories to a broad, general public. This project deepens my involvement with the contemporary/traditional arts and opens up new, relationship between dance and media technologies.

Panel Comments: Applicant provided very clear explanation of how certain production elements and narrative, emotional, and investigative elements are a development for the artist. Panelists believed this work would further the scope of the artist’s theatrical craft and allow the applicant further exploration of multidisciplinary work. The applicants provided a good description of how the movement, imagery, and collaborating artists could bring forth the tradition to contemporary dance. Panelists wanted to know how the applicant would outreach to an expanded audience.

APPLICANT #2 (Music)

It is very difficult for an individual black artist without access to affordable venues, rich patrons, the media or the funding world to carve out a professional career in San Francisco. Securing a grant from the Arts Commission would enable me to overcome many of these barriers I face at this moment in time.

The proposed project will simultaneously showcase my various musical, choreographic and textile art skills. Previously, I have pursued my music, dance and visual arts creations as separate disciplines; the proposed project will enable me to adopt a multidisciplinary and integrated perspective towards my creative work.

The project will also provide me an opportunity to heighten my visibility in the Bay Area art world, in the African American community and in the media. I will make every effort to secure free coverage both in the print and on-line media that will increase my visibility in the region's dance, music and traditional arts communities.

The proposed project will also allow me to share the culture of my tribe, which is indigenous to the forests of the central region of the Ivory Coast. The project will also help me establish a track record so that I can develop an online arts education program called The African Arts Academy.

Panel Comments: The applicant clearly articulates the opportunity to combine different artistic and creative practices in one project in order to enable greater visibility in the African American community and Bay Area art world. Panelists also commented that there should be more information to understand the connection to African Arts Academy. Additionally, the applicant could say more about the project timeline.

APPLICANT #3 (Theater)

The Fillmore was the mecca of Blackness in San Francisco for over four decades until Redevelopment systematically fragmented our community with what felt like treachery and deceit. In the 1940s, the Fillmore was the new Jerusalem, the Promise Land for Negroes during World War II when the "great migration" began from the South and Negroes came West seeking employment and a new sense of racial freedom. This past must be documented for posterity so that future generations will know of the great cultural heritage that was once the Fillmore. The Harlem of the West!

I was witness to this glorious period in the Fillmore's history. My mother ran an after hours club, and I saw African Americans from all walks of life come through her door. I came of age as an artist under the influence of this fertile period of African American culture. Through my fifties I was a prolific writer, director, composer and choreographer of musicals. I then encountered a period of bad health, which sidelined my creative output. However, during the last few years, my health has improved considerably, and I am now able to work creatively again. In this way, I am at a turning point as an artist, both

ready to recapture my earlier energy as a playwright, while being conscious of my mortality and the need to tell the stories of my life and my community.

I sincerely believe that as artists, we should keep council with those who are dead but live on through stories of faith and struggle so to inspire today's younger generation. We owe it our ancestors to tell their truth and let the past enhance our future. At this point in my artistic career, this project will be the major achievement of my creative state of being.

Panel Comments: Panelists believed the project had an organic aspect of the artist's trajectory and was in line with some of the applicant's best work. The artist was clear on what this project meant in the trajectory of his body of work.

QUESTION

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.

ANSWERS

APPLICANT #1 (Dance)

As Boying is confined within a 6x8' jail cell, his memories, hopes and dreams are confined in his head. I want to immerse the audience in the characters' joys and sorrows, in the desperate sense of entrapment, of intrusion. For this reason the audience will be confined as well, but for them, it will be Bindlestiff Studio, a 70-seat intimate black box theater in the SOMA.

The target audience comprises Pilipino Americans as well as the general public. Pilipinos comprise the second largest Asian group in the state and 5% of San Francisco residents. SOMA is the cultural and civic center of the Pilipino diaspora in the Bay Area, comprising immigrants as well as 2nd and 3rd generation Pilipinos. We make up 35% of the Asian population in SOMA and 11% of all SOMA residents. Yet despite our numbers, Pilipino audiences have few opportunities for cultural engagement rooted in our cultural experiences. My new work hopes to courageously and compassionately uncover Pilipino American stories, in my effort to help heal my community's collective cultural and historical amnesia.

I will work collaboratively with API Cultural Center for publicity, including postings on appropriate websites, email invitations, event postings on social networks and flyers throughout SF and in Bay Area Pilipino neighborhoods. Audiences will be targeted through local newspapers including Asian Journal, In Dance, the SFWeekly and the SFChronicle. We will pursue media appearances such as Pilipino TV networks TFC, ABS-CBN; and radio stations KPFA, KALW.

Panel Comments: The target audience is clearly defined and the applicant expressed a clear need for this work in San Francisco, due to a lack of visibility of Pilipino arts. Panel felt that collaborating with API Cultural Center for outreach, and holding the performance at Bindlestiff Studio in SOMA made sense for the project and connected to a clearer articulation of whom the target audience would be. Other panelists felt that there could be better elaboration of target audience: What inquiry is there, if any, in building awareness of this work and the topic at hand with any other specific audience/community outside of the Pilipino and dance communities?

APPLICANT #2 (Music)

The target audience for the proposed project is the Bay Area's African American community and specifically individuals interested in world music, African dance and African art and culture and/or are enrolled in black studies programs at UC-Berkeley, San Francisco State, Stanford and Cal-State Hayward. To reach this audience, I will seek the assistance of several African American arts organizations, including the African American Art and Culture Complex (where I hope to stage the performance) and the Museum of the African Diaspora. I will also ask the Bayview Opera House, the San Francisco Ethnic Dance Festival, Cultural Odyssey, Zaccho Dance Theater, Dimensions Dance Theater and Dance Mission to assist me to promote my production to their in-house e-mail lists. In addition, I will engage the dancers, musicians and technical production staff in the project's marketing campaign. All have personal e-mail lists and most employ social networking to communicate with their families, friends and neighbors.

To reach the region's African American residents I will systematically pursue feature stories, interviews and reviews in the region's African American newspapers and I will focus on securing interviews on African American radio stations. I will also distribute postcards and fliers at African American arts events, community meetings, cultural centers, social service agencies and nightclubs.

Panel Comments: Panelists thought the applicant was clear and specific on target audience: "Bay Area's African American community and specifically individuals interested in world music, African dance and African art and culture and/or are enrolled in black studies programs at UC-Berkeley, San Francisco State, Stanford and Cal-State Hayward." The applicant also provided clarity and strategy for partnering with other pivotal local groups listed. Panelists suggested the applicant indicate if any of the organizations mentioned already provide support to the applicant, or if it would be a new partnership.

APPLICANT #3 (Theater)

I intend to use the workshop process to develop "Every Saturday Night". The public will be invited to a reading/performance of the work in progress followed by discussions and dialogue for a critique of the work so that it can be fine-tuned. In the early 1970's Michael Bennet and Joe Papp of New York's Public Theatre discovered that the workshop process for new works was a strong vehicle to creating viable artistic works of merit, allowing the creators to develop the piece without the pressure of a full audience or critics. Through this we now have such stellar works as "A Chorus Line", "Dreamgirls" and the Sondheim musicals. My goal is to develop the show into a full-scale musical theater piece in this way.

The target audience is the general public as well as the African American community in and outside SF. The publicity campaign should reach to Oakland, Vallejo, Richmond, Vacaville and Antioch, where a great number of blacks live now. Young and old will be enlightened and entertained. "EVERY SATURDAY NIGHT" is their history. With the support of the African American Cultural Center we will be able to reach an audience by tapping into mailing lists and social media, I also plan to create a Youtube video of a walking tour of the Fillmore District, narrating the places included in the play as a marketing tool to tell the story of a lost community.

Panel Comments: Panelists appreciated targeting a broad audience and thought the idea of a walking tour video of the Fillmore, as a promotional vehicle was very innovative. They thought the target audience was clearly defined and there was a clear plan for the engagement process. Panelists believe some areas for improvement would be more clarity on how the African American Art & Culture Complex would be involved with publicity and marketing.

Ability to Complete the Project

(These examples are from FY2016-2017 and reflect literary, media, and visual applicants; the narrative questions do not perfectly align with the FY2017-2018 IAC application.)

QUESTION

Complete the Grant Plan. Please include key activities and deliverables.

ANSWERS

APPLICANT #1 (Literary)

Project Summary (for reference): SFAC funds will be used to support the writing of a group of several new poems by [artist]. She will give a public reading of this new work at Green Apple Books in San Francisco.

Activity	Outputs	Complete by
Conduct research, take notes, generate new material (July - August 2017)	Rough drafts of 8-10 poems	9/1/17
Submit drafts for peer feedback and further develop and revise (September-December 2017)	8 finished poems	1/1/18
Generate new material and develop drafts (January-April 2018)	Rough drafts of 8-10 more poems	4/30/18
Submit drafts for peer feedback and further develop and revise (April-May 2018).	8 additional finished poems	5/31/18
Present finished poems in public reading at Green Apple Books.	1 reading (60 attendees)	6/15/18
Submit final report to SFAC	1 report	6/30/18

Panel Comments: Panelists thought the grant plan was sound, comprehensive, realistic, and appropriate for this project.

APPLICANT #2 (Media)

Project Summary (for reference): SFAC funds will be used to support JEWELLE: Art, Activism & Vampire Futures, a 35-minute documentary Produced and Directed by award-winning filmmaker [artist], which charts the confluence of generations and social movements through the art and activism of author, poet, journalist, playwright, arts administrator, philanthropist, activist, loway/Wampanoag Native American and Cape Verdean/African American Femme lesbian elder, Jewelle Gomez. The film will world premiere at the 2018 San Francisco Queer Women of Color Film Festival presented by QWOCMAP.

Activity	Outputs	Complete by
Phone interviews with subjects Pre-interviews with Jewelle Gomez Finalize shooting schedule and travel	Phone interview transcripts; Final treatment and draft script	August 2017
Film primary interviews with subjects (A-roll) Transcribe interviews Film contemporary scenes (B-roll)	Complete principal cinematography; Complete script to contextualize interviews; Film 10 interviews; 1 Cinematographer; 1 Camera; 1 Sound crew; Complete Production	December 2017
Draft & refine engagement & film distribution plan	Implement world premiere engagement plan	February 2018
Offline edit to fine cut; Humanities Advisor screenings and feedback; Offline edit and remix; Color correction and audio sweetening	Complete Post Production; 1 editor; 1 Music Consultant; Obtain music rights & clearances	April 2018
World Premiere at 2018 Queer Women of Color Film Festival in San Francisco	300 attendees	June 8-10, 2018
Draft final IAC report; Film Distribution to film festivals, educational institutions, community organizations	Submit final report to SFAC; Audiences of 5,000 across the U.S. and around the world	July 2018 July 2018-June 2020

Panel Comments: Panelists thought the outputs were clear and targeted, and the overall plan and timeframe looked feasible. A panelist wanted to see community groups identified in the outreach section.

APPLICANT #3 (Visual)

Project Summary (for reference): SFAC funds will be used to support The New World, a video game and installation created for the de Young Museum's Artist's Studio program. The New World uses the museum as the site of a multi-level video game and uses visual elements inspired by artworks from the permanent collection. The installation will give an in depth look at the multi-media process of creating a video game. From initial sketches through character development, level design, and final production, the installation will include examples of various techniques involved in the planning, prototyping, and deployment of the game.

Activity	Outputs	Complete by
July 1 - 30 Review preliminary sketches and ideas for 3 game levels that I have been conceptualizing during months leading up to the commissioning window; begin formalizing ideas and creating assets for the game and artworks for the installation.	80 - 100 hours studio work.	Completion date July 30, 2017
August 1 - 30 Finish assets for 3 game levels. Create animations for main characters. Begin programming the game. Formalize installation design and finish work that will be included in the physical installation.	80 - 120 hours studio work. Main assets for game created; programming of game started. Printed artwork sent to printer.	Completion date August 30, 2017
Sept 1 - 30 Finish programming and final testing 3 game levels. Upload game to gaming sites and Apple Store. Finish artworks for installation.	80 - 100 hours studio work. uploaded game. Finished artwork mounted and ready to deliver.	Completion date Sept 30, 2017
October 1 - 30 Install work at the de Young. Engage with viewers and create sketches and assets for a new game level during October the residency. Tues - Sat. 12-5; 100 hours.	100 hours	Completion date October 31, 2017

October 27th Artist Reception and public talk about project.	public talk about project at Friday Nights at the de Young.	Completion date October 27, 2017
November 15th, Submit final report to SFAC	Final Report submitted	Completion date November 15, 2017

Panel Comments: The central activities and targeted outputs are detailed in terms of stages, sequence, timeline, and workload, and convey the applicant's experience with such work. The grant timeline is clear and realistic. The outputs and project completion are very possible.

QUICK TIP: For the Ability to Complete the Project criteria, panelists will also review and evaluate your Total Project Budget, SFAC Grant Budget & Notes, and venue confirmation form. See [FY2017-2018 IAC instructions](#) for more guidance.