File No. 120570 Board Item No. 37

COMMITTEE/BOARD OF SUPERVISORS

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Board of Supervisors Meeting **Date: June 5, 2012**

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OTHER:

Completed by: Dena Braley **Date: May 30, 2012**

An asterisked item represents the cover sheet to a document that exceeds 25 pages.
The complete document is in the file.

Print Form

Introduction Form

By a Member of the Board of Supervisors or the Mayor

Time stamp
or meeting date

I hereby submit the following item for introduction (select only one):

☐ 1. For reference to Committee: _____
An ordinance, resolution, motion, or charter amendment.

☒ 2. Request for next printed agenda without reference to Committee.

☐ 3. Request for hearing on a subject matter at Committee: _____

☐ 4. Request for letter beginning "Supervisor _____ inquires".

☐ 5. City Attorney request.

☐ 6. Call File No. _____ from Committee.

☐ 7. Budget Analyst request (attach written motion).

☐ 8. Substitute Legislation File No. _____

☐ 9. Request for Closed Session (attach written motion).

☐ 10. Board to Sit as A Committee of the Whole.

☐ 11. Question(s) submitted for Mayoral Appearance before the BOS on _____

Please check the appropriate boxes. The proposed legislation should be forwarded to the following:

☐ Small Business Commission ☐ Youth Commission ☐ Ethics Commission

☐ Planning Commission ☐ Building Inspection Commission

Note: For the Imperative Agenda (a resolution not on the printed agenda), use a different form.

Sponsor(s):

Supervisor Carmen Chu

Subject:

Accept and Expend Resolution of $40,000 from Walter and Elise Haas Fund's Creative Work Fund to the Arts Commission

The text is listed below or attached:

Signature of Sponsoring Supervisor: _____

For Clerk's Use Only:

120570

[Accept and Expend Grant - Walter and Elise Haas Fund's Creative Work Fund - $40,000]

Resolution authorizing the San Francisco Arts Commission to retroactively accept and expend a grant in the amount of $40,000 from the Walter and Elise Haas Fund's Creative Work Fund for the WritersCorps Project with Leticia Hernández, "Dar A Luz."

WHEREAS, WritersCorps, is a nationally recognized, award-winning program that improves the literacy and writing skills for educationally and economically disadvantaged youth through long-term, intensive creative writing workshops with professional writers; and

WHEREAS, WritersCorps has for more than 16 years helped nearly 17,000 young people from neighborhoods throughout San Francisco improve their literacy and desire to learn; and

WHEREAS, Leticia Hernández, a spoken word artist, writer, and recipient of the William Carlos Williams Poetry Prize from the Academy of Poets in 1996; 2009 KQED Latino Local Hero Honoree; and a 2011 CantoMundo Fellow; and

WHEREAS, Ms. Hernández, in collaboration with WritersCorps was among 18 awards given to Northern California artists for the creation of new works in the fields of literary and traditional arts; and

WHEREAS, The grant project, *Dar A Luz*, as funded by the Walter and Elise Haas Fund's Creative Work Fund, proposes an artistic collaboration between WritersCorps and artist Leticia Hernández with four main objectives: 1) Hold workshops at Hilltop High School and create a collection of poetry for performance about pregnancy and motherhood; 2) An exhibit of photography and sound installation; 3) A website; and 4) A two-part spoken word performance at Galería de la Raza; and

WHEREAS, The Arts Commission proposes to maximize use of available grant funds on program expenditures by not including indirect costs in the grant budget; now, therefore, be it

RESOLVED, That the Board of Supervisors hereby waives inclusion of the indirect costs in the grant budget; and, be it

FURTHER RESOLVED, That the Board of Supervisors allows for retroactively accepting and expending this awarded Walter and Elise Haas Fund Creative Work Fund grant to the Arts Commission, with a grant cycle of 10/7/11-5/31/13; and, be it

FURTHER RESOLVED, That the Arts Commission's request, which has been funded and involves no ASO amendments, be carried out in accordance with all grant requirements and may be spent and report upon accordingly.

Recommended: _____

Department Head: Tom DeCaigny, Director of Cultural Affairs

Approved: _____

Mayor Edwin M. Lee

Approved: _____

Controller

SAN FRANCISCO ARTS COMMISSION

EDWIN M. LEE
MAYOR

TOM DECAIGNY
DIRECTOR OF
CULTURAL AFFAIRS

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
CULTURAL EQUITY GRANTS
PUBLIC ART
STREET ARTISTS LICENSES

ARTS COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

WWW.SFARTSCOMMISSION.ORG

ARTSCOMMISSION@SFGOV.ORG

TO: Angela Calvillo, Clerk of the Board of Supervisors

FROM: Tom DeCaigny, Director of Cultural Affairs

DATE: March 12, 2012

SUBJECT: Accept and Expend Resolution for Subject Grant

GRANT TITLE: Walter and Elise Haas Fund's Creative Work Fund Grant

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Attached please find the original and 4 copies of each of the following:

_X_ Proposed grant resolution; original signed by Department, Mayor, Controller

_x_ Grant information form, including disability checklist

_x_ Grant budget

_x_ Grant application

_x_ Grant award letter from funding agency

___ Other (Explain):

RECEIVED
2012 MAR 16 AM 8:45
CITY & COUNTY OF S.F.
CONTROLLERS - AOSD

Special Timeline Requirements:
The grant period is October 7, 2011 through May 31, 2013.

Departmental representative to receive a copy of the adopted resolution:

Name: Rachelle Axel **Phone:** 415.252.2564

Interoffice Mail Address: 25 Van Ness Avenue, Suite 345

Certified copy required Yes ☐ No ☒

(Note: certified copies have the seal of the City/County affixed and are occasionally required by funding agencies. In most cases ordinary copies without the seal are sufficient).

CITY AND COUNTY OF
SAN FRANCISCO

File Number: _____
(Provided by Clerk of Board of Supervisors)

Grant Information Form
(Effective March 2005)

Purpose: Accompanies proposed Board of Supervisors resolutions authorizing a Department to accept and expend grant funds.

The following describes the grant referred to in the accompanying resolution:

1. Grant Title: **Walter and Elise Haas Fund's Creative Work Fund Grant**

2. Department: **San Francisco Arts Commission**

3. Contact Person: **Rachelle Axel** Telephone: **415-252-2564**

4. Grant Approval Status (check one):

   [x] Approved by funding agency [ ] Not yet approved

5. Amount of Grant Funding Approved or Applied for: **$40,000**

6a. Matching Funds Required: **$0**
b. Source(s) of matching funds (if applicable):

7a. Grant Source Agency: **Walter and Elise Haas Fund's Creative Work Fund**
b. Grant Pass-Through Agency (if applicable):

8. Proposed Grant Project Summary:

This grant will fund the project, *Dar A Luz* (Giving Light to Birth), an artistic collaboration between Leticia Hernández and WritersCorps. Hernández with youth participating in WritersCorps workshops at Hilltop School, a school for pregnant and parenting teens, will create a collection of poetry for performance about pregnancy and motherhood. Poems will address the new traditions of motherhood that Hernández and the young mothers are creating, the complex identities they express, and the challenges of navigating a society often hostile towards women of color.

The final project, scheduled for May 2013, will result in an exhibit of photography and sound installation; a website; and a two-part spoken word performance that will take place at Galería de la Raza. The first evening will feature a youth poetry reading. On the second evening, Hernández will debut a one-hour spoken word performance, directed by writer and creative consultant, Ellen Sebastian Chang.

9. Grant Project Schedule, as allowed in approval documents, or as proposed:

   Start-Date: **10/7/11** End-Date: **5/31/13**

10a. Amount budgeted for contractual services: **$40,000**

b. Will contractual services be put out to bid? **No**

c. If so, will contract services help to further the goals of the department's MBE/WBE requirements?

d. Is this likely to be a one-time or ongoing request for contracting out? **One-time**

11a. Does the budget include indirect costs? [ ] Yes [x] No

b1. If yes, how much?

b2. How was the amount calculated?

c. If no, why are indirect costs not included?
[ ] Not allowed by granting agency [x] To maximize use of grant funds on direct services
[ ] Other (please explain):

c2. If no indirect costs are included, what would have been the indirect costs? Overhead costs for the Arts Commission including accounting, administration and development.

12. Any other significant grant requirements or comments:

****Disability Access Checklist*****

13. This Grant is intended for activities at (check all that apply):

[x] Existing Site(s) [x] Existing Structure(s) [x] Existing Program(s) or Service(s)
[ ] Rehabilitated Site(s) [ ] Rehabilitated Structure(s) [x] New Program(s) or Service(s)
[ ] New Site(s) [ ] New Structure(s)

14. The Departmental ADA Coordinator and/or the Mayor's Office on Disability have reviewed the proposal and concluded that the project as proposed will be in compliance with the Americans with Disabilities Act and all other Federal, State and local access laws and regulations and will allow the full inclusion of persons with disabilities, or will require unreasonable hardship exceptions, as described in the comments section:

Comments:

Departmental or Mayor's Office of Disability Reviewer: _____
(Name)

Date Reviewed: 3-12-12

Department Approval: Tom DeCaigny Director of Cultural Affairs
(Name) (Title)

T. E. DeCaigny
(Signature)

THE CREATIVE WORK FUND

Literary Arts: July 22, 2011

Application Cover Sheet

Organization: WritersCorps
Address: 25 Van Ness Ave #345
San Francisco, CA 94102

Organization Contact(s): Melissa Hung
Telephone: 415. 252.4655 E-mail address: melissa.hung@sfgov.org

Organization Contact Signature _____ Date 7.21.11

Lead Writer's Name & Address: Leticia Hernández
3617 25th Street
San Francisco, CA 94110

Writer's Daytime Telephone Number: 415.370. 5967 E-mail address: leticia16@comcast.net

Lead Writer's Signature _____ Date 7.21.11

Fiscal Sponsor (if used): San Francisco Arts Commission
Address: 25 Van Ness Ave #345
San Francisco CA 94102

Fiscal Sponsor Contact: JD Beltran
Telephone: 415.252.2592 E-mail address JD.Beltran@sfgov.org

Fiscal Sponsor Contact Signature _____ Date 7.21.11

Please respond in the space provided:

Brief project summary (25 words or less):
Dar A Luz is a collection of poetry performance about pregnancy and Motherhood as a shared experience between young women of color and Leticia Hernández

Format of completed work (including length):
Two poetry performances (1 hour each), published poetry, audio recordings, performed live and exhibited online

How, where, and when will the work be presented? (If known):
Two evenings of poetry performance & a photography exhibit will take place May 2013 at Galería de la Raza. Works will also be exhibited online

Amount Requested $40,000 Project Budget 43,875

Project Starting Date: Jan 2012 Project Ending Date: May 2013

Annual Organization Budget* (current fiscal year): $10,000,000
Total Organization Expenses* (from most recent year-end financial statement): 10,000,000

*Budget and expenses should come from the fiscal sponsor if one is used.

Proposal Narrative

Project Description

Dar A Luz (Giving Light to Birth) is a collaboration between writer Leticia Hernández and WritersCorps with the support of visual artist Ana Teresa Fernández. Together, Hernández and youth participating in WritersCorps workshops at Hilltop School, a school for pregnant and parenting teens, will create a collection of poetry for performance about pregnancy and motherhood as a collaborative project between young women of color and a Latina mother in her late 30s. These poems will unveil the new traditions of motherhood that Hernández and the young mothers are creating, the complex identities they express, and the challenges of navigating a society often hostile towards women of color.

Hernández and the young writers will produce poetry on jointly agreed upon subjects related to their experiences of pregnancy and motherhood throughout the year. Hernández will work with two small groups of young women in the WritersCorps workshops. Becoming a member of the workshops, Hernández will participate in discussions, writing and performance exercises with the young women, and will work together on group pieces.

The final project will result in a two-part spoken word performance that will take place a few blocks from the school, at Galería de la Raza. The first evening will feature a youth poetry reading, and Hernández will debut a one-hour spoken word performance on the second evening. Artist Ana Teresa Fernández will work with Hernández to document the project through photography and audio recordings to create an experiential backdrop for both poetry presentations. The physical environment designed by Fernández will incorporate sound, photography, and installation. The collection of spoken word poems created by Hernández will be informed by the stories of the young mothers and expanded upon by the visual and audio elements contributed by Fernández. Finally, the project will be exhibited on a website which will be unveiled at the culiminating poetry events.

Dar a luz literally translates as 'giving light' and is understood in Spanish as a phrase that means 'giving birth.' Born in 1971 to Salvadoran immigrant parents, Hernández grew up hearing two very different messages about pregnancy and motherhood. In Latino cultures, motherhood is an expectation instilled in girls from an early age. Hernández's mother warned that the worst thing she could do for her future was to get pregnant before she had obtained an education, while her extended family regularly pressed her about her timeline for having children. *Dar a Luz* will draw on Hernández's own journey through motherhood while working with young women in the Mission community, the neighborhood Hernández has lived and worked in as an artist and community leader for over fifteen years, and where the school and performance site are also located. Hernández intends to investigate the relationship between her "late" entry into motherhood and the early initiation experienced by teenage mothers. Ultimately, this collaboration will reveal a new continuum of motherhood and identity as experienced and expressed by Latinas and women of color in modern day San Francisco.

Ana Teresa Fernández is an internationally known visual artist committed to addressing issues of gender and culture in her own work. She incorporates performance and photography into her painting and installation, and her partnership would seamlessly enable Hernández's poetry to

grow in its use of the oral and experiential. Fernández will create a performance exhibition at Galería de la Raza that will include a photo exhibit of 8x10" black-and-white prints and a small-scale installation. Fernández will document the collaboration between Hernández and the young women writers through photography and audio recordings of the young women reading their poetry. For the photographs to be included in the final exhibit, Fernández will capture the young women in a pose or context of their choice. The exhibit will include each young woman's photograph and will premiere at the youth poetry reading. The photographs will also be featured on a website that will include a description of the project, and a selection of written and recorded poetry by Hernández and the youth. Each young woman will receive a copy of her photograph and a CD with a copy of the recorded poems.

Fernández will also incorporate visuals and audio into Hernández's performance. As Hernández performs, selected phrases will be projected around her, emitting a visual echo. These phrases will flow, repeat and morph into expanding water ringlets, to later reconfigure in the shape of a blossoming belly in front of her profile. These projections of words and images throughout her performance will create a visual conversation resonating Hernández's concepts, enhancing and reaffirming the tone and feel of the socio-political depth in her poetry. Another element of the performance exhibit will include the placement of old scales in water bassinettes, placed strategically among the audience chair configuration, inviting the audience to apply their own weight, causing the water to spill out. The psychological and emotional pressures that are applied on top of the already-physical strains these women undergo will be addressed throughout the documentation and exhibition. The element of visual art is critical to this project for two reasons. Photography will provide the opportunity for these women to be seen, and to be looked at in the context of art. Often young women of color, in particular pregnant or parenting girls, are looked upon as aberrations by American society. Through visual art, we will confront the kind of public disregard and mistreatment young mothers experience.

With a history of youth work, this marks an opportunity for Hernández to include a chorus of voices (a familiar yet until now mostly symbolic element in her writing) in the writing of her own stories, while enabling the young mothers to see an example and build relationships with a mother who is a writer and community leader. Ultimately, Hernández will build on her performative poetic style working with direct conversations and recordings of group poems recorded by the young women. Her poetic narrative, while always aspiring to the highest quality, will be informed by the narrative of other mothers to weave together a collective story. To ensure a respectful and true collaborative spirit in this project, Hernández will only use work that has been approved by the young women, and she will present a draft of the final piece to the group for their feedback. Once the piece is complete, Hernández will consult with esteemed director Ellen Sebastian Chang to prepare a performance that incorporates sound and images.

Collaborating Organization

WritersCorps is a nationally recognized, award-winning program that improves the literacy and writing skills for educationally and economically disadvantaged youth through long-term, intensive creative writing workshops with professional writers. Since 1994 WritersCorps has served 16,965 youth, aged 6 to 22, in San Francisco. It currently serves 800 youth a year in 11 sites throughout the city including public schools, libraries, juvenile hall, and community organizations. WritersCorps' mission is to increase youths' engagement in the writing process,

especially by capturing their own life stories, and to help close the achievement gap by increasing young people's desire to learn. Evaluation results show that 90 percent of students who participate in WritersCorps improve their literacy.

In 2010 WritersCorps was honored to receive the National Arts and Humanities Youth Program Award from First Lady Michelle Obama, recognizing WritersCorps as one of the best youth programs in the country. In May 2011, WritersCorps received a second invitation to the White House to participate in a national poetry workshop with nationally reknowned writers, hosted by the President and First Lady. WritersCorps has been successfully achieving its goals under the auspices of the San Francisco Arts Commission and its partnership with the San Francisco Public Library. WritersCorps is a San Francisco signature program and the ongoing support and infrastructure (for more than 10 years) provided by the City and County of San Francisco, in addition to foundations, the National Endowment for the Arts, and individuals, speak to the organization's sustainability and capacity to meet the needs of the participating students each year.

WritersCorps has partnered with Hilltop School to serve its students for three years. Through the proposed partnership with Hernández, WritersCorps hopes to introduce a new role model, a working artist who is also a mother, to the students. *Dar a Luz* would build upon WritersCorps' momentum over the last few years with interdisciplinary projects such as its 2008 exhibit *This Place Called Poetry* and its 2011 film festival, the Poetry Projection Project. *Dar a Luz* would challenge and inspire the creative process for the Hilltop youth and allow WritersCorps to share the teen mothers' stories with a wider audience, engaging the community in a conversation of relevance and significance that will challenge thinking and perception of teen parenting.

About the Artists

Hernández's experience as a spoken word artist involves the exploration of performance and the cultivation of a literary art that incorporates song, dialogue, and audience interaction. While she is known as a spoken word stage artist, she has been publishing her work in literary journals and anthologies since the late 1990s. She received the William Carlos Williams Poetry Prize from the Academy of American Poets in 1996 and was selected as a 2011 CantoMundo fellow. Hernández gives voice to the stories of working class women and young women of color through a bold performative poetry style. She has been performing throughout the country since 1998.

She has presented her poetry at Yerba Buena Center for the Arts (San Francisco), the Nuyorican Poets Café (New York), *The Guild Complex* (Chicago), Highways (Los Angeles), and Taller Puertorriqueño (Philadelphia), among other venues. She has studied under and performed with Guillermo Gomez-Peña, Elia Arce, and Elizabeth Summers, and shared the stage with writers such as Rubén Martínez, Luis Rodriguez, Ana Castillo, Lorna Dee Cervantes, devorah major, and Daisy Zamora. In 2000, she was part of a delegation of artists and activists that traveled to El Salvador to perform, dialogue, and exchange with various communities throughout the country.

A 2009 KQED Latino Local Hero honoree, Hernández is a literary leader in the Mission District and has collaborated on many pivotal Latino poetry events and worked in many of its schools and nonprofit organizations. In 2009, she was awarded an individual artist grant from the San Francisco Arts Commission for her spoken word CD and poetry manuscript entitled *Mucha*

Muchacha, Too Much Girl. In 2001 Hernández created an annual event to highlight women's poetry and performance. Now entering its tenth year, *Amate: Women Painting Stories* has gathered award-winning writers, emerging spoken word poets, accomplished visual artists, grassroots musicians, and clothing designers to celebrate the many faces of art by women of color. In addition to her focus on empowering and representing women in the arts, she most recently served as the executive director of GirlSource, an organization that supported young mothers of color entering the workforce and higher education. Hernández's track record in community work and commitment to women's issues positions her as the ideal lead artist for this partnership. The different strands of experience Hernández brings to this project make *Dar a Luz* a compelling next step for Hernández's poetry and performance, and her service as an artist engaging the community.

Ana T. Fernández has been hailed as one of the most interesting Latina artists working in the San Francisco Bay Area today. She received both her bachelors and masters degrees in fine art from the San Francisco Art Institute in 2004 and 2006 respectively. In her brief post-college career, her work has been exhibited locally at Galería de la Raza, the Luggage Store, Queens Nails Annex, the Braunstein/Quay Gallery, and at the Yerba Buena Center for the Arts Bay Area Now 5 show in 2008. She has also exhibited her work in Haiti, Tijuana, Ciudad Juarez, and Long Beach. In 2005 she received a Jack and Gertrude Murphy Fellowship from the San Francisco Foundation, and in 2007 she was the winner of the prestigious Tournesol Award from the Headlands Center for the Arts. She has also been awarded grants from the San Francisco Art Commission, the National Association of Latino Arts and Culture (NALAC), and a Neighborhood Public Art Grant from the Richmond Art Center, Richmond, CA.

Growing up in Tampico Mexico, Fernández learned at an early age about the double standards imposed on women and their sexuality. Known mostly for her provocative depictions of the female body, Ana Teresa Fernández's work has explored a broad range of subjects, including border issues, female labor, sexuality, feminism, and gender identity. She works in a variety of media, including painting, drawing, sculpture, photography, and video.

Rationale

This project draws on many of the lead writer's strengths and artistic experiences, and provides the young women writers at Hilltop with a new and bold palette for expressing themselves and reaching audiences, their families, and their communities. This larger audience that will experience their poetry via the productions involving Hernández's writing and performance and Fernández's visual work, will enable the collaboration to present another side to the stories about motherhood. This project advances the mission of WritersCorps to engage youth in the process of writing through an exploration of their own stories in a rich and exciting way.

While Hernández writes poetry that pushes the boundary of the page, merging oral and literary traditions in her work, Fernández takes her painting beyond the edges of the canvas in parallel ways. Both artists explore the relationship between themselves as recorders and their subjects, and in this project, Hernández will become her own subject in a way she has never has before. This focus on a personal story will be a new one for Hernández, and the integration of the youth voice with her own will also mark a new, but logical exploration for the creation of these poems about motherhood.

Details about Collaboration

The *Dar a Luz* project would begin in January 2012. The WritersCorps teaching artist working at Hilltop School, Minna Dubin, is an award-winning writer with a long history of working with pregnant and parenting teens and will take the lead in the collaboration between WritersCorps and Hernández. Dubin will begin to meet with Hernández regularly and plan the writing and documentation process which will officially launch in the 2012-2013 school year. In the spring of 2012; however, Hernández and Dubin will pilot the project with a small group of girls in order to prepare to the fullest extent possible for the year-long collaboration with the Hilltop students. The spring 2012 pilot will culminate in a poetry reading where Hernández will present her work together with the young women as a way of introducing her work and the collaborative project to the school community.

Beginning in February, Dubin will begin to incorporate Hernández into the workshops and the Hilltop School community in order to undertake the first step in the process, that of building relationships with the young mothers. Together they will map the stages of the project which include: brainstorming specific issues that Hernández and the youth can explore (to be discussed later with the young writers); planning Hernández's time spent at Hilltop participating and exchanging with youth; planning the documentation of the project, together with Fernández; rehearsing and exchanging feedback with youth leading up to the final performances; preparing for the final events, and finally, unveiling the photo exhibition and website. This work will reach audiences through the two live performances—one by the young women and the other by Hernández—and through the website that will be online during and after those performances.

Since the collaborating organization, lead artist, and participating atists will be paid for their creative contributions, the young women who complete the project will also receive modest honorariums for their work. As the former director of an emploment training program for young women and young mothers, Hernández has worked in a model where young women were compensated for their time, in which art and leadership opportunities were made accessible to low-income young women by adopting an on-the-job-training framework. This component enables Hernández to outline expecations, and impresses upon the young women that art is an important and professional endeavor.

From spring 2012 to spring 2013, Hernández will develop a collection of poetry for performance as the young writers also produce their own work. Beginning in March 2013, Hernández will begin sharing the almost completed piece with the young women for feedback. She will then begin rehearsing her spoken word performance and call upon the expertise of Ellen Sebastian Chang to help create a solo performance that interacts with other voices through images and audio. During late fall 2012 and early spring 2013, Hernández and Fernández will plan, design, and build the physical poetic landscape for the final performances.

WritersCorps will take the lead on all administrative tasks such as insurance, paperwork, publicity, and copyright permissions, while Hernández will partner with the WritersCorps teaching artist to plan the two-night event including the youth poetry reading that will coincide with the photography exhibit and website launch. Fernández will be responsible for the set-up and maintenance of the website.

Timeline: January 2012-May 2013

January 2012:	WritersCorps teaching artist and Hernández begin meeting and planning. Pilot writing collaboration with group of approximately 5 girls.
May:	Hernández and young women writers in pilot program will collaborate on final poetry reading of work they have created in the spring. Interaction with this group will enable Hernández to begin to become part of the school community, and advise the WritersCorps teaching artist and Hernández in their planning to fully launch the project with a larger group of young women in the fall.
Summer:	WritersCorps teaching artist meets with Hernández to plan for school year collaboration. Create timeline for writing, recording, photography, and final event planning.
September:	Begin monthly workshop collaboration with group of 5-10 girls. Introduce project to young women writers, begin building relationships.
October:	Fernández begins documentation and planning for installation design and execution to be carried out during next 8 months.
January 2013:	Fernández and Hernández continue documentation.
March:	Begin recording poems. Complete photography. Hernández begins working with Ellen Sebastian Chang. Begin planning youth poetry event with WritersCorps teaching artist.
April:	Activities begun in March will continue. Hernández beings rehearsing her piece. Publicity begins (postcard and posters made; press release; Internet and social media announcements).
May:	Fernández sets up photography and installation. Final two night performance.

Artist Statement

In Latin America, apellidos (last names) are long poetic lines representing the names of the fathers. I publish my poetry as Leticia Hernández-Linares because the day I became the first in my family to graduate from college, my mother asked me to include her name on my diploma so she could get credit too. In 1993, the same year I graduated from college, I began to write poetry. I needed to find and write the names of the mothers.

Popular images of "Latino cultures" often focus on "family" and the same rings true for the connection between Latina women and the role of la madre, the mother. For me, obtaining a college and graduate education, working in leadership, and becoming a writer were all paths that had no road maps, no connections to or expectations of me as a bilingual daughter of immigrant teenage parents. Through this proposed collaboration, I am interested in unveiling the new roadmaps for motherhood that Latinas are cultivating—as a feminist who gave birth to two baby boys, one at 33, the other at 38 years of age. During my second pregnancy, I was leading an organization that employed and empowered low-income young mothers and young women. I struggled to imagine my experiences of pregnancy at the age of 18, as I would talk with our participants, until I recalled that my own mother was just that age when she had me. This continuum between my mother, young teenage mothers in my neighborhood, and myself, as well as the public comment and reaction to our pregnant bodies is ripe for literary exploration. As women of color, we are not supposed to take up too much space, and we are often demonized for the very trait we are often associated with, giving birth. Through our writing, we can begin to expand the understanding of what it means to be mothers, and dismantle expectations and perceptions of our bodies, and ourselves.

My writing and performance has been about excavating the faces of the women in my family and shaping them into a poetry that at times sings, at other times camouflages the stories in a dance with language on the page. Last year, I completed a manuscript of poetry, entitled *Mucha Muchacha, Too Much Girl* and produced an accompanying spoken word CD of selected poems from the manuscript that included songs that in order to be fully appreciated, need to be heard in addition to read. This city-funded project was a big step for me as a writer, since until then I had spent a lot of time performing, publishing single poems in journals, and promoting other artists through my women's reading series. Now that my first collection of poetry is planted on the page, and in the hands of an editor, pushing the possibilities of my spoken word and integrating my community-centered vantage point would be an exciting and logical foray. This collaboration would enable me to present poetry in an environment that literally includes a chorus of voices and delivers a sensory experience of the writing, both elements that build upon the poetic style that I have evolved, one that I often describe as spoken word that incorporates song and performance antics.

I have studied with writers and performers such as Elizabeth Summers at Brava! Women for the Arts, Guillermo Gómez Peña at Galería de la Raza, and Elia Arce at La Peña Cultural Center. In those workshops, I produced new writing, explored performance and collaborated with other artists. Through my ten-year women's poetry and performance series, *Amate: Women Painting Stories,* I have also collaborated with visual artists in particular. The *Dar A Luz* project would enable me to integrate my artistic and community practice in a new way. Roque Dalton, the

revolutionary poet of El Salvador who my father told me nostalgic stories about during my childhood, informs my artistic philosophy tremendously. Dalton's verse "I believe the world is beautiful, and poetry, like bread is for everyone" inspires my attempt to create meaningful, conscious, accessible poetry that reaches children, grandmothers and intellectuals alike. I have often included audience interaction in my poetry presentations in my effort to emphasize the communal and deconstruct the boundary between writer and audience. *Dar a Luz* would bring the audience I often write for and to into the writing to tell the stories with me. The elements of photography, audio recordings, and visual web presence, further contribute to the creation of a communal, accessible and visceral experience of poetry.

For over fifteen years, I have made my home in the Mission District of San Francisco, where I have worked in the community as a writer, performer, teacher, and event organizer. I have often led writing classes where I asked youth to create; it would be particularly meaningful to work with a group of young women in a neighborhood school and create with them and perform it at a community space that has supported my development as an artist.

The way I share my stories speaks to the hybridity of the cultural and literary histories I hail from. The interdisciplinary presentation of my work allows we to reach a wide audience and to preserve the true character of my voz. The word "voz," spoken in Salvadoran Spanish means "voice" and also, can mean "you." When you *write* it, you end the word in "s" to mean "you," and "z" to mean "voice." My poetry comes in somewhere between the S and Z, and it is, like bread, like music, for everyone.

Creative Work Fund 2011: Sample Budget Format

Project Budget

Expenses (If your project anticipates income from multiple sources, please asterisk or otherwise mark the items that will be paid specifically from the Creative Work Fund grant.) Please note that projects vary widely based on resources and roles of the nonprofit organizations and this will affect how you classify expenses as either being "artist fees and direct expenses" or "organization expenses." If you need to add lines to the budget form, feel free to do so, but be sure to double-check the formulas to make sure that all items are included in your subtotals and totals.

EXPENSE	HOW COMPUTED?	AMOUNT
1 Artists' Fees and Direct Expenses		
Artists' Fees/Personnel Costs		
Lead Artist's or Writer's Fees or Salary & Benefits		12,000.00
Other Collaborating Artists		
_____ Ana Teresa Fernandez		5,000.00
Ellen Sebastian Chang		3,500.00
_____ 5 girls in pilot phase @ $100; 10 girl @ $150		2,000.00
_____		_____
Artistic Production (Designers, etc.)		
_____		_____
_____		_____
Documentation: web site design and development		1,000.00
Artists' Direct Expenses		
Materials and Supplies -- Installation Materials		2,000.00
Photographic Supplies		500.00
Fabrication Costs		_____
Studio or Rehearsal Space Rental: In kind donation		_____
Travel & Transportation		_____
Other Project Costs: Building and Installer Fees		1,000.00
_____		_____
_____		
Subtotal Artists' Fees & Expenses		**27,000.00**

2 *Organization's Personnel and Other Direct Expenses*

Organization's Personnel Expenses Related to CWF Project		
Administrative Salaries		
Teaching artist's salary (Minna Dubin):	$30/hour x 400 hours	12,000.00
WritersCorps Program Manager:		3,100.00
Benefits for Salaried Personnel		**775.00**
Fees for Consultants or Constituents		
Organization Other Expenses		
Space Rental		
Telephone		
Other Utilities		
Printing		500.00
Marketing/Promotion: Design		500.00
Materials and Supplies		
Other Project Costs		
Subtotal Organization's Expenses		**16,875.00**
Fiscal Sponsor's Fee if Applicable (%)		
TOTAL EXPENSES		**43,875.00**

Income (Please note that the Creative Work Fund may represent 100% of your project costs. Some projects require additional sources of support, which you should outline below.)

INCOME SOURCE	RECEIVED	ANTICIPATED
Earned Income		
Ticket Sales/Gate Receipts		
Other Sales		
Other Earned Income (specify)		
Subtotal Earned Income	**0.00**	**0.00**
Contributed Income		
Requested from the Creative Work Fund		40,000.00
Other Foundations (please specify)		
Corporations/Businesses		
Federal Government		
State Government		
Local Government	3,875.00	
Individuals		
Fundraising Events (net)		
Other Contributions		
TOTAL INCOME	**3,875.00**	**40,000.00**
TOTAL RECEIVED AND ANTICIPATED INCOME		**43,875.00**

You are invited to include a page of notes describing how the above estimates were computed. If you anticipate significant in-kind support for your project, please specify that support on another page.

PUBLISHED POEMS AND ESSAYS

- "Painting the River Clean," *Street Art San Francisco: Mission Muralismo*, Annice Jacoby, ed. Abrams, 2009.
- "The Spanglish Superhighway: A Road Map of Bicultural Signs of Life (2000-2003)," *Telling Tongues: A Latin@ Anthology on Language Experience*, Louis Mendoza and Toni Herrera. eds., Calaca Press, 2007.
- "Dos Equis," *The Other Side of The Postcard: War and Peace on the Streets of San Francisco*, Devorah Major, ed. City Lights, 2005.
- "Cumbia de Salvación," *Latino Literature Today*. Gabriela Baeza Ventura, ed. Longman, 2004.
- "Sweat," *Crab Orchard Review*: Volume 9, No. 2, Spring/Fall 2004.
- "Gallina Ciega," *This Bridge We Call Home*. Gloria Anzaldúa & AnaLouise Keating, eds. Routledge, 2002.
- "Odisea," *Cantos Al Sexto Sol: An Anthology of Aztlanahuac Writings,* " Wings Press, 2002.
- "Va-hee-na." *Puerto Del Sol*. Spring 2000.
- "Testimonies of Prominent Central Americans in the U.S." *Making it in America: A Biographical Sourcebook of Prominent Ethnic Americans*. ABC-CLIO, 2001.
- "undocumented." *Frontiers: A Journal of Women Studies*. Spring 1999.
- "Bay Area Bridges: Roundup from Ethnic and Community Media," *SF Chronicle*, 2000-2002, weekly.
- *Razor Edges of My Tongue*. Calaca Press, February 2002.
- "Spanglish Culture." Pacific News Service, February 2001. *La Prensa*, San Diego.
- "Salvadoran Quake Reveals More than Geological Faults." PNS, 2001. *Sacramento Bee*.
- "El Salvador: Moving into the Millenium." *Urban Latino* #25, Spring, 2000.
- "Tearer," *Tea Party Magazine*, Issue 14, 2004.
- Three Poems in *Izote Vos: A Collection of Salvadoran American Writing and Visual Art*. *PNS*, Spring 2000.
- "Antepasados: Those Who Passed Before." *Cipactli*, Spring 2001

PERFORMANCE HIGHLIGHTS (1998-present)

San Francisco International Poetry Festival, Mission Cultural Center, *S.F.*
Neighborhood Arts Festival, 40th Anniversary, Glide Memorial Church, *S.F.*
Semana Chicana, Yale University, *New Haven, CT.*
Equilibrium, The Loft Literary Center, *Minneapolis, MN*
Spotlight Poet, Nuyorican Poets Café, NY
Litquake, San Francisco Literary Festival
Re-Evolution, Yerba Buena Center for the Arts, S.F.
Women Writer's Series, Guild Complex, Chicago, IL.
Epicentrico: Night of Central American Performance, Highways, L.A.
Sol y Soul, Resource Center for Arts and Activism, Washington D.C.
Transnational Cultures across Generations Conference, UCLA

Brown Sheep Project with Guillermo Gomez Peña, Galería de la Raza, S.F.
Devorah Major's City Reflections Project, S.F. Public Library
19th Annual MLK Rally/Celebration, Bill Graham Auditorium, S.F.
Literary Series, featured with Rubén Martínez, Intersection for the Arts, S.F.
Flor y Canto, SFSU Poetry Center
Raza Awareness Week, UC San Diego
Intercultural Center, Swarthmore College, PA.
Acentos Bronx Poetry Showcase, NY.
Meet the Author, Taller Puertorriqueño, PA.
Summer Poetry Slam, Stanford University, CA
Arte Latino: Treasures from the Smithsonian, Oakland Museum, CA
Calaveras y Muertitos, University of San Diego, CA
Epicentro Poets, UC Berkeley
2nd International Conference on Central American Lit and Culture, CSU Northridge
Foro 2000, La Luna Casa de Arte, El Salvador

AWARDS, RECOGNITION

CantoMundo Fellow, Master Poetry Workshop, 2011
San Francisco Arts Commission Individual Artists Grant, 2009
William Carlos William Poetry Prize, Academy of American Poets, 1996

PANELS AND CONFERENCES

National Service Learning Conference, *Indigenous Service Forum*, Presenter, 2010, 2011.

Chicana/Latina Scholarship Foundation, *Leadership Institute*, Panel member, 2008

"Foro Taller: *Arte y Cultura como estrategia contra la violencia social*" (Violence Prevention through Arts Education), Presenter, Ministry of Culture (Concultura), El Salvador, 2007.

California Arts Council *Next Generation* Grant Selection, Panel member, Sacramento, 2003.

Living Word Festival of Literary Arts, Panel member, Youth Speaks, SF, 2002.

"Soldaderas Wear Lipstick y Qué," *Floricanto Poetry Festival*, SJSU, 2000.

Foro 2000, " Universidad Centro Americana, El Salvador, 2000.

HIGHLIGHTS OF ARTS and EDUCATION WORK

Founder/Curator, *Amate: Women Painting Stories*, '01-present
Executive Director, GirlSource, San Francisco '07-'10
Humanities Curriculum Consultant, Youth Speaks, *California Stories Spoken Word Curriculum*, '03
Lecturer, University of Pennsyvlania; San Francisco State University '95, '98, '03
Regeneration Artist Advisory Board Member, Galería de la Raza, '00-'07
Editorial Board Member, *Coyolxauhqui Re-membered: La Raza Women's Studies Journal*, SFSU, '97-'00
Author in Residence, *LitLinks Program*, Children's Book Press, SF '01-'03
Writing Mentor, Edison High School, Philadelphia '96
Migrant Program Summer Advisor, Girls Inc., Santa Barbara '95
Creative Arts Specialist, Girls Inc., Santa Barbara '94
Educator, Planned Parenthood, L.A. '93

EDUCATION

- University of Pennsylvania. M.A., English, 1994.
- Scripps College. B.A., English, 1993.

ANA TERESA FERNANDEZ

Anateresafernandez.com

BORN
Tampico, Mexico

Ragazza0007@yahoo.com

EDUCATION
2006 M.F.A., San Francisco Art Institute, San Francisco, CA
2004 B.F.A., San Francisco Art Institute, San Francisco, CA

FORTHCOMING EXHIBITIONS

ElleDecor , Chelsea, NY
Intersection for the Arts , San Francisco, Ca
Manifest Painting, 1st Edition, Manifest Press
Chicanitas, Cheech Marin's Private Collection, Mesa Contemporary Museum, Mesa,AZ
Chicanitas, Snite Museum, Notre Dame University, In

2011 Body Politics, Contemporary Jewish Museum, SF,Ca
Chicas Chic, Bart Station Public Posters and CIIS Exhibition, SF, Ca
La Llorona Unfabled, Stories to (Re)tell to Little Girls, Galeria de la Raza, SF, Ca

2010 Bienal de Tijuana, Estandartes, Museo Centro Cultural de Tijuana, Tijuana, Ca
Oakland Contemporary Museum of Art , Oakland Ca
40th Anniversary Show, Galeria de la Raza, SF,Ca
The Passport Project, San Francisco Arts Commission Gallery, SF, Ca
Off the Record, Edge Zones Art Center, Miami, Florida
Levis Co Workshop, SF, Ca
Mission Icons, Artillery Gallery, SF,Ca
Museo de Artistas Mexicanas, Mexico DF, Mexico

2009 Greatmore Studios, Cape Town, South Africa
African Time, Cape Town, South Africa
Miami Bassel, Miami
Lipstick, Praxis International Gallery, NY
Rastros y Cronicas, Chicago National Mexican Museum, Chicago, Ill

2008 Valoarte 08, Galeria Nacional Museo San Jose, Costa Rica
Tournesol Retrospective, Headlands Center for the Arts, Sausalito, Ca
Ecdisis, San Francisco Arts Commission Equity Grant, Galeria de la Raza, SF
Equilateral, Electric Works, San Francisco, Ca
Tournesol Exhibition, Luggage Store, San Francisco, Ca
Bay Area Now 5, Yerba Buena Center for the Arts, San Francisco, Ca
KN Gallery, Chicago, Il
Chicago's National Mexican Museum, Chicago, Il

2007 Mexican Consulate, San Francisco, Ca
Conduits of Labor, Queens N'Nails Annex, San Francisco, Ca
Brooklyn Art Gallery, Brooklyn, NY
Trabajo Mexicano, Sun Valley Arts Center, Sun Valley
Art Basel Miami Beach, New American Paintings, Miami, Florida

NADA, New American Paintings, Miami, Florida
Aqua, New American Paintings, Miami, Florida
Pulse Miami, New American Paintings, Miami, Florida
no distance is more awesome, Galeria de la Raza, SF, Ca
Richmond Art Center, Richmond, Ca
The Office, Los Angeles, Ca
Pressing Matters, Braunstein/Quay Gallery, San Francisco, CA

2006 *Nan Mitan-an*, Fondation d'Art Jacmel, Haiti
Los Ninos Unidos Jamas seran Vencidos, Nuestras Hijas de Regreso a Casa, Juarez, Mexico
Cream from the Top, Juried Exhibition, Art Benicia Gallery, Benicia, CA
2nd City Council Gallery Juried Show, Long Beach, CA

2006 *(RE)Generation*, Galeria de la Raza, San Francisco, CA

2005 *My Country Right or Left*, Juried Show, Horton Gallery, Delta College Stockton, CA
Murphy and Cadogan Exhibition, San Francisco Arts Commission Gallery, San Francisco, CA
Bull's Eye, San Francisco Art Institute in collaboration with Helsinki Academy of Fine Arts, San Francisco, CA

2004 *Tijuana, the Third Nation*, Centro Cultural Tijuana, Tijuana, Mexico

AWARDS AND ACKNOWLEDGMENTS

2009 Creative Work Fund, SF
Greatmore Studios, Residency, Cape Town, South Africa

2007 NALAC Fund for the Arts, National Association of Latino Art and Culture, San Antonio, Tx
Tournesol Award Recipient 2007-2008, Headlands Center for the Arts, Sausalito, CA
SF Arts Commission Cultural Equity, Individual Artist Grant, San Francisco, CA

2006 Neighborhood Public Art Grant Project, Richmond Art Center, Richmond, CA
Fondation D'Art Jakmel Residency, Jakmel, Haiti
Mujeres de Juarez Residency, LEF Foundation Grant, Juarez, Mexico
3rd Annual National Juried Exhibition, 2nd Place Award, Novato, CA
Headlands Residency Nominee, San Francisco Art Institute, San Francisco, CA

2005 *My Country Left or Right*, Merit Award, Horton Gallery, Delta College, Stockton, CA
Murphy and Cadogan Fellowship, San Francisco Arts Commission, San Francisco, CA

2004 Jack and Gertrude Murphy Fellowship in the Fine Arts, San Francisco Foundation, CA

2001 Merit Scholarship, San Francisco Art Institute, San Francisco, CA

Professional Experience: Teaching at Universities

2007-Recent Art Professor, St Mary's College, Moraga, Ca
2007-2010 Art Professor San Francisco Art Institute, Ca
2008-2009 Art Professor, UC Berkeley, Berkeley, Ca
2008-2010 Art Professor, University of San Francisco, Ca

Professional Experience : Teaching Youth Arts and Leadership

2007-Recent Art Teacher, Out of Site, San Francisco, Ca

2010 Art Teacher, developing a public project with Intersection for the Arts, collaborating with youth from 7 Tepees

2009 Public Art Teacher, Greatmore St Project, Capetown, South Africa

2008 Public Art & Leadership Teacher, Oasis Club for Girls, San Francisco, Ca

2007 Artist in Residence and Teacher for Neighborhood Public Project, Richmond Art Center in collaboration with Martin Luther King Community Center, Richmond, Ca

The New York Times

A Lovely Way to Burn

BY KATIE ROIPHE

SOME of us may remember with embarrassment those lines of poetry, typed, single-spaced, urgent, blazingly original, that we stayed up late writing when we were 16. Poetry is a perfect medium for adolescence: it lends itself to the fierce dramas and false clarities of those years. I remember highlighting, for 10th-grade English, the Wallace Stevens lines "Knows desire without an object of desire,/ All mind and violence and nothing felt. . . . / Like the wind that lashes everything at once," and thinking no one would ever again so completely understand me.

FALLING HARD
100 Love Poems by Teenagers.
Edited by Betsy Franco.
144 pp. Candlewick Press. $15.99.
(Ages 14 and up)

TELL THE WORLD
Teen Poems From WritersCorps.
116 pp. Harperteen/HarperCollins Publishers. Cloth, $16.99; paper, $8.99.
(Ages 12 and up)

MORE THAN FRIENDS
Poems From Him and Her.
By Sara Holbrook and Allan Wolf.
64 pp. Wordsong. $16.95. (Ages 11 to 14)

Assimilating the concision of poetry can be a useful exercise for the excesses of the teenage mind. How do you condense a conflicting and unmanageable universe into a simple line, or make sense of the rush of feeling? With its inherent, formal claim to importance, its pleasing aphoristic effect, the sheer drama of the wide margin, poetry offers a natural language for coming-of-age, which is probably why teenagers everywhere write lots of it.

In "Falling Hard: 100 Love Poems by Teenagers," edited by Betsy Franco, some of the contributions are predictable, some are clever, some show a flash of true gift, but what comes through the book as a whole is a surprisingly clear picture of the peculiar trials and exhilarations of teenage attachments. There is an energy running through these poems that brings back the intensity and bewilderment of those first few forays into what you might at the time have thought of as love. "Let me assure you/ That it would be acceptable for you to eat my leg/ I want to sneak you into my ginger ale," a 16-year-old, Seph Kramer, writes. Emma Marlowe, 17, writes: "I don't care what they tell you girls —/ sex is sex/ and you can't make love."

The book conjures living, theatrical teenagers, lurking in their rooms, texting their best friends. Here we recognize the contempt for nearly everybody under the sun:

Unquestionable intelligence is certainly
A most rare trait in this bleak
Seascape, the mass of grey humanity,
And certainly why I love that man.

Or the self-hatred mingled with pretension: "Metaphysics was my topic dear./ Who am I? Who are you?/ Why the monkey, and not I, in the zoo?" Or the high of first attractions ("I still can't imagine/ Why he won't believe me/ When I tell him/ All I've had to drink tonight/ Is you") and all the ambivalence and need rolled up in physical encounters:

I grit my teeth and think to myself
'so this is how it's lost'
and
'when will he be done?'
. . . then calm
a hot shower
steamed mirrors
those hands suddenly so soft
an embrace like crutches keeps me up.

"Tell the World," with a foreword by Sherman Alexie, is a less sophisticated and more varied collection from poets as young as 12. They write about everything from homelessness to police harassment to a dance lesson in Chinatown. In an excellent poem, "Learning English Is Like," Luany Teles, 18, writes about the arduousness of life in a new language:

trying to see something in the darkness
seeing your boyfriend with another girl
standing in the rain without an umbrell
your house burning down.

All the poems in this collection ar gathered from literacy workshops run b WritersCorps, which teach students, ofte from schools in poor neighborhoods, ho to use poetry to write about their live Again one sees the benefit of writing as way of defining and mastering and clarif ing. These kids are using the verse forn stripped bare, to communicate, using th silences and emphases of a single line o the page to get through the tangle of a emotion. As a talented 12-year-old name Kionna McCurdy writes, "Poems say stu like her eyes are like the sky or/ Her ski is like concrete/ But it's supposed to clea your chest."

SARA HOLBROOK and Allan Wol adult poets writing in the voice of teenagers, have written a livel verse novella in "More Than Friends — essentially a conversation between boy and girl written in poems ranging i form from free verse to villanelle (ther is a guide to the poetic forms they use i the back of the book). The poets preser the his-and-her sides of a fairly banal an universal teenage-type relationship. The are just friends. They are more than jus friends. They are just friends again. Th intimate, chatty poems have titles lik "You Think I Dressed Myself for Him Tc day?" and "Veggie Panini Is the Answe to Everything."

These are not great or even good pc ems; and yet the book is as vivid in chron cling teenage relationships as many of th trendier novels written for those years. . you are like me you may entertain fanta sies of your children curling up in thei bunk beds with John Donne, but it may b refreshing and kind of useful for them t consume their slightly junky young adu stuff in verse.

The advantage of all of these books i that poetry is taken out of the realm c homework and meter scanned on blacl boards and made approachable, fun, eas readable. Especially in the work written b teenagers themselves, one gets the sens of reading someone's journal, glimpsin a private universe. There is an honest and life to the poems, in all of their pose and self-consciousness, that raises ther above more polished adult attempts t recollect those years in tranquillity. Thes books could also inspire our disgruntle or confused young Wordsworths an Blakes to take out their spiral notebook and white MacBooks, and write, in wid margins, their latest laments. There' plenty of time to be embarrassed later.

In Walter Dean Myers's **AMIRI & ODETTE (Scholastic, $17.99)**, *illustrated by Javaka Steptoe, the legend of Swan Lake moves to the projects, in scenes full of desire and menace for Amiri and a girl he glimpses by the basketball court. As a mother laments: "These streets are wild. These streets have mouths. They'll eat you, child!"*

Katie Roiphe teaches in the Cultural Reporting and Criticism program at New York University and is the author of "Uncommon Arrangements: Seven Marriages."

CREATIVEWORKFUND

Supporting New Work by Bay Area Artists

A program of the Walter and Elise Haas Fund, supported by The William and Flora Hewlett Foundation and The James Irvine Foundation

Grant #20110150
(Please refer to this number in all correspondence)

October 7, 2011

Ms. J.D. Beltran
Interim Director
San Francisco Arts Commission
25 Van Ness Avenue, Suite 345
San Francisco, CA 94102

Dear Ms. Beltran:

On behalf of the Creative Work Fund, a grants program supported by The James Irvine Foundation, the Walter and Elise Haas Fund, and The William and Flora Hewlett Foundation, I am pleased to inform you that your collaborative project with Leticia Hernández and WritersCorps was selected to receive a grant of $40,000 for the Fund's year 2011 round of awards in literary arts.

In making these awards the Fund drew upon the expertise of a Grants Review Panel. Its members were Naomi Ayala, Jane Friedman, Diem Jones, Jeffrey Lependorf, and Lynne Withey. The contributing foundations and members of the Grants Review Panel were very impressed by the excellence and range of the projects that were submitted.

The Walter and Elise Haas Fund administers the Creative Work Fund on behalf of the participating foundations. All reports and queries about the grant, therefore, should be directed to me at the Walter and Elise Haas Fund. However, please send announcements about presentations of the work to all of the funders—John McGuirk, Director of Performing Arts and Ron Ragin, Program Officer, The William and Flora Hewlett Foundation; Jeanne Sakamoto, Senior Program Officer, The James Irvine Foundation; and me, Frances Phillips, Director, The Creative Work Fund. Printed materials and other forms of recognition for this grant should specify that the project was made possible in part by a grant from **The Creative Work Fund, a program of the Walter and Elise Haas Fund supported by generous grants from The William and Flora Hewlett Foundation and The James Irvine Foundation.**

A check for the full amount of the grant will be sent to San Francisco Arts Commission when signed originals of this letter and the letter sent to the lead artist are returned as well as a copy of a memorandum of understanding between the artist or artists and your organization (see enclosed about preparing such a memorandum). The grant period is October 7, 2011 to May 31, 2013. Please return the materials no later than December 12, 2011.

One Lombard Street, Suite 305, San Francisco, CA 94111 (415) 402-2793, Fax (415) 986-4779 www.creativeworkfund.org

Brief narrative reports and appropriate documentation—printed materials, CDs, DVDs or other forms–of the completed project are due August 31, 2013. As was true with the proposals, we would like both the lead artist and the organization to comment on the results of the project in the narrative reports. A list of questions to be addressed in your report is enclosed. A related list has been sent to your collaborating artist.

If this letter correctly sets forth your understanding of the terms of this grant, please return the signed original letter to us along with your memorandum of understanding.

Congratulations on receiving this highly competitive grant. The Creative Work Fund is pleased to have this opportunity to support your excellent work. If you submitted supplementary materials, they will be returned to you by mid-November.

Sincerely yours,

Frances N. Phillips

Frances N. Phillips
Director

AGREED

11.4.11

Ms. J.D. Beltran
San Francisco Arts Commission

cc: Melissa Hung

FNP:jlw

File No. 120570

FORM SFEC-126:
NOTIFICATION OF CONTRACT APPROVAL
(S.F. Campaign and Governmental Conduct Code § 1.126)

City Elective Officer Information *(Please print clearly.)*	
Name of City elective officer(s): Members, Board of Supervisors	City elective office(s) held: Members, Board of Supervisors

Contractor Information *(Please print clearly.)*	
Name of contractor: **Leticia Hernandez**	
Please list the names of (1) members of the contractor's board of directors; (2) the contractor's chief executive officer, chief financial officer and chief operating officer; (3) any person who has an ownership of 20 percent or more in the contractor; (4) any subcontractor listed in the bid or contract; and (5) any political committee sponsored or controlled by the contractor. ***Use additional pages as necessary.*** Not applicable. Contractor is an individual.	
Contractor address: 3617 25th St, San Francisco CA 94110	
Date that contract was approved: *(By the SF Board of Supervisors)*	Amount of contract: $12,000
Describe the nature of the contract that was approved: To collaborate with WritersCorps to create poetry for performance on the themes of motherhood and pregnancy.	
Comments:	

This contract was approved by (check applicable):

☐ the City elective officer(s) identified on this form

☑ a board on which the City elective officer(s) serves: San Francisco Board of Supervisors
Print Name of Board

☐ the board of a state agency (Health Authority, Housing Authority Commission, Industrial Development Authority Board, Parking Authority, Redevelopment Agency Commission, Relocation Appeals Board, Treasure Island Development Authority) on which an appointee of the City elective officer(s) identified on this form sits

_____
Print Name of Board

Filer Information *(Please print clearly.)*	
Name of filer: Angela Calvillo, Clerk of the Board	Contact telephone number: (415) 554-5184
Address: City Hall, Room 244, 1 Dr. Carlton B. Goodlett Pl., San Francisco, CA 94102	E-mail: Board.of.Supervisors@sfgov.org

_____ _____
Signature of City Elective Officer (if submitted by City elective officer) Date Signed

_____ _____
Signature of Board Secretary or Clerk (if submitted by Board Secretary or Clerk) Date Signed