File No. 120707 Board Item No. 63

COMMITTEE/BOARD OF SUPERVISORS

AGENDA PACKET CONTENTS LIST

Board of Supervisors Meeting **Date: June 26, 2012**

Cmte	Board	
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☐	☐	**Public Correspondence**

OTHER:

☐ ☐

Completed by: Dena Braley **Date: June 21, 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 Wiener

Subject:

Accept and Expend Grant - Arts Education Grant - $18,000

The text is listed below or attached:

Resolution authorizing the San Francisco Arts Commission to retroactively accept and expend a grant in the amount of $18,000 from the MetLife Foundation Partners in Arts Education Grant Program for the WritersCorps Program

Signature of Sponsoring Supervisor: _____

For Clerk's Use Only:

120707

1042

FILE NO. 120707 RESOLUTION NO.

[Accept and Expend Grant – Arts Education Grant – $18,000]

Resolution authorizing the San Francisco Arts Commission to retroactively accept and expend a grant in the amount of $18,000 from the MetLife Foundation Partners in Arts Education Grant Program for the WritersCorps Program.

WHEREAS, WritersCorps, a project of the San Francisco Arts Commission and San Francisco Public Library, places professional writers in community settings to teach creative writing to youth; and

WHEREAS, Since WritersCorps' inception in 1994, the program has helped nearly 17,000 young people from neighborhoods throughout San Francisco improve their literacy and increase their desire to learn; and

WHEREAS, In recognition of the high-quality learning experience WritersCorps provides, was presented with the National Arts & Humanities Youth Program Award by First Lady Michelle Obama in 2010; and

WHEREAS, The Arts Commission's WritersCorps program, as an exemplary awardee of MetLife Foundation's Partners in Arts Education grant program, will place professional writers at Aptos Middle School, Downtown High School, International Studies Academy and Mission High School to integrates language arts and creative writing into the standard-based curriculum at these sites, underscoring the critical role the arts play in shaping a student's overall well-being and academic achievement; and

WHEREAS, WritersCorps will serve 500 6th – 12th grade students over 12 – 16 weeks per semester at these sites, and will also provide professional development to 17 classroom teachers; 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; and

WHEREAS, The Arts Commission will meet the MetLife Foundation's 1:1 match requirement with $18,000 of awarded Department of Children, Youth and Their Families funds, now, therefore, be it

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

FURTHER RESOLVED, That the Board of Supervisors allows for retroactively accepting and expending this awarded MetLife Foundation Partners in Arts Education grant to the Arts Commission, with a grant cycle of 9/1/11-6/30/12; 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 reported on 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: May 25, 2012

SUBJECT: Accept and Expend Resolution for Subject Grant

GRANT TITLE: MetLife Foundation Partners in Arts Education 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):

Special Timeline Requirements:
The grant period is September 1, 2011 through June 30, 2012.

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

25 VAN NESS AVE. SUITE 345, SAN FRANCISCO, CA 94102 TEL. 415.252.2590 FAX 415.252.2595

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: **MetLife Foundation Partners in Arts Education 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: **$18,000**

6a. Matching Funds Required: **Yes, 1:1**
b. Source(s) of matching funds (if applicable): **Dept. of Children, Youth & Their Families**

7a. Grant Source Agency: **MetLife Foundation**
b. Grant Pass-Through Agency (if applicable):

8. Proposed Grant Project Summary:
WritersCorps will work with 500 students, grades 6 to 12, in four public schools in San Francisco – Aptos Middle School, International Studies Academy, Mission High School and Downtown High School – pairing four teaching artists with 17 classroom teachers to help students develop original poetry, short stories and plays. Students will read literary works, and write, edit and perform their own words and 80% of students will improve their writing skills.

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

   Start-Date: **9/1/11** End-Date: **6/30/12**

10a. Amount budgeted for contractual services: **$18,000**

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)
[ ] Rehabilitated Site(s)
[ ] New Site(s)

[x] Existing Structure(s)
[ ] Rehabilitated Structure(s)
[ ] New Structure(s)

[x] Existing Program(s) or Service(s)
[ ] New Program(s) or Service(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: 6-12-12

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

_____
(Signature)

San Francisco Arts Commission WritersCorps Program
Accept / Expend Documentation

MetLife Foundation Partners in Arts Education Grant Budget

Income	
MetLife Foundation Partners in Arts Education	$18,000
Department of Children, Youth and Their Families	$18,000
Total Grant Income	**$36,000**
Expense	
Teaching Artist Salaries	$28,000
Site-Based Final Project Expenses	$7,280
Administration	$720
Total Grant Expenses	**$36,000**
Balance	**$0**

WritersCorps

May 19, 2011

Ms. Jay House Samios, Program Manager
Partners in Arts Education Grant Program
National Guild for Community Arts Education
520 8th Avenue, Suite 302
New York, NY 10018

Dear Ms. Samios,

On behalf of San Francisco WritersCorps, I am pleased to submit the enclosed grant application packet requesting a $20,000 investment in the WritersCorps creative writing arts education program.

WritersCorps is a nationally recognized, award-winning program that improves the literacy and writing skills for educationally and economically disadvantaged youth — particularly immigrant, incarcerated and other special populations — through long-term, intensive creative writing workshops and classes with professional authors.

In 2010, we were honored to receive the National Arts and Humanities Youth Program Award from First Lady Michelle Obama at a White House ceremony, recognizing WritersCorps as one of the best youth arts programs in the country.

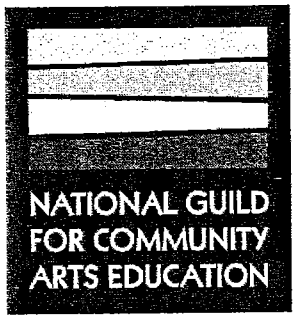
WritersCorps believes that the arts transforms and strengthens both individuals and communities, and that exploring and mastering the written and spoken word helps young people achieve academically and professionally. WritersCorp works in numerous settings, but our consistent partnership with public schools – the focus of this application – proves to be highly effective year after year.

If you have any questions about this application packet, please contact me at either melissa.hung@sfgov.org or 415-252-4655.

Sincerely,

Melissa Hung
WritersCorps Program Manager

25 Van Ness Ave Suite 240 | San Francisco CA 94102
www.writerscorps.org | 415-252-4655



MetLife Foundation

Partners in Arts Education Grant Program

2011–2012 Academic Year

Cover Form

Part 1: Contact Information

Name of Lead Applicant Organization (Guild Member Organization): **San Francisco WritersCorps**

Federal Tax ID #: **94-1593216**

Membership Expiration Date (Please contact the Guild office if you need this information.): **May 2012**

Street Address: **25 Van Ness Avenue, Suite 240**

City: **San Francisco** State: **CA** Zip: **94102**

Main Phone Number: **415-252-4655**

Website Address: **writerscorps.org**

Grantee Partnership Manager Name: **Melissa Hung**

Grantee Partnership Manager Title: **WritersCorps Manager**

Grantee Partnership Manager Phone Number: **415-252-4655**

Grantee Partnership Manager Email Address: **melissa.hung@sfgov.org**

Name of Partner Organization (Public School): **Aptos Middle School**

Street Address: **105 Aptos Avenue**

City: **San Francisco** State: **CA** Zip: **94127**

Main Phone Number: **415-469-4520**

Website Address: **http://aptostigers.wikispaces.com**

PS Partnership Manager Name: **Randy Wilson**

PS Partnership Manager Title: **English Teacher**

PS Partnership Manager Phone Number: **415-948-5872**

PS Partnership Manager Email Address: **wilsonr1@sfusd.edu**

Please duplicate this information for all partner schools/organizations on additional sheets of paper.

Name of Partner Organization (Public School)

Downtown High School

Street Address

693 Vermont Street

City: **San Francisco** State: **CA** Zip: **94107**

Main Phone Number: **415-695-5860**

Website Address: **http://portal.sfusd.edu/template/default.cfm?page_hs.downtown**

PS Partnership Manager Name: **Anne Marie Grace**

PS Partnership Manager Title: **Science Teacher**

PS Partnership Manager Phone Number: **415-695-5860 x3102**

PS Partnership Manager Email Address: **amg@amgrace.com**

Name of Partner Organization (Public School)

International Studies Academy

Street Address

655 De Haro Street

City: **San Francisco** State: **CA** Zip: **94107**

Main Phone Number: **415-695-5866**

Website Address: **http://portal.sfusd.edu/template/default.cfm?page=hs.isa**

PS Partnership Manager Name: **Ricardo Elizalde**

PS Partnership Manager Title: **English Teacher**

PS Partnership Manager Phone Number: **415-695-5866**

PS Partnership Manager Email Address: **ricardoelizalde@hotmail.com**

Name of Partner Organization (Public School)

Mission High School

Street Address

3750 18th Street

City: **San Francisco** State: **CA** Zip: **94114**

Main Phone Number: **415-241-6240**

Website Address: **www.missionhs.org**

PS Partnership Manager Name: **Dan Wagner**

PS Partnership Manager Title: **English Teacher**

PS Partnership Manager Phone Number: **415-205-7368**

PS Partnership Manager Email Address: **centauro205@live.com**

Part 2: Program Information

Fall 2011 Semester

Number of students receiving at least 10 Sessions of sequential arts instruction
(K – 12 only; please specify grade levels)

500 (Grades 6-12)

# Sessions/Student/Semester	# Weeks Classes Offered	Length of Class Sessions
10	**12**	**50 minutes**

# Teaching Artists Participating	# Classroom Teachers Participating	# Parents & Other Volunteers
4	**17**	**12**

Total Public School Student Contact Hours*	Total Professional Development Contact Hours*
4,150	**75**

Spring 2012 Semester

Number of students receiving at least 10 Sessions of sequential arts instruction
(K – 12 only; please specify grade levels)

500 (Grades 6-12)

# Sessions/Student/Semester	# Weeks Classes Offered	Length of Class Sessions
14	**16**	**50 minutes**

# Teaching Artists Participating	# Classroom Teachers Participating	# Parents & Other Volunteers
4	**17**	**12**

Total Public School Student Contact Hours*	Total Professional Development Contact Hours*
5,810	**75**

*"Total contact hours" are calculated using the following formula: total number of students served multiplied by total number of class sessions multiplied by duration of class sessions: *15 students served x 24 class sessions x .75 hours per session (45 minutes) = 270 student contact hours*

What disciplines will be taught in this program?	Are all sessions led by teaching artists?
Literary Arts	**Yes**

Part 3: Amount Requested

$20,000

Total Program Cost

$503,500

Part 4: Project Summary (100 words maximum) Visit www.nationalguild.org/programs/partners.htm#Grantmaking to view examples.

WritersCorps is a creative writing program serving students ages 6 to 22. For this project, we will work with 500 students, grades 6 to 12, in 4 public schools in San Francisco. Our program pairs 4 teaching artists with classroom teachers in a program that helps students develop original poetry, short stories and plays. Students will engage in reading literary works, writing, editing, and performance. Students will work towards a site project, such as an anthology, CDs or chapbooks, and will also have the opportunity to perform at readings and events to share their achievements with their communities. 80% of the students will improve their writing skills.

Part 5: Certification

I certify that the information contained in this application, including all attachments, is true and correct.

Guild Member CEO (Print Name & Title) | Guild Member CEO Signature | Date

San Francisco WritersCorps Narrative

Goals

WritersCorps' goal is to increase young people's literacy skills and their desire to learn through creative writing workshops with professional writers. As writers-in-service, WritersCorps teaching artists give students new opportunities to learn through creative writing. Our goals are to:

- Produce high quality education programs by placing experienced artists—published poets, fiction writers and playwrights—to work long term (3 years) and in depth (year-round) in communities to build lasting relationships with young people and to act as role models
- To form meaningful, long-term programming partnerships with public schools, juvenile hall, libraries and other community spaces to serve diverse student populations
- To provide professional development opportunities to artists to develop their skills as teaching artists, and to provide educators with new tools for teaching creative writing

For this grant request, WritersCorps will send four teaching artists to four public schools to serve 500 students. The schools are: 1) Aptos Middle School 2) Downtown High School; 3) International Studies Academy; and 4) Mission High School. The schools in this proposal are in the San Francisco Unified School District (SFUSD), which has developed an Arts Education Master Plan with a stated goal that "All students deserve both access to and equity in arts education." Each of these schools incorporates this goal from the district and seeks WritersCorps to increase academic achievement through exposure to creative arts learning. Goals established for our partnership with each school are:

- Design an arts education program that draws on local artists, public schools, and neighborhood organizations to increase student achievement through the arts
- Engage students more fully in the life of the community and school through the arts
- Build students' literacy, confidence, and critical thinking skills through creative writing
- Increase the capacity of artists and teachers to use arts integration practices

Schools in this proposal have already partnered with WritersCorps for a number of years, exemplifying their commitment to supporting a collaborative arts program. WritersCorps provides arts activities that would otherwise not be available to students at these schools and give students opportunities to experience the power of expressing their own stories and perspectives.

Community & Population

WritersCorps has worked with more than 16,000 youth, ages 6 to 22 over the past 16 years. We serve mostly immigrant, low-income and incarcerated youth whose voices have historically been underrepresented. Demographic data shows that our youth are evenly split between genders and that more than half speak a language other than English at home. Student demographics by ethnicity at the four schools in this proposal are: 38% Latino, 24% Asian, 18% African American, 12% Other Non-White, and 8% White. The schools we partner with are labeled "underperforming," have student populations that are below grade-level standards, and are located in neighborhoods considered low or moderate income. Three of the schools in this proposal are mainstream schools, while one, Downtown, is a continuation high school.

Planning

Schools apply for WritersCorps residencies in the spring for the following academic year. Principals from accepted schools meet the WritersCorps teaching artist assigned to their school to identify classroom teachers who would best partner with WritersCorps. WritersCorps teaching artists work with between 2 and 6 classroom teachers at each school. Most, but not all, of the classrooms are language arts classrooms.

The WritersCorps teaching artist works with classroom teachers to jointly create a site plan for the academic year. This plan contains an outline of planned curriculum and also incorporates a year-end project such as an anthology or performance. At a minimum, WritersCorps teaching artists visit each classroom once a week for 10 sessions per semester. The total number of sessions in an academic year at each site is usually 28. All site plans must be approved by the classroom teachers and by WritersCorps' manager before they are implemented. The school principal also meets with the WritersCorps manager to review the plan. Additional planning time also takes place several times each semester so that teaching artists and classroom teachers can further refine the semester's activities based on the current needs of each classroom's students.

Curriculum

WritersCorps teaching artists do not work from a predetermined curriculum, but design lessons that address the needs and realities of the youth and staff at their sites. Curriculum for each partnership is collaboratively created by the WritersCorps teaching artists and classroom teachers working closely together. The California State Visual and Performing Arts Content Standards do not include literary arts, but all WriterCorps curriculum is aligned with both the National Council for Teachers of English and the Language Arts Standards for the State of California. Also, the SFUSD Arts Education Master Plan includes literary arts as one of the five required arts curricula, and WritersCorps has provided assistance to the district's Visual and Performing Arts staff in crafting curriculum standards and guidelines.

During the academic year, students will read a wide range of texts to build an understanding of content and to reflect on themselves in relation to the literature. They will write every week over the course of 28 weeks, working in multiple writing genres, producing poetry, short fiction and writing for performance. As they are developing their creativity and imagination, they are also developing skills in grammar, sentence structure, organization, and word usage. In the spring semester, all students will participate in a site project such as an anthology, poster series, audio recordings, or performance. As much as possible, site projects involve the surrounding community. Many WritersCorps events, such as readings, are located in neighborhood venues and creative projects involve community members. For example, our Write/Walk poster project at Mission High School involved neighborhood merchants, who posted artwork and poems by students in their storefronts.

The curriculum for each class varies depending on grade level, comfort level with English, and the partnership with each classroom teacher. For example, at an ethnic studies class at Mission High School, our teaching artist developed a unit on poetry and social moments to dovetail with the classroom teacher's curriculum on social movements. At the same school, in a 9th grade language arts class, the WritersCorps teaching artist presented lessons on neighborhood poems to integrate with the classroom teacher's neighborhood mapping/ oral history project. Often, WritersCorps teaching artists will lead creative writing activities thematically linked to literature taught by the classroom teacher.

Professional Development

A key component of WritersCorps' success is the professional development we provide to teaching artists. Our training coordinator has worked with the program since its inception and is committed, highly effective and nuanced in her approach to this program component. In our current program model, teaching artists work with WritersCorps for three years. As teaching artists progress through their residencies, each year of training focuses on—and deepens—specific skills. Our program intention is that every teaching artist who leaves after three years of service will have all the skills and experience required to work independently, and that they have solidified a commitment to the communities they worked with.

To this end, training offered to first-year teaching artists focuses on lesson planning, curriculum development and integration, building a partnership at their sites, classroom management and student tutoring, while third-year teaching artists are given greater independence in developing site partnerships and serve as mentors in the Corps. Training occurs throughout the program year in bi-weekly meetings (6 hours per month), intensive workshops (at the year's beginning and mid-year) and at our ongoing class, the Work of a Teaching Artist (60 hours per program year).

Classroom teachers also participate in WritersCorps professional development at joint artist/classroom teacher training sessions (once per semester). In addition, WritersCorps offers professional development to all language arts teachers at a partner school based by our signature classroom text, *Jump Write In!,* a collection of lessons culled from the classroom experiences of WritersCorps teachers as they adhere to standards.

Outcomes & Assessment

The following is a list of anticipated outcomes from this upcoming year's program.

- WritersCorps teaching artists and classroom teachers will work closely together to effectively design and implement arts integrated residencies.
- 500 San Francisco youth will receive weekly creative writing workshops and mentoring.
- 80% of students will **1)** improve their writing skills; **2)** make strides towards establishing their own voice as writers; **3)** improve their editorial skills; and **4)** learn works of contemporary authors.
- 100% of students will create original work.
- Students will develop their oratory and elocution skills, their poise and concentration, and will increase confidence and their sense of value and worth of their own words and ideas through reading publicly in the classroom and performing in front of audiences.
- WritersCorps and partner schools will use documentation, assessment, and a final evaluation to increase our understanding of the effectiveness of our partnerships, and to inform any changes in the program design for the following year.

Outcomes for students' learning will be measured by using rubrics on student writing samples. These rubric scores represent student progress in writing mechanics, voice and style. Assessment tools will include pre- and post-residency assessments, survey from classroom teachers, surveys from students, and observations of student workshops and performances. All of these processes are linked to the National Council of Teachers of English (NCTE) standards and ensure that youth are meeting their educational goals for success within the public school system.

Evaluation

WritersCorps will interpret the results of the partnership by documenting the increases in students' creative writing knowledge, as well as the ability for students to demonstrate writing skills based on criteria determined by the teaching artists and classroom teachers. Evaluation findings from rubrics, surveys, and observation is collected is synthesized to make program improvements and inform the program design and professional development for the following academic year. The most palpable indicator that WritersCorps' partnerships with schools is working is that year after year, they ask us back. We have worked with many schools for more than five years.

Timeline

Teachers currently serving in WritersCorps will submit letters of intent to request a new contract for 2011-12. The WritersCorps school year will begin September 2011 after a rigorous teacher training and planning ends (August and beginning of September). Instruction begins September 2011 with the first semester ending in December. Spring semester starts in January and ends May 2012. WritersCorps teachers and staff meet bi-weekly from September through June. A spring literary series kicks off in February 2012 with readings taking place at different venues, and the annual WritersCorps WordStorm, showcasing students from all of our sites and their publications and projects, will take place in May. Teachers also meet one Wednesday a month for an all-day professional development intensive to discuss their curriculum, their sites, their students, and to establish a supportive camaraderie among this corps of teaching artists. All teaching artists submit evaluation and final paperwork in June.

Partner Contributions

Our partnership with our sites is the most important element to ensure the success of San Francisco WritersCorps. Sites are evaluated annually for their commitment to the program. They are required to attend meetings, participate in activities, to evaluate student and teacher performance, to provide space to WritersCorps, and to provide transportation to field trips. We also ask sites to integrate WritersCorps teaching artists into their organization through inclusion of the teaching artists in staff meetings and other school-wide activities. The WritersCorps training coordinator also checks in continuously with the sites and with classroom teachers to ensure progress. No financial contribution is asked of sites, except for a small contribution to printing books and other site projects, if those funds are available.

Challenges

One large challenge is that SFUSD faces budget shortfalls due to state budget cuts, which could lead to a decrease in faculty at schools. We have noticed increased classroom sizes at some of our partner schools in the past year. SFUSD is also renovating some of its schools and several of our partner schools have already experienced—or are scheduled to undergo—renovations, which are highly disruptive to students as classes are moved from room to room.

Lastly, one challenge for our urban schools, is large and diverse immigrant populations. The majority of our students speak a language other than English at home. Language and cultural barriers often discourage students from participating fully in their children's education. However, this is also an opportunity for WritersCorps and our partner schools to find ways to increase parental involvement.

NATIONAL GUILD FOR COMMUNITY ARTS EDUCATION

MetLife Foundation

Partners in Arts Education Grant Program

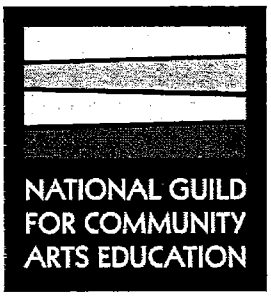
2011–2012 Academic Year

Student Demographics Chart

Applicant Organization: SAN FRANCISCO WRITERSCORPS

Complete the chart for all partner schools for which you are seeking support. Add lines as needed.

Partner School	# Students Receiving at Least 10 Sessions of Instruction Per Semester	Grade Levels	% Qualifying for Free/Reduced Lunch	% Limited English Language Proficiency	% Students of Color
APTOS MIDDLE SCHOOL	150	6-8	35.6/18.1	18.2	74.8
DOWNTOWN HIGH SCHOOL	125	9-12	47.2/5.3	25.6	84.9
INTERNATIONAL STUDIES ACADEMY	100	6-12	48.2/7.9	26.1	90.1
MISSION HIGH SCHOOL	125	9-12	47.8/10.6	43.8	83.8



MetLife Foundation

Partners in Arts Education Grant Program

2011–2012 Academic Year

Budget Form

Applicant Organization: San Francisco WritersCorps

Include all income and expenses, whether borne by the Guild member, public school or other partner. Notate all secured income (e.g. a federal grant) with an * and provide brief descriptions for the expense items listed on the second page of this form.

INCOME	
Contracted Services	7,000
Other Earned Income	1,000
Government Grants	441,000*
Foundation Grants	20,000
Corporate Sponsorships	7,500
Gifts from Individuals	3,000
Transfers from Operating Funds	1,400
PIAE Grant Request	20,000
TOTAL INCOME	**500,900**
EXPENSES	
Project Personnel	
Administrative Salaries and Benefits[1]	**159,986**
Teaching Artist Compensation & Benefits[2]	**305,500**
Consultants (i.e. evaluators)[3]	
Program Supplies[4]	**27,400**
Equipment[5]	**2,500**
Travel	**600**
Facility Rental/Mortgage	**0**
Other Program Expenses (i.e. phone, postage, printing, etc.)[6]	**4,500**
Overhead	
TOTAL EXPENSES	**500,486**

Total In-kind Contributions[7] ($ Value)	3,000
Total Organization Budget, current fiscal year:	**503,486**

BUDGET NOTES

Please provide a brief description any of the following items included in your program budget.

1) Administrative Salaries and Benefits
WritersCorps employs two full-time administrative staff: a program manager and a program associate.

2) Teaching Artist Compensation & Benefits
This figure includes 7 teaching artists at 900 hours each ($27,852 per teaching artist), health care stipends at $2,400 each, training stipends of $1,500 each, and supplies allowance of $3,000 each.

In addition, it includes the salary of our lead teacher/training coordinator and supplies for the training program, which together totals $58,000.

3) Consultants (i.e. evaluators)
There is no need to hire an outside evaluator at this time.

4) Program Supplies
The bulk of this line item is for site projects and publications, which costs $18,000. This includes the printing of more than 3,000 books, the printing of hundreds of posters and chapbooks, as well as graphic design fees to create all of these items.

This also includes events, books, honorariums we pay to youth, and documentation of our program through video and photography.

5) Equipment
This is for computer or video equipment.

6) Other Program Expenses (i.e. phone, postage, printing, etc.)
This includes a fee to our fiscal sponsor, printing, postage, and website development and other related web/social media fees (Flickr, etc.)

7) Total In-kind Contributions ($ Value)
We expect to receive about $3,000 in in-kind donations of food and supplies.

Biographies

WritersCorps Staff

Melissa Hung, WritersCorps manager, is a writer, editor and curator with more than 10 years experience in community arts. A graduate of Northwestern University's creative writing and journalism programs, Melissa has written for newspapers, magazines and literary journals. As a journalist, she wrote award-winning stories about people, social issues and culture. She is the founding editor of *Hyphen*, an Asian American culture magazine, and a frequent speaker on independent media. Under Melissa's leadership, WritersCorps received a 2010 National Arts and Humanities Youth Program Award from First Lady Michelle Obama.

Judith Tannenbaum, training coordinator, has served on the training staff of WritersCorps since the program's inception. A keynote speaker on prison arts and education, she has taught in public schools and prisons for four decades. Judith is the recipient of two California Arts Council Artist-in-Residence grants, each of which led to the publication of a book. Her books include *Teeth, Wiggly as Earthquakes*: *Writing Poetry in the Primary Grades*; *Disguised as A Poem: My Years Teaching Poetry at San Quentin* (a finalist in the Creative Nonfiction category of PEN Center USA's 2001 Literary Awards); and her recent two-person memoir with Spoon Jackson, *By Heart: Poetry, Prison, and Two Lives* (New Village Press, April 2010). Judith is on the editorial board of *Teaching Artist Journal* and writes for them frequently.

Nirmala Nataraj, program associate, is a San Francisco-based journalist and playwright. She has written for the *San Francisco Chronicle*, *Theatre Bay Area* magazine, and *American Theatre* magazine (which granted her a 2008 Bay Area Commissioning Fund). Nirmala is an original member of grassroots experimental theatre company No Nude Men Productions. Her work has been featured at EXIT Stage Left, San Francisco Theater Festival, Bay Area Playwrights Festival, and San Francisco Theater Pub. Nirmala is a former board member of Kearny Street Workshop, the oldest multidisciplinary Asian American arts organization in the nation.

WritersCorps Teaching Artists

Meg Day (Mission High School) is a nationally-known spoken word artist, poet, and arts educator who hails from San Diego. A recent Pushcart-nominated poet, Meg became San Diego's first queer Spoken Word Grand Champion in 2006, a title she held for three years running. Meg was named by *OUT-ART* magazine as one of the nation's "Top 30 Under 30" up-and-coming artists in 2009. She is also a 2010 Lambda Fellow and a finalist for the Best New Poets of 2010 anthology. Meg's poetry has been published in *The Greenbelt Review, The Walrus*, and *ZYZZYVA*. Meg has been featured at the San Diego Hip Hop Festival, Fists Up: International Deaf Day Celebration, Life is Living Festival, the San Francisco Queer Arts Festival, San Diego AIDS Walk, KPFA Radio with *Beyond the Odds*, and a variety of national venues. In fall of 2011, she will work on her next book for three weeks, as a Hedgebrook Fellow on Whidbey Island. She holds an MFA in poetry from Mills College and has taught young poets at Youth Speaks.

Rick D'Elia (Aptos Middle School) is a poet and teacher. Rick has developed enrichment curriculum and lessons for San Francisco's Stonestown YMCA (where he helped students craft stories, characters, and structures within the world of comic books) and Chinatown YMCA

(where he helped students build their social studies skills and knowledge). He received an MFA in creative writing from San Francisco State University, where he was also a teaching assistant and was responsible for observing and monitoring the work and progress of undergraduate students. Rick is the co-founder and co-curator of the Living Room Reading Series, a monthly reading event that has featured both emerging and established writers in San Francisco. His work has appeared in *We Still Like, The Chiron Review*, and *Switchback.*

Aracely Gonzalez (International Studies Academy) was raised in Salinas, California. Aracely has taught Spanish for grades K-6, and has developed and taught curricula in both English and Spanish. Aside from teaching creative writing for a volunteer-run program afterschool program at Willow Creek Academy that she also managed, Aracely has taught directed writing to undergraduate students at San Francisco State University. Aracely's writing mentors have included June Jordan and Cherrie Moraga. She earned an MA in English from San Francisco State University and is the co-founder of Fish Soup, an all-women cross-genre writing workshop. Her writing has appeared in various journals, *including Suspect Thoughts: A Journal of Subversive Writing.*

Carrie Leilam Love (Downtown High School) is a writer and teacher from Oakland. She has an MFA in fiction from San Francisco State University and has been published by Drunk N Sailor Press and Intersection for the Arts. She was also a selected participant for Intersection for the Arts' Intergenerational Writers Lab in 2008, as well as a workshop participant for Voices of Our Nation (VONA) in 2008. She writes about fashion and society at the Ironing Board Collective. A former pre-K teacher, Carrie has also taught writing to high school students with College Track Oakland and has also developed curricula that incorporated data on college diversity, and social and educational theories on the achievement gap.

Partnership Managers/Classroom Teachers

Ricardo Elizalde (International Studies Academy) is a native San Franciscan. He enjoys working with new media and students and has been a teacher for more than a decade. He currently teaches at International Studies Academy in San Francisco. For his master's thesis, he built a social networking site that houses his students' Electronic Portfolios.

Anne Marie Grace (Downtown High School) has taught for 19 years, five of them at Downtown High School. Her current project at Downtown, taught with Kyle Beckham, is called PRISM: Physics Reflected in Social Movements, which allows students to explore how concepts such as inertia apply to both subjects. She is in the process of obtaining a National Board Certification in Science.

Dan Wagner is an English teacher at Mission High School. He's taught since 1995 and is finishing up his tenth year at Mission High School. He has taught a variety of classes, including American Lit, Advanced Comp, and Phonics. He has also worked in ESL for three years.

Randy Wilson has been a teacher for seven years. He teaches 8th grade English, as well as drama, at Aptos Middle School.

Poetry & Social Movements

Objectives:
Students will learn some history about the role of poets and poetry in social movements.
Students will write their own poem about a social issue.
Students will learn they are capable of affecting social change via their creative endeavors.

Materials:
Class sets of:
A Few Things Explained by Pablo Neruda
for Saundra by Nikki Giovanni
Gentrification by Sherman Alexie

Process:

1. Introduce the theme: Poetry in Social Movements (20 minutes)
    a. Raise your hand if you ever read a poem that changed the way you think? Raise your hand if you ever heard a song that changed the way you think?
    b. Examples: 1) Historical: Ghazals, Trubadors Recent: Hip Hop, poetsagainstthewar.org
2. Pre-write (5 minutes)
    a. Think of a song or poem that is meaningful to you. Write about the effect of this piece on your life – your moods, your thoughts, your ideas about the world around you. What is it about this piece that makes it so important to you?[1]
3. Refer back to Ms. Reichel's (classroom teacher) social movements lesson: Worthiness[2] (10 minutes)
    a. Ask for examples of how they would to win "hearts & minds"
    b. What is the difference between a speech and a poem? Which one appeals more to you? As a reader or listener, what engages you and makes you want to continue reading/listening? (Hint: use your pre-write as a place to begin your thinking about this.)
4. Example poems: Neruda, Giovanni, Alexie (25 minutes)
    a. Focus on Neruda & Giovanni: what are they saying about the role of the poet in social movements?
    b. Focus on the Alexie poem: How is he using language to engage his audience? What strategies does he use? (metaphor, figurative language)
    c. Dictionary of Imagination (Dictionary of Metaphors): choose a social issue that is important to you. You will write a poem about this issue later in the lesson. Brainstorm at least 5 words associated with that issue, and make entries into your own Dictionary of Imagination for those words.[3]

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[1] Steps 1 and 2 can be reversed, if it makes more sense.
[2] I was building on a lesson Ms. Riechel did, but you could also introduce the concept of "hearts & minds" cold.
[3] For some classes, this might be too much scaffolding, or using issue-related words might be too challenging. Alternatively, you can do the "Dictionary of Imagination" *after* they write the poem, each student using words from their poem to make entries. They can then replace the words they used with the entry (i.e. metaphor), as an editing exercise.

5. Write your own poem about a social issue that is important to you using the same strategies Alexie uses in his poem, and the entries from your Dictionary of Imagination (20 minutes)
6. Share your poem with a neighbor (5 minutes)
7. Report back: what did you learn from your neighbor's poem? Did it make you interested in their social issue? If so why? (5 minutes)
8. Reflection/Closing (10 minutes)
    a. Everyone write a line from your poem in the roots of the tree. Also, write a word or short phrase that represents the positive resolution of your social issue (for example, if you chose "gentrification" as your issue you might write "neighborhood stability") onto a leaf and glue it onto the branches of the tree.

NATIONAL GUILD
FOR COMMUNITY
ARTS EDUCATION

520 8TH AVENUE, STE. 302
NEW YORK, NY 10018
T: (212) 268-3337
F: (212) 268-3995

MetLife Foundation

August 24, 2011

Ms. Melissa Hung
Program Manager
WritersCorps
25 Van Ness Avenue, Ste. 240
San Francisco, CA 94102

Dear Ms. Hung:

We are pleased to inform you that WritersCorps is one of 12 members of the National Guild for Community Arts Education selected by an independent panel of arts education experts to receive a grant through the MetLife Foundation Partners in Arts Education Program. The amount of your award is $18,000. The goal of the Partners in Arts Education Program is to improve teaching and learning in the arts by supporting exemplary partnerships between community arts education providers and public schools.

Acceptance of this award indicates that you will execute the project as described in your proposal and acknowledge the grant with the following statement in any printed or electronic materials produced in association with the program: **"The MetLife Foundation Partners in Arts Education Program is funded by MetLife Foundation and administered by the National Guild for Community Arts Education."** In addition, we request that you display the logos of MetLife Foundation and the National Guild whenever possible. Logos will be sent by email.

If you will are unable to carry out the project as described in your proposal, please contact National Guild Program Manager Jay Samios at (212) 268-3337 ext. 12 or at jaysamios@nationalguild.org immediately. If you would like to receive the review panel's feedback, please contact Beth Vogel, Partners in Arts Education Director for the National Guild. Beth can be reached at bethavogel@gmail.com and is available to review applications *until* September 30, 2011.

You will receive a check for 50% of your award by September 30, 2011. We will send a check for the remaining 50% upon receipt of your mid-year report, which is due by Friday, January 13, 2012. A final report will be due by July 31, 2012. If your completed reports are not received, your institution will be ineligible for future funding. We will forward report forms at a later date.

Finally, we hope you will plan to join us at the Conference for Community Arts Education in Boston, November 9-12, 2011, with pre-conference institutes, including one on arts education partnerships, on November 9. Detailed information is available at www.communityartsed.org.

Congratulations and best wishes for continued success.

Sincerely,

Jonathan Herman
Executive Director
National Guild of Community Schools of the Arts

Dennis White
CEO and President
MetLife Foundation

File No. _____

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: **Anhvu Buchanan**	
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: 2197 Golden Gate Ave Apt A, San Francisco, CA 94118	
Date that contract was approved: *(By the SF Board of Supervisors)*	Amount of contract: $36,960
Describe the nature of the contract that was approved: To teach creative writing to at-risk youth.	
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

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