

File No. 101165

Committee Item No. 1

Board Item No. _____

COMMITTEE/BOARD OF SUPERVISORS

AGENDA PACKET CONTENTS LIST

Committee: Budget and Finance Committee

Date: October 13, 2010

Board of Supervisors Meeting

Date _____

Cmte Board

- | | | |
|-------------------------------------|--------------------------|--|
| <input type="checkbox"/> | <input type="checkbox"/> | Motion |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | Resolution |
| <input type="checkbox"/> | <input type="checkbox"/> | Ordinance |
| <input type="checkbox"/> | <input type="checkbox"/> | Legislative Digest |
| <input type="checkbox"/> | <input type="checkbox"/> | Budget Analyst Report |
| <input type="checkbox"/> | <input type="checkbox"/> | Legislative Analyst Report |
| <input type="checkbox"/> | <input type="checkbox"/> | Ethics Form 126 |
| <input type="checkbox"/> | <input type="checkbox"/> | Introduction Form (for hearings) |
| <input type="checkbox"/> | <input type="checkbox"/> | Department/Agency Cover Letter and/or Report |
| <input type="checkbox"/> | <input type="checkbox"/> | MOU |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | Grant Information Form |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | Grant Budget |
| <input type="checkbox"/> | <input type="checkbox"/> | Subcontract Budget |
| <input type="checkbox"/> | <input type="checkbox"/> | Contract/Agreement |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | Award Letter |
| <input type="checkbox"/> | <input type="checkbox"/> | Application |
| <input type="checkbox"/> | <input type="checkbox"/> | Public Correspondence |

OTHER

(Use back side if additional space is needed)

<input type="checkbox"/>	<input type="checkbox"/>	_____
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<input type="checkbox"/>	<input type="checkbox"/>	_____

Completed by: Victor Young

Date: October 8, 2010

Completed by: Victor Young

Date: _____

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

1 [Accept and Expend Grant – San Francisco Arts Commission - WritersCorps Program -
2 \$50,000]

3 **Resolution authorizing the San Francisco Arts Commission to retroactively accept and**
4 **expend a grant in the amount of \$50,000 from the National Endowment for the Arts**
5 **Learning in the Arts for Children and Youth for general operating support for**
6 **WritersCorps.**

7
8 WHEREAS, The award-winning WritersCorps program of the San Francisco Arts
9 Commission celebrates its 16th anniversary in 2010 teaching creative writing to at least 500 of
10 San Francisco's at-risk youth in public schools, detention facilities, libraries and after-school
11 programs each year by placing professional writers in these community settings; and

12 WHEREAS, WritersCorps publications have received the New York Public Library's
13 Best of Teen Books award and was featured in the *New York Times Review of Books*; and

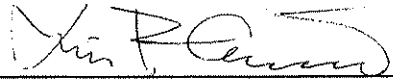
14 WHEREAS, WritersCorps has received this grant award from the National Endowment
15 for the Arts to help support the Corps of teaching artists; and

16 WHEREAS, This WritersCorps grant from the NEA does not require an ASO
17 amendment; now, therefore be it


18
19 RESOLVED, That the Board of Supervisors allows for retroactively accepting and
20 expending of this awarded NEA grant to the Arts Commission, with a grant cycle of 7/1/10-
21 6/30/11, waiving inclusion of indirect costs in the grant budget; and, be it

22 FURTHER RESOLVED, That the Arts Commission's request, which has been funded,
23 be carried out in accordance with all grant requirements and may be spent and reported upon
24 accordingly.
25

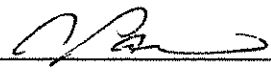
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Recommended: 

Department Head: Luis R. Cancel, Director of Cultural Affairs

Approved: 

For Mayor Gavin Newsom

Approved: 

Controller

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: **National Endowment for the Arts Learning in the Arts for Children and Youth**
2. Department: **San Francisco Arts Commission**
3. Contact Person: **Rachelle Axel** Telephone: **415-252-2564**
4. Grant Approval Status (check one):
 Approved by funding agency Not yet approved
5. Amount of Grant Funding Approved or Applied for: **\$50,000**
- 6a. Matching Funds Required: **\$50,000**
b. Source(s) of matching funds (if applicable): **San Francisco Public Library, Youth Arts Fund, California Arts Council**
- 7a. Grant Source Agency: **National Endowment for the Arts**
b. Grant Pass-Through Agency (if applicable):
8. Proposed Grant Project Summary:
The San Francisco WritersCorps will place 3 professional writers in 3 underperforming public schools to teach creative writing to 275 at-risk youth. 75% of students will improve their academic performance and writing skills. Final projects will include chapbooks, anthologies, multimedia presentations and public performances. Since its inception in 1994, WritersCorps has helped more than 16,000 youth improve their literacy and increase their desire to learn. With reduction of funds, WritersCorps has reduced the number of students, sites and teachers to reflect the NEA grand funds awarded.
9. Grant Project Schedule, as allowed in approval documents, or as proposed:
Start-Date: **7/1/10** End-Date: **6/30/11**
- 10a. Amount budgeted for contractual services: **\$50,000**
b. Will contractual services be put out to bid? **Yes**
c. If so, will contract services help to further the goals of the department's MBE/WBE requirements? **Yes**
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 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

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?

12. Any other significant grant requirements or comments:

****Disability Access Checklist****

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

Existing Site(s)

Existing Structure(s)

Existing Program(s) or Service(s)

Rehabilitated Site(s)

Rehabilitated Structure(s)

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: EVEANOR SAN SAN WONG
(Name)

Date Reviewed: 30 Aug 2010

Department Approval: EVEANOR WONG Director of grants + Human Resources
(Name) (Title)

(Signature) 



NATIONAL
ENDOWMENT
FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington, DC 20506-0001
202/682-5400
www.arts.gov

JUL 22 2010

Mr. Luis R. Cancel
Authorizing Official
San Francisco Arts Commission
25 Van Ness Avenue
Suite 240
San Francisco, CA 94102-6053

Dear Mr. Cancel:

On behalf of the National Endowment for the Arts, it is a pleasure to inform you that your organization has been awarded a grant.

<u>Grantee:</u>	San Francisco Arts Commission	
<u>For:</u>	San Francisco WritersCorps	
<u>Grant #:</u>	10-5100-8211	<u>CFDA #:</u> 45.024
<u>Grant Amount:</u>	\$50,000	
<u>Period of Support:</u>	July 1, 2010 to June 30, 2011	
<u>Discipline/Program:</u>	Learning in the Arts for Children & Youth	
<u>Grant Project:</u>	To support the WritersCorp program, as described in your application (A09-907770) and the enclosed project budget.	

Award materials are available online at www.arts.gov/manageaward. The *General Terms & Conditions* provide detailed information concerning the Endowment's regulations and procedures, the administrative requirements that apply to your grant, and your responsibilities as a grantee. Instructions for requesting grant funds and reporting on your project are also online. General information about this award can be found at www.arts.gov/mygrant.

If you have any questions regarding the administrative requirements of this grant, our Grants & Contracts Office staff will be happy to assist you. They may be reached at (202) 682-5403.

Congratulations on your grant award!

Sincerely,

Rocco Landesman

Rocco Landesman
Chairman

Enclosures

MELISSA—
Please make
copies for
your files &
pass original
back to me.
I'll need these
docs for the
A/E stuff.
TK/2010



PROJECT BUDGET

Grantee: San Francisco Arts Commission

Grant #: 10-5100-8211

Important Information:

This budget is derived from your application, revised budget, and/or other communication as noted below. Expenditures on your project should be in general agreement with this budget. Deviation without prior NEA approval will be limited to the standards outlined in the General Terms & Conditions and the provisions of circulars A-110 or A-102, whichever is applicable. It is understood that costs included below may be estimates and that actuals will be reported on all payments requests and financial reports.

All costs must be incurred within the project period specified in your award letter. This budget cannot include overlapping project costs with any other Federal grant (direct or indirect). Proper documentation must be maintained for any In-Kind contributions claimed. Unless otherwise indicated in your award letter, this grant must be matched dollar for dollar.

INCOME

Cash: \$	<u>171,075</u>		
In-Kind: \$	<u>0</u>		
		Total Contributions: \$	<u>171,075</u>
NEA Grant: \$	<u>50,000</u>		
		Total NEA Grant: \$	<u>50,000</u>
		TOTAL PROJECT INCOME: \$	<u>221,075</u>

EXPENSES

Direct Costs:

Salaries and Wages: \$	<u>37,500</u>		
Fringe Benefits: \$	<u>5,625</u>		
Travel: \$	<u>0</u>		
Other: \$	<u>177,950</u>		
		Total Direct Costs: \$	<u>221,075</u>

Indirect Costs: \$ 0

TOTAL PROJECT EXPENSES: \$ 221,075

Reference: 04/16/2010 Revised Budget

Notes:

Food and event supplies and T-Shirts for youth removed from OTHER: hospitality is unallowable. CASH decreased to balance the budget.



NATIONAL
ENDOWMENT
FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington, DC 20506-0001
202/682-5400
www.arts.gov

March 29, 2010

Janet Heller
San Francisco Arts Commission
25 Van Ness Avenue
Suite 240
San Francisco, CA 94102-6053

RE: Application # 09-907770, for San Francisco WritersCorps

Dear Ms. Heller:

We are happy to inform you that your application to the National Endowment for the Arts was recently reviewed by an advisory panel and has been tentatively recommended by the National Council on the Arts for funding in the amount of \$50,000. Please see the enclosed sheet for details on your grant recommendation and the steps that you must now take.

Congratulations on reaching this point in the review process. We look forward to working with you.

Sincerely,

A handwritten signature in black ink, appearing to read "Patrice Walker Powell".

Patrice Walker Powell
Deputy Chairman for Programs and Partnerships

Enclosure

PS: We want to remind you that future applications to the Arts Endowment **must** be submitted electronically through Grants.gov. If you have not yet done so, we recommend that you renew your registration with Grants.gov now. For more information, visit www.arts.gov.

Opportunity Title:	NEA Learning in the Arts for Children and Youth, FY 201
Offering Agency:	National Endowment for the Arts
CFDA Number:	45.024
CFDA Description:	Promotion of the Arts Grants to Organizations and Individ
Opportunity Number:	2010NEA01LITA
Competition ID:	NONE
Opportunity Open Date:	01/12/2010
Opportunity Close Date:	06/10/2010
Agency Contact:	Learning in the Arts: 202/682-5707

This electronic grants application is intended to be used to apply for the specific Federal funding opportunity referenced here.

If the Federal funding opportunity listed is not the opportunity for which you want to apply, close this application package by clicking on the "Cancel" button at the top of this screen. You will then need to locate the correct Federal funding opportunity, download its application and then apply.

This opportunity is only open to organizations, applicants who are submitting grant applications on behalf of a company, state, local or tribal government, academia, or other type of organization.

* Application Filing Name:

Mandatory Documents

Move Form to Complete

Move Form to Delete

Mandatory Documents for Submission

Application for Federal Domestic Assistance-Sho
Project/Performance Site Location(s)
NEA Supplemental Information
NEA Organization & Project Profile
Attachments

Optional Documents

Move Form to Submission List

Move Form to Delete

Optional Documents for Submission

Instructions

- 1** Enter a name for the application in the Application Filing Name field.

 - This application can be completed in its entirety offline; however, you will need to login to the Grants.gov website during the submission process.
 - You can save your application at any time by clicking the "Save" button at the top of your screen.
 - The "Save & Submit" button will not be functional until all required data fields in the application are completed and you clicked on the "Check Package for Errors" button and confirmed all data required data fields are completed.
- 2** Open and complete all of the documents listed in the "Mandatory Documents" box. Complete the SF-424 form first.

 - It is recommended that the SF-424 form be the first form completed for the application package. Data entered on the SF-424 will populate data fields in other mandatory and optional forms and the user cannot enter data in these fields.
 - The forms listed in the "Mandatory Documents" box and "Optional Documents" may be predefined forms, such as SF-424, forms where a document needs to be attached, such as the Project Narrative or a combination of both. "Mandatory Documents" are required for this application. "Optional Documents" can be used to provide additional support for this application or may be required for specific types of grant activity. Reference the application package instructions for more information regarding "Optional Documents".
 - To open and complete a form, simply click on the form's name to select the item and then click on the => button. This will move the document to the appropriate "Documents for Submission" box and the form will be automatically added to your application package. To view the form, scroll down the screen or select the form name and click on the "Open Form" button to begin completing the required data fields. To remove a form/document from the "Documents for Submission" box, click the document name to select it, and then click the <= button. This will return the form/document to the "Mandatory Documents" or "Optional Documents" box.
 - All documents listed in the "Mandatory Documents" box must be moved to the "Mandatory Documents for Submission" box. When you open a required form, the fields which must be completed are highlighted in yellow with a red border. Optional fields and completed fields are displayed in white. If you enter invalid or incomplete information in a field, you will receive an error message.
- 3** Click the "Save & Submit" button to submit your application to Grants.gov.

 - Once you have properly completed all required documents and attached any required or optional documentation, save the completed application by clicking on the "Save" button.
 - Click on the "Check Package for Errors" button to ensure that you have completed all required data fields. Correct any errors or if none are found, save the application package.
 - The "Save & Submit" button will become active; click on the "Save & Submit" button to begin the application submission process.
 - You will be taken to the applicant login page to enter your Grants.gov username and password. Follow all onscreen instructions for submission.

APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational

*** 1. NAME OF FEDERAL AGENCY:**
 National Endowment for the Arts

2. CATALOG OF FEDERAL DOMESTIC ASSISTANCE NUMBER:
 45.024

CFDA TITLE:
 Promotion of the Arts Grants to Organizations and Individuals

*** 3. DATE RECEIVED:** 06/10/2010 **SYSTEM USE ONLY**

*** 4. FUNDING OPPORTUNITY NUMBER:**
 2010NEA01LITA

*** TITLE:**
 NEA Learning in the Arts for Children and Youth, FY 2011

5. APPLICANT INFORMATION

*** a. Legal Name:**
 San Francisco Arts Commission

b. Address:

* Street1: 25 Van Ness Avenue	Street2: Suite 240
---	------------------------------

* City: San Francisco	County/Parish: San Francisco
---------------------------------	--

* State: CA: California	Province:
-----------------------------------	------------------

* Country: USA: UNITED STATES	* Zip/Postal Code: 94102-6053
---	---

c. Web Address:
 http:// www.sfartscommission.org/WC

* d. Type of Applicant: Select Applicant Type Code(s): <input type="checkbox"/> C: City or Township Government Type of Applicant: <input type="checkbox"/> B: County Government Type of Applicant: <input type="checkbox"/> Other (specify): 	* e. Employer/Taxpayer Identification Number (EIN/TIN): 94-6000417 * f. Organizational DUNS: 0703842550000 * g. Congressional District of Applicant: CA-008
--	---

6. PROJECT INFORMATION

*** a. Project Title:**
 San Francisco WritersCorps

*** b. Project Description:**
 WritersCorps works with under-performing schools, libraries and community sites to teach creative writing to more than 750 students each year. This grant request focuses specifically on hiring five teachers to work with five public schools, serving 500 students. These schools are: 5 teachers at 5 schools: Mission High School; Downtown High School; International Studies Academy; Hilltop School for Pregnant Teens; and Aptos Middle School. At least 75% of these students will improve their writing skills, creative expression, poise and elocution. They will all have their original works published in one of several site anthologies. Since its inception in 1994, WritersCorps has helped more than 16,100 youth improve their literacy and increase their desire to learn.

c. Proposed Project: * Start Date: 07/01/2011 *** End Date:** 06/30/2012

APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational

7. PROJECT DIRECTOR

Prefix: Ms.	* First Name: Janet	Middle Name:
* Last Name: Heller	Suffix:	
* Title: Program Manager	* Email: janet.heller@sfgov.org	
* Telephone Number: (415) 252-2546	Fax Number: (415) 252-2595	
* Street1: 25 Van Ness Avenue	Street2: Suite 240	
* City: San Francisco	County/Parish: San Francisco	
* State: CA: California	Province:	
* Country: USA: UNITED STATES	* Zip/Postal Code: 94102-6053	

8. PRIMARY CONTACT/GRANTS ADMINISTRATOR

Same as Project Director (skip to item 9):

Prefix: Ms.	* First Name: Rachelle	Middle Name:
* Last Name: Axel	Suffix:	
* Title: Development Director	* Email: rachelle.axel@sfgov.org	
* Telephone Number: (415) 252-2564	Fax Number: (415) 252-2595	
* Street1: 25 Van Ness Avenue	Street2: Suite 240	
* City: San Francisco	County/Parish: San Francisco	
* State: CA: California	Province:	
* Country: USA: UNITED STATES	* Zip/Postal Code: 94102-6053	

APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE - Short Organizational

9. * By signing this application, I certify (1) to the statements contained in the list of certifications** and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances** and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties (U.S. Code, Title 218, Section 1001)

** I Agree

** The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

AUTHORIZED REPRESENTATIVE

Prefix: Mr.	* First Name: Luis	Middle Name: R.
* Last Name: Cancel	Suffix: 	
* Title: Director of Cultural Affairs	* Email: luis.cancel@sfgov.org	
* Telephone Number: (415) 252-2592	Fax Number: (415) 252-2595	
* Signature of Authorized Representative: Luis Cancel	* Date Signed: 06/10/2010	

Project/Performance Site Location(s)

Project/Performance Site Primary Location I am submitting an application as an individual, and not on behalf of a company, state, local or tribal government, academia, or other type of organization.

Organization Name:

DUNS Number:

* Street1:

Street2:

* City: County:

* State:

Province:

* Country:

* ZIP / Postal Code:

* Project/ Performance Site Congressional District:

Project/Performance Site Location 1 I am submitting an application as an individual, and not on behalf of a company, state, local or tribal government, academia, or other type of organization.

Organization Name:

DUNS Number:

* Street1:

Street2:

* City: County:

* State:

Province:

* Country:

* ZIP / Postal Code:

* Project/ Performance Site Congressional District:

Project/Performance Site Location 2 I am submitting an application as an individual, and not on behalf of a company, state, local or tribal government, academia, or other type of organization.

Organization Name:

DUNS Number:

* Street1:

Street2:

* City: County:

* State:

Province:

* Country:

* ZIP / Postal Code:

* Project/ Performance Site Congressional District:

Project/Performance Site Location(s)

Project/Performance Site Location 3

I am submitting an application as an individual, and not on behalf of a company, state, local or tribal government, academia, or other type of organization.

Organization Name: Hilltop School, Pregnant Minors Program

DUNS Number:

* Street1: 1325 Florida Street

Street2:

* City: San Francisco County: San Francisco

* State: CA: California

Province:

* Country: USA: UNITED STATES

* ZIP / Postal Code: 94110-4114

* Project/ Performance Site Congressional District: CA-008

Project/Performance Site Location 4

I am submitting an application as an individual, and not on behalf of a company, state, local or tribal government, academia, or other type of organization.

Organization Name: Aptos Middle School

DUNS Number:

* Street1: 105 Aptos Avenue

Street2:

* City: San Francisco County: San Francisco

* State: CA: California

Province:

* Country: USA: UNITED STATES

* ZIP / Postal Code: 94127-2520

* Project/ Performance Site Congressional District: CA-008

Additional Location(s)

Add Attachment

Delete Attachment

View Attachment

National Endowment for the Arts

OMB Number: 3135-0112
Expiration Date: 11/30/2010

Supplemental Information

1. Applicant

* Legal Name:

Popular name (if different):

* For this application, the applicant is serving as a:

* For:

* Total organizational operating expenses for the most recently completed fiscal year: \$

* For year ending (Month/Year, e.g., 00/0000):

2. Application Information

* Project Field/Discipline:

* Category:

* Intended Outcome (select one):

- A1Z: Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.
- AA2Z: Artistic works and cultural traditions are preserved.
- A3Z: Organizations enhance their ability to realize their artistic and public service goals.
- A4Z: Audiences throughout the nation have opportunities to experience a wide range of art forms and activities.
- A5Z: The arts contribute to the strengthening of communities.

- B1Z: Children and youth will demonstrate increased levels of appreciation, knowledge, and understanding of and skills in the arts based on the application of national, state, or local arts education
- B2Z: Teachers, artists, and others will demonstrate increased knowledge and skills necessary to engage children and youth in arts learning consistent with national, state, or local arts education standards.
- B3Z: National, state, and local entities demonstrate a commitment to arts learning for children and youth consistent with national, state, or local arts education standards.

3. Project Budget Summary

* Amount Requested: \$

* Total Match for this Project: \$

* Total Project Costs: \$

Organization & Project Profile

OMB Number: 3135-0112
Expiration Date: 11/30/2010

* Applicant (official IRS name):

The National Endowment for the Arts collects basic descriptive information about all applicants and their projects. The information below will help the Arts Endowment to comply with the Government Performance and Results Act (GPRA) and will be used to develop statistical profiles of the projects that it funds to report to Congress and the public. While your responses will not be a factor in the review of your application, this form is a required part of all application packages.

PART 1

This section collects information about the applicant. If you are a parent organization or the lead member of a consortium, your responses should relate to your organization, not the group or component on whose behalf you are applying.

* A. ORGANIZATIONAL STATUS: Select the one item which best describes the legal status of the organization:

- | | | |
|--|--|--|
| <input type="checkbox"/> 02: Nonprofit organization | <input type="checkbox"/> 05: State government | <input type="checkbox"/> 07: County government |
| <input checked="" type="checkbox"/> 08: Municipal government | <input type="checkbox"/> 09: Tribal government | <input type="checkbox"/> 99: None of the above |

* B. ORGANIZATIONAL DESCRIPTION: The following codes work in conjunction with the Organizational Discipline codes in C. below. (e.g., select "Performing Group" here and "Theater" below to indicate that your organization is a theater company). Select the one item which best describes the organization:

- | | | | |
|---|---|---|---|
| <input type="checkbox"/> 49: Artists' Community, Arts Institute or Camp | <input type="checkbox"/> 32: Community Service Organization | <input type="checkbox"/> 12: Independent Press | <input type="checkbox"/> 03: Performing Group |
| <input type="checkbox"/> 15: Arts Center | <input type="checkbox"/> 14: Fair or Festival | <input type="checkbox"/> 27: Library | <input type="checkbox"/> 47: Presenter/Cultural Series Organization |
| <input checked="" type="checkbox"/> 16: Arts Council or Agency | <input type="checkbox"/> 30: Foundation | <input type="checkbox"/> 13: Literary Magazine | <input type="checkbox"/> 19: School District |
| <input type="checkbox"/> 17: Arts Service Organization | <input type="checkbox"/> 10: Gallery/Exhibition Space | <input type="checkbox"/> 11: Media-Film | <input type="checkbox"/> 48: School of the Arts |
| <input type="checkbox"/> 26: College or University | <input type="checkbox"/> 38: Government | <input type="checkbox"/> 45: Media-Radio | <input type="checkbox"/> 50: Social Service Organization |
| | <input type="checkbox"/> 28: Historical Society/Commission | <input type="checkbox"/> 46: Media-Television | <input type="checkbox"/> 18: Union or Professional Association |
| | <input type="checkbox"/> 29: Humanities Council or Agency | <input type="checkbox"/> 08: Museum-Art | <input type="checkbox"/> 99: None of the above |
| | | <input type="checkbox"/> 09: Museum-Other | |
| | | <input type="checkbox"/> 07: Performance Facility | |

* C. ORGANIZATIONAL DISCIPLINE: Select the one item which best describes the organization's area of work in the arts (not the project for which it is applying):

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> 07: Crafts | <input type="checkbox"/> 10: Literature | <input type="checkbox"/> 03A: Opera | <input type="checkbox"/> 11: Interdisciplinary |
| <input type="checkbox"/> 01: Dance | <input type="checkbox"/> 09: Media Arts | <input type="checkbox"/> 08: Photography | <input checked="" type="checkbox"/> 14: Multidisciplinary |
| <input type="checkbox"/> 06: Design | <input type="checkbox"/> 02: Music | <input type="checkbox"/> 04: Theater | <input type="checkbox"/> 99: None of the above |
| <input type="checkbox"/> 12: Folklife/Traditional Arts | <input type="checkbox"/> 03B: Musical Theater | <input type="checkbox"/> 05: Visual Arts | |
| <input type="checkbox"/> 13: Humanities | | | |

Organization & Project Profile (continued)

* Applicant (official IRS name):

D. ORGANIZATIONAL RACE/ETHNICITY (OPTIONAL): Select the one item which best describes the predominant racial/ethnic identity of the organization. If at least half of the board, staff, or membership belongs to one of the listed racial/ethnic groups, use that designation. If no one group predominates, select "General":

- | | | | |
|--|---|---|--|
| <input type="checkbox"/> N: American Indian or Alaska Native | <input type="checkbox"/> B: Black or African American | <input type="checkbox"/> O: Native Hawaiian or Other Pacific Islander | <input checked="" type="checkbox"/> G: General |
| <input type="checkbox"/> A: Asian | <input type="checkbox"/> H: Hispanic or Latino | <input type="checkbox"/> W: White | |

E. ACCESSIBILITY (OPTIONAL): Check below as applicable to indicate if the organization's board or staff includes an older adult (65 years of age or older) or a person with a disability (a physical or mental impairment that substantially limits one or more major life activities); otherwise leave blank.

- Older Adults Individuals with Disabilities

PART II

This section collects information about the project.

*** A. PROJECT DISCIPLINE:** Select the one item which best describes the project discipline or subject matter:

- | | | | |
|--|---|--|--|
| <input type="checkbox"/> 07: Crafts | <input type="checkbox"/> 09: Media Arts - | <input type="checkbox"/> 03B: Musical Theater | <input type="checkbox"/> 11: Interdisciplinary |
| <input type="checkbox"/> 01: Dance - | <input type="checkbox"/> 09B: Audio | <input type="checkbox"/> 03A: Opera | <input type="checkbox"/> 14: Multidisciplinary |
| <input type="checkbox"/> 01A: Ballet | <input type="checkbox"/> 09A: Film | <input type="checkbox"/> 08: Photography | <input type="checkbox"/> 99: None of the above |
| <input type="checkbox"/> 01C: Modern | <input type="checkbox"/> 09C: Video | <input type="checkbox"/> 04: Theater - | |
| <input type="checkbox"/> 06: Design | <input type="checkbox"/> 09D: Technology/
Experimental | <input type="checkbox"/> 04E: Theater for Young
Audiences | |
| <input type="checkbox"/> 12: Folklife/Traditional Arts | <input type="checkbox"/> 02: Music - | <input type="checkbox"/> 05: Visual Arts | |
| <input checked="" type="checkbox"/> 10: Literature | <input type="checkbox"/> 02B: Chamber | | |
| | <input type="checkbox"/> 02C: Choral | | |
| | <input type="checkbox"/> 02F: Jazz | | |
| | <input type="checkbox"/> 02D: New | | |
| | <input type="checkbox"/> 02I: Orchestral | | |

B. PROJECT RACE/ETHNICITY (OPTIONAL): Select the one item which best describes the predominant racial/ethnic identity of the project. If the majority of activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group. If the activity is not designated to represent or reach any one particular group, select "General":

- | | | | |
|--|---|---|--|
| <input type="checkbox"/> N: American Indian or Alaska Native | <input type="checkbox"/> B: Black or African American | <input type="checkbox"/> O: Native Hawaiian or Other Pacific Islander | <input checked="" type="checkbox"/> G: General |
| <input type="checkbox"/> A: Asian | <input type="checkbox"/> H: Hispanic or Latino | <input type="checkbox"/> W: White | |

Organization & Project Profile (continued)

* Applicant (official IRS name):

* C. ACTIVITY TYPE: Select the one item which best describes the main activity of the project:

<input type="checkbox"/> 04: Artwork Creation	<input type="checkbox"/> 28: Writing About Art/Criticism	<input type="checkbox"/> 15: Professional Support: Artistic	<input checked="" type="checkbox"/> 20: School Residency
<input type="checkbox"/> 05: Concert/Performance/Reading	<input type="checkbox"/> 18: Repair/Restoration/Conservation	<input type="checkbox"/> 29: Professional Development/Training	<input type="checkbox"/> 21: Other Residency
<input type="checkbox"/> 06: Exhibition	<input type="checkbox"/> 22: Seminar/Conference	<input type="checkbox"/> 19: Research/Planning	<input type="checkbox"/> 31: Curriculum Development/Implementation
<input type="checkbox"/> 08: Fair/Festival	<input type="checkbox"/> 25: Apprenticeship	<input type="checkbox"/> 33: Building Public Awareness	<input type="checkbox"/> 30: Student Assessment
<input type="checkbox"/> 09: Identification/Documentation	<input type="checkbox"/> 02: Audience Services	<input type="checkbox"/> 34: Technical Assistance	<input type="checkbox"/> 35: Web Site/Internet Development
<input type="checkbox"/> 16: Recording/Filming/Taping	<input type="checkbox"/> 36: Broadcasting	<input type="checkbox"/> 12: Arts Instruction	<input type="checkbox"/> 99: None of the above
<input type="checkbox"/> 17: Publication	<input type="checkbox"/> 24: Distribution of Art		
	<input type="checkbox"/> 13: Marketing		
	<input type="checkbox"/> 14: Professional Support: Administrative		

D. PROJECT DESCRIPTORS: Select up to four items that represent a significant aspect of the project:

<input type="checkbox"/> 9F: Accessibility	<input checked="" type="checkbox"/> 9L: Arts for Youth	<input checked="" type="checkbox"/> 9D: Arts for Inner-City Communities	<input type="checkbox"/> 9M: Presenting
<input type="checkbox"/> 9O: Arts for Older Adults	<input checked="" type="checkbox"/> 9E: Arts for "At Risk" Persons (Adults or Youth)	<input type="checkbox"/> 9C: Arts for Rural Communities	<input type="checkbox"/> 9A: Computer/Digital Technology
	<input type="checkbox"/> 9Q: Arts and Health/Healing	<input type="checkbox"/> 9I: International Activity	
		<input type="checkbox"/> 9B: Touring	

* E. ARTS EDUCATION: Select the one response that best characterizes the extent to which this project involves arts education (i.e., systematic educational efforts with measurable outcomes designed to increase knowledge of and/or skills in the arts):

<input type="checkbox"/> 99: None	50% or more with activities primarily directed to:
<input type="checkbox"/> 02: Some, but less than 50%	
<input checked="" type="checkbox"/> 01A: K-Grade 12 Students	
<input type="checkbox"/> 01D: Adult Learners	
<input type="checkbox"/> 01C: Pre-Kindergarten Children	
<input type="checkbox"/> 01B: Higher Education Students	
	<input type="checkbox"/> 01: Multiple Groups of Learners

Organization & Project Profile (continued)

* Applicant (official IRS name):

For items F. and G. below, your figures should encompass only those activities and individuals directly affected by or involved in your project during the "Period of Support" that you have indicated for your project (with one exception for broadcasts as noted in help tip for that item). Leave blank any items that are not applicable or for which you do not have actual figures or reasonable estimates.

F. PROJECT ACTIVITY:

<input type="text" value="600"/>	# of artwork(s) to be created	<input type="text"/>	# of artworks to be identified/documentated
<input type="text" value="14"/>	# of concerts/performance/readings	<input type="text" value="5"/>	# of artists' residencies
<input type="text" value="215"/>	# of lectures/demonstrations/workshops/symposiums	<input type="text" value="5"/>	# of schools (pre-K through grade 12) that will actively participate
<input type="text"/>	# of exhibitions to be curated/presented	<input type="text" value="5"/>	# of organizational partners
<input type="text" value="5"/>	# of books and/or catalogues to be published	<input type="text" value="5"/>	# of apprenticeships/internships
<input type="text"/>	# of artworks to be conserved/restored to save or prevent from decay or destruction	<input type="text"/>	# of hours to be broadcast on radio, television, or cable

G. PARTICIPANTS/AUDIENCES BENEFITING:

<input type="text" value="10"/>	# of artists	<input type="text" value="1,000"/>	Total # of individuals benefiting
<input type="text" value="18"/>	# of teachers	<input type="text"/>	For radio, television, and cable broadcasts, total audience
<input type="text" value="500"/>	# of children/youth		

ATTACHMENTS FORM

Instructions: On this form, you will attach the various files that make up your grant application. Please consult with the appropriate Agency Guidelines for more information about each needed file. Please remember that any files you attach must be in the document format and named as specified in the Guidelines.

Important: Please attach your files in the proper sequence. See the appropriate Agency Guidelines for details.

1) Please attach Attachment 1	SFACOrgBackground.pdf	Add Attachment	Delete Attachment	View Attachment
2) Please attach Attachment 2	SFACDetailsofProject.pdf	Add Attachment	Delete Attachment	View Attachment
3) Please attach Attachment 3	SFACBios.pdf	Add Attachment	Delete Attachment	View Attachment
4) Please attach Attachment 4	SFACProjBudget.pdf	Add Attachment	Delete Attachment	View Attachment
5) Please attach Attachment 5		Add Attachment	Delete Attachment	View Attachment
6) Please attach Attachment 6	SFACFinancialInfo.pdf	Add Attachment	Delete Attachment	View Attachment
7) Please attach Attachment 7		Add Attachment	Delete Attachment	View Attachment
8) Please attach Attachment 8	SFACOrgActivites.pdf	Add Attachment	Delete Attachment	View Attachment
9) Please attach Attachment 9	SFACStatements.pdf	Add Attachment	Delete Attachment	View Attachment
10) Please attach Attachment 10		Add Attachment	Delete Attachment	View Attachment
11) Please attach Attachment 11	SFACWorkSampleIndex.pdf	Add Attachment	Delete Attachment	View Attachment
12) Please attach Attachment 12		Add Attachment	Delete Attachment	View Attachment
13) Please attach Attachment 13		Add Attachment	Delete Attachment	View Attachment
14) Please attach Attachment 14		Add Attachment	Delete Attachment	View Attachment
15) Please attach Attachment 15		Add Attachment	Delete Attachment	View Attachment

ATTACHMENT 1: Organizational Background Statement

Date Organization Was Incorporated: WritersCorps was founded July 1, 1994.

Mission/purpose of Organization: The San Francisco WritersCorps places professional writers in community settings to teach creative writing to low-income urban youth. Since its inception in 1994, the program has helped over 16,000 young people in San Francisco improve their literacy and increase their desire to learn. The program is a joint project of the San Francisco Arts Commission and the San Francisco Public Library. It is also part of a national alliance with programs in the Bronx and Washington D.C., whose shared vision is to transform and strengthen individuals and communities through writing.

a) Organization Overview: For the past 15 years WritersCorps has helped more than 50,000 people at its three national sites, which are in economically disadvantaged neighborhoods, to improve their literacy and self-sufficiency. Through its creative writing education programs, WritersCorps gives voice to youth who have been systematically overlooked. WritersCorps also creates publications and produces events featuring young people and the work they create. WritersCorps was born out of discussions between Jane Alexander, former Chair of the NEA, and Eli Siegel, then Director of AmeriCorps. More than 300 writers have committed to teach in their communities, inspire youth, serve as mentors, and create safe places for youth to write and discover themselves in the process. The teachers in WritersCorps are serious writers, first and foremost. They have published and performed widely; many have graduate degrees in writing from notable universities including the University of Iowa and New York University. Writers in the corps have performed on HBO's *Def Poetry Jam*, have won distinguished fiction prizes, and have been published by Norton, HarperCollins and Random House. After working with this diverse body of artists, young people learn that they can also--with hard work and dedication--become respected writers and artists in their communities:

b) Previous Activities: In addition to providing writing workshops, the San Francisco WritersCorps has published 46 anthologies of youth writing. These books have received critical acclaim from *The New York Times*, *School Library Journal*, *Kirkus*, and others. *City of One* (Aunt Lute Books) was selected as a Book of the Year by *Foreword Magazine* and was designated Best Book for Teens by the American Library Association. WritersCorps youth have appeared on the *News Hour with Jim Lehrer*, NPR's *All Things Considered*, CNN, *The Tavis Smiley Show* and other media. WritersCorps youth have traveled nationally to perform and teach writing workshops. For five years, WritersCorps has been a featured charitable organization of the San Francisco Giants. *Jump Write In!* (Jossey-Bass, 2005) offers lesson plans that adhere to state and national academic content standards, and is widely used by classroom teachers.

c) Community/Audience: More than 800 public school youth, aged 12 to 19, will participate in WritersCorps 2011-12. Data from 2008-09 shows our students are: 17% African American, 27% Asian/Pacific Islander, 32% Latino, 9% Caucasian, 13% Multiracial, and 2% Other.

d) Special Efforts: We have selected five public schools to work which have a disproportionate number of immigrant or low-performing students, in addition to the Youth Guidance Center where incarcerated minors are able to participate in WritersCorps.

ATTACHMENT 2: Details of the Project

A) Goals: Improve Creative Writing Skills

For more than 16 years, WritersCorps has been achieving its primary goal — to help students gain the creative writing tools to become better writers, and to provide a safe and supportive environment to help students fully express their feelings and unique experiences. WritersCorps students become prose and poetry lovers and gain a deep appreciation for the written word and performing one's own creative writing.

A typical day in WritersCorps begins with a breakout of a large classroom into small groups. During a 9th grade language arts class, WritersCorps students develop writing skills by teaching poetic forms, tools or figures of speech. WritersCorps will bring in model poems by contemporary writers such as Ruth Forman, Pablo Neruda or Justin Chin. In a 10th grade ethnic literature class, WritersCorps teaching artists will lead creative writing activities thematically linked to the literature. For example, after reading "Two Brothers" by Franz Kafka, WritersCorps teaches a "point of view" writing exercise asking students to write from the point of view of a bus driver, napkin or homeless woman. ESL classrooms will focus on vocabulary building and stimulating writing by teaching games like charades with 30 verbs. All of these sample lessons are tied to the National Council for Teachers of English and the Language Arts Standards for the State of California Grades 1-12, and this can be exemplified by the WritersCorps signature classroom text, *Jump Write In!*, culled from the classroom experiences of WritersCorps teachers as they adhere to standards. WritersCorps also incorporates the visual arts and bookmaking with English Learners. Final projects include chapbooks, anthologies, multimedia presentations and public performances in schools and at professional venues such as theaters and museums. As one student aptly described in the most recent WritersCorps survey, "I like being able to express my feelings. It makes me feel like I'm giving back and being able to communicate with others."

WritersCorps is committed to every student having their work published, and to that end every site produces a book, a tangible product of the students' poetry skills. Notably, in 2009, *Tell the World* was reviewed in the New York Times Book Review and awarded the Best of Teen Books Award from the New York Public Library; also, in 2004, WritersCorps' anthology *City of One* received the Book of the Year Award from *ForeWord Magazine*; and in 2003, the Allende Foundation's Espiritu Award for Peace and the Written Word was bestowed on WritersCorps; and another WritersCorps publication received Best Book for Teens from the Young Adult Library Services Association (2003). It is a goal of WritersCorps to continue to produce these award-winning publications and to instill a sense of pride and confidence in our students, their families and their communities.

B) Major Project Activities

WritersCorps will provide weekly creative writing workshops in five public schools to improve the academic performance and writing skills of at least 75% of the students. These youth are primarily low-income, immigrant or educationally disadvantaged. Participating schools include Mission High School, Downtown High School, Hilltop School, International Studies Academy and Aptos Middle School. WritersCorps teachers will work 15 hours per week for 8 months with 100 to 150 youth at each site. Recent data show the majority of these students are attending "underperforming schools" and are below grade level standards. These schools seek out

WritersCorps to supplement the curriculum with content and experiences that strengthen writing skills and bolster student confidence. WritersCorps will work primarily in language arts classrooms and provide additional support during poetry clubs or tutoring groups at lunch and after school. Students will be published in site-based chapbooks, broadsides, 'zines, audio CDs, and multimedia projects. As mentioned above, all WritersCorps teachers adhere to the literary standards as stipulated by the National Council of Teachers of English, NCTE and the California Standards for Language Arts.

Starting February 2012, WritersCorps will partner with San Francisco museums, such as the Contemporary Jewish Museum, Zeum, de Young, the Museum of the African Diaspora and Yerba Buena Center for the Arts to produce poetry readings showcasing youth from these five public schools. During these inter-generational readings, youth will share the stage with their teachers, and with well-known writers such as Luis J. Rodríguez, Diane di Prima, and devorah major. Youth will also be invited to perform at a teen open mic series, and at the end-of-year WritersCorps WordStorm, the annual literary festival at the San Francisco Main Library. Audiences will total at least 1,000 individuals.

Over the past 16 years, WritersCorps has developed a national model for literary arts programs serving youth. From its inception, there has been a plan to disseminate and expand the model throughout the United States beyond the three pilot cities of San Francisco, the Bronx and Washington, D.C. Urban and rural communities throughout the country have expressed a great deal of interest in the WritersCorps model. A 2005 feasibility study recommended that WritersCorps bolster its visibility and increase market share through its anthologies and newly released curriculum guide *Jump Write In!*. Based on this enthusiasm and support, WritersCorps is continuing to work with a consultant to further disseminate the WritersCorps model to new communities. We hope to begin this endeavor in 2012.

C) Schedule

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 (in August 2011). The first site representative meeting takes place in September as well. WritersCorps teachers and staff meet bi-weekly from September through June. The spring literary series kicks off in February 2012 with readings taking place at different San Francisco museums or other presenting venues for two months. 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 teachers submit evaluation and final paperwork in June.

D) Key Individuals

The five WritersCorps teachers will be selected for their literary accomplishments, teaching experience, cultural literacy and familiarity with urban youth populations. Eligible applicants must have two years teaching experience in language arts; one year service with communities-in-need; evidence of literary achievement and/or prestige; and a BA or experiential equivalent. If any of our current teachers leave or we expand programming in spring 2012, WritersCorps will conduct open

houses and post-residency announcements online, at libraries, and at literary arts organizations throughout the Bay Area. (Please note, no WritersCorps teacher has ever left the program early and we have in recent years instituted a three-year commitment to the program for teaching artists.)

The review panel includes the WritersCorps Program Manager, Training Coordinator, San Francisco Arts Commission staff and a member of the WritersCorps Advisory Board. In addition to artistic accomplishment and integrity, panelists consider teaching experience, background and administrative ability. The WritersCorps candidate must present a lesson in the interview to demonstrate his/her teaching abilities. The lesson presented must adhere to standards for language arts and be substantiated as such. The Director of Cultural Affairs of the San Francisco Arts Commission conducts the final interview, and takes recommendations from the panel to make the final decisions.

WritersCorps teachers currently working in public schools have committed to teach through June 2012. WritersCorps makes certain to place the most qualified teacher at the sites. We have received site applications and letters of commitment from participating public schools: Mission High School, Downtown High School, International Studies Academy, Hilltop School and Aptos Middle School.

E) Target Population

WritersCorps serves approximately 800 students every year in all our sites. This request to the National Endowment for the Arts focuses exclusively on the public school sites which will serve 500 at-risk youth aged 12 to 19. WritersCorps seeks out sites with high populations of low-income, immigrant, or educationally disadvantaged youth. WritersCorps has worked with this population since its inception. In 2011-12, we will work with the five aforementioned public schools which have been identified as "underperforming" by the California State Department of Education. Demographics from youth served in 2009-10 shows our students are: 17% African American, 27% Asian/Pacific Islander, 32% Latino, 9% Caucasian, 13% Multiracial, and 2% Other (Arab & Native American).

F) Plans for Promoting WritersCorps

Following the high-profile publicity of WritersCorps' 2008-09 15th anniversary season with the release of two national anthologies (HarperCollins and City Lights) and a gallery exhibition from November 2008 to January 2009, WritersCorps keeps the momentum focused on the books released and the gaining interest in WritersCorps as a model for other communities who want to build arts/service programs. WritersCorps will:

- Continue promoting *Tell the World: Teen Poems by WritersCorps* through readings at schools, literary festivals and spring reading series (Litquake, National Poetry Month)
- Distribute nationally our creative writing exercise book *Jump Write In!* through Wiley (Jossey-Bass) and our website
- Present our standards-based work at statewide and national conferences
- Publish more of our work, both creative and academic, in national journals such as *Teaching Artist Journal*
- Develop local plan with school and non-school sites to present the work generated in WritersCorps workshops in the immediate community, i.e. local showcases, placing work in local businesses, etc.

Additionally, WritersCorps will continue to promote its program and the achievements of its students through local radio broadcasts, social media outlets and youth-focused events. The Arts Commission's cable television program, "Culture Wire" will also promote WritersCorps events and produce a magazine-style feature on the program. We are also pleased to report that just today, WritersCorps reached its fundraising goal on Kickstarter.com, generating enough revenue to publish the highly anticipated *City of Stairways: A Poet's Field Guide to San Francisco*. This has also been an ideal promotional tool, introducing the program to new audiences and readers.

G) Plans for Evaluating WritersCorps

WritersCorps has a comprehensive approach to determine its impact on youth and the site. At the beginning and at end of the school year, teachers will submit participants' writing samples with confidential rubric scores. An increase in scores will represent participants' improvement in writing mechanics, voice and style. WritersCorps will also collect in-depth surveys from youth, site representatives and WritersCorps teachers. The information collected will be used to hone the lessons for the coming year in our in-depth teacher trainings. These assessment tools will also be used to help identify youth who are falling behind and work with the schools to offer them supplementary support to increase their literary arts achievement. All of these processes are linked to the NTCE and state standards and will insure that youth are meeting their educational goals for success within the public school system.

Every year, the vast majority of students report that they not only feel they have a better command of grammar and vocabulary, but they feel more confident in what they have to say and in themselves. Contrary to expectations, students also revealed that they liked the simple act of writing, not necessarily the "big events" like slams and getting published in the anthology, though many expressed a great deal of pride in those activities as well.

Highlights of the data from a recent Student Survey, completed by nearly 350 WritersCorps students (54% of total participants) include:

- 94% agreed with the statement "I am more able to use my imagination when I write"
- 92% agreed that "I have learned how to identify and express my feelings"
- 87% agreed that "I am able to communicate better with other students"
- 86% agreed that "spelling, grammar and punctuation have improved"

H) Plans for Making the Project Accessible

WritersCorps will take place in five public school buildings in San Francisco. All buildings are ADA compliant. WritersCorps events are only held in ADA compliant buildings. WritersCorps is also accessible to students whose first language is not English, and we always hire several teachers who are bilingual.

D) Budget

The budget for this project is within the range of an annual budget for WritersCorps. We are seeking funds to find support for programs in the public schools. This year the City's budget offers fewer dollars for WritersCorps. If we receive 50% less than our requested amount, we will decrease number of artists hired and number of schools/youth served.

ATTACHMENT 3: Biographies of Key Project Personnel

WritersCorps staff is dedicated to working for the WritersCorps project. There is no overlap in staff who work for WritersCorps and our parent organization, the San Francisco Arts Commission.

WritersCorps Staff

Janet Heller is the founding director of the San Francisco WritersCorps. She has taught English in high schools, colleges and community settings in Louisiana and Florida. She is the co-founder of Runaway with Words, a creative writing program for runaway and homeless youth in Florida. She co-authored a chapbook, *Back to Front*, published by Red Window Press, and has been published in *Florida in Poetry: A History of the Imagination*, *Apalachee Quarterly*, and the *Southeast Review*. Janet graduated with a MA in creative writing from Florida State University and is the recipient of an Arts Administration Fellowship from the National Endowment for the Arts.

Melissa Hung, program manager, is an award-winning writer and journalist who has worked in the arts for more than 10 years. A graduate of Northwestern University's creative writing and journalism programs, Melissa has written for literary journals, newspapers, and magazines. She is the founding editor of *Hyphen*, a national magazine about Asian American culture, and a frequent speaker on the topic of independent media.

Judith Tannenbaum, training coordinator, has served on the training staff of WritersCorps since the program's inception. A panelist and keynote speaker on prison arts and education, she has taught through California Poets in the Schools, Arts-in-Corrections and University of California, Berkeley's Academic Talent Development Program. She received two cycles of California Arts Council Artist-in-Residence grants, one to teach poetry at San Quentin State Prison, and another to develop a multi-age community poetry project. She is the author of three books: *By Heart: Poetry, Prison and Two Lives*; *Teeth, Wiggly as Earthquakes: Writing Poetry in the Primary Grades*; and *Disguised As a Poem: My Years Teaching Poetry at San Quentin*.

WritersCorps Teaching Artists

Rick D'Elia is a Massachusetts native now residing in San Francisco. He has an MFA in poetry from San Francisco State University. He is the co-curator of the Living Room Reading Series and has been most recently published in *Switchback*. Prior to attending SFSU, Rick attended Elmira College in Elmira, New York where he played on the men's hockey team. He has taught writing to students of all ages, from middle school to college.

Aracely Gonzalez is a writer and teacher from Salinas, California. She earned an MA in English from San Francisco State University and is co-founder of Fish Soup, an all-women cross genre writing workshop. Her writing has appeared in *Suspect Thoughts: A Journal of Subversive Writing* and she has taught youth in a variety of settings.

Myron Michael Hardy is a poet, recording artist, and writing instructor. He is a Cave Canem fellow and earned an MFA in writing from California College of the Arts. His poems have been published in *The Blink*, *Tea Party*, *Reverie*, *Plucky* and *Nanomajority*. Myron was a finalist for the Blue Light Poetry Prize Chapbook Competition. He has recorded two albums: *Songs of Experience* and *Masters Thesis*, and has co-authored a book, *Hangman*. He lives in the Bay Area where he curates Heliotrope, a monthly reading series.

Carrie Leilam Love is a writer based in 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 has worked in education for more than 10 years, teaching students from preschool to college.

Cindy Je was born in Korea and moved to the United States as a child. She earned her BA at University of California, Riverside and her MFA in writing at the University of Oregon. She has taught students from a range of backgrounds, including homeless youth and university students. She is the recipient of the Ina Coolbrith Memorial Prize and the Roy T. Thompson Poetry Award.

NEA Application
Project Budget, Page 1 of 2

Read the instructions for this form before you start.

OMB No. 3135-0112
 Expires 11/30/2010

Applicant (official IRS name): **San Francisco Arts Commission**

INCOME

1. Amount requested from the Arts Endowment: \$ **125,000**

2. Total match for this project Be as specific as possible. Asterisk (*) those funds that are committed or secured.

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project)	AMOUNT
San Francisco Public Library *	100,000
Department of Children, Youth and Families *	50,000
Youth Arts Fund *	11,000
California Arts Council	10,000
Shutterfly Foundation	10,000

Total cash a. \$ **181,000**

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or in Page 2 of the Project Budget form; identify sources)

Total donations b. \$ **0**

Total match for this project (2a. cash + 2b. donations) \$ **181,000**

3. Total project income (1 + 2) \$ **306,000**

EXPENSES

1. Direct costs: Salaries and wages

TITLE AND/OR TYPE OF PERSONNEL	NUMBER OF PERSONNEL	ANNUAL OR AVERAGE SALARY RANGE	% OF TIME DEVOTED TO THIS PROJECT	AMOUNT
Program Manager	1	75,000	30	22,500
Program Associate	1	50,000	30	15,000

Total salaries and wages a. \$ **37,500**

Fringe benefits Total fringe benefits b. \$ **3,750**

Total salaries, wages, and fringe benefits (a. + b.) \$ **41,250**

**NEA Application
Financial Information**

Read the
instructions for
this form before
you start.

OMB No. 3135-0112
Expires 11/30/2010

If you are a parent organization, this information should refer to the component on whose behalf you are applying. Do not complete this form if you are applying for a *Challenge America Fast-Track Review Grant*.

Applicant (official IRS name): **San Francisco Arts Commission**

OPERATING BUDGET	MOST RECENTLY COMPLETED FISCAL YEAR		CURRENT FISCAL YEAR (ESTIMATED)		NEXT FISCAL YEAR (PROJECTED)	
	(07/01/08--06/30/09)		(07/01/09--06/30/10)		(07/01/10--06/30/11)	
	START DATE	END DATE	START DATE	END DATE	START DATE	END DATE
Income:						
Earned	\$	425,632	\$	483,081	\$	504,916
Contributed	\$	10,859,399	\$	11,517,092	\$	10,007,966
Total Income	\$	11,285,031	\$	12,000,173	\$	10,512,882
Expenses:						
Artistic salaries and fees	\$	1,763,770	\$	2,094,025	\$	2,012,248
Production/exhibition/ service expenses	\$	8,169,531	\$	8,431,620	\$	7,084,866
Administrative expenses	\$	1,351,730	\$	1,474,528	\$	1,415,768
Total Expenses	\$	11,285,031	\$	12,000,173	\$	10,512,882
Operating surplus/(deficit)	\$	0	\$	0	\$	0

In the space below, discuss the fiscal health of your organization. You must explain 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing any deficit (include the factors that contributed to the deficit and its amount):

City agencies are required to operate with no operating deficits or surpluses. The decrease in the Arts Commission budget from this fiscal year to next is due to the local and state budget crises that result in a loss of revenue for municipalities. The City's \$522 million General Fund shortfall results in all agencies reducing their budgets by as much as 30%.

ATTACHMENT 8: Organizational Activities

2007-08

Program/Location	Project Head	Participating Artists	Dates	Attend (youth/ adults)
<p>WritersCorps at Litquake / Muddy Waters WritersCorps teachers perform in this annual city-wide literary festival.</p>	Janet Heller	Mahru Elahi Myron Hardy Cindy Je Milta Ortiz Beto Palomar	10/13/07	70
<p>Live From the Park Branch / Park Branch Library Open mic for up to 12 youth, hosted by WritersCorps teachers.</p>	Karla Robinson	Myron Hardy Milta Ortiz Melissa Lozano	1/16/08	25
<p>Intersection Spring Literary Series / Intersection for the Arts Multi-generational reading featuring 7 WritersCorps youth with established writers.</p>	Melissa Hung	Luis J. Rodriguez Myron Hardy Milta Ortiz Beto Palomar	2/26/08	95
<p>Intersection Spring Literary Series / Intersection for the Arts Multi-generational reading featuring 12 youth with established writers.</p>	Melissa Hung	Octavio Solis Mahru Elahi Cindy Je Karla Robinson	3/25/08	75
<p>Intersection Spring Literary Series / Intersection for the Arts Multi-generational reading featuring 10 youth with established writers.</p>	Melissa Hung	Linda Watanabe McFerrin Karla Robinson	4/29/08	55
<p>2008 WritersCorps WordStorm / San Francisco Main Library 30 youth perform in celebration of their year-end site publications and projects.</p>	Melissa Hung	Mahru Elahi, Myron Hardy, Cindy Je, Milta Ortiz, Beto Palomar	5/22/08	200
<p>Write Like a Giant! / AT&T Park WritersCorps student reads at home plate at a San Francisco Giants game.</p>	Janet Heller	Beto Palomar	6/3/08	30,000
<p>What is the Cure? / Galeria de la Raza Youth perform at this open mic, hosted by and featuring WritersCorps students.</p>	Milta Ortiz	Karla Robinson	6/10/08	25

2008-09

Program/Location	Project Head	Participating Artists	Dates	Attend (youth/adults)
Litquake / Boys & Girls Club WritersCorps celebrate <i>Tell the World</i> (HarperCollins) with a performance by students and teachers at this annual city-wide literary festival.	Janet Heller	Milta Ortiz Myron Hardy Cindy Je Annie Yu Indiana Pehlivanova	10/11/08	50
This Place Called Poetry / San Francisco Arts Commssion Gallery An interactive installtion of art, film and audio featuring 11 WritersCorps youth.	Janet Heller	Katharine Gin Kjell Nordeson Adrienne Aquino	11/7/08 - 1/24/09	2,000
Tell the World Reading / Booksmith 12 students read from <i>Tell the World</i> (HarperCollins) at this local bookstore.	Janet Heller	Milta Ortiz Cindy Je Aracely Gonzalez	11/14/08	30
Sherman Alexie Reading / Herbst Theater Sherman Alexie reads with 3 WritersCorps youth.	Janet Heller	Sherman Alexie	12/1/08	500
WritersCorps Panel / Chicago Marriott WritersCorps poets and novelists perform from the <i>Days I Moved Through Ordinary Sounds</i> (City Lights) at a panel at the AWP conference.	Melissa Hung	Thomas Centolella Hoa Nguyen Elissa Perry Maiana Minahal Jeffrey McDaniel Chad Sweeney	2/14/09	80
2009 WritersCorps WordStorm / San Francisco Main Library 30 youth perform in celebration of their year-end site publications and projects.	Janet Heller	Myron Hardy Cindy Je Milta Ortiz Aracley Gonzaelz	5/20/09	175
Poetry Pairings / 826 Valencia WritersCorps students, paired with their teachers, read together for an evening of poetry duets	Janet Heller	Alison Seevak Jime Salcedo-Malo Toussaint Haki Michelle Matz	6/5/09	45

2009-10

TeenQuake / San Francisco Main Library WritersCorps students perform in this evening of literary events for teens.	Milta Ortiz	Annie Yu Antonio Caceres	10/16/09	250
Litquake / Mission Comics WritersCorps teachers perform in this annual city-wide literary festival.	Janet Heller	Neelanjana Banerjee, Cindy Je, Rick D'Elia, Carrie Love, Myron Hardy, Milta Ortiz, Aracely Gonzalez	10/17/09	65
Claim the Block Reading Series / Museum of the African Diaspora A collaborative reading series with San Francisco museums featuring WritersCorps teachers and youth.	Nirmala Nataraj	Myron Hardy Neelanjana Banerjee	2/13/10	50
Claim the Block Reading Series / Contemporary Jewish Museum A collaborative reading series with San Francisco museums featuring WritersCorps teachers and youth.	Nirmala Nataraj	Carrie Love Cindy Je	3/11/10	80
Claim the Block Reading Series / Zeum: San Francisco's Childrens Museum A collaborative reading series with San Francisco museums featuring WritersCorps teachers and youth.	Nirmala Nataraj	Aracely Gonzalez Rick D'Elia	4/10/10	60
Claim the Block Reading Series / Yerba Buena Center for the Arts A collaborative reading series with San Francisco museums featuring WritersCorps teachers and youth.	Nirmala Nataraj	Milta Ortiz	4/23/10	70
WritersCorps WordStorm / San Francisco Main Library 24 youth perform in celebration of their year-end site publications and projects.	Nirmala Nataraj	Neelanjana Banerjee, Cindy Je, Rick D'Elia, Carrie Love, Myron Hardy, Milta Ortiz, Aracely Gonzalez	5/26/10	75

ATTACHMENT 9: Statements of Support

“Mission High School is pleased to welcome back WritersCorps for another year of creative writing, especially for our ESL students who need more than basic dexterity with the language. Students need to speak and write with confidence, trusting their own voices and exploring their creativity through the written word, while meeting State and National Standards.

WritersCorps has helped Mission High School students achieve their best academically and personally, helping to close the achievement gap among under-performing students of color. We will enthusiastically continue their programs. Publishing writing, being introduced to cultural venues and community organizations (including library branches and museums), and performing in venues inside and outside of school are also extremely valuable learning opportunities for our students. The WritersCorps project for Mission this year incorporated student writing into eye-catching posters that were displayed in the windows of merchants in the surrounding neighborhood. We are pleased for the recognition WritersCorps has brought to our school, and for the continuing educational opportunities it has given our students.”

Eric Guthertz, Principal, Mission High School
415-241-6240, guthertze@sfusd.edu

“I am writing in support of the Arts Commission’s proposal to the National Endowment for the Arts to fund a WritersCorps teacher in 2011-12. This year was the fourth year Downtown High School hosted a WritersCorps teacher.

The WritersCorps artist Myron Hardy worked closely with our teacher Anne Marie Grace as well as the after-school coordinator to develop relevant and engaging curriculum for students at our project-based continuation high school. The poetry lessons and after-school poetry club were implemented by Myron with great success. Students admire Myron as a published writer, and in turn, he holds them to high standards. Students increased their learning opportunities, their ability to express themselves, and their vocabulary. His writing workshops create an atmosphere of trust and caring, which helps student learn at their best.

Downtown students participated in WritersCorps events, including the reading at the Museum of African Diaspora. The reading gave students opportunities to share their thoughts and writing with a wider audience, an important moment for many of them. It was also an introduction to the museum for most of our students, and exposure to the connections between visual art and writing. We are thankful for all that WritersCorps has brought to our students.”

Mark Alvarado, Principal, Downtown High School
415-695-5860, alvaradom@sfusd.edu

“International Studies Academy would be honored to place a WritersCorps teacher at our school for 2011-12. For the past two years we have worked with WritersCorps teacher Aracely Gonzalez who has taught creative writing in our language arts and ELD classes to over 125 students.

Aracely adds to the positive culture of our school. She knows most of the teachers and worked closely with them and other faculty to reach students. She is a perfect fit for ISA because of her background, artistic talent and ability to engage with youth on so many levels. She is excellent; a true professional who augmented curriculum in our classrooms. The curriculum was always appropriate, whether it was for GATE or ELD.

ISA serves an ethnically diverse population. In particular, we have many recent immigrants from Mexico and Central America. Many benefit from having the opportunity to express themselves in their second language, English. As most ISA students come from low-income families, WritersCorps provides them with valuable opportunities to perform and publish their work in city-wide venues.”

Matt Livingston, Principal, International Studies Academy
415-695-5866, livingstonm@sfusd.edu

“Hilltop has been privileged to be a WritersCorps site for two years now, working with Cindy Je. Hilltop School provides pregnant girls and parenting teens an opportunity to complete their secondary education. Our students juggle parenthood with their education and part-time jobs or internships.

Poetry writing and poetry-related art projects were implemented at our school by Cindy. For example, students wrote many different kinds of poems and created postcards, sewn books, posters, holiday poetry cards, folded books, and more. We also held on-site poetry readings and celebrations. Cindy considered the unique population of students here for each session. She utilized poems with relevant themes to engage kids, always taking into consideration the kinds of issues (motherhood, pregnancy, culture, body issues, self-esteem, issues around incarceration, relationships, etc.) when planning and implementing poetry lessons. Her lessons were integrated very well, and in fact led to an improvement in the culture, climate, and curriculum here at Hilltop.

Cindy worked very hard to understand and mitigate the challenges of working with this population (high absenteeism, constant interruptions, student depression, neglect, abuse, and domestic violence at home, “shell shock” regarding pregnancy, etc.) This is not an easy place to wrap one's head around in order to develop an approach to teaching, and Cindy was exceptional.

Cindy was a positive role model for these young women. She used humor and kindness instead of getting irritated by some of our more oppositional students. She was never judgmental, always considering that there is usually a deeper, more tragic reason for a young mom acting out.

WritersCorps has been the single most influential factor in creating a more positive atmosphere at Hilltop. We are thankful for all the energy and educational opportunities and look forward to our collaboration with you in the 2011-12 academic year.”

Conor Hallinan, English Teacher, Hilltop School
415-695-5606, conorh@sbcglobal.net

“Aptos Middle School is very pleased to commit to hosting a WritersCorps teacher for the 2011-12 school year. I have been excited to see the program take root with WritersCorps teacher Rick D’Elia.

Following the 7th and 8th grade curriculums, Rick implemented weekly journal writing with an emphasis on specific literary elements in short stories and poems. I wanted this program to work in seamlessly with existing curriculum and it more than met my expectations. It should be noted that WritersCorps activities fit directly into the standards and supplement the core curriculum lessons. Whether the lessons focus on poetry, fiction, journal writing, or performance, WritersCorps increases students’ vocabulary, interpersonal skills, and written and verbal skills.

I appreciate all the work the organization has provided the students, the school and teachers. I look forward to this program in the next year.”

Tony Payne, Assistant Principal, Aptos Middle School
415-469-4520, PayneC1@sfusd.edu

ATTACHMENT 11: Work Sample Index

Work Sample A

Format: books/publications

Description of the Work: *Tell the World: Teen Poems by WritersCorps* with foreword by Sherman Alexie

National anthology of WritersCorps youth featuring poetry by youth ages 12 to 19 who have worked with WritersCorps for one year or more. This is a classic example of the kind of quality writing produced within our program, including the wide range of topics and forms.

Date: Published October 2008 by HarperCollins

Relationship of Work Sample to the Project: Includes many submissions by high school aged youth who attend underperforming schools in urban neighborhoods. The selected sample poem is by an intermediate student, a 10th grader who emigrated from Egypt and has worked with WritersCorps for at least a year.

Instructions: See page 11, "Himalaya" by Abdessalam Mansori.

Work Sample B

Format: books/publications

Description of the Work: *Tell the World: Teen Poems by WritersCorps* with foreword by Sherman Alexie

National anthology of WritersCorps youth published by HarperCollins featuring 75 youth poems and two teacher essays. The essay by teacher Beto Palomar demonstrates the experience and background of one of our teaching artists.

Date: Published October 2008 by HarperCollins

Relationship of Work Sample to the Project: Beto Palomar taught at International Studies Academy and has worked with ESL students for over 5 years.

Instructions: See page 84, "Why I Write" by Beto Palomar.

Work Sample C

Format: DVD

Description of the Work: Short documentary film created by WritersCorps artist-in-residence Katharine Gin and sound artist Kjell Nordeson who documented youth who have participated in WritersCorps from 1996 to present. Youth are filmed reading poetry and talking about the role of poetry in their lives.

Date: November 2008

Relationship of Work Sample to the Project: An example of advanced students and former students who are now college aged or older who reflect on the meaning of writing in their lives. This film was part of the 15th anniversary multimedia installation "This Place Called Poetry" at the SFAC Gallery.

Instructions: Please play the one film, which has a total running time of 4:35 minutes.

Work Sample D

Format: books/publications

Description of the Work: *Write/Walk* is a year-end project featuring work by youth ages 14 to 18 from Mission High School who have worked with WritersCorps weekly for up to 8 months in a school year. This walking tour of young writers and local merchants consisted of this booklet, as well as posters that displayed the writing of students in neighborhood storefronts.

Date: May 2010

Relationship of Work Sample to the Project: This work represents beginning students whose English skills are improving and who are gaining self-confidence in their work. The selected sample poem marked is by a beginning student who recently emigrated from China and is an English Language Learner.

Instructions: See page 31, "All My Loves from You" by Zola Li.

Work Sample E

Format: books/publications

Description of the Work: *Jump Write In: Creative Writing Exercises for Diverse Communities, Grades 6-12*, edited by Judith Tannenbaum and Valerie Chow Bush, is a compilation of lessons plans created by teachers in our program. Classroom teachers often feel pressure to choose between using standards-based lessons and activities that engage their students' creativity. This guide offers numerous exercises that do both: build key standards-based writing while encouraging personal expression. It offers plans for activities to use during the classroom day, especially with English learners and students with below average literacy skills. This curriculum has proven to be highly effective in recent years; WritersCorps plans to re-release this publication in 2012 with national distribution.

Date: Published August 2005 by Jossey-Bass

Relationship of Work Sample to the Project: This popular book of sample lesson plans is used in all our public school settings. All the lessons included can be matched to NCTE/IRE standards for the language arts.

Instructions: See page 77 "Exercise: In the Hear and Now." This lesson plan, with a model poem, teaches students about point of view.

Work Sample F

Format: printed evaluation

Description of Work: *WritersCorps: Celebrating 15 Years* is a report sharing evaluative data, core principles and the history of our program. WritersCorps teachers assess student writing skills using a rubric developed by our program. Student scores are reported in a pre and post format. Students also submit surveys which share data about communication, writing, presenting and overall mechanics. Sites (teaching staff at schools) also submit surveys.

Date: November 2008

Relationship of Work Sample to the Project: Our teaching staff use rubrics and collect data from students. Sites will be required to complete evaluative materials by June 1, 2011.

Instructions: See page 13, which shows evaluative results over eight years.

Work Sample G

Format: books/publications

Description of Work: *Days I Moved Through Ordinary Sounds* is an anthology of memoir, poetry and fiction by those who have taught in WritersCorps. This book represents the diversity and achievements of the many accomplished writers who have taught for the program.

Date: Published April 2009 by City Lights

Relationship to the Project: This brief memoir by Chad Sweeney, a former WritersCorps teacher and the editor of *Days*, demonstrates the experiences of one of our teaching artists, who found he learned from his students as he was teaching them.

Instructions: See page 236, featuring Chad Sweeney.