



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Ryan Tasi Alabastro

Application #CIIF19FALL0013

Primary Contact: Tasi Alabastro  
Phone: (808) 429-9066  
Email: tasialabastro@gmail.com  
Document Generated: Tuesday, November 5th 2019, 11:31 am

## Applicant Profile

<b>Applicant Type</b>	Individual
<b>Legal Name</b>	Ryan Tasi Alabastro
<b>Address</b>	141 Laurel Grove Lane San Jose, California 95126 UNITED STATES
<b>Telephone</b>	(808) 429-9066
<b>Primary Contact</b>	Tasi Alabastro Tasi Alabastro Phone: (808) 429-9066 Email: tasialabastro@gmail.com
<b>Applicant Status</b>	Individual
<b>Applicant Institution</b>	
<b>Applicant Discipline</b>	Media Arts
<b>FEIN / TAX ID</b>	
<b>Web Address</b>	<a href="https://tasialabastro.wixsite.com/tasialabastro">https://tasialabastro.wixsite.com/tasialabastro</a>



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## Cover Sheet

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**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 1: CIIF Business Support

**First Name**

Tasi

**Last Name**

Alabastro

**Title**

Owner

**Enterprise Name**

Tasi Alabastro

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

141 Laurel Grove Lane

**Daytime Phone Number (please use (###) ###-#### format)**

(808) 429-9066

**Email**

tasialabastro@gmail.com

**Website**

<https://tasialabastro.wixsite.com/tasialabastro>

**Amount Requested from CIIF (round figure to whole dollars)**



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8,000

**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

To acquire a/v equipment for multi-purpose studio designed to educate local artists on the use of digital platforms and provide them opportunities to amplify their brand.



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CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Individual (sole proprietor)

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Education  
Media Arts  
Multidisciplinary  
Theatre  
Visual Arts  
Write-in Option

**If you selected "Write-in Option" above, please describe.**

Live-streaming

**With which gender(s) do you identify? (Select all that apply.)**

Male





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**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

No

**If you selected "Write-in Option" above, please describe.**

**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Asian, Asian American

Native Hawaiian, Pacific Islander

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Some college credit, no degree

**Do you owe any student loans currently?**

No

**What is your career stage?**

Early/Emerging

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

12

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

100%

**Select all the ways in which you *try* or *have tried* to raise money.**

Credit cards/debt financing

Family and Friends' generosity/individual donors

Foundation/nonprofit grants

Online platforms (like Kickstarter, Patreon, Indiegogo)



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**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

In-person, event-based fundraisers  
Family and Friends' generosity/individual donors  
Foundation/nonprofit grants

**If you selected "Write-in Option" above, please describe.**

**How did you hear about this opportunity? (Select all that apply.)**

Friend/Colleague  
Social Media

**If you selected "Write-in Option" above, please describe.**



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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105707\_204606.pdf*



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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

<b>Expense Budget</b>	<b>Project Budget</b>	<b>CIIF Budget Request</b>
<b>Microphone (Shure SM7B) x 2</b>	798	0
<b>Boom arm x 2</b>	200	0
<b>Adobe Creative Cloud (annual subscription)</b>	150	0
<b>Acoustic foam</b>	169	0
<b>Mixer (Rode Rodecaster Pro)</b>	599	0
<b>Studio Headphones (Audio-Technica ATH-M50x) x 2</b>	298	0
<b>Laptop (Razer Blade 15)</b>	3,999	0
<b>Lighting kit (LS C120d II 3-Light Kit)</b>	2,649	0
<b>Light dome (Light Dome mini II) x 2</b>	258	0
<b>CamLink (Elgato)</b>	129	0
<b>SubTotals:</b>	<b>\$9,249</b>	<b>\$0</b>
<b>Expense Totals:</b>	<b>\$9,249</b>	<b>\$0</b>



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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	8,000
Leigh Weimer*	624
SVCcreates Emerging Artist Laureate*	624
<b>SubTotals:</b>	<b>\$9,248</b>
<b>Income Totals:</b>	<b>\$9,248</b>



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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

**Explain any items that need clarification in the EXPENSE category.**

The item listed as CamLink (Elgato) is a piece of hardware that allows cameras with the proper input cables to connect to a computer via USB. This will eliminate the need to record to a memory card but instead can be recorded directly to the computer. It also allows a client to use a high-end camera for live streaming content.

**Explain any items that need clarification in the INCOME category.**



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## Support Materials



Title: TASIALABASTRO_CONTENT TMAGAZINEARTICLE Artist 1: Tasi Alabastro Collab. 2: Nathan Zanon Collab. 3: DSTOM Completed: 0 Published: 0 Publisher: CONTENT Magazine View File	Title: TASIALABASTRO_INTROV IDEOANDHOMESETUP Completed: 0 Published: 0 Publisher: View File	Title: TASIALABASTRO_MERCUR YNEWSARTICLE Artist 1: Tasi Alabastro Collab. 2: Sal Pizarro Collab. 3: Randy Vasquez Completed: 0 Published: 0 Publisher: The Mercury News View File
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November 1st, 2019

My name is Tasi Alabastro and I am submitting this scope of work description to elevate the awareness of local artists by securing equipment to deliver high-quality digital content. I am an award-winning actor based in San Jose who creates short films, digital photography, online videos, and live-streaming content.

## **A. PROJECT DESCRIPTION**

### **SCOPE OF SERVICES**

#### **1. VIDEO PODCASTING**

Purchasing the necessary a/v equipment will enable me to expand and expedite a robust program of digital content to complement my YouTube channel, [ART TIME JOB](#). The former will be a video hub for local artists and culture makers to showcase current projects and personal narratives.

Traditional ads and methods of networking, while still common, need to be adapted to today's ever-changing landscape of digital consumption. *ART TIME JOB* will bridge the gap between artists and their supporters in a big way by providing another feedback loop through the use of comments and sharing. In addition, the shorter clips generated from each episode will serve as video business cards and hooks to draw more traffic to the main episode.

### **STAGE OF DEVELOPMENT**

I've always been deeply interested in behind-the-scenes content. Despite the bulk of my artistic career existing in the realm of performing arts, I've maintained a track record for using videos and photography for storytelling. Most recently, this can be found in a vlog (video journal) series that I maintain by finding nuggets of story-worthy moments in my day-to-day and putting them up against videos that average 7-9 minutes. This got me thinking of the other artists and culture-makers in my community and their capacity to share their own stories. It's true that most artists will find some way to document their work through the use of their own personal devices, but the impact of a thoughtfully crafted, high-quality presentation on video is often overlooked.

As I've grown increasingly aware of my immediate art community, largely due to being a part of the art network called [MALI](#) (Multicultural Arts Leadership Institute), I've been



assessing how my expertise as a multi-disciplinary artist can add value to San Jose's cultural landscape. I am going to create a video podcast series entitled *ART TIME JOB* that dives into the stories of the people responsible for these efforts. Additional documentary and b-roll will consist of dynamic storytelling elements that include but are not limited to overlay photography, motion scrapbooking, timelapse, and motion graphics. This studio set-up and its equipment will, for the most part, be future-proof because the technology for the a/v equipment listed rarely take leaps in innovation.

## **TIMELINE**

- *January* - Order equipment through Amazon and B&H Photo Video
- *February* - Develop and finalize the season's roster of guests. Create and secure web property dedicated to this project (website, social media, logo)
- *February* - Create two (2) videos: (1) behind-the-scenes video highlighting the studio assembly and (2) an introduction to the *ART TIME JOB* channel. Approach local media sources for potential partnerships such as CreaTV and CONTENT magazine.
- *March* - Edit videos and begin pre-production for *ART TIME JOB* pilot episode.
- *April-May* - Begin filming the first two episodes of the podcast supporting footage.
- *June* - Officially launch the pilot episode along with an additional episode. Collect data and info points from the pilot episode through surveys and YouTube analytics. Re-assess production workflow to prepare to film and edit the next three episodes.
- *July and onward* - Beginning creating 1-2 minute promo segments from main episodes and send to responsible parties for use on their social media platforms and in sample work for grants.

## **SCOPE OF WORK/GOALS**

- Produce high-quality video content with a strong emphasis on storytelling.
- Strengthen the relationships between artists in the local arts ecosystem.
- Create distributable videos to supplement the artists and culture-maker's ability to apply for grants and fundings.
- Strengthen personal brand by elevating the work of others and drawing businesses to use our services.
- Create rental packages and services utilizing studio equipment to generate additional income.

## **B. PROPOSED OUTCOMES**

The feedback I received from my most recent award was that my one-minute introduction video delivered on personal brand. Not only did it give my nine-minute presentation dynamism, but it also allowed me to comfortably be myself when presenting other elements during my segment. This experience validated the idea that not only do we need to be skilled at our arts discipline, but we must also be able to communicate our skills to an audience who may not have any expertise in the field. It's not enough that we are good at what we do, we have to be able to show it.

Finally, I'm excited by the idea of creating partnerships with other local video content makers to share skills and resources in aims for a more cohesive and healthy video market. Having a central location at Local Color Keystone will have the advantage of ensuring a place to host collaborations.

## **C. SOLE PROPRIETOR PROFILE/DESCRIPTION**



**Tasi Alabastro** is an actor, online content creator, and photographer whose work focuses on reflecting his community and culture. The recipient of the 2019 Leigh Weimer's Emerging Artist Award and the 2018 Silicon Valley Creates Emerging Artist award, Tasi grew up on the island of American Samoa, dropped out of college at San Francisco State, and wound up in Hawai'i, where he enrolled in an acting class at Leeward Community College. This class launched his career in the arts, and since his return to the Bay Area, he has found continued success, landing roles in a wide range of theatrical productions, short films, and feature films, including the hit *Yes, We're Open*. His short film, *Just Like That*, was featured in the 2013 San Jose International Short Film Festival. He has had the honor of being published in *CONTENT Magazine*,

*Tayo Magazine*, and featured in various galleries in San Francisco. He is a proud member of the Red Ladder Theatre Company and is currently working with inmates in state prisons as part of the Arts-in-Corrections program; The program hopes to re-engage participants with their creativity and imagination.

## TASI ALABASTRO

Source [CONTENT Magazine](#)

Issue 10.3 “Profiles”

Written by Nathan Zanon

Photography and Videography by [DSTOM](#)

Since 1991, the SVLaureate program has awarded more than 150 of the finest artists the South Bay has to offer with honors, recognition, and a cash prize to assist them in pursuing their craft. This year, awards were given in several different categories: Off Stage (an artist working offstage, backstage, or pre-performance), On Stage (a performing artist), On the Wall (a visual artist working in traditional or mixed media), Off the Wall (a visual artist working in sculpture), and Emerging Artist (a young artist in any medium who shows promise for continued growth and excellence). This year the program added a new award, the SVNexus Award, honoring an artist who uses technology to fuel their creative work.

These artists are chosen based on the work they have created and their commitment to their communities. Through their work as teachers, artists, and performers, each of the SVLaureates has shown a devotion to their craft that includes mentorship, service, and forging new cultural understanding.

### Tasi Alabastro: Emerging Artist Recipient

“I burned a banana tree when I was a kid,” says Tasi Alabastro by way of an introduction. The winner of the Emerging Artist award grew up on the island of American Samoa, dropped out of college at San Francisco State, and wound up in Hawai’i, where he enrolled in an acting class at Leeward Community College. This class launched his career in the arts, and since his return to the Bay Area, he has found continued success, landing roles in a wide range of theatrical productions, short films, and feature films, including the indie hit *Yes, We’re Open*. He describes many Bay Area artists as “accidentally multi-disciplinary,” and he embodies this description, working as a photographer, visual artist, graphic designer, and content creator on the live-streaming video platform Twitch.



“I’ve always been inspired by creative problem-solving. When working in theater and film, you come across a lot of interesting problems. I think the sense of empowerment doubles when one applies their personal creative wealth toward solving problems. Growing up and not seeing myself represented in what I was watching, reading, and experiencing contributed to so many challenges in my career, and being the recipient of the Emerging Artist award means I am paying tribute to my past and my roots as an artist. It is the manifestation of all the support I’ve received from those I’ve surrounded myself with and a personal milestone in an arts track that doesn’t have easily identifiable milestones. Even with this distinct honor, I’m still finding new ways to emerge and grow. My craft becomes more defined and specific with each audition, workshop, cast, rejection, article, and role-played.”

Content video: [SVCreates Emerging Artist Video](#)



## TASI ALABASTRO

Video - Self-produced

Description - This video was created as a lead in video to my nine minute segment during the Leigh Weimer's Emerging Artist Award ceremony. Total time to create the video was six hours. It was created in my bedroom and used one camera, printed photos, crafted and painted art, and music from a music & sfx online service called Epidemic Sound.

Link to video: <https://youtu.be/heE1JvWFt8g>



I probably spend <sup>75</sup>60% of the the time 2019  
at my desk working. Work at my desk  
includes editing photos and videos,  
email correspondence, A/V related projects,  
and the grand-daddy of them all: Livestreaming

## TASI ALABASTRO

Source [The Mercury News](#)

Published October 18th, 2019

Written by Sal Pizarro

Photography by Randy Vasquez/Bay Area News Group

With his long, bushy head of hair and a radiant smile, Tasi Alabastro is difficult to miss when he appears on stages around the Bay Area. And he has received accolades, but you might wonder if they're the kind appreciated by a 37-year-old actor, who has been honing his craft for years.

Alabastro, who has lived in San Jose since 2006, received the Emerging Artist award from SVCCreates in 2018. On Wednesday, he was one of four recipients of the Leigh Weimers Emerging Artists Award, joining illustrator Isabel Bowen, muralist Harumo Sato and musician Victor Ruiz in receiving \$5,000 grants from the Rotary Club of San Jose.



The “emerging” label doesn’t bother Alabastro at all, though; he actually embraces it. “I believe for myself that the word ‘emerging’ is just part of my core,” he told me following Wednesday’s award presentation at the Hammer Theatre Center in downtown San Jose. “I’m leaning harder into it and making it work for me. Life as an artist has been much easier knowing that. I’ll just pick up a new skill because I’m emerging.”

Those new skills include creating digital content and working with other artists — especially those who aren’t in the theatrical arts — to share what he’s learned. One of those new projects is a proposed web series called “Somewhere Street.”

” ‘Somewhere Street’ at its base is weaving stories of people who are artists — individuals who want to make stuff whether they’re an adult, a middle school student or whatever — with someone who is confident and mature in their craft,” Alabastro said. “I want to see where their stories connect regardless of where they are in their socio-economic circles.”

Oh yes, and there will be food involved. Alabastro said the project was heavily inspired by the late Anthony Bourdain, whom he watched evolve as both a journalist and a citizen of the world through his TV shows. “I come from a tiny island,” said Alabastro, who was born in American Samoa. “How do I make an impact like that while also lifting other people up to be able to do the same thing?”

Now that sounds like the emergence of a good idea.

**Vlog episode:** [https://youtu.be/h3ZA-w\\_vbDg](https://youtu.be/h3ZA-w_vbDg)



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Lucila Chavez

Application #CIIF19FALL0023

Primary Contact: Lucila Chavez  
Phone: (408) 797-9757  
Email: lucilachavez021@gmail.com  
Document Generated: Tuesday, November 5th 2019, 11:28 am

## Applicant Profile

<b>Applicant Type</b>	Individual
<b>Legal Name</b>	Lucila Chavez
<b>Address</b>	90 N 8th St Apt D San Jose, California 95112-5485 UNITED STATES
<b>Telephone</b>	(408) 797-9757
<b>Primary Contact</b>	Lucila Chavez Administrator Phone: (408) 797-9757 Email: lucilachavez021@gmail.com
<b>Applicant Status</b>	Individual
<b>Applicant Institution</b>	
<b>Applicant Discipline</b>	Design Arts
<b>FEIN / TAX ID</b>	
<b>Web Address</b>	<a href="http://www.welcominhgskateparks.org">www.welcominhgskateparks.org</a>





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**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 1: CIIF Business Support

**First Name**

Lucila

**Last Name**

chavez

**Title**

Administrative

**Enterprise Name**

Welcoming Skateparks

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

**Daytime Phone Number (please use (###) ###-#### format)**

408-797-9757

**Email**

lucilachavez021@gmail.com

**Website**

www.welcomingskateparks.org

**Amount Requested from CIIF (round figure to whole dollars)**

\$5,000



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**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

We will launch a roller skating branch here in SJ by paying local artists for their designs on t-shirts, the production of the t-shirts as well as for marketing the overall project: welcoming skateparks.



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Individual (sole proprietor)

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Design

Social Practice

Visual Arts

**If you selected "Write-in Option" above, please describe.**

**With which gender(s) do you identify? (Select all that apply.)**

Female

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

Yes



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**If you selected "Write-in Option" above, please describe.**

**Do you identify as a person with a disability?**

Yes

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Latin American, Latino/a, Latinx

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Bachelor's degree

**Do you owe any student loans currently?**

Yes

**What is your career stage?**

Early/Emerging

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

3

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

20%

**Select all the ways in which you *try or have tried* to raise money.**

Credit cards/debt financing  
In-person, event-based fundraisers  
Foundation/nonprofit grants  
Write-in Option

**If you selected "Write-in Option" above, please describe.**

City Grants

**Select all the ways in which you have *succeeded* in raising money.**

Foundation/nonprofit grants  
Write-in Option



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Lucila Chavez

Application #CIIF19FALL0023

Primary Contact:

Lucila Chavez

Phone:

(408) 797-9757

Email:

lucilachavez021@gmail.com

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**If you selected "Write-in Option" above, please describe.**

City Grants

**How did you hear about this opportunity? (Select all that apply.)**

Friend/Colleague

**If you selected "Write-in Option" above, please describe.**



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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

### Project Proposal

*105988\_204606.pdf*



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

<b>Expense Budget</b>	<b>Project Budget</b>	<b>CIIF Budget Request</b>
<b>Artwork</b>	1,200	1,200
<b>Shirt Production</b>	1,000	1,000
<b>E-commerce Site</b>	500	500
<b>Advertisement</b>	500	500
<b>Launch Party</b>	800	800
<b>Time and Labor</b>	1,000	1,000
<b>SubTotals:</b>	<b>\$5,000</b>	<b>\$5,000</b>
<b>Expense Totals:</b>	<b>\$5,000</b>	<b>\$5,000</b>



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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	0
5000	5,000
<b>SubTotals:</b>	<b>\$5,000</b>
<b>Income Totals:</b>	<b>\$5,000</b>





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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

### **Explain any items that need clarification in the EXPENSE category.**

Artwork is gathering 2 designs from 3 artists at \$200 a design for twice a year. Shirt Production is estimated at \$10 a shirt. We aim to produce 50 shirts of each design. Ecommerce website will be someone helping putting together a fluid design that enables intuitive purchasing and easy shipping. Advertisement is facebook ad fees, flyers, stickers, keychains, etc.. Launch Party will be where our brand supports the local skate competition and offered prizes and support for the competition and raffle winners. Time and Labor is an estimated 20% of the grant dedicated to my work as an organizer and curator.

### **Explain any items that need clarification in the INCOME category.**

N/A



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## Support Materials

No Work Samples are assigned to this application.

Rogue Rollers - A rollerskate apparel brand dedicated to San Jose and the Southbay

The service provided would be to launch a brand of roller skates along with the skating movement happening in San Jose. Welcoming Skateparks is a project that is leading the movement to enhance San Jose Skateparks and providing an environment that is welcoming to all. We'd like to help support that cause by providing merchandise that advertises the skate culture we are involved in. San Jose has a long history of roller skates as well as a current presence that is under represented. Many individuals believe that roller skating is dead, but it is a culture that is alive and well.

With this production, it'll create a fashion trend and publicize the iconic quad skates that so many people know. It'll be a blast from the past, with fun & quirky modern designs by local artists who they themselves roller skate. We will produce roller skate/skatepark designs that advertise the roller skating community as well as give shine to skate parks. These neglected skateparks that are overlooked by both the City of San Jose and the community. This way the existing community can take pride in the skatepark by advertising the need for improvements. Currently, we have made t-shirts that lists all the names of the skateparks in San Jose and have needed to make a second batch of prints because of its success. Downtown Screenprinting are the ones who execute the production of the shirts.

#### TIMELINE:

**Feb - March:** Artists Outreach/Coordination

This phase will be used to gather the artists that are within the roller skating community that thrive in the arts and are not recognized by the art community culture.

**April** - Artist submit 1st draft

Artists are picked and will present 4 rough drafts

**May** - Artists submit final designs

**June** - Create Website

**July** - Launch During Welcoming Skateparks Skate Events

**August** - October - continued advertising and supporting local skate park culture and events

**November** - Launch of 2nd batch of designs that will be suited for winter wear

We are currently bringing together the artistic community around roller skates and have had some successful live art demonstrations. The money will help launch a business model that will support San Jose roller skate scene. SJ has had many skate legends emerge from the city yet there are no stories being told of them or promoting the soon to be legends of now. Roller skates are a large demographic that gets overshadowed by skateboards and bikes and this business will help give San Jose yet another option of fun and exciting lifestyles.

By employing local artists we are creating jobs. We are also keeping the money locally by employing the manufacturers of the shirts. This will also stimulate the culture around skateparks which will lead to other jobs and brands in San Jose.

I've created a brand for myself online as a local rollerskate organizer. I rally the community for parades, skatepark cleanup, Roller skate competitions that have partnered with the city and other local brands, as well as, I'm involved in several skating communities around the bay. My platform has given me the opportunities to make this a successful business venture.



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Crystal Cisneros-Villa

Application #CIIF19FALL0022

Primary Contact: Miss Crystal Cisneros-Villa  
Phone: (408) 770-0184  
Email: treesgrowleaves.visuals@gmail.com

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## Applicant Profile

<b>Applicant Type</b>	Individual
<b>Legal Name</b>	Crystal Cisneros-Villa
<b>Address</b>	2074 Cranworth Circle San Jose , California 95121 UNITED STATES
<b>Telephone</b>	(408) 770-0184
<b>Primary Contact</b>	Miss Crystal Cisneros-Villa
	Phone: (408) 770-0184 Email: treesgrowleaves.visuals@gmail.com
<b>Applicant Status</b>	Individual
<b>Applicant Institution</b>	
<b>Applicant Discipline</b>	Interdisciplinary
<b>FEIN / TAX ID</b>	
<b>Web Address</b>	Treesgrowleavesvisuals.shootproof.com



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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## Cover Sheet

You may navigate the online application either by clicking through the "Application Pages" links in the upper left-hand corner, or by using "Previous" and "Next" buttons at the bottom of each page. PLEASE NOTE: clicking the "Previous" or "Next" buttons does NOT save your work. You must click the "Save Work" button on each page, as you input content. You do not need to complete this application in one sitting. You must click the "Save Work" button at the bottom of each page, so you may log back in at any time to make edits or complete for submission by the 5 p.m. PST deadline on November 1, 2019.

**By checking this box, I certify that the contact information in my Profile is complete and correct.**  
I Certify

**I am submitting an application for**  
Category 1: CIIF Business Support

**First Name**  
Crystal

**Last Name**  
Cisneros-Villa

**Title**  
Creative and Social Activism Igniton in San Jose Minoritized Communities

**Enterprise Name**  
Treesgrowleaves Visuals

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**  
2074 Cranworth Circle San Jose, CA 95121

**Daytime Phone Number (please use (###) ###-#### format)**  
4087700184

**Email**  
treesgrowleaves.visuals@gmail.com

**Website**  
<https://treesgrowleavesvisuals.shootproof.com/>

**Amount Requested from CIIF (round figure to whole dollars)**



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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8,000

**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

To purchase equipment such as professional lighting, backgrounds, and marketing supplies to enhance business resources and audience reach. To create high quality showcasing materials to present at the Mexican Heritage Plaza ESSJ Creatives showcase.



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## Demographics

We asked a few questions about demographics in the online application's "Profile" section. The "Profile" section is set by the online application provider and is not customizable, so we have a few more questions about demographics that we're asking here.

CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Individual (sole proprietor)

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Visual Arts

**If you selected "Write-in Option" above, please describe.**

**With which gender(s) do you identify? (Select all that apply.)**

Female

Gender Non-conforming

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

Yes





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**If you selected "Write-in Option" above, please describe.**

**Do you identify as a person with a disability?**

Prefer Not to State

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

Chicanx

**What is the highest degree or level of school you have completed?**

Bachelor's degree

**Do you owe any student loans currently?**

No

**What is your career stage?**

Early/Emerging

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

5

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

100%

**Select all the ways in which you *try* or *have tried* to raise money.**

Sales

Write-in Option

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

Sales

**If you selected "Write-in Option" above, please describe.**

I have sold canvases of painting and photographs I have created. Photoshoots.



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**How did you hear about this opportunity? (Select all that apply.)**

Friend/Colleague

Write-in Option

**If you selected "Write-in Option" above, please describe.**

From Maricela Lechuga who I am the ESSJ Collective Group with.



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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

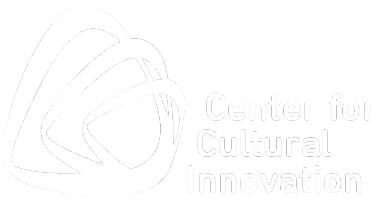
If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105983\_204606.pdf*



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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

Expense Budget	Project Budget	CIIF Budget Request
RGB 360 Color Video Light	100	150
Seamless Paper Color Backgrounds (Quantity 11)	50	600
Fabric Backgrounds (Quantity 10)	85	500
RGB Light Painter LED Wand	0	180
RGB Pro Pannel	0	450
Seamless Paper Storage Clip (Quantity 2)	0	120
Marketing	100	400
Showcase Prints & Frames	200	500
Studio Space Rental	0	4,500
Digital Media Workstation Subscriptions (Shootproof & Adobe suit)	60	600
<b>SubTotals:</b>	<b>\$595</b>	<b>\$8,000</b>
<b>Expense Totals:</b>	<b>\$595</b>	<b>\$8,000</b>



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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	0
Traditonal Photoshoots \$150-300+ each	5,000
Event Photography \$200-600+ each	5,000
Creative Photoshoots \$150-300 each	5,000
Printed Photographs	1,000
Printed Art	700
<b>SubTotals:</b>	<b>\$16,700</b>
<b>Income Totals:</b>	<b>\$16,700</b>



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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

**Explain any items that need clarification in the EXPENSE category.**

**Explain any items that need clarification in the INCOME category.**



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## Support Materials



Title: COMPANY LETTER  
OF SUPPORT/ REC.  
Completed: 0  
Published: 0  
Publisher:  
[View File](#)



Title: COMPANY LETTER  
OF SUPPORT/ REC.  
Completed: 0  
Published: 0  
Publisher:  
[View File](#)



Title: COMPANY LETTER  
OF SUPPORT/ REC.  
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## **a.) Project Description**

### Type of Service:

- Social Activism art created through photography, paintings, and documentary.
- Photography Services ranging from creative portraiture to event photography.

### The stage of development:

The project is already in implementation. Sole Proprietorship business formation along with service provision and ESSJ Creative showcasing event at the Mexican Heritage Plaza is already set in motion.

### **Timeline**

#### 2014-2017

- Crystal Cisneros-Villa learned to work in a photo studio and darkroom developing film and enlarging prints (2014).
- Crystal worked at JC Penny Portrait Studio Cupertino & San Jose Locations for 3 consecutive years including all holidays while going to Evergreen Community College
- Crystal created feminist paintings with Catholic symbolism.

#### 2018

- Crystal worked for Cherry Hill Seasonal Photography as an assistant manager while also working at JC Penny Portrait Studios
- Crystal left JC Penny Portrait Studios to study Feminist Studies at UCSC and learned concepts such as intersectionality, human rights discourses, and other democratic, anarchist, and feminist discourses. Crystal photographed Asha Sudra, a renowned San Jose poet, teacher, activist, & revolutionary. Crystal created a 10 minute film interviewing Asha showcasing her activism and caste system ancestral breakthrough.

#### 2019

- Crystal graduated from the University of California, Santa Cruz Summer 2019 with the intention of being self-employed and self sufficient while creating impactful work such as paintings, documentaries, and photographs to bridge the human rights gap.
- Crystal invested on a new DSLR camera, laptop, tablet, tripod, digital workstations,
- Crystal established the fictitious business name Treesgrowleaves Visuals as a sole proprietorship
- Treesgrowleaves Visuals shot the flag raising event for Magdalena Carrasco and also gained access to Press Release to photograph Los Tigres Del Norte
- Shot single handedly Sylvia Arenas' Fall Family Festival containing an estimated 5,000 people



- Shot youth empowering Benefit Dinner for FoodWhat?! In Santa Cruz estimated 300+ people.
- Photographed Sabreena Elmasri a Salvadorian Muslim Feminist scholar.
- Shot Engagement photos for Santa Cruz, Beach Flats mural artists Irene and her fiance at said locations as well as UCSC where they both attended.
- Shot Various graduation photoshoots on campus for University of Santa Cruz and San Jose State University studies
- Shot wedding photos, maternity, new born, toddler, business photos for San Jose residents

## 2020

- If grant is approved Treesgrowleaves Visuals will be able to invest in new backgrounds, lighting, and begin looking for a studio space.
- Crystal will work with Bay Area artists, community members, youth, and organizations.
- March 6, 2020 Crystal will showcase their work at the Mexican Heritage Plaza along with ESSJ Creatives Art Collective.

## **Scope of Work and Specific Goals**

Under the proposed project I particularly plan to ignite my business products and services in order to keep fostering an inclusive, creative, and transformative San Jose culture and community. The professional equipment such as lighting and backgrounds in the expense budget will single handedly enhance my photography and video production. By means of enhanced services I aspire to continue to document San Jose residents and visitors to historicize our socio political environment and individual and collective experiences. In the same manor, I will continue to highlight San Jose activists and creative producers like myself.

## **b.) Proposed Outcomes**

My intention with creating an aesthetically cultivated vibrancy for San Jose community is to encourage persistence in the work that they provide for San Jose. Whether the artists or community I feature teach or provide working class services, I aspire to empower and bring dignity to minoritized and gentrified communities of color. Furthermore, as a feminist studies UCSC graduate, I will encourage interdisciplinary outlets of education and community work for youth such as Jovens Activos residing in the Mayfair community in district 2. As I reach to teach youth and empower seasoned revolutionaries, I will implement a human rights framework that brings to light lived experiences of Silicon Valley dreamers and organizers. I will continue to provide my services to nonprofits like Silicon Valley DeBug in order to grassroots organize along collectives rather than individually seeking to make social change. Alongside ESSJ Creatives, I will cultivate an audience that revolves around the East Side San Jose experience.

My business in particular is already contributing to the cultural vibrancy in San Jose and promoting a positive San Jose image and brand. San Jose City Council Members are pleased with my services and products as I contribute to tell the story of San Jose along their side. I have photographed events for San Jose City Council Members such as Magdalena Carrasco during the Mexican Independence day flag raising event and Silvia Arenas Fall Family Festival both in 2019. I photographed both events with the purpose of telling a story through the images rather than just accumulating and delivering a large portion of images.

My proposed project is to move forward with my operations to build the capacity and sustainability of my business by providing further resources and space for projects to be created. I am currently operating by taking photos onsite for clientele which is great for event photography however I am limited in what I can provide for customers without a studio setup. I currently operate with a small mobile background stand and fabric backgrounds. My goal is to stock up on different colored and textured backgrounds to provide further vibrancy to the photos I create. The types of backgrounds I plan to purchase are large seamless paper, velvet and satin backgrounds. I will also benefit exponentially through purchase different lighting equipment such as professional multicolored LED lights. I am currently operating with a ring light and will benefit significantly from more professional background and lighting setup. Furthermore, I would also like to invest in marketing for my business with this grant while using high quality products that have a low impact on the environment.

### **c.) Company Profile & Description**

*Treesgrowleaves Visuals* was created in 2019 by myself after graduating from the University of California with a Bachelors degree in feminist studies. My central focus is one of feminist practice that seeks to achieve gender equality, awareness, and cultural impact. In 2016 I covered the San Jose, Oakland, and San Francisco women's march. The timeline above depicts my journey exploring creative services. In 2019, I was part of a class action lawsuit against JCPenney Portraits because of their violation of labor rights. I learned the majority of my photography business model from my experience working with the JC Penney corporation. I worked for minimum wage for 3 years at JC Penny portrait studios while more than 99% of the photos I created were not my creative property, but the companies. I am moving away from the corporation model of business that promotes human rights violations and I am creating an anarchist model of horizontal power starting with the way I do business. While studying at UCSC, I served as the intercultural outreach coordinator intern and gained cultural awareness and project execution. My company thrives off of social media marketing and audience building as well as word of mouth reach.

Dear Selection Committee,

I write this letter in support of Crystal Cisneros-Villa's application for the Creative Industries Incentive Fund.

My name is Sabreena Elmasri and I'm an alumna from the University of California, Santa Cruz, with my Bachelor of Arts in Feminist Studies and a minor in Legal Studies. I'm a future content creator focused on sparking conversation around pop culture, mental health and healing through a means of community based resources.

As a client of Crystal's through her work of photography and film, her distinctive vision and eagerness for growth has been a pinnacle in capturing my essence for my brand and style. The most striking of my time and experience with Crystal is her method to her photoshoots. For example, her questions both before and after to ensure my comfortability have allowed me to be vulnerable while also confident in where I stand. This is especially important to me in my identities as a woman of color and as a creative finding my own voice.

My hope is your consideration in funding Crystal and the work the ESSJ Creatives to continue the work they do in showcasing community based artwork to start conversations within.

Warm Regards,

Sabreena Elmasri

[selmasri@ucsc.edu](mailto:selmasri@ucsc.edu)

Dear Selection Committee,

I write this letter in support of Crystal Cisneros-Villa's application for the Creative Industries Incentive Fund application.

My name is Chris Esparza. I am the principal of Giant Creative Services and work with the School of Arts and Culture at the Mexican Heritage Plaza.

I met Ms. Cisneros-Villa for the first time this year through her participation in ESSJ Creatives, an artist collective composed of local artists from east San Jose. The mission of ESSJ Creatives is to create inclusive spaces to showcase their artwork and to promote creativity on the eastside of San Jose.

I was quite impressed by this group because despite my many years of working in the arts community in San Jose, I have never seen eastside artists begin to organize themselves in this way and I want to support their mission.

ESSJ Creatives will be having their first show at the Mexican Heritage Plaza gallery on March 6, 2020. The majority of the artists, including Ms. Cisneros-Villa, will be showing their work for the first time and could use assistance with the start up costs.

I hope you will consider investing in Ms. Cisneros-Villa; investing in her will bring much fruit to bear--not only for herself as an artist, but for the community as a whole.

If you have any further questions please do not hesitate to contact me at [chris@giantcreative.com](mailto:chris@giantcreative.com). Thank you.

Best regards,

A handwritten signature in black ink that reads "Chris Esparza". The signature is fluid and cursive, with a long horizontal line extending to the right from the end of the name.

Chris Esparza  
Principal, Giant Creative Services

Dear Selection Committee,

11/1/2019

I'm writing this letter in support of Crystal Cisneros-Villa being selected for the Creative Industries Incentive Fund application. My name is Asha Sudra, and I am a spoken word artist and organizer, as well as an 8th grade public school teacher.

I met Crystal after a spoken word performance at an event at Empire Seven Studios. Our paths then crossed at events ranging from poetry such as Live Lit and The All Womxn's Showcase, to visual art events such as Mexica New Year. She supported me personally through photo shoots to update my headshots.

Throughout all of the years of knowing her, and being exposed to her art, one thing is clear, she carries a lot of intention with her work. One current example of this is her participation in ESSJ creatives, an artist collective of local artists from eastside San Jose. Their intention to create inclusive spaces to showcase their artwork and promote creativity on the eastside is consistent with Crystal's own intentions of her art.

Their first show on March 6, 2020 will be at the Mexican Heritage Plaza. It would be a wise decision for the selection committee to financially support Crystal Cisneros-Villa in her endeavours. It would be an investment whose impact will benefit not just her, but the entire community.

If you have any follow up questions please do not hesitate to contact me at [contactASHApoet.com](mailto:contactASHApoet.com)

Sincerely,

A handwritten signature in black ink, appearing to read 'Asha Sudra', with a stylized flourish at the end.

Asha Sudra

November 1, 2019

Rosa Angelica Sarabia  
Sacramento, CA.  
ra.mediaprojects@gmail.com

Dear Selection Committee,

I am writing this letter because I know Crystal Cisneros-Villa will continue to add to San Jose's cultural vibrancy through the Creative Industries Incentive Fund grant. She is well connected with her community and continues to grow artistically.

I am the Artistic Director and Co-Founder of R+A Art & Media. Our mission is to celebrate the beauty of culture and of our collective humanity through art, design, photography and authentic storytelling.

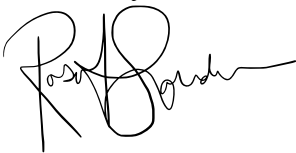
I have known Crystal Cisneros for three years now. We initially coincided in a lot of creative spaces, such as De-Bug Silicon Valley, the School of Arts and Culture @MHP, and many cultural events in San Jose. Three years ago, I was coordinating community art programs through a grant given to the School of Arts and Culture @MHP. I coordinated monthly *cafecitos*, where Mayfair community members came together to talk about their community, and to also share their stories and talents through open mic sessions. Crystal was someone that attended consistently and soon enough began to share her poetry and music. Eventually I invited her to lead the crafts area during *Cafecitos*.

Since that time and I have seen Ms. Cisneros continue her passion for social justice and the exploration of her own art through her feminist studies at UC Santa Cruz and starting her own business, Trees Grow Leaves Visuals. I have witnessed Crystal launch her own art, her own photography business highlighting people from communities of color in San Jose and outside, that oftentimes are underrepresented in mainstream media.

Crystal is a clear example of San Jose's growing cultural vibrancy. She is passionate about her art and fearless to continue to accomplish her goals. I know for certain that receiving the Creative Industries Incentive Fund grant, Ms. Cisneros will have more opportunities to invest more time in her art and projects by not having to worry about the financial necessities to sustain an artistic endeavor.

Investing in Ms. Cisneros will further highlight San Jose's cultural vibrancy, as Ms. Cisneros is already an example of growing a positive image for San Jose.

Sincerely,



Rosa Angelica Sarabia  
Artistic Director/Co-Founder, *R+A Art & Media*  
ra-multimedia.com



---

701 Lenzen Ave. San José, CA. 95126 • info@siliconvalleydebug.org • 408.971.4965

Oct. 31, 2019

Dear Selection Committee,

I'm writing this letter in enthusiastic support of Crystal Cisneros-Villa's application for the Creative Industries Incentive Fund application.

I'm an editor and organizer with Silicon Valley De-Bug, a community media and organizing collective in San Jose for nearly 20 years.

I have known Crystal for a few years, since she first stopped into one of our weekly editorial meetings and became a contributor, supporting our work and creating impactful photo essays and projects. She is active in our community, very giving of her time, energy and vision to various groups especially in East San José. Her creative work centers marginalized people and inspires dialogue to empower those represented in her artwork.

Recently, she has started her own photography business and began efforts to deepen her network with local artists to cultivate an empowering relationship between East San Jose artists. I believe that this grant can greatly help amplify the work that she has begun and reach even more people.

Thank you for your thoughtful consideration of Crystal for this opportunity that will certainly allow her to grow as an artist. I'm happy to answer any further questions, you can reach me at [liz@siliconvalleydebug.org](mailto:liz@siliconvalleydebug.org)

Sincerely,

Liz Gonzalez



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Benjamin Andrew Henderson

Application #CIIF19FALL0021

Primary Contact: Mr. benjamin henderson  
Phone: (408) 828-4141  
Email: ohmaigawd@gmail.com  
Document Generated: Tuesday, November 5th 2019, 11:19 am

## Applicant Profile

<b>Applicant Type</b>	Individual
<b>Legal Name</b>	Benjamin Andrew Henderson
<b>Address</b>	265 north 5th street san jose, California 95112 UNITED STATES
<b>Telephone</b>	(408) 828-4141
<b>Primary Contact</b>	Mr. benjamin henderson benjamin henderson Phone: (408) 828-4141 Email: ohmaigawd@gmail.com
<b>Applicant Status</b>	Individual
<b>Applicant Institution</b>	
<b>Applicant Discipline</b>	Design Arts
<b>FEIN / TAX ID</b>	
<b>Web Address</b>	brush.house





Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 1: CIIF Business Support

**First Name**

benjamin

**Last Name**

henderson

**Title**

artist

**Enterprise Name**

Brush House

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

265 north 5th street

**Daytime Phone Number (please use (###) ###-#### format)**

4088284141

**Email**

ohmaigawd@gmail.com

**Website**

**Amount Requested from CIIF (round figure to whole dollars)**

\$6,129



Center for Cultural Innovation - Creative Industries  
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**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

Purchase high quality plotter and projector to increase efficiency and affordability of creative sign and mural projects.



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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Primary Contact: Mr. benjamin henderson  
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CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Individual (sole proprietor)

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Design  
Media Arts  
Visual Arts

**If you selected "Write-in Option" above, please describe.**

**With which gender(s) do you identify? (Select all that apply.)**

Male

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

No



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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**If you selected "Write-in Option" above, please describe.**

**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

White/Caucasian

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Apprenticeship/technical/trade/vocational training

**Do you owe any student loans currently?**

No

**What is your career stage?**

Early/Emerging

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

13

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

100

**Select all the ways in which you *try* or *have tried* to raise money.**

Sales

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

Sales

**If you selected "Write-in Option" above, please describe.**

**How did you hear about this opportunity? (Select all that apply.)**

CCI Newsletter

Friend/Colleague



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Benjamin Andrew Henderson

Application #CIIF19FALL0021

Primary Contact:	Mr. benjamin henderson
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Social Media

**If you selected "Write-in Option" above, please describe.**



Center for Cultural Innovation - Creative Industries  
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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105977\_204606.pdf*



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Benjamin Andrew Henderson

Application #CIIF19FALL0021

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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

<b>Expense Budget</b>	<b>Project Budget</b>	<b>CIIF Budget Request</b>
<b>GRAPHTEC Fc8600-100 42-Inch Plotter</b>	5,195	5,195
<b>GRAPHTEC PPA33-TP12 Pouncing Tool Steel Pin 1.2 Diameter</b>	109	109
<b>Epson Pro Projector EX9220</b>	749	749
<b>4 Rolls 42" x 150' (42 inch x 150 foot) 20lb Bond Plotter Paper</b>	75	75
<b>SubTotals:</b>	<b>\$6,128</b>	<b>\$6,128</b>
<b>Expense Totals:</b>	<b>\$6,128</b>	<b>\$6,128</b>



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## Income Budget

Income Budget		Project Income
Amount requested from CIIF		0
	<b>SubTotals:</b>	<b>\$0</b>
	<b>Income Totals:</b>	<b>\$0</b>





Center for Cultural Innovation - Creative Industries  
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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

**Explain any items that need clarification in the EXPENSE category.**

**Explain any items that need clarification in the INCOME category.**



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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## Support Materials



Title: BENJAMIN  
HENDERSON WORK  
SAMPLES  
Completed: 0  
Published: 0  
Publisher:  
[View File](#)

## **Benjamin Henderson, CIIF Narrative**

### **a) Project Description**

Purchase high quality plotter and projector with accessories for faster sign and mural creation. The Plotter will be able to cut large stencils, cut vinyl for signs, and automate the making of pounce patterns for sign and mural making. The Projector will be able to project patterns on walls for larger designs and when accuracy or lettering is not as important.

### **b) Proposed Outcomes**

Pounce pattern making is an age old technique of poking small holes along the lines of a design to then transfer that design to any surface by tapping a chalk pad over the design. The result is your scale design ready to be painted on a wall, sign, or just about any surface. Making these patterns is an essential part of my work for signs and murals. Making them by hand adds from a couple hours up to a full day of labor to each project I take on. Over the years this part of my process has become a bottleneck, increasing turnaround time and thus preventing me from taking on more work. By purchasing the plotter with pounce tool accessory, I will be able to automate this part of the process and save a substantial amount of time and cost for every project I take on.

This savings of time and cost of production will have the following outcomes:

- Immediately reduce the cost of projects to make creative signage and murals more affordable for a larger amount of businesses and events in the community.
- Allow more time to be spent on the creative ideation and artistry of each project, instead of production.
- Allow more time to hire and train other artists to do this same work and help grow the capacity of my business.

When the project is very large and accuracy or lettering is not as important, I will use a projector instead to transfer the design to walls and surfaces for signs and murals quickly. Adding a high quality projector to my tools will have the following outcomes:

- Allow me to take on larger jobs with fast turnarounds.
- Allow rapid visualization for clients to see at scale how a finished project will appear.
- Provide a fail-safe option for art transfer to reduce potential delays in production.

### **c) Company Profile/Description**

I have been a freelance graphic artist and painter since 2006, adding hand painted signs and murals to my services in 2010. As a graphic artist I have developed the visual

brand for many local businesses and events including Barefoot Coffee Roasters, Chromatic Coffee Co., Cafe Stritch, Good Karma, Park Station Hashery, Pizza Flora. When I added hand painted signs and murals to my services I was able to express many of these businesses brands in a creative way, uncommon to much of the commercial landscape in San Jose. I am currently finishing a top to bottom design of Pizza Flora in downtown, and planning sign and mural projects into the new year.

*"If it has a sign in San Jose, there's a good chance that Ben Henderson had a hand in its creation. The South Bay based multidisciplinary artist and designer pumps out clean, elegant and expressive work for many of his cities' businesses, evidencing a casual mastery of everything from typography to illustration in his bold--and increasingly ubiquitous--signage." - Tad Malone*





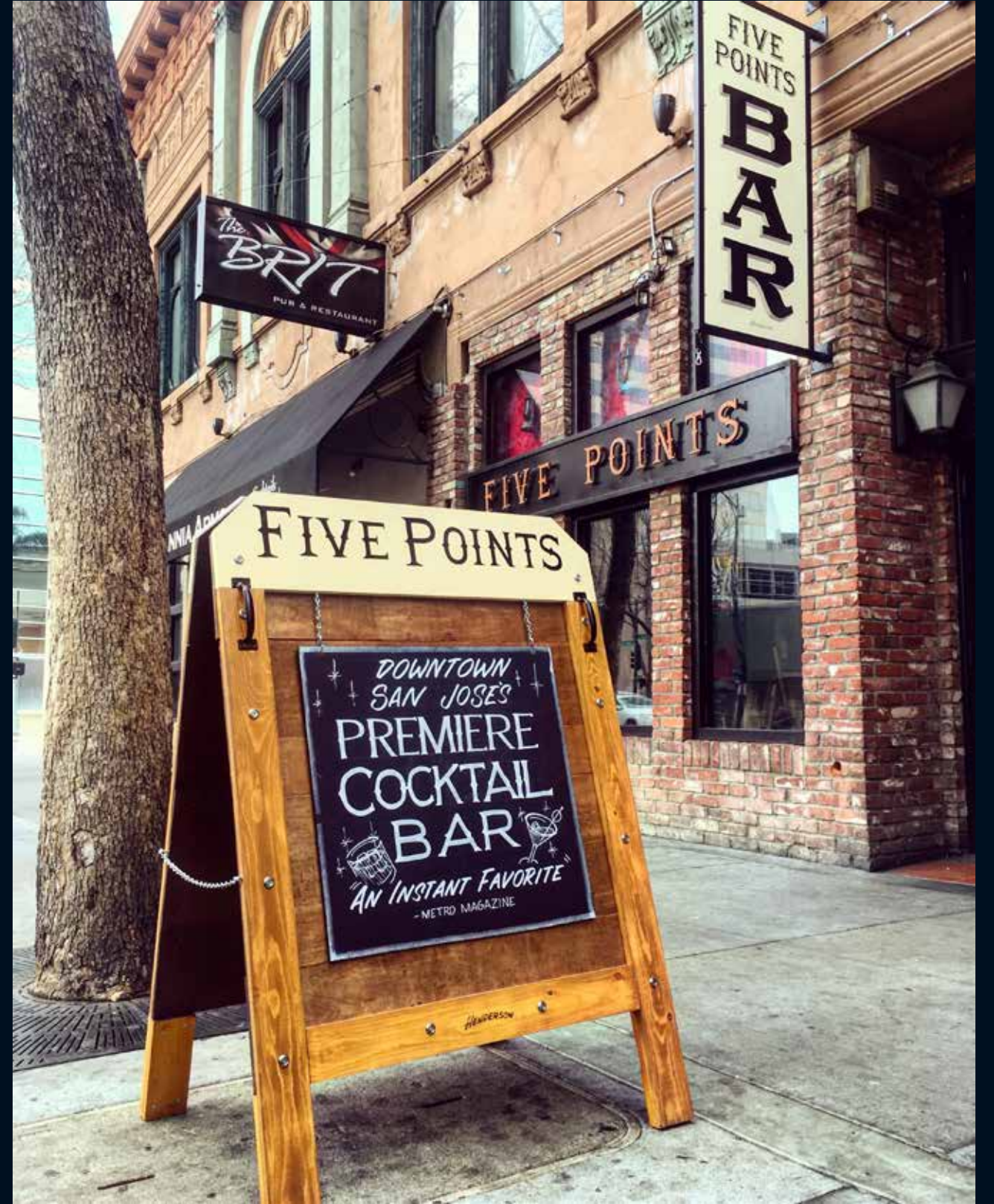
*CHROMATIC COFFEE CAFE*





*PARK STATION HASHERY*









*GOOD KARMA*



*CAFE STRITCH*



*HOTEL DEANZA*





*PIZZA FLORA*





Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Downtown Screen Printers

Application #CIIF19FALL0016

Primary Contact: Mr. Alexander E Hernandez  
Phone: (408) 722-7959  
Email: aliks@downtownscreenprinters.com

Document Generated: Tuesday, November 5th 2019, 11:23 am

## Applicant Profile

<b>Applicant Type</b>	Organization
<b>Legal Name</b>	Downtown Screen Printers
<b>Date of 501(c)3 incorporation</b>	05/14/2019
<b>Address</b>	491 W San Carlos St. San Jose, California 95110 UNITED STATES
<b>Telephone</b>	(408) 722-7959
<b>Primary Contact</b>	Mr. Alexander E Hernandez Co Owner Phone: (408) 722-7959 Email: aliks@downtownscreenprinters.com
<b>Applicant Status</b>	Organization - Profit
<b>Applicant Institution</b>	Arts Service Organization
<b>Applicant Discipline</b>	Design Arts
<b>FEIN / TAX ID</b>	84-1755883
<b>Web Address</b>	



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 1: CIIF Business Support

**First Name**

Alexander

**Last Name**

Hernandez

**Title**

Co-Owner

**Enterprise Name**

Downtown Screen Printers

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

2437 Futamase Ct. San Jose, CA. 95111

**Daytime Phone Number (please use (###) ###-#### format)**

(408) 722-7959

**Email**

aliks@downtownscreenprinters.com

**Website**

**Amount Requested from CIIF (round figure to whole dollars)**

8,000



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

To aid in the purchase of a screen printing press upgrade that will help take our business to the next level by increasing our production rate while decreasing our labor rate. Thus allowing for more time to be spent on other areas of the business.



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Enterprise of 1+

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Design

Visual Arts

**If you selected "Write-in Option" above, please describe.**

**With which gender(s) do you identify? (Select all that apply.)**

Male

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

No



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Incentive Fund Round 8 Fall 2019

Downtown Screen Printers

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**If you selected "Write-in Option" above, please describe.**

**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Indigenous, Native Alaskan, Native American

Latin American, Latino/a, Latinx

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Apprenticeship/technical/trade/vocational training

**Do you owe any student loans currently?**

No

**What is your career stage?**

Mid

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

3

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

80

**Select all the ways in which you *try* or *have tried* to raise money.**

In-person, event-based fundraisers

Sales

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

In-person, event-based fundraisers

Sales

**If you selected "Write-in Option" above, please describe.**



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Downtown Screen Printers

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**How did you hear about this opportunity? (Select all that apply.)**

Friend/Colleague

**If you selected "Write-in Option" above, please describe.**



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- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105920\_204606.pdf*





Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Downtown Screen Printers

Application #CIIF19FALL0016

Primary Contact: Mr. Alexander E Hernandez  
Phone: (408) 722-7959  
Email: aliks@downtownscreenprinters.com

Document Generated: Tuesday, November 5th 2019, 11:23 am

## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

Expense Budget	Project Budget	CIIF Budget Request
New ROQ You 6x8 Automatic Press	50,000	8,000
Shipping crate for press	800	0
ROQ Flash Dryer and shipping crate	5,500	0
Shipping crate for Flash Dryer	100	0
Installation and Configuration	2,700	0
ROQ 2 Day training	2,000	0
Shipping costs	3,000	0
Tax	5,700	0
Electrical upgrades to studio	700	0
<b>SubTotals:</b>	<b>\$70,500</b>	<b>\$8,000</b>
<b>Expense Totals:</b>	<b>\$70,500</b>	<b>\$8,000</b>



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Incentive Fund Round 8 Fall 2019

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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	8,000
Savings for Down Payment	2,500
Monthly income for 72 month payment plan	1,000
Continual of grant applications	0
<b>SubTotals:</b>	<b>\$11,500</b>
<b>Income Totals:</b>	<b>\$11,500</b>



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com

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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

### **Explain any items that need clarification in the EXPENSE category.**

The numbers given are for a press we have been inquiring about and know will be of high quality. We have yet to make any commitment on a press and will continue to research what will be the best option for us and our budget. Since these get shipped disassembled, the companies charge installation, configuration, and travel fees to come to our studio and assemble. As well as train us on how to use it properly.

### **Explain any items that need clarification in the INCOME category.**

Our goal is to put down as large of a down payment as we can. The remaining balance will be paid off over a payment plan from our monthly income. In addition to this, we intend to continue seeking out and writing for more grants that will help us pay off the remaining balance.



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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## Support Materials



Title: SUPPORT  
MATERIALS  
Completed: 0  
Published: 0  
Publisher:  
[View File](#)

## A. Project Description

- **Type of Product:** Downtown Screen Printers has reached a pivotal point of growth that requires equipment upgrades. We are requesting grant funding to help put forth a down payment on an automatic screen print press. We have an idea of the ideal brand and model to purchase and will be basing our budget on these findings. Our goal is to purchase a new and high quality press, however these are very expensive and funding will be a main factor in deciding if a used one is feasible. Currently we use a manual press: we register designs and print by hand, one by one. An automatic press would allow us to set up screens and print with automation. This process of printing will drastically increase our production rate as well as decrease our time spent printing.
- **Stage of Development:** Since starting DTSP in winter of 2018, this manual press has been our only feasible way of printing. Our business has steadily grown and our clientele has become a large, diverse, and direct representation of our connection with the community. This has been an amazing opportunity that we are grateful for, however, to keep up with all the backend administrative work (meetings, networking, marketing, accounting, etc.) becomes difficult when we spend so much time printing our orders manually. Professional opinion states that a shop is ready to upgrade to an auto press when we are printing around 500-2000 shirts a month. In the past several months we have been steadily coming up on and passing this 500 number, and it's now clear to us that it has become the right time. We are tested and ready to scale.
- **Timeline:**
  - Sep./Oct. 2019*- Research automatic presses and the market. Talk with salespersons
  - Oct. 30, 2019*- Purchased a larger conveyor dryer from a local print shop that will handle the output capacity of an automatic press.
  - Nov. 1, 2019*- CIIF grant due.
  - Nov. 2019*- Continue research and narrow down options.
  - Dec. 2019*- Install electrical upgrades and compression lines in studio needed for operating an automatic screen print press.
  - Jan. 17-19 2020*- Attend Impression Expo, a decorated apparel industry trade show in Long Beach, CA. Here we can thoroughly and directly check out presse.
  - Jan. 2020*- Put forth a down payment on an automatic press. Schedule shipping, installation, and training on operation.
  - Feb. 2020*- Begin with simpler jobs, learning tips and tricks on how to run the new press. Continue payments from generated income.
  - Mar. 2020 and On.* Continue to operate new press. Continue payments on remaining balance from generated income. Utilize time gained from decreased labor rate to focus on other areas of business.
- **Scope of Work/ Specific Goals:** A current example of the time frame for printing a large order is we recently created a custom design to print for a 700 shirt order for Hubbard Media Arts Academy in the Alum Rock Union School District. This order will take us about a day and a half to print manually but with an automatic press this would be done in about 2 hours. It is these types of jobs that are pushing us in the direction of an auto press because we know that if we want to continue to add more clients like this in the future than we'll need to be able to print more efficiently. We plan to keep our manual press, because we do a lot of work with up and coming artists and businesses that prefer smaller orders to start off. However, for many clients like schools or event organizers that need big orders with lower prices an automatic press will allow us to comfortably take on these orders and offer competitive rates that will keep us and

our clients happy. In addition to increasing our output capacity, decreasing our time spent printing is also a main goal. More time directed at expanding other areas of the business will be a huge benefit to our development.

## B. Proposed Outcomes

- ***Impact on my own business:*** Clients orders are where the majority of our income is currently generated, so being more efficient here will increase our profit margin. Additionally, since we would improve our turnaround time on jobs, this would allow for us to put more time and effort into other areas of the business which will help keep a steady intake of new orders. Our time is valuable and if we could free up more of it while also producing at a faster rate than our business will strengthen.
- ***Impact on the cultural vibrancy and economy of San Jose:*** Our intention for DTSP has always been for the community. We provide organizations with their own merch to either be used as sales to generate their own profit or as promotional giveaways; either way our work is always used as a way to help build up other businesses. Our first communal goal is to increase this clientele and branch out to more of San Jose's local community. Second goal is that from the decreased labor rate we would then plan to put more time into organizing various community based business opportunities that we strive to also run. Opportunities such as adult and youth screen printing workshops, live printing events, fundraisers, and an online collective shop that would host various artists merch we have printed. Lastly, another main goal will be to grow this business to the point of being able to hire on employees. We now have interns to help with tasks such as social media managing, building email lists, folding shirts, cleaning screens, etc. We also occasionally have friends help us with photography/videography work. We have been able to pay a little or work out trades with them for their time, but not anything near steady enough for them to use as a job. It is our full intention to work towards this, and an auto press would be a major factor in allowing us to build the business to the point of hiring on others.

## C. Company Profile and Description

- ***Company Description:*** DTSP is a creative venture founded by two resident artists of Local Color. With a shared love and complementary experience of design, apparel, and screen printing we joined together in Feb. of 2018 and in May 2019 we filed the business as an LLC. Initial start-up struggles are far from easy, and new challenges are always on the horizon as we take on larger, more complex, and diverse jobs. We have proven to ourselves to remain passionate about our work and stay excited for what's to come. Services we have offered since starting have been; apparel printing, custom logo design, artistic consulting, archival poster printing, print workshops, and live printing for a variety of events. We love to expand wherever we can and are open to finding new ways to offer our design, printing, and artistic services. Since starting we have printed for several local festivals, a handful of musicians, around 50 local artists, school programs, tattoo shops, construction companies and more. We have held a variety of screen printing workshops, with more to come. DTSP is still young, but it continues to show much promise of becoming a full fledged business.
- ***Staff Bios:*** *Jimmy Paints* and *Aliks.Mahn* are the two behind DTSP. Both San Jose grown and Local Color resident artists that have each had our own experience in the design and printing industry. Having collectively worked at various print shops, design firms and art studios we understand what it takes to run a successful printing and design business. Our team compliments each other well.. Jimmy's expertise comes in graphic design, while Aliks' is in printing. Both are crucial in running a successful print shop. We are artists first and printers second, so with every job we do we treat it as our version of a piece of art that the client is commissioning. We take much pride in delivering high quality work and always hold ourselves to the highest standard.



# Creative Industries Incentive Fund

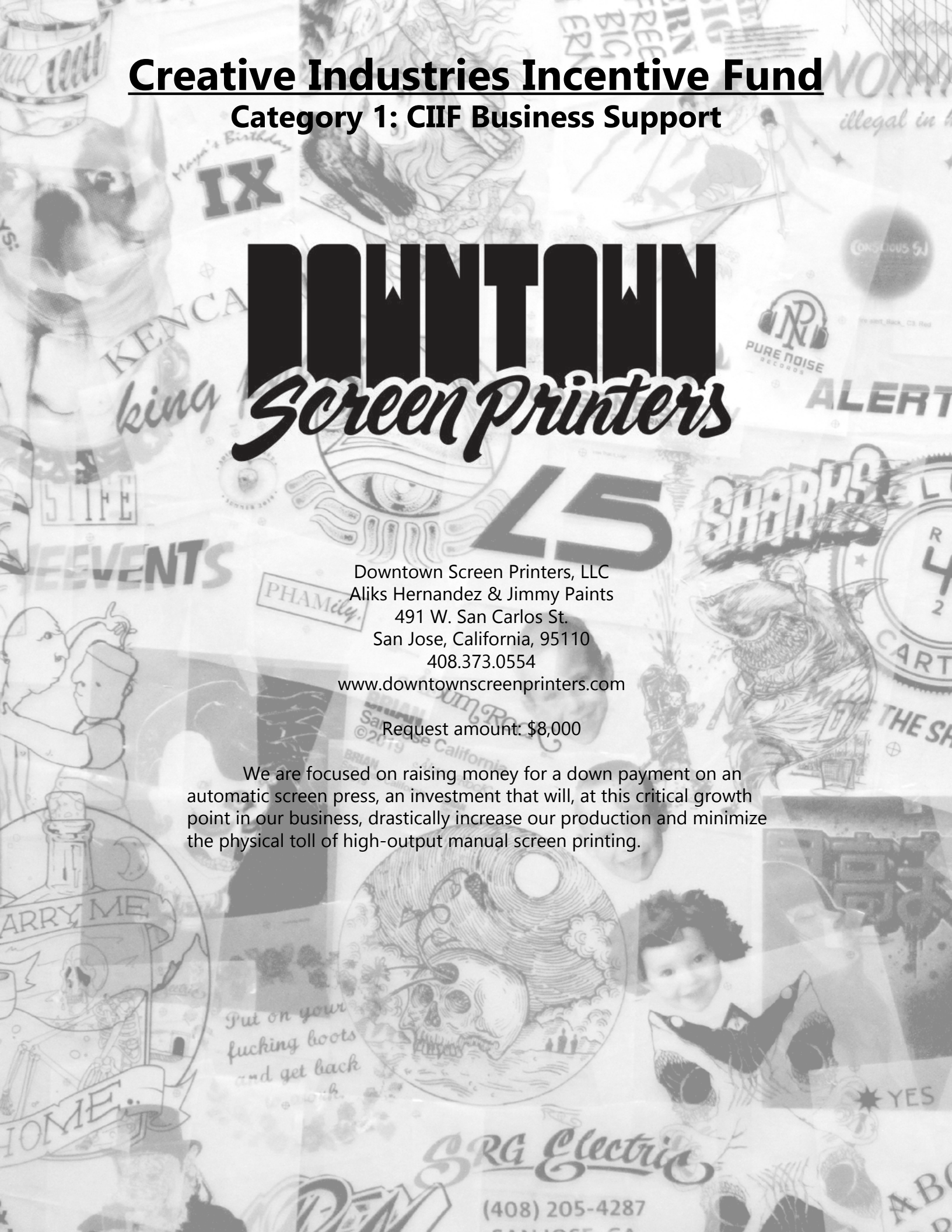
## Category 1: CIIF Business Support

# DOWNTOWN *Screen Printers*

Downtown Screen Printers, LLC  
Alik Hernandez & Jimmy Paints  
491 W. San Carlos St.  
San Jose, California, 95110  
408.373.0554  
[www.downtownscreenprinters.com](http://www.downtownscreenprinters.com)

Request amount: \$8,000

We are focused on raising money for a down payment on an automatic screen press, an investment that will, at this critical growth point in our business, drastically increase our production and minimize the physical toll of high-output manual screen printing.





# Creative Industries Incentive Fund

Category 1: CIIF Business Support  
Supporting Materials: Metroactive Article  
October 16, 2019 by Erika Rasmussen

44

Metro

metroactive.com | sanjose.com | metrosiliconvalley.com | OCTOBER 16-22, 2019



**MULTIPLE LAYERS** Jimmy Fonseca and Aliks Hernandez merged their skills to form Downtown Screen Printers.

## PECTORAL PRINTS

*Downtown Screen Printers bring the work of local artists to a chest near you*

BY ERIKA RASMUSSEN

**P**LEASE DON'T DO Coke In The Bathroom." Downtown denizens will recognize the cross-stitch, originally embroidered by local artist and Local Color founder Erin Salazar and hung on the door of the Good Karma restroom.

Those less familiar with the long-running San Jose vegan restaurant may have first encountered the same design on a T-shirt. This

garment is the work of Downtown Screen Printers.

Jimmy Fonseca and Aliks Hernandez, the pair of artists behind DTSP, have been accruing quite the portfolio. The collection of designs on their studio wall serves as a roadmap, chronicling two years of wearable work.

Each paper-thin plastic sheet serves as a waypoint on the DTSP journey. There's the face of Mighty Mike McGee, "Homegirls Por Vida"—mantra of local DJ Emz—and the

Clandestine Brewing logo, a graphic of a woman brewmaster.

Fonseca and Hernandez met at Local Color. Fonseca moved his creative energy into the collective studio when it first opened in 2016; Hernandez joined the space a little later, mainly to access the screen printing tools the collective had acquired. The two saw a potential for collaboration.

Fonseca had the color separation and graphic design expertise, while Hernandez knew the basics of screen printing. "We each had both ends of the spectrum covered separately, so working together just made it fit perfectly," Hernandez says.

Since 2018, the two artists have been deepening that screen printing craft, establishing a brand for themselves and working with a diversified client group. The jobs they run can range from tattoo shops, construction companies, schools and beyond. Sometimes they touch upon all of those categories in a single day.

They're collaborating with people from all walks of industry and life, including other creatives.

Recently, the "San Jose" logo that Nicholas Jimenez designed—one that became a regional Snapchat geofilter with 29.9 million views and 655,000 uses—found a new home on DTSP-produced black T-shirts.

"I really like taking artwork, preserving the integrity of the art, and transferring that into a screen print. I view it as an artist, not as a screen printer," Fonseca says. Both he and Hernandez are artists first, screen printers second. They view the work they do as reproducing art with more art. Instead of using digital printers, these two are bringing designs and artwork to life the old-fashioned way—with their bare hands.

To create the stencil-like screen that's used in screen printing, they first print a design—entirely black—on a special film. Next, a silk screen is coated in emulsion and placed on a light table with the film design in place. The emulsion cures on exposure to the light, excluding whatever area is covered by the design. After a good wash and dry, the screen is ready for action.

Local Color's massive garment press looks like something that might rove around the surface of Mars. Once the screen is prepared, it is secured onto the hulking apparatus. Using a squeegee, the artist moves ink across the screen. After baking in the 350-degree drying oven for just a few minutes, the shirt is ready to wear.

As of now, the merchandise they've printed is worn all over the South Bay. You might see an ostrich-riding Teresa ghost from Mario and Yoshi—designed for the relatively new Miniboss video game bar by painter and Dredg bassist Drew Roulette—walking down the street. Bill the Butcher might wait for you on someone's chest at the end of a dark hallway; that one was originally created by artist Francisco Ramirez for Five Points craft cocktail bar.

Fonseca and Hernandez are getting accustomed to seeing their prints walking around town, not something all artists experience. "Before, at the beginning, I'd be like, 'Hey, I like your shirt. I designed it, or I printed it,'" says Fonseca. "But now, it's kind of like, alright, it's normal, and I try not to geek out about it."

(408) 205-4287



# Creative Industries Incentive Fund

## Category 1: CIIF Business Support

Supporting Materials: Hubbard Media Arts Academy

Custom Shirt Design and Mock-up



(408) 205-4287

SAN JOSE, CA



# Creative Industries Incentive Fund

## Category 1: CIIF Business Support

### Supporting Materials: Letter of Recommendation Clandestine Brewing, Elizabeth Scandizzo

My name is Elizabeth Scandizzo and I am part-owner in a nano-brewery called Clandestine Brewing. Our business has worked with Jimmy Fonseca on a few projects over the last couple of years starting with a large-scale mural on the side of our building and continuing with a project to make artistic sweatshirts sold in our taproom. Jimmy ensured the deliverables met our needs and were completed in a timely manner even at times completing tasks earlier than expected. He is a complete professional and goes out of his way to accommodate the needs of a customer.

Beyond that, Jimmy is an outstanding artist. His work is original and innovative. We asked him to design us hoodies that reflected our uniqueness as a small size brewery. His design was beautiful and timeless. In fact, I am wearing the very sweatshirt he created as I write this. Our customers love the design and while we have another sweatshirt that has our standard logo on it, his design has far outsold the logo sweatshirt which is a testament to how good his work is. We are proud to have his work inside and outside of our brewery and know that in the future if we need anything similar we would not hesitate to ask for him to produce more work for us.



LIZ SCANDIZZO  
OWNER/BREWER

## CLANDESTINE BREWING

980 S. 1st St. Ste. B, San Jose, CA 95110

(408) 520-0220

[clandestinebrewing.com](http://clandestinebrewing.com)



@clandestinebrewing

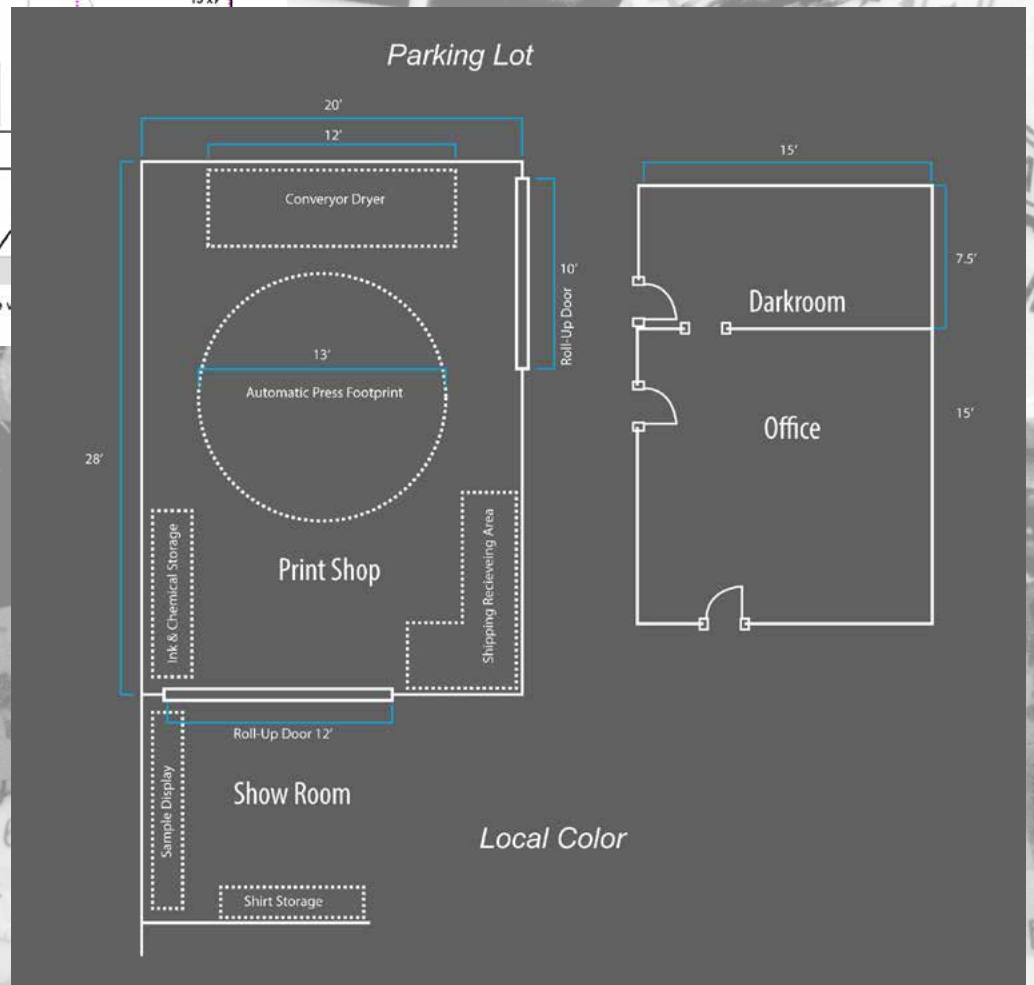
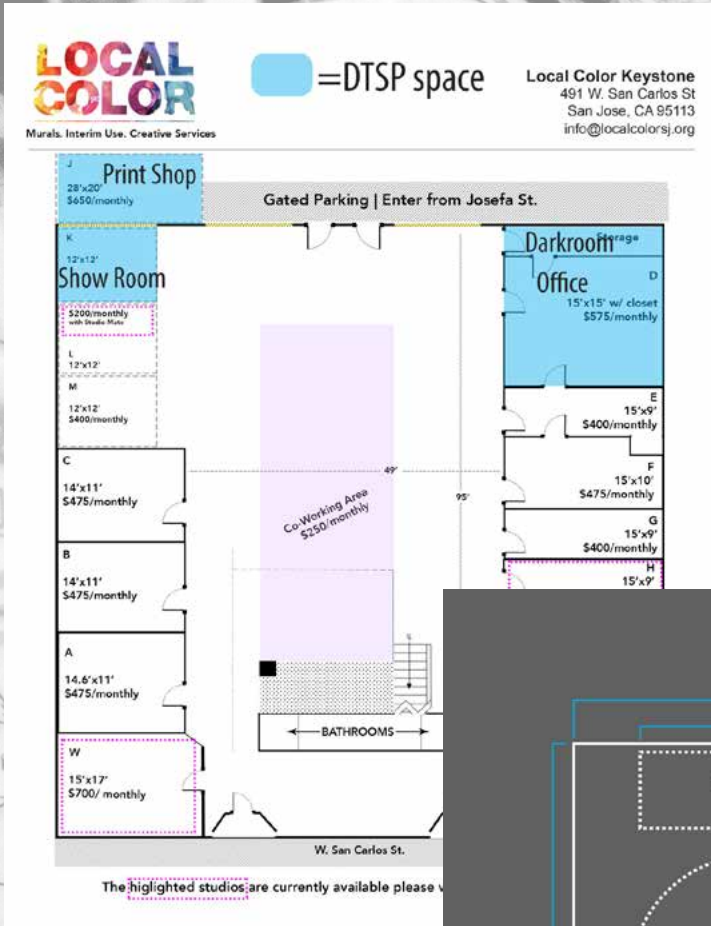


ClandestineBrewing



# Creative Industries Incentive Fund

## Category 1: CIIF Business Support Supporting Materials: Print Shop Floor Plan





Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Anderson Brulé Architects, Inc.

Application #CIIF19FALL0017

Primary Contact: Ms. Dasha Ortenberg

Phone: (408) 535-2965

Email: [dasha@aba-arch.com](mailto:dasha@aba-arch.com)

Document Generated: Tuesday, November 5th 2019, 10:51 am

## Applicant Profile

<b>Applicant Type</b>	Organization
<b>Legal Name</b>	Anderson Brulé Architects, Inc.
<b>Address</b>	325 South 1st Street SAN JOSE, California 95101 UNITED STATES
<b>Telephone</b>	(408) 535-2965
<b>Primary Contact</b>	Ms. Dasha Ortenberg Dasha Ortenberg Phone: (408) 535-2965 Email: <a href="mailto:dasha@aba-arch.com">dasha@aba-arch.com</a>
<b>Applicant Status</b>	Organization - Profit
<b>Applicant Institution</b>	Corporation/Business
<b>Applicant Discipline</b>	Design Arts
<b>FEIN / TAX ID</b>	77-0266942
<b>Web Address</b>	<a href="http://aba-arch.com/">aba-arch.com/</a>



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## Cover Sheet

You may navigate the online application either by clicking through the "Application Pages" links in the upper left-hand corner, or by using "Previous" and "Next" buttons at the bottom of each page. PLEASE NOTE: clicking the "Previous" or "Next" buttons does NOT save your work. You must click the "Save Work" button on each page, as you input content. You do not need to complete this application in one sitting. You must click the "Save Work" button at the bottom of each page, so you may log back in at any time to make edits or complete for submission by the 5 p.m. PST deadline on November 1, 2019.

**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 1: CIIF Business Support

**First Name**

Dasha

**Last Name**

Ortenberg

**Title**

Arts Integration Strategist

**Enterprise Name**

Anderson Brule Architects

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

325 South 1st Street

**Daytime Phone Number (please use (###) ###-#### format)**

4085352965

**Email**

[dasha@aba-arch.com](mailto:dasha@aba-arch.com)

**Website**

<http://aba-arch.com/>

**Amount Requested from CIIF (round figure to whole dollars)**



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Incentive Fund Round 8 Fall 2019

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\$8,000

**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

ABA is seeking support from the Creative Industries Incentive Fund to fund focus group meetings with artists and arts administrators to develop robust models for artist-architect collaboration.



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## Demographics

We asked a few questions about demographics in the online application's "Profile" section. The "Profile" section is set by the online application provider and is not customizable, so we have a few more questions about demographics that we're asking here.

CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Enterprise of 1+

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Design

Multidisciplinary

Write-in Option

**If you selected "Write-in Option" above, please describe.**

Architecture, Planning, Strategies

**With which gender(s) do you identify? (Select all that apply.)**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

on behalf of the firm : Woman-Owned Small Business, inclusive of all genders & gender identities



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**Do you identify as LGBQ?**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

on behalf of the firm : ABA does not discriminate according to sexual preference

**Do you identify as a person with a disability?**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

on behalf of the firm : ABA does not discriminate according to physical characteristics or abilities

**How do you identify? (Select all that apply.)**

Prefer Not to State

**If you selected "Write-in Option" above, please describe.**

on behalf of the firm : ABA does not discriminate according to racial or ethnic identity

**What is the highest degree or level of school you have completed?**

Bachelor's degree

**Do you owe any student loans currently?**

Prefer Not to State

**What is your career stage?**

Mid

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

35

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

NA

**Select all the ways in which you *try* or *have tried* to raise money.**

Foundation/nonprofit grants

Government contracts

Write-in Option

**If you selected "Write-in Option" above, please describe.**





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answering on behalf of the firm : project-based work

**Select all the ways in which you have *succeeded* in raising money.**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

answering on behalf of the firm : project-based work

**How did you hear about this opportunity? (Select all that apply.)**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

arts network



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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105960\_204606.pdf*



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Anderson Brulé Architects, Inc.

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Primary Contact: Ms. Dasha Ortenberg

Phone: (408) 535-2965

Email: dasha@aba-arch.com

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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

Expense Budget	Project Budget	CIIF Budget Request
<b>ANTICIPATED - Employee Labor - FOCUS GROUPS</b>	8,000	4,000
<b>ANTICIPATED - Employee Labor - MARKETING</b>	8,500	0
<b>ANTICIPATED - Employee Labor - HUMAN RESOURCES</b>	6,000	650
<b>ANTICIPATED - Employee Labor - PROJECTS/SERVICES</b>	14,000	0
<b>ANTICIPATED - Consultant Stipends - FOCUS GROUPS</b>	2,000	2,000
<b>ANTICIPATED - Materials, Printing, and Expenses</b>	2,000	1,350
<b>SubTotals:</b>	<b>\$40,500</b>	<b>\$8,000</b>
<b>Expense Totals:</b>	<b>\$40,500</b>	<b>\$8,000</b>



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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	8,000
ANTICIPATED - Project Funded Work - TO PURSUE	14,000
ANTICIPATED - Marketing Work - TO PURSUE	8,500
ANTICIPATED - Initiative Work - THROUGH ABA INITIATIVES	4,650
ANTICIPATED - Human Resources Work - TO PURSUE	5,350
<b>SubTotals:</b>	<b>\$40,500</b>
<b>Income Totals:</b>	<b>\$40,500</b>



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Anderson Brulé Architects, Inc.

Application #CIIF19FALL0017

Primary Contact: Ms. Dasha Ortenberg

Phone: (408) 535-2965

Email: [dasha@aba-arch.com](mailto:dasha@aba-arch.com)

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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

### **Explain any items that need clarification in the EXPENSE category.**

1) Anderson Brule's Arts and Technology Integration program (ATI), 2020, is working towards creating best practices for the program and towards integrating artwork into architectural project work. The overall project budget incorporates anticipated income and expenses amounting to \$40,500. While much of the income will come through project work, there are some expenses - those of creating best practices and organizing collaborations - that cannot be funded by projects. ABA is seeking support for some of these expenses through CIIF. In particular, we are seeking support for 2 out of 3 anticipated focus groups. 2) Focus Groups Overview Focus Group 1 : Working with San Jose artists to articulate critical questions + concerns for architect-artist collaboration and build relationships (\$4000 - through CIIF) Focus Group 2 : Working with San Jose arts administrators to identify opportunities and best practices for working with local artists and build relationships (\$4000 - through CIIF) Focus Group 3 : Working with ABA "internal" artists to identify, articulate, and integrate their practices (\$4000 - through ABA Initiatives) 3) Focus Group Expenses For each of the focus groups, expenses will include - ABA Employee labor organizing and facilitating - Consultant labor/stipend for attending - Human Resources Labor for contracts development and execution for consultants - Materials Preparation, Printing, and other Expenses 4) Additional Expenses for overall program Additional overall ATI 2020 program expenses will be ABA employee labor allocated to : - project work including design, administration, and collaboration with artists - marketing work including collaboration with artists on marketing collateral, research and response to calls for qualifications and proposals - human resources work and contract administration and recruiting "internal" and "external" artists - initiative work - supporting and mentoring "internal" and "external" artists

### **Explain any items that need clarification in the INCOME category.**

1) CIIF Funding will contribute to the development of Best Practices for working with artists at ABA. Much of the funding will be directed back into the San Jose arts community through stipends for consulting artists and arts administrators. 2) CIIF Funding will be allocated to 2 focus groups at ABA working with San Jose artists and arts administrators. (The 3rd focus group will work with ABA employees) 3) CIIF Funding will cover different types of expenses related to the two focus groups working with San Jose artists and arts administrators. 4) Additional ATI Funding is anticipated to come from project-based work that will be pursued in 2020. This funding is not yet secured. It will be available depending on projects pursued and/or received. (this section connects to Section 4 of the EXPENSE category) - funded through anticipated projects (to be pursued) -- project work including design, administration, and collaboration with artists - funded through anticipated marketing pursuits (to be pursued) - marketing work including collaboration with artists on marketing collateral, research and response to calls for qualifications and proposals - funded through human



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resources work related to particular projects (to be pursued) : and contract administration and recruiting  
"internal" and "external" artists - funded through ABA initiatives - initiative work : supporting and mentoring  
"internal" and "external" artists



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## Support Materials



Title: ABA CIIF PROPOSAL SUPPORT MATERIAL 01	Title: ABA CIIF PROPOSAL SUPPORT MATERIAL 02	Title: ABA CIIF PROPOSAL SUPPORT MATERIAL 03	Title: ABA CIIF PROPOSAL SUPPORT MATERIAL 04
Completed: 0	Completed: 0	Completed: 0	Completed: 0
Published: 0	Published: 0	Published: 0	Published: 0
Publisher:	Publisher:	Publisher:	Publisher:
<a href="#">View File</a>	<a href="#">View File</a>	<a href="#">View File</a>	<a href="#">View File</a>

# Arts and Technology Integration Program

ABA is seeking support from the Creative Industries Incentive Fund to fund focus group meetings with artists and arts administrators to develop robust models for artist-architect collaboration.

## BACKGROUND

In 2019, ABA launched the Arts and Technology Integration (ATI) program with the goal of facilitating discourse and providing opportunities for artists and architects to support one-anothers' practices by collaborating on creative projects and business pursuits.

ATI's purpose is two-fold: to enhance ABA's ability to serve client communities and to expand our organization's internal culture of teaching and mentorship. To do so, the program looks to explore methods for supporting both long- and short- term collaborations with "internal" and "external" artists. It also proposes to develop innovative approaches to design by continuously engaging with new technologies through art.

## USE OF FUNDING

ABA places great emphasis on fiscal responsibility in service to our clients, consultants, and staff. We make the most of our budgets. As part of our efforts to carefully structure funding, we are seeking allies and multiple resources to advance our social impact/cultural innovation programs, such as ATI.

CIIF funding would be allocated to two focus group events with San Jose artists and arts administrators from diverse communities. These events are part of a larger strategy (timeline below).

## CONTEXT (2019)

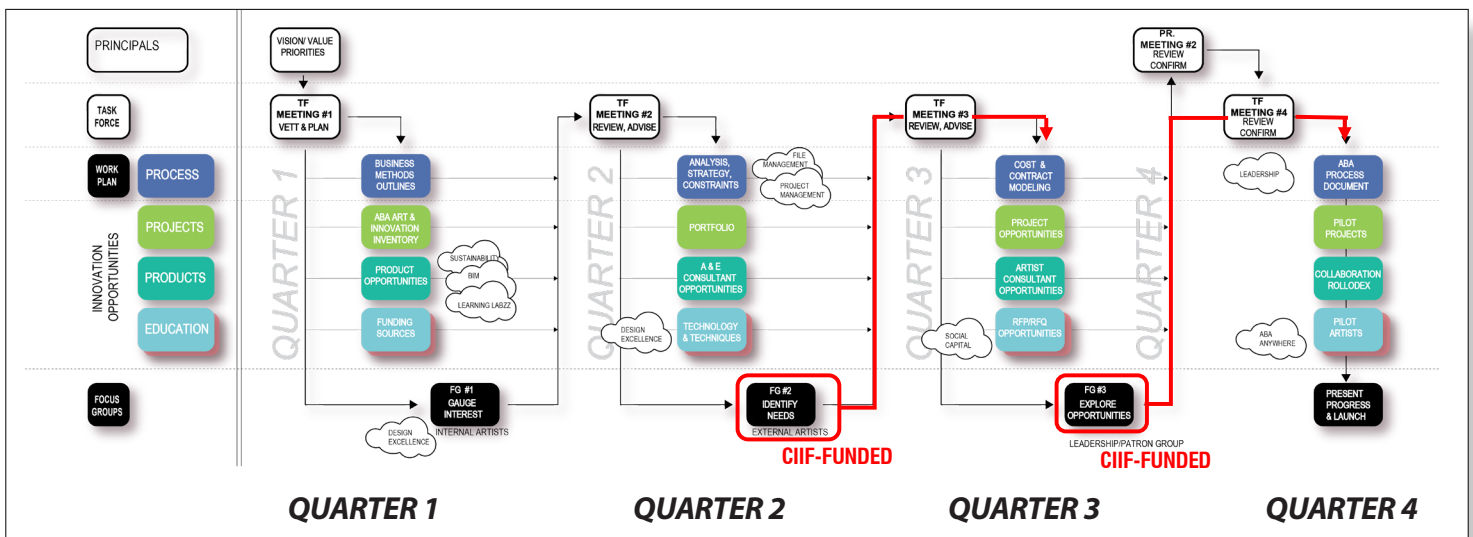
The program ramped up in February 2019 with the creation of an internal Arts Integration Strategist role, whose goal was to explore, articulate, and illustrate methods for integrating artwork and artists into architecture and the architectural design process.

Using a "learn through launch" process, ABA invested in the program, which augmented existing projects through novel detailing and design processes. Through these prototype projects, ABA has developed preliminary best practice documents.

## GOALS (2020)

The goal of ATI 2020 is to build on the work performed to date and to advance best practice documents, develop marketing approaches, and launch collaborations with artists.

As a critical step in developing relationships and robust models for collaboration with artists, ABA seeks to engage individuals from the art industry as both advisors and potential collaborators. Focus group events would coalesce these relationships and provide a platform to explore true integration. These facilitated discussions will review artist-integration models and critical topics such as intellectual property, use of technology, equity in communities, marketing, and process workflows.



2020 ARTS AND TECHNOLOGY INTEGRATION RESEARCH AND DEVELOPMENT STRATEGY TIMELINE



## Development of Best Practices for ATI

The insights gained through the focus groups would allow ABA to create structures to support ongoing relationships and positive collaborations between architects and artists. ABA will leverage its expertise in outreach and engagement to create a productive event that will be a foundation for ongoing collaboration.

### BACKGROUND

ABA believes that engaging San Jose's arts community is critical to achieving a high level of clarity and quality in its arts-integration program and it believes that, in turn, members of the arts community will find great benefit through collaboration and integration with ABA's culture of learning and mentorship.

CIIF funding would support ABA in initiating relationships with San Jose artists and organizations to advance the goals of the ATI program and launch collaborations. Through the focus groups, ABA will also immediately re-invest in artists and arts organizations by providing a stipend for invited focus group participants.

In the short-term, focus group outcomes will determine a direction for ABA Human Resources, Marketing, and Accounting to develop proposals and agreements for artists.

In the long term, this would support ABA's work in marketing artists and artwork as integral to an architectural design process. As members of an architectural design team, artists would have expanded opportunities to show and create work.

Ultimately, the goal of ATI is to benefit ABA, artists, and our communities through both immediate and long-term investment and collaboration.

To support our compensation of staff and consultants in the development and organization of these programs, we are seeking external funding. Our efforts in preparing for and leading the focus groups not only build the program but also directly support both external San Jose artists and our staff engagement with diverse art practices.

### FUNDING DISTRIBUTION

- 8%    Contracts for Artists and Administrators**
- 17%   Focus Group Meeting Materials**
- 25%   Stipends for Artists and Arts Administrators**
- 50%   Meeting Preparation and Documentation**

### Benefits to Local Artists

- Opportunities for collaboration with architects
- Opportunities for developing artworks embedded in architecture
- Opportunity to learn from a business that has been in operation for 35 years
- Learn about best practices in planning
- Learn about best practices in management

### Benefits to ABA

- Advance architectural design innovation through engagement with the arts
- Enhance visibility and marketability of the firm
- Enhance capacity for engaging and connecting with diverse communities
- Exposure to new techniques and technologies
- Support the communities in which we work
- Enhance community engagement teams by collaborating with artists from within diverse communities

### Benefits to San Jose

- Enhance community engagement by supporting inter-disciplinary and cross-cultural teams
- Develop custom features for architecture that articulate and interpret cultural and local references
- Support local entrepreneurship and invest in local arts community
- Incorporate site-specific artwork into architecture beyond the percentage mandated by the city
- Increased cross-disciplinary collaboration for expressing San Jose's Civic Identity

## AN INTEGRATED LEARNING PRACTICE

**OVERVIEW** Anderson Brulé Architects, founded in 1984, is a certified small, woman-owned business with offices in downtown San Jose and Marina, California. ABA is a full-service firm with a diverse practice in the disciplines of strategic planning, master planning, architecture and interior design.

**FOUNDATION** **Pamela Anderson-Brulé, FAIA, Principal** created ABA based on a passion for innovation in architectural design and a commitment to the transformation of the profession. She is the first woman to be inducted into the Fellows of the American Institute of Architects Silicon Valley and continues to mentor rising female professionals.

**ART** In this spirit, ABA supported staff members in launching the Arts and Technology Integration program within the Design Excellence Initiative. The program investigates ways in which the art and architecture disciplines can augment one-another. Ultimately, it aims to create reciprocal benefits between ABA and the San Jose arts community.

**MENTORSHIP & TEACHING** The program also builds on Anderson Brulé Architects' vision and mission dedicated to learning. The firm has created a culture of inquiry, mentorship and training, supported through intentional efforts to integrate individual professional goals. ABA staff have developed formal training courses, offered on a rotating basis, in leadership, communications, client relations, and project management. These are offered in small group settings and recorded for all staff to access.

**MENTORSHIP & TEACHING** A cornerstone of ABA's award-winning mentorship program is a custom tool, "Habitat," to build practice, leadership, and business skills, and is a source for education, training, license/certification, and membership goals. Quarterly reviews ensure the success of each individual.

**DIALOGUE** ABA's "Design Lab," program is a discussion series to broaden staff's design knowledge and awareness. Staff practice constructive critique and discourse to bring ABA fresh ideas and design thinking. We believe looking at design excellence in the broader environment is equally important to focusing internally.

## QUALIFICATIONS OF KEY PERSONNEL

**DIRECTION** **Jason Hull, AIA**, is a project architect at ABA with 20 years of experience in architecture and interior design. As an Associate Principal of the firm leading the Design Excellence Initiative, Jason's attention to detail and clear and concise communication style offer support to innovative projects firm-wide. Jason believes firmly in respecting the achievements of individuals and practices within their disciplines and strives to build creative alliances with experts across the creative industries as a key component of project success.

- City of Salinas, El Gabilan Library
- City of Salinas, Steinbeck Library Renovations
- Santa Catalina School, Mathematics and Science Center

**ARTS INTEGRATION** **Dasha Ortenberg** brings 20 years of combined education and professional experience from across the creative industries to ABA. Her work managing, developing, and promoting theoretical, built, and strategic art projects from design to implementation gives her insight into the distinct yet overlapping questions concerning architects, planners, and artists. With every experience, she is committed to developing standards, tools, and workflows to enhance processes in organizations integrating art into their practices.

- Concept Development, Behavioral Health Services Administration, Santa Clara County
- ZERO1 American Arts Incubator Artist, 2018\*
- Opa-Locka Oasis/Oases & Site/Cite, 2015\*
- A Wonderful Hypocrisy, Harvard Graduate School of Design, 2013\*

**SYNTHESIS** **Yvonne Campbell** brings ABA an expertise in blending images and words to tell stories. Leveraging her experience in journalism, graphic design, digital marketing, and analytics, Yvonne extends her contributions to ABA's marketing presence to the Arts and Technology Integration program.

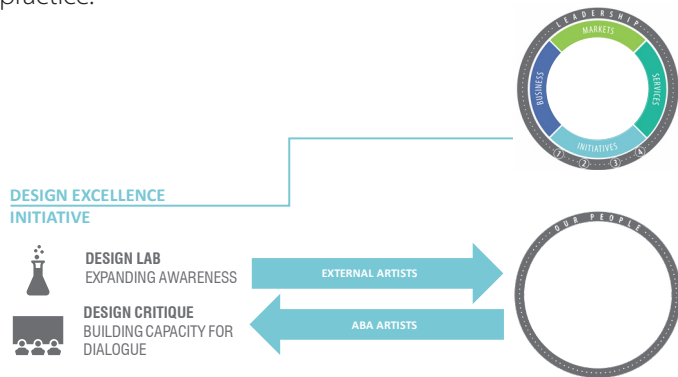
\* Projects executed outside of ABA

# ATI, by ABA, Through Teaching and Mentorship

The Art and Technology Integration program is an example of ABA's commitment to flexibility, mentorship, and respect within the profession of architecture and across the creative disciplines.

## BACKGROUND

ATI emerged from a series of proposals about custom fabrication and a mentorship process discussed and defined among Pamela Anderson-Brulé, Jason Hull, and Dasha Ortenberg. This process sought to identify methods for creating a custom career path that could support an individual's growth while also benefiting an architectural practice.



The program set out to uphold ABA's values by encouraging staff ("internal artists") to consider their external creative practices on a continuum with their work at ABA and by working with external artists to support ABA's architectural philosophy through the integration of context- and culturally-specific discourses and artwork.

## 2019 ATI ACCOMPLISHMENTS

### Marketing

- Prototype Value-Add Proposals for Artist Integration
- Prototype Go/No-Go for Artist Collaboration

### Design Excellence

- Best Practices Document Drafts:
- Values Alignment and Cultural Context for Civic Projects
  - Identifying Client Priorities for Custom Imagery
  - ABA Approach to Public Interpretation History
  - Prototypes for Thematic & Precedent-Study Design Processes

### Design Lab Topics:

- Style and Context-Based Library Design
- The History of Race/Racism in Architecture
- Sharing Staff External Art/Craft Practices

### Project Enhancements:

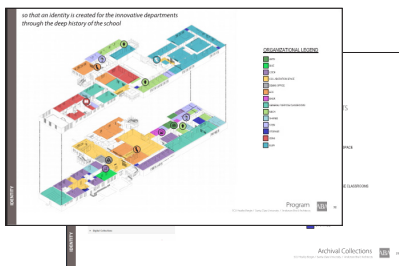
- Conceptual Arts Pavilion
- Custom Graphics for a School Chapel
- Art and Educational Element Themes for a Public Library
- Conceptual Frameworks and Graphics for an Interpretation Program

### Human Resources

- Custom Title Protocol for Staff
- Supporting Employee Alliances with non-traditional Networks
- Initiative Proposal Prototype

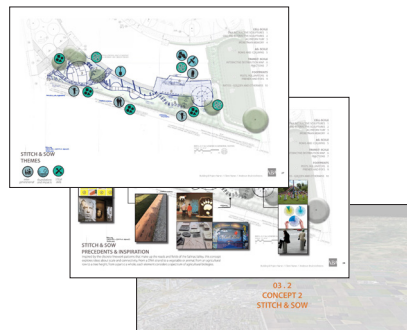
### Service Innovation

- Thematic/Interpretative Design
- Custom fabrication Process Requirements
- Artist Fee Requirements Study



*thematic development for interior wayfinding as a basis for artwork*

ANDERSON BRULÉ ARCHITECTS



*thematic and artistic development for educational elements*



*discussion of race and racism in architectural history*

CREATIVE INDUSTRIES INCENTIVE FUND

## ABA Creates Individualized Professional Development Paths

### The ABA 'Habitat': A Personal Development Tool

The Habitat is a living document and personal tool to build practice, leadership, and business skills, and is a source for education, training, license/certification, and membership goals. The tool is central to aligning staff's personal professional development goals with ABA's strategic business goals. Habitat documents are available to share and support all staff. Reviews are conducted quarterly to create goals, track progress, and ensure the success of each individual.

ABA's annual operating budget includes labor and expense allowances for staff to select an external educational opportunity—all with a goal to provide a professional development benefit to staff and the firm.

*"There is an integrated culture of mentorship on every level, such that no one is shunned for what they might not know, but in fact, encouraged to seek it out and ask questions. From initiatives that introduce learning from all aspects of the firm, to quarterly Habitats that track individual skill and career development, ABA goes above and beyond to ensure those within the company are well supported in their practice of design."*

Raye Quach  
Jr. Interior Designer  
Anderson Brulé Architects

7 | ANDERSON BRULÉ ARCHITECTS - FIRM MENTORSHIP AWARD SUBMISSION



**Building Leadership Through Initiatives Programs**

**Collaborative Culture Inspires Great Design**

ABA provides through our process. To focus on staff engagement, we conduct bi-market trend emerging industry identify key and long-term endeavors, innovate a The ABA Staff is, by design, all levels gain in strategic management and the budget detail involvement accountability development

## More Mentorship...

### ABA Staff are Teachers & Mentors

**Cal Poly Architecture Council:** Pamela Anderson-Brulé, FAIA, serves the profession and her alma-mater, Cal Poly SLO on the Cal Poly Architecture Council. The Council advises the Architecture Department on workforce needs and success criteria for graduates. A founding Council Member, Pamela focuses on keeping the curriculum vibrant, and diversity and relevancy issues.

**Notre Dame High School Design Instructor:** Pamela has also taught design and critical thinking at San José's Notre Dame High School. Pamela has educated generations of young women to build personal confidence, achieve their academic goals, and present their creative ideas effectively.

**College and University Design Instructor:** Nick Steele, IIDA, NCIDQ, leads ABA's Interior Design practice. Nick's passion for learning has driven him to share his knowledge with others as an Interior Design instructor at San José State University, West Valley Community College, and the Art Institute of California.

### We Provide Portfolio Review and Career Counseling

**Janene Hartung**, ABA's Director of Finance & Administration | Human Resources, and ABA's **Nick Steele**, annually review student portfolios at IIDA Portfolio Review and Career Days, and at Interview 101 sessions. For years, they have met with students one-on-one to give advice on recruitment and interview techniques. ABA's **Ashly Vineyard** also provides student critiques for several San José State University design classes, assisting students develop profession skills.

9 | ANDERSON BRULÉ ARCHITECTS - FIRM MENTORSHIP AWARD SUBMISSION



**IIDA Leadership Includes ABA**

As a long-term IIDA member, ABA's Ashly Vineyard has been IIDA

**ABA Contributes to Industry Organizations**

ABA is committed to advancing the

Member five y ment stud at th "Pass a pro netw IIDA, VP of strate south

## Giving Back to the Industry Through Mentorship

ABA's firm vision is, "To sustain communities and individuals by creating a legacy of design experiences; balancing human, social, economic and environmental needs." With these values, ABA employees, across all disciplines, actively give time and energy to mentor and support the industry's future generations.



### Supporting AIACC Emerging Professionals

**AIACC Academy of Emerging Professionals' Council of Advisors:** After completing a term as AIACC President, ABA Principal **Lee Salin, AIA**, was invited to serve as the architect-at-large on the AIACC Academy of Emerging Professionals' Council of Advisors. Lee supports and mentors young architects with thoughtful discussion and consideration without over-guiding or over-influencing direction and decisions.

**AIACC Associate Director, North:** Lydia Peros, Associate AIA, was nominated and serves as the 2018 AIACC Associate Director, North. Lydia, advocate for clarity in the licensure process and enrichment for Emerging Professionals at the state level, has engaged the EP committee to author "Path to Licensure". The guide will serve foreign architects pursuing California Licensure. This new document will be a valuable tool statewide.

### Advocating for Professional Women | WIA

**Women in Architecture Committee:** As a powerful advocate for women, ABA's **Pamela Anderson-Brulé, FAIA**, founded the AIA Silicon Valley Chapter's Women in Architecture committee. Pamela mentors women in the profession to push through barriers, seek leadership positions, and cultivate a strong voice in the AEC industry. ABA hosts WIA committee meetings and encourages our staff to invest in industry volunteer and leadership activities.

Additional ABA staff are WIA leaders who value being mentored by Pamela. **Angshupriya Pathak, AIA, LEED AP BD+C**, is passionate to create an equal, equitable and diverse environment

across the AEC industry. The WIA Silicon Valley has proved to be her platform to cause change. Angshu, currently WIA Committee Chair and previously Vice Chair, envisions the WIA SVC as an industry resource for strategic mentoring experts. Skills are developed through collaboration and partnerships within the architectural and associated communities.

**Dasha Ortenberg**, WIA SVC Director of Events, developed a dynamic event-planning system that has yielded productive results for the committee. Opportunities for public speaking, meeting and engaging with new mentors or coaches, and sharing personal career growth experiences/challenges, have been concrete member benefits.

*"Pamela Anderson-Brulé has been integral in my professional career development. After encouraging me to chair the Women in Architecture committee that she founded, Pam continued to mentor me in my leadership development. My leadership skills ultimately encouraged me to start my own practice in Architecture...Pamela also mentored me and helped me navigate the tricky waters of starting my own practice...I would not be the successful professional I am today without Pamela's consistent mentorship and guidance."*

Megan Elisabeth Blaine, AIA  
Co-founder, Blaine Architects

8 | ANDERSON BRULÉ ARCHITECTS - FIRM MENTORSHIP AWARD SUBMISSION



THE AMERICAN INSTITUTE OF ARCHITECTS,  
CALIFORNIA COUNCIL

ACADEMY FOR EMERGING PROFESSIONALS

2018

FIRM MENTORSHIP AWARD

CONFERRED UPON

ANDERSON BRULÉ ARCHITECTS

FOR PROVIDING A CULTURE OF SUPPORT THROUGH YOUR PERSONAL APPROACH TO THE EMERGING PROFESSIONAL, AND FOR ALWAYS TAKING THEM INTO CONSIDERATION BY PARTICIPATING IN ALL LOCAL EMERGING PROFESSIONAL EVENTS. YOUR MENTORSHIP TO THE MANY ATTEMPTING TO NAVIGATE THE PROCESS OF BECOMING A LICENSED ARCHITECT. YOUR FIRM HAS EXEMPLIFIED THE MANY VOICES AND DIFFERENT SHAPES AN ARCHITECT CAN EMBODY AND PROVES THAT THERE IS MORE THAN ONE PERSPECTIVE WHEN IT COMES TO THE ARCHITECTURE PROFESSION. THIS FIRM EMBRACES ITS COMMUNITY AND MARRY PERFECTLY THE EDUCATION OF WHAT AN ARCHITECT DOES, WHO AN ARCHITECT IS AND HOW THE ARCHITECT CAN AFFECT THE COMMUNITY ARE POWERFUL LESSONS FOR ALL. WHAT ANDERSON

AIACC PRESIDENT



BRITT LINDBERG, AIA

VICE PRESIDENT, AEP



MEGAN DOUGHERTY, AIA



## Specialization and Expertise



### Strategic Planning

ABA applies its strategic planning expertise across the full array of projects, from single buildings to complex multi-building campuses, and to system-wide projects, as well as service modeling and operational planning. ABA has created a collaborative, strategic design process that incorporates an inclusive approach to articulating a vision and defining objectives based on the client's core values and needs. Our interactive process works to strengthen and align clients' organizations and culture with their future building and facility needs.



### Master Planning

ABA blends the talent and expertise with solutions for our clients. Our plans are informed by extensive stakeholder thinking to test concepts.



### Architecture

As a full service architecture firm, our clients' vision as well as the community tailored for each client.



### Interiors

ABA approaches interior design through strategic planners' evidence-based design and advanced trends to create comfortable, healthy work environments.

CONNECTING WITH PEOPLE

## Community Engagement



With public projects, community perception is inadequate community or stakeholder outreach multiple obstacles for project success. The primary concerns are (1) building advocacy for next steps, (2) instilling confidence with decision makers that they have truly heard from their community. The cost is rework, extended schedules, and in the worst cases, moving forward at all.

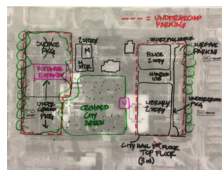
These sometimes-elusive goals are both achieved best accomplished by reaching the breadth and depth of your community with effective engagement strategies. ABA brings a robust set of outreach expertise and innovative tools to help you hear from your community, reach the breadth and depth of your stakeholders.

- / Gather input to reach your diverse community
- / Include traditional community meetings to complement in-person
- / Develop convenient, online engagement for tech-connected community
- / Attend other community gatherings to reach where they are, especially young families
- / Leverage outreach efforts by coordinating with staff to conduct multiple or parallel outreach

### Examples of Outreach: Design Workshop/Community Outreach

Engage your stakeholders

A community design workshop is an exciting, hands-on form of community outreach. While we do not ask a community to be architects, by having them put on their designer hat for the day, we gather deep insight into their desired experience and priorities. They are able to write a story together of what their community could be and articulate thoughts that they would otherwise struggle to express. A bonus benefit is that they walk away from the exercise with a fundamental understanding of the design constraints and opportunities of the project that they would struggle to understand in any other way. This is often one of the community's favorite meetings in the design process.



Design Exercise at Community Charrette Workshop



Large Group Discussion

	Scenario 1	Scenario 2	Scenario 3
City Hall	Renovate	New	New Combine with Library
Police	New Separate Building	New	New Connected to City Hall
Library	New Separate Building	New	New Combine with City Hall
Museum	Existing to Remain	New	New
Museum Storage	New Within another building	New	New Expanded Storage
Parking	New 410 stalls	New 460 stalls	New 460 stalls
Orchard City Green	Same Size	Increase Size	Increase Size
Portion of Site for Alternative Use	No	No	Yes

Legend: Less Change (Blue) More Change (Red)

Facilities Scenario Matrix



Center for Cultural Innovation - Creative Industries  
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Brian Buna Rapaido

Application #CIIF19FALL0014

Primary Contact: Mr. Brian B Rapaido  
Phone: (408) 966-3294  
Email: getdowndancestudios@gmail.com

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## Applicant Profile

<b>Applicant Type</b>	Individual
<b>Legal Name</b>	Brian Buna Rapaido
<b>Address</b>	198 Jackson Street San Jose, California 95112 UNITED STATES
<b>Telephone</b>	(408) 966-3294
<b>Primary Contact</b>	Mr. Brian B Rapaido Co-Owner Phone: (408) 966-3294 Email: getdowndancestudios@gmail.com
<b>Applicant Status</b>	Individual
<b>Applicant Institution</b>	
<b>Applicant Discipline</b>	Dance
<b>FEIN / TAX ID</b>	
<b>Web Address</b>	<a href="http://www.getdowndancestudios.com">www.getdowndancestudios.com</a>





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## Cover Sheet

You may navigate the online application either by clicking through the "Application Pages" links in the upper left-hand corner, or by using "Previous" and "Next" buttons at the bottom of each page. PLEASE NOTE: clicking the "Previous" or "Next" buttons does NOT save your work. You must click the "Save Work" button on each page, as you input content. You do not need to complete this application in one sitting. You must click the "Save Work" button at the bottom of each page, so you may log back in at any time to make edits or complete for submission by the 5 p.m. PST deadline on November 1, 2019.

**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 1: CIIF Business Support

**First Name**

Brian

**Last Name**

Rapaido

**Title**

Co-Owner

**Enterprise Name**

The Get Down

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

**Daytime Phone Number (please use (###) ###-#### format)**

408-966-3294

**Email**

getdowndancestudios@gmail.com

**Website**

www.getdowndancestudios.com

**Amount Requested from CIIF (round figure to whole dollars)**

\$7200.00



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**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

The Get Down dance studio will organize and develop a professional dance performance group that will perform at numerous San José events with the goal of contributing to the city's cultural vibrancy.



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## Demographics

We asked a few questions about demographics in the online application's "Profile" section. The "Profile" section is set by the online application provider and is not customizable, so we have a few more questions about demographics that we're asking here.

CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Individual (sole proprietor)

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Dance

Education

Music

**If you selected "Write-in Option" above, please describe.**

**With which gender(s) do you identify? (Select all that apply.)**

Male

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

No



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Brian Buna Rapaido

Application #CIIF19FALL0014

Primary Contact:

Mr. Brian B Rapaido

Phone:

(408) 966-3294

Email:

getdowndancestudios@gmail.co

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**If you selected "Write-in Option" above, please describe.**

**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Asian, Asian American

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Bachelor's degree

**Do you owe any student loans currently?**

Yes

**What is your career stage?**

Mid

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

15

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

100%

**Select all the ways in which you *try* or *have tried* to raise money.**

In-person, event-based fundraisers

Family and Friends' generosity/individual donors

Online platforms (like Kickstarter, Patreon, Indiegogo)

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

In-person, event-based fundraisers

Family and Friends' generosity/individual donors

Online platforms (like Kickstarter, Patreon, Indiegogo)



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**If you selected "Write-in Option" above, please describe.**

**How did you hear about this opportunity? (Select all that apply.)**

Friend/Colleague

**If you selected "Write-in Option" above, please describe.**



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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105750\_204606.pdf*



Center for Cultural Innovation - Creative Industries  
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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

<b>Expense Budget</b>	<b>Project Budget</b>	<b>CIIF Budget Request</b>
<b>Dancer 1 (\$100/month for twelve months)</b>	1,200	1,200
<b>Dancer 2 (\$100/month for twelve months)</b>	1,200	1,200
<b>Dancer 3 (\$100/month for twelve months)</b>	1,200	1,200
<b>Dancer 4 (\$100/month for twelve months)</b>	1,200	1,200
<b>Dancer 5 (\$100/month for twelve months)</b>	1,200	1,200
<b>Dancer 6 (\$100/month for twelve months)</b>	1,200	1,200
<b>SubTotals:</b>	<b>\$7,200</b>	<b>\$7,200</b>
<b>Expense Totals:</b>	<b>\$7,200</b>	<b>\$7,200</b>





Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

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## Income Budget

### Income Budget

Amount requested from CIIF

### Project Income

7,200

**SubTotals:**

**\$7,200**

**Income Totals:**

**\$7,200**



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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

**Explain any items that need clarification in the EXPENSE category.**

A dance performance group consisting of six dancers will be compensated \$100 per month for a total of twelve months. Each dancer will receive \$1,200 for the year of 2020. With the total of six dancers of \$1,200 the final total expense will be \$7,200.

**Explain any items that need clarification in the INCOME category.**

If funds are granted, the amount will be equally distributed among each dancer.



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## Support Materials



Title: AKI MATSURI  
COLLABORATION  
Artist 1: Brian Rapaido  
Collab. 2: Mark Teagle  
Collab. 3: Wayne Adachi  
Completed: 0  
Published: 0  
Publisher:  
[View File](#)

Brian Rapaido  
Co-owner  
The Get Down  
198 Jackson Street  
San Jose, CA 95035

The Get Down dance studio will organize and develop a professional dance performance group that will perform at numerous San José events with the goal of contributing to the city's cultural vibrancy.

There will be six core members who will commit to the 2020 year long season of dance training, rehearsing, and performing. Training will begin the second week of January 2020 and sessions will be held at The Get Down dance studio located in Japantown San José. The dance routines will showcase the high level of talent and professionalism that resides in San José. Through out the year of 2020, the performance group will actively market on various platforms to notify the public of scheduled performance dates. The group will communicate with local musicians, Dj's, and other artists to collaborate and host events together.

Core members will be required to dedicate at least ten hours of training and rehearsal time every month. In doing so, each core member of the performance group will be compensated a rate of \$100 per month for providing their time and expertise. With six dancers in the group at a rate of \$100 per month for twelve months, the total annual expense for the San José performance group will be \$7,200. Compensation to the dancers will help alleviate financial stress and help the group gain a stronger focus to the ultimate goal, which is to contribute to the city of San José's cultural vibrancy.

The performance group will not only showcase the art of dance to the audience, but also help as a marketing tool for The Get Down dance studio. With more people exposed to the dance performances, the more chances there are for San José residents willing to take dance classes at the studio. Furthermore, as more people attend classes at The Get Down dance studio, the more likely they are to dine, shop, and visit other businesses within the Japantown San José neighborhood. The performance group will ultimately contribute to the financial sustainability of The Get Down dance studio as a business as well as bring more people to the Japantown San José neighborhood.

The performance group will aim to promote a positive experience through the art of dance. The goal is to bring people together and have them witness how impactful the arts can be. The performances will strive to entertain and inspire so that viewers will be motivated to create and produce art themselves. Collaborating with other artists will also help bridge the gap between different art genres, so attendees will be exposed to a wider range of art forms. San José has a talented group of artists and the dance performance group will help showcase that to the public. Performances will be family friendly so that viewers of all ages can appreciate it as well as promote a positive San José image.

The Get Down dance studio consists of members who have been in the dance community for many years. It is home to freestylers, street dancers, and performers alike with a focus on hip hop, funk, and Latin street styles. Every dance style taught at the studio is a style that the owners all love to dance. With the hopes to make a positive impact in the community by sharing our passion for dance and by keeping the social dance scene alive, our aim is to nurture the inner dancer and to provide a safe space where individuals can build and grow their artistic expression.

I was fortunate to have great teachers to help me understand that if I am very passionate about dance, I should study it and learn to teach it in a tactful way so that the new generation will do it justice. This way the dance culture will continue to thrive long after I am gone. Members of The Get Down dance studio have the same passion and we all appreciate what dance has done for us. We feel that dance is a tool that we use to create strong, long lasting relationships. I've known most of our instructors for more than ten years and they have been a joy to be around. We genuinely wish to share this art form to help spark positive relationships with more people.

Dancers of the performance team will have good chemistry with one another. Since we are all in good relationships, the positive chemistry will be transparent throughout the performance. We have done dance routines in the past where audience members mentioned that it was very inspiring to see our group of dancers expressing how much fun it is to dance. We aim to keep dance inviting as opposed of intimidating so people can feel that they can enjoy moving to music as well. The more we get the audience appreciate their experience, the more vibrant the art culture of San José will be.



Stewardship & Capital Campaigns  
October 13 - November 3  
**2020**  
**stewardship**

**Youth / Young Adult Band**



Sunday, October 20  
11:30 am

Do you love music?  
Love to sing  
and/or play an instrument?

Want to have fun  
playing contemporary praise and worship music?

Are you a youth or young adult? If yes!  
then the Youth/Young Adult Band is for you!

We are meeting again next Sunday, October 20, in the Sanctuary.  
Questions? Contact Mark Teagle <markteagle@wesleysj.net>

**Good News**

WESLEY UNITED METHODIST CHURCH

**Wesley United Methodist Church**  
Office: (408) 295-0367  
FAX: (408) 295-0612  
email office@wesleysj.net UMC  
www.wesleysj.net  
Volume 65, No. 17

October 10, 2019

ORCURENT RESIDENT

NON-PROFIT  
ORGANIZATION  
U.S. POSTAGE PAID  
SAN JOSE, CALIF.  
PERMIT NO. 1283

**Volunteers needed for Grant School Fall Festival**

Friday, November 1

OUR NEIGHBORS at Grant Elementary School (at 10th and Jackson Streets) are holding a major fundraiser on Friday, November 1 from 12:30 to 3:30.

Volunteers are needed to cover games for 90 minute shifts. This is a great opportunity for newly retired folks or those with a flexible schedule to connect with the Grant community. Games include Balloon Pop, Basketball shoot, and other carnival games. Sign up in the Fellowship Hall with coordinator Betty Hayashi or contact her by email <jthayashi1@gmail.com>.



Marty Iwagaki and Kazuko and Jim Tengan help children at a Festival game

**Our 2nd Compassion Sunday is coming - Nov. 3**

LAST SPRING our first Com(e)Passion Sunday saw more than 200 Wesley volunteers serving the community onsite at church and at locations in the nearby community.

We're set to do it all again on Sunday, November 3.

Projects are being planned for all ages and abilities. There will be projects for children and youth at Wesley. Families can do projects together.

The Wesley Com(e)-Passion Team is busy planning. If you are interested in being a Project Leader or have an idea for a project, contact Aton Abril or Mary Leano through the church office, or Mark Teagle <markteagle@wesleysj.net>. Project sign-ups available soon.



Denise Tseng, Renee Tseng, and Louie Lu weed the gardens at Taylor Street Community Organic Garden

**Calling All Cars!**

**Trunk 'N' Treat Halloween Outreach**  
October 31, 5pm-7pm

TRUNK 'N' TREAT outreach to the Japantown neighborhood. Halloween is less than a month away and it's time to sign up for our church's annual Trunk 'n' Treat on Halloween, October 31, 5pm-7pm, in our 5th Street parking lot.

All Wesley individuals, families, groups, and teams are invited to deck out your car trunk or hatchback, dress in costumes, and shine a light on Wesley Church's hospitality and welcome as you pass out treats to the children.

Sign up your decorated car trunk by Monday October 21 with the Trunk 'n' Treat Team <TrunknTreat@wesleysj.net> or talk to Ted Hasegawa or Barbara Hiura. But, don't wait too long! If you're interested, contact the Team as soon as possible. Trunk 'n' Treat slots are limited; entries accepted on a first come first served basis.

**Needed: Halloween treats for Trunk 'N' Treat !**  
Please consider donating 'treats' (individually wrapped candy or small toys) or monetary contributions to purchase treats. Please write "TnT Outreach Ministry" on the memo line of donations or label your contributions. Bring your donations and/or contributions to the office by Sunday, October 27. The TnT Team and the children thank you!



Barbara M. and Mary C. give out treats from their Snoopy car trunk

**PASTOR'S REFLECTION**

Rev. Keith Inouye

Though we still need to determine how well this year's Aki Matsuri event did as a fundraiser (as work areas of Aki Matsuri are still turning in expense information), without a doubt I feel that this year's Aki Matsuri was a tremendous success. For many years now we have seen our Aki Matsuri transition into a larger event that gathers the greater area community into fellowship with us! It is wonderful how much this event has become a celebration of the larger community as we meet and welcome new people every year!

Our appreciation goes out to everyone who volunteered at every aspect of our Matsuri. The hospitality shared with our guests is so amazing! People that I greeted at this year's Aki Matsuri shared some common comments such as "I love this event!", "It's so well organized!", "I come every year because I enjoy it so much!" There is a spirit of joy and hospitality that is so evident at Aki Matsuri and it is infectious!

We thank everyone for taking part: our Aki Core planning team, our congregation members and friends, friends from supporting community organizations and the SJ Buddhist Betsuin, local high school students, and so many others who gave so generously of their time. Thank you to all for another great year! We truly saw the grace and blessings of God throughout every phase of planning and on the day of Aki Matsuri!

The month of October is not only traditionally when we hold our Aki Matsuri event but also the month when we launch our yearly **Stewardship & Capital Campaigns** (which several years ago we began running simultaneously). Our **Stewardship Fund** addresses staff salaries, ministries and programs, church supplies, utilities and maintenance; basically everything that addresses the daily operations of the church. Our **Capital Fund** addresses property acquisition debt reduction and major facilities projects such as our hopes of establishing a garden and play area in our 6<sup>th</sup> Street Dobashi lot.

Both funds need major financial support. As much as our large fundraisers like Aki Matsuri and Mochitsuki help support our budgetary needs, the largest percentage of income that supports the continuation of our Wesley UMC ministry is the systematic giving of our members and friends who commit themselves to regular weekly, monthly, or yearly giving. This is why our Stewardship and Capital Campaigns is so vital for the life and ministry of Wesley UMC.

This month during worships we will be highlighting messages from our ministerial staff focused on Christian Stewardship. We will provide information (both verbally and in print) explaining our budgetary needs for 2020.

We hope that you feel blessed by the ministry of Wesley UMC and  
*continued on page 2*

Thank you for submitting articles for the next newsletter by Monday, October 21, 2019



# Prayer Concerns



To be a community of faith that is empowered by the grace of God in Jesus Christ means that we share one another's joys and concerns. Please keep the following persons and circumstances in your prayers:

### For those experiencing the loss of loved ones...

Please pray for Rowena and Jake Shimada in the passing of her maternal grandmother in the Philippines.

### For those facing health concerns...

Continuing prayers for Shig and Sumi Higaki; John Tanaka, Chris Tsuji, Kyoko Kamiya, Rose Yoshida, Chiyo Fukuda, Dee Imazeki, Ed and Florence Takeda, Joanne Okabe-Kubo, Tom Masuda; for Rev. Hajime's mother; Victor Tokushige; for Mary Hasuiki; for Brian William's parents in their health issues (mother in chemotherapy and father in lung cancer treatment); for Pat Higuchi's sister-in-law Nancy undergoing treatments for cancer; for Kathy Takeda; for Ed and Virginia Bailey's grandson Samuel; for Les and Pat Montgomery's son Nathaniel faced with several serious health concerns (cancer and heart issues); for Kathy Iyama's cousin whose cancer has returned; Dorothy Hiura; Karen Mikami's father suffering from gastrointestinal blockage; for Mike Iida's slow but improving recovery from knee infections; for Michi Kinoshita who had a health setback requiring hospitalization but is now recovering back at Golden Heritage; for Christopher Huang recently hospitalized for asthma and heart concerns; for Garrett Utsumi regarding continuing health concerns, for all our beloved members and friends facing loss of memory and other physical issues; for all those who are providing care for loved ones and friends in the home; for many family and friends whom we have been praying for privately and in worship who are battling cancer.

### For our church, community, and denomination...

For a wonderfully successful Aki Matsuri; for our current Stewardship and Capital Campaigns during this month of October; for the upcoming National Japanese American United Methodist Clergy Retreat and Lay/Clergy Convocation; for another fun year of Trunk 'n' Treat to share with the community!

### For our world...

For the escalating impact of the Climate crisis on our world and our nation's failure to lead the way; for the call upon us all to protect our global wellness; for hurricane disaster recovery; for greater legislation to combat gun violence in our nation; for the tenuous condition of international relations among leaders; for the tremendous political divide and turmoil evident in our nation's government; for deep concerns and hopes to address the issue of the growing unsheltered population in our community and nation.

## NEWS

### ONCE A MONTH VOLUNTEER OPPORTUNITY

"Los Dichos" as a branch of Project Cornerstone and the YMCA, offers the opportunity for you to get involved in the academic life of Grant Elementary School students. Once a month, you will read a book in the class of your choice and then help students make crafts related to the book.

A schedule will be posted monthly. This is a wonderful opportunity to help students while making a commitment for only one day. Please contact Mary Leano through the church office for more information. Sign up online at <www.ttsu.me/losdichos\_2019\_2020>.

### CLASSIC ROCK FUNDRAISES FOR WESLEY CHURCH

Church member Jeanne Katsuro will close her longstanding business Classic Rock (jewelry store here in Japantown) by the end December in order to enjoy retirement. She has already publicized discounts up to 70% for her close out sale, but on the weekend of Oct 18-20 any purchases by Wesley UMC members and friends will receive an added 10% discount, AND Jeanne will donate a portion of the sales to our church. Pick up a discount flyer in our church narthex to take advantage of this sale and fundraiser for our church.

### GOD'S CRIME SCENE

Join J. Warner Wallace, former atheist, seasoned cold-case detective, and popular national speaker, as he tackles his most important case ... with you on the jury!

J. Warner examines eight critical pieces of evidence in the "crime scene" of the universe to determine if they point to a Divine Intruder. If you have ever wondered if something (or someone) outside the natural realm created the universe and everything in it, this is the case for you.

Join the Sunday Morning Adult Bible Study Class as we review this book. Sundays, 11:30am-12:30pm, in the Fireside Room.

### PASTOR'S REFLECTION

continued from page 1

that you will support this ministry that God has entrusted into our care through your commitments to our Stewardship and Capital Campaigns. We hope that you believe in the goodness of our ministry together blessed by God that provides much goodwill and service to the larger surrounding community, conference, and world!

Please join us for our October worship services and please note the schedule for our Stewardship & Capital Campaign provided in this issue of our Good News newsletter.

Blessings to you always!  
Rev. Keith

# Stewardship, Capital Campaigns

### Event Schedule

#### Sunday October 13

- Lay Testimonial: Louie Lu  
*Louie will share how it felt like "destiny" when he and Jose first stepped into Wesley*
- Sermon: Reverend Keith

#### Sunday October 20 (Joint English / Nichigo service)

- Campaign Financial Presentation: Roger Miller, Finance Committee Chair
- Lay Testimonial: written by Sarah Holt  
*Sarah will share how she and her family of five started to come to Wesley*
- Sermon: Mark Teagle
- Campaign brochure and "Estimate of Giving" cards distributed after worship  
*Please stop by the Fellowship Hall to pick yours up!*

#### Sunday October 27

- Lay Testimonial
- Sermon: Reverend Keith
- Baptism and Membership Sunday

#### Sunday November 3

Compassion Sunday Worship and Projects: sharing our time and talents)  
*Communion will be celebrated on November 10.*

- Collecting our Estimate of Giving Cards
- Reflection: Mark Teagle
- Compassion Ministry service projects
- Celebration Luncheon (with Beard Papa cream puffs!)



# Special Offerings

With sincere appreciation we acknowledge special offerings

- Judy Yasutake to All-Church Camp
- Roy Takeuchi & Hannah Hara to Com(e)Passion Ministry in memory of Kin Mune, Mae Tokiwa
- Ben & Marge Horiuchi in memory of siblings who have passed
- Rosemary Saito in memory of Eric Saito
- Tom Masuda & Family in memory of Helen Masuda
- Eric & Shirley Masunaga in memory of Kin & Jean Mune
- Ray & Nora Yamashiro in memory of Kin Mune, Mae Tokiwa
- Phyllis Fujii in memory of Hayami Fujii
- Seigo Hanamoto in memory of Harry Ichishita
- Robert & Kristin To in honor of Oliver To's Summer Internship
- Joe & Judy Yasutake to Dorian Relief
- Phyllis Fujii in honor of Sara Hayami Bielecki's 3rd Birthday
- Jim & Patricia Higuchi to Dorian Relief
- Warren & Rosie Shimonishi to Dorian Relief
- Shelley & Keith Nakashima to Garden Project in memory of Jean Yasukawa
- Bill & Shirley Manor to UMCOR Disaster Response
- Ken & DeeDee Azuma to Share Our Substance Fund
- Kathleen & Scott Haneta to Youth Fund in honor of CAF/MYF
- Nancy Hidaka to Music Ministry in memory of Scott Shimada, Mae Tokiwa
- Joanne Kumano to Music Ministry
- In memory of Mae Tokiwa*
- Kats & Alice Hikido
- Kenneth & Marty Iwagaki
- Martha Kawanami
- John & Joyce Moody
- Bonnie Tokiwa-Savage
- Peggy Tokushige
- Barbara Hiura
- Clara & Buster Ichikawa
- Dennis & Laura Kinoshita
- Tom Masuda

- Its & Liz Yokota
- Terri Koike
- Joanne Kumano to Newsletter Workshop
- In memory of Kin Mune*
- Christine Ozawa
- Gene & Marian Ozawa
- Shirley Abe to Share Our Substance (SOS) Fund
- Ken & Marty Iwagaki to Music Ministry
- Sue Nakamura
- WUMC Capital Campaign Fund**
- Janice Noda in memory of Mae Tokiwa

- Denny & Laura Kinoshita in memory of Kin Mune
- Sumi Takagi in memory of Kin Mune
- WUMC Endowment Fund**
- Herb & Dorothy Nagamine in memory of Mae Tokiwa
- Hiro & Ann Taniguchi in memory of Obdulia Polar, Mae Tokiwa, Scott Shimada
- Jim & Kazuko Tengan in memory of Mae Tokiwa
- Gene & Louise Kinoshita in memory of Kin Mune
- Dale & Mary Sasaki in memory of Kin Mune

October 13 - 27	
Sunday, Oct 13	<b>Stewardship &amp; Capital Campaigns</b> <b>Worship Service</b> 10:00 a English language, Childcare <b>Worship Service</b> 10:00 a Nichigo - Pastor Hajime Yamamoto 10:00 a God's Garden Sunday School, CAF, MYF 11:30 a Adult Bible Study 11:30 a Meet My Bible class 11:30 a VIM Mexico Mission pre-trip meeting 11:30 a Boy Scout Patrol Leader Council 11:30 a WUMC Endowment Fund committee 1:00 p Wesley Ukulele Band practice 2:00 p Alpha Omega (AO) Explore
Monday, Oct 14	Church office closed 9:30 a Adult Bible Study
Tuesday, Oct 15	8:30 a St. James Park Coffee Fellowship 7:00 p Introduction to the Church class 7:00 p Aki Matsuri Core online 7:30 p Boy Scout backpack check
Wed, Oct 16	2:00 p Casa/Grace Shelter Meal prep 6:00 p Soup Group Adult Study 7:15 p Choir Practice
---Oct 16-19---NJAUMC Clergy Retreat/Lay Convocation at Faith UMC in Torrance, CA-----	
Sat, Oct 19	7:30 a Adult Bible Study 7:00 p Doors Open rehearsal
Sunday, Oct 20	<b>Stewardship &amp; Capital Campaigns</b> <b>Worship Service</b> 10:00 a Joint English -Japanese language 10:00 a God's Garden Sunday School, CAF, MYF 11:30 a Adult Bible Study 11:30 a Pen Pals in Japan Workshop #1 11:30 a Youth/Young Adult Band practice 7:00 p Doors Open performance offsite
Monday, Oct 21	2:00 p Newsletter articles due
Tuesday, Oct 22	8:30 a St. James Park Coffee Fellowship offsite 7:00 p Aki Matsuri Team celebration/evaluation 7:00 p Introduction to the Church class
---Oct 22-30---VIM Mexico Mission Work Trip-----	
Wed, Oct 23	6:00 p Soup Group Adult Study 7:15 p Choir Practice
Thurs, Oct 24	8:30 a Newsletter workshop
Friday, Oct 25	7:00 p Cub/Girl Scouts 7:30 p Boy Scouts
Saturday, Oct 26	7:30 a Adult Bible Study
---Saturday-Sunday, Oct. 26-27---MYF Overnight-----	
Sunday, Oct 27	<b>Stewardship &amp; Capital Campaigns</b> 8:30 a Wesley Men Steering Committee <b>Worship Service</b> 10:00 a English language, Childcare <b>Worship Service</b> 10:00 a Nichigo - Pastor Hajime Yamamoto 10:00 a God's Garden Sunday School, CAF, MYF 11:30 a Adult Bible Study 11:30 a St. James Park Ministry offsite 11:30 a Pen Pals in Japan Workshop #2 2:00 p Alpha Omega (AO) Explore



日本語部 ニュースレター (Japanese Ministry)



聖歌隊のこの頃 Nichigo Choir, September 2019



日本語部聖歌隊は「主を賛美するために日本語で賛美歌が歌える喜びを他の人々とともに分かち合いつつ礼拝の一部を担う奉仕です。」と教会ウェブサイトに記載されている通り、歌うことが好きなメンバーが集まり、月に一度礼拝の中で奉仕をしています。専任のディレクター不在のため、選曲は山本牧師、指揮/指導は山本美恵子と足立静子、そして音源と楽譜の準備は山本知恵が、分担して当たっています。伴奏はブキャナン明子と今年からボランティアとして馬越直子が加わりました。現在メンバーは13名ですが、一同の声を合わせると、もっとたくさんの隊員がいるように聞こえるのは結束力のおかげでしょうか？ 7、8月と夏休みをいただいていたのですが、9月からまた聖歌隊の奉仕を再開いたします。日本語で賛美歌を歌ってみたいと思われている方は、どなたも(経験は問いません)ご参加ください。一緒に美しいハーモニーを礼拝堂に響かせ、神を賛美いたしましょう。練習は原則として毎月第一日曜日礼拝後、時々英語部との合同賛美もあります。(オーガナイザー：足立静子記)



According to our church website, "The Nichigo choir serves in the Sunday service to praise the Lord by singing and sharing happiness with the Japanese language." The Nichigo choir sings Japanese hymns during Sunday service once every month. Since we do not have a choir director, Rev. Hajime chooses the music, Tomoe prepares the music, and Mieko Y. and Shizuko lead

the choir. Akiko and Naoko (a new volunteer as of this spring) are the accompanists. We currently have 13 members, but if you've heard us sing, you might think that there are many more than that! Perhaps this can be attributed to our teamwork? We recently took two months off for summer vacation, but have begun practicing again. If you are interested in singing in Japanese, please join us; no experience is necessary. Let's make a nice harmony to praise the Lord in the chapel. We practice on the 1<sup>st</sup> Sunday of every month. You might have a chance to sing with the chancel choir, too! (Shizuko Adachi)

介護セミナー活動報告 Rokuro.Org



Rokuro.Org (六郎オーグ)は100%ボランティアの集まりで、介護者とシニアの為のセミナー(無料・日本語)を提供させていただいています。イエス様を始め日本語部の協賛を始めてから多くの祝福をいただき、早いもので来年の1月で5年目に入ります。今までに18回のセミナー、介護法の上映会3回、相談会1回を開催することができました。いずれも無料で提供しています。講演聴講延べ人数は1,000人を超えました。毎回ボランティアでお手伝いくださる方々やボランティアで講演をしてくださった36人の医療関係者や介護経験者の方々に感謝いたします。その方々が介護者のための認知症介護のブログを始めて下さいました。Rokuro.Org (<https://www.rokuro.org>)のサイトから閲覧できます。また、機会があれば英語の無料セミナーも考えています。(ミドルトン裕子)

Rokuro.Org is composed of all volunteers. We provide free seminars in Japanese for caregivers and seniors to enhance their knowledge on dementia and other medical issues for the purpose of improving the quality of life for the elderly. We have been receiving countless blessings from Jesus Christ, including support from Nichigo-bu. Rokuro.Org will enter its 5th year in January of 2020. In the past 4 years, Rokuro.Org has provided 18 seminars. With a cumulative total number of over 1,000 seminar attendees. We also provided 3 DVD movies on caregiving methods for dementia family members and patients and we also had a support group meeting with caregivers. All of them were free of charge. We appreciate volunteers who provide help on the day of the seminars. We also appreciate the 36 medical professionals and past caregivers who gave their presentations at the seminars. (Yuko Middleton)

◇ 日本語部総会告知 ◇

日時：10月27日(日) 礼拝後すぐ(約30分間)

場所：日本語部礼拝堂

内容：2019年度の活動報告・振り返り、2020年度の日本語部について

※1年に一度の大切な日本語部全体の集会です。ぜひ覚えてご出席ください。

日本語部スポンサリングチャリティーイベント

Charity Event for Chance for Children

日時：10月27日(日) 午後5時～

チケット：1枚10ドル 4歳以下無料 (Chance for Children への寄付も大歓迎)

ヒップホップ、ジャズ、ラテン、モダンバレエ、フラダンスなどを中心とした日本人によるパフォーマンスを開催します。桂チケット代は全て日本の子どもたちを支援する Chance for Children に寄付されます。お問い合わせは山本知恵まで (tomoe email:tomoe.jill@gmail.com)

We host a dance concert at our Wesley UMC the evening of October 27th. This is a charity event sponsored by four dance teachers, and you can enjoy a variety of dance styles, such as hula, jazz, hip-hop, Latin, and ballet. All proceeds will be donated to the organization "Chance for Children." Please contact Tomoe Yamamoto (tomoe.jill@gmail.com)



**Charity Event for Chance for Children**

**Oct 27th 2019**  
 Door open 4:30PM  
 Show start 5:00PM

Hip hop, Jazz, Latin, Tap, Ballet, Hula, Music band, and more.

**Location**  
 Wesley United Methodist Church  
 566 N 5th St,  
 San Jose, CA 95122

**Ticket: \$10 (Kids under 4 free)**

Sponsor Wesley Nichigo-bu Ministries  
 All ticket sales will be donated to "Chance for Children"  
<https://cfc.or.jp/>  
 Contact: kaolihana@gmail.com



## Children's Ministry

**Meet My Bible class: Sunday October 13, 11:30am-1pm**  
**Attention all you third grade-5th graders!** Now that you have received your very own Bible as a gift from the church, how do you use it and find different scriptures? How and when was the Bible written? If you want to learn the answers to these questions and more, sign up for "Meet My Bible" class! This introductory class will help you to know how to use your Bible.

All students who complete this class will earn a "Holy Bible" pin to add to their name tag lanyards!

Please RSVP to Viki <viki@wesleysj.net> by October 6. Lunch will be served.

### Pen Pals in Japan

There are 14 letters from Ujitawara, a small town near Kyoto, Japan. The senders are looking to make new friends, practice their English, and learn more about you and the world.



Use this opportunity to make a new friend in Japan, learn and practice your Japanese, and learn more about Japan!

Letters can be mailed all together. You do not need to worry about mailing the letter yourself! All ages are welcome to participate! Feel free to bring a picture of yourself to share with your pen pal. Stationary will be provided on the workshop days, but you are welcome to provide your own! Participants can write letters together!

Thanks to Rebecca Urata, daughter of Marilyn and Ted Hasegawa, for this great opportunity! Rebecca taught English in Japan.

#### Required from all participants:

- Contact information to be notified of updates when letters are sent and received
- Permission from a parent/guardian for participants under the age of 18.

#### Pen Pals In Japan

- October 13 .. Presentation about the program in Worship
- October 20 .. 1st Writing Workshop (room 22./23)
- October 27 .. 2nd Writing Workshop (room 22/23)

## Entertainment at Aki Matsuri enchants crowd

THE ENTERTAINMENT at this year's Aki Matsuri kept three stages busy and captivated their audiences. After a welcome song from San Jose Taiko, the Chidori Band played a full set of Japanese songs new and old. COSMO, a choral group from several Bay Area communities gave a lively concert of singing and dancing. Our neighbors at The Get Down dance studio filled up a stage with jazz and hip hop dancing. The West Coast World martial arts demonstration team put on an impressive display. The Wesley Jazz Ensemble brought a wide-ranging program of classics from pop, jazz, and rock and roll. We welcomed back the hula dancers from Halau Na Wai Ola to the stage.

Our own Jake Shimada sang and played his ukulele in fine style. He was then joined by the rest of the Wesley Ukulele Band and their dancers for more *aloha* for everyone. Our neighborhood school Grant Elementary brought some dancers, and the special needs rock band Magic Makers played classic songs for the Kids Zone. And of course, the grand finale was the impressive display of traditional Japanese drumming by San Jose Taiko.

One special performance was the premiere of the song "My J-Town." Written by Mark Teagle and arranged by Wayne Adachi, the song was a collaboration between Wesley Jazz Ensemble, San Jose Taiko's Franco Imperial, Brian Rapaido and dancers from The Get Down, and vocalist Ashley Cook. The song, a loving tribute to the Japantown neighborhood, was a jazz/hiphop hybrid that sang, spoke, played, and danced across the stage.

A big thank you to all the entertainers and the sound crew behind the scenes. It was truly a good day at Aki Matsuri!



Left to right: Mark Teagle, Ashley C., JayR S. Shizuko A., Franco I., Basma B., Brian R., and JayR de G. celebrate the premiere of "My J-Town"

## J-Town pops and gets down at Wesley's AKI MATSURI

BY BARBARA HIURA

Where are you going to find J-town Pop, Get Down, shake it up and just having a good time Saturday? That happenin' place which had the neighborhood live with activity was Wesley's super cool and welcoming Aki Matsuri held at our church this past Saturday, where you could find something to satisfy your palate, sounds to get your groove on, and color to appeal to your eye. The well-organized and jumpin' festival had entertainment like Wesley's Jazz Band that this year was the featured highlight with Mark Teagle's new song, "My J-Town" that had Ashley Cook on vocals, Franco Imperial on *taiko*, Teagle "rapping", and Brian and his Get Down dance crew hip hopping and getting funky as they performed crowd-pleasing moves. That tune had God just loving the spirit of the day electrified by all the people drawn to our site.

What an amazing day! Every facet, every corner of our site was taken by something to do, something to eat, something to listen to, some game to play, some activity to participate in, some plant or flowers to buy, some treasure to look at, some Asian handcraft to purchase, or something silent to bid on. What a day, what a day, what a glorious memorable day, one not to be missed!!!

As I walked around, I heard comments like "I've been to a lot of festivals, but this one has something special, different, but I can't quite put my finger on it! I just want to tell you that this is my go-to festival from now on!"

"I haven't been to your Aki Matsuri for many years and wow has it really changed. This festival is so well-organized. How did you do it! It's fantastic."

"You have the best food of all the festivals. I loved the chicken *teriyaki*, *manju*, chicken salad, but especially the *chirashi*. It was topped with *renkon*, really. Everything was delicious."

One of our new featured food item, *shira-ae* (spinach and *tofu*) was totally the rave and sold out, along with the *inari sushi*, and *manju*. Yay! Also new to the food menu was *chirashi* and a *furikake* chex mix that our patron said was totally "addicting."

The entertainment was the best around occurring on all three stages and if you didn't see the Grant Elementary School children dance in the Kids Zone, you really missed out. "They were so adorable!" one attendee noted. The cute just poured out especially when they went out and got new partners from the audience. Of course San Jose Taiko was the high-point that ended our day. We were so fortunate that they chose our venue to unveil several new Franco Imperial numbers. Very cool indeed!

For our church locals, we continue to get to see Jake Shimada continue to grow in his ukulele prowess and vocals. It was very nice to see him up on the main stage ... a "kid" no more.

Our Wesley Ukulele Band got the crowd involved with getting hula dancers from the audience to swing and sway with them. All of our entertainers were top notch at each venue which allows for personal choices and keeps each venue a sane and safe place to sit and simply enjoy. We have a lot to be thankful for. Not only does it take the entire Wesley family and Scouts to put on this festival of festivals, but also help comes from our neighbors, San Jose Buddhist Church, and local high schools. But it takes all of us to be involved not only in the work, but inviting our relatives and friends.

We especially thank this year's coordinators who oversee and envision this festival, Viki Inouye and Shelley Nakashima, as well as all the Aki Matsuri committee leads who coordinate every facet of this festival so it runs seamlessly. They make it better and simply unique and the best festival around. Our Wesley village make it so people want to return year after year. So a huge shout-out to all of you!!!

We are thankful too for all our donors. You would be amazed if you could see where all our donations come from. It's from YOU!!! It comes with your time, your talent, and your gift giving and your gifts for giving. Thank you! Thank you! Thank you!

While this was the place to be on October 5, and everyone went home tired but satisfied, we are here doing God's work as the funds we make help our church and our ministries both within and in



outreach. We are thankful to God that we can serve in this way.

Finally, with all the information about our church that is passed out at our information tables, we get folks drawn to God through our church, this festival, our bilingual services, our open, warm, and being a welcoming place, and, because of us, God's people. They want to come here and worship. That's the Hallelujah and makes us grateful to God.







Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Visual Philosophy Studio LLC

Application #CIIF19FALL0012

Primary Contact: Eva Smith Glynn  
Phone: (415) 290-9733  
Email: evasmithglynn@gmail.com  
Document Generated: Tuesday, November 5th 2019, 10:49 am

## Applicant Profile

<b>Applicant Type</b>	Organization
<b>Legal Name</b>	Visual Philosophy Studio LLC
<b>Address</b>	1065 The Alameda San Jose, California 95126 UNITED STATES
<b>Telephone</b>	(408) 560-5015
<b>Primary Contact</b>	Eva Smith Glynn  Phone: (415) 290-9733 Email: evasmithglynn@gmail.com
<b>Applicant Status</b>	Organization - Profit
<b>Applicant Institution</b>	Arts Center
<b>Applicant Discipline</b>	Visual Arts
<b>FEIN / TAX ID</b>	65-8868252
<b>Web Address</b>	



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## Cover Sheet

You may navigate the online application either by clicking through the "Application Pages" links in the upper left-hand corner, or by using "Previous" and "Next" buttons at the bottom of each page. PLEASE NOTE: clicking the "Previous" or "Next" buttons does NOT save your work. You must click the "Save Work" button on each page, as you input content. You do not need to complete this application in one sitting. You must click the "Save Work" button at the bottom of each page, so you may log back in at any time to make edits or complete for submission by the 5 p.m. PST deadline on November 1, 2019.

**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 1: CIIF Business Support

**First Name**

Dana

**Last Name**

Harris Seeger

**Title**

Founder, painter, printmaker, educator

**Enterprise Name**

Visual Philosophy, LLC

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

1065 The Alameda San José, CA 95126

**Daytime Phone Number (please use (###) ###-#### format)**

(415) 671-9926

**Email**

info@schoolofvisualphilosophy

**Website**

<https://www.visualphilosophystudio.com>

**Amount Requested from CIIF (round figure to whole dollars)**



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\$8,000

**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

Hire a Studio Operations Manager to engage the community by being open to the public while growing business opportunities for our studio artists, school and business. Oversees facility, internship program and monthly studio artist meetings.



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## Demographics

We asked a few questions about demographics in the online application's "Profile" section. The "Profile" section is set by the online application provider and is not customizable, so we have a few more questions about demographics that we're asking here.

CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Enterprise of 1+

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Education  
Visual Arts

**If you selected "Write-in Option" above, please describe.**

**With which gender(s) do you identify? (Select all that apply.)**

Female  
Male  
Write-in Option

**If you selected "Write-in Option" above, please describe.**

Family-owned business. Studio artists, teachers and community members are diverse.





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**Do you identify as LGBQ?**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

Family-owned business. Studio artists, teachers and community members are diverse.

**Do you identify as a person with a disability?**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

Family-owned business. Studio artists, teachers and community members are diverse.

**How do you identify? (Select all that apply.)**

White/Caucasian

Write-in Option

**If you selected "Write-in Option" above, please describe.**

Founders are white/caucasian. Studio artists, teachers and community members are diverse.

**What is the highest degree or level of school you have completed?**

Master's degree

**Do you owe any student loans currently?**

No

**What is your career stage?**

Mid

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

6 yrs

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

100%

**Select all the ways in which you *try* or *have tried* to raise money.**

In-person, event-based fundraisers

Family and Friends' generosity/individual donors

Foundation/nonprofit grants

Membership fees



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Online platforms (like Kickstarter, Patreon, Indiegogo)  
Sales

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

In-person, event-based fundraisers  
Family and Friends' generosity/individual donors  
Foundation/nonprofit grants  
Online platforms (like Kickstarter, Patreon, Indiegogo)

**If you selected "Write-in Option" above, please describe.**

**How did you hear about this opportunity? (Select all that apply.)**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

San José Arts Commission Meeting



Center for Cultural Innovation - Creative Industries  
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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105668\_204606.pdf*



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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

<b>Expense Budget</b>	<b>Project Budget</b>	<b>CIIF Budget Request</b>
<b>Studio Operations Manager Salary</b>	16,000	8,000
<b>SubTotals:</b>	<b>\$16,000</b>	<b>\$8,000</b>
<b>Expense Totals:</b>	<b>\$16,000</b>	<b>\$8,000</b>



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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	8,000
Amount contributed from Visual Philosophy, LLC	8,000
<b>SubTotals:</b>	<b>\$16,000</b>
<b>Income Totals:</b>	<b>\$16,000</b>



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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

**Explain any items that need clarification in the EXPENSE category.**

Project expenses include hiring a Studio Operations Manager part time, 16 hours per week, 50 weeks per year. We will be able to pay the Manager a salary of \$20 per hour or \$16,000 per year.

**Explain any items that need clarification in the INCOME category.**

Visual Philosophy is requesting \$8,000 from the CIIF to pay our Studio Operations Manager half of their yearly part-time salary. Visual Philosophy will be contributing \$8,000 to match the grant in order to fully fund the salary. The funds from Visual Philosophy will come from our studio rental income.





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## Support Materials



Title:  
VISUALPHILOSOPHY\_REC  
LETTER\_ARTICLE\_INVIT  
ES.PDF  
Completed: 0  
Published: 0  
Publisher:  
[View File](#)

## **A. Project Description**

Visual Philosophy, LLC is currently a cultural hub and community anchor. It supports 35 artists, 2 arts businesses, a school, creative and educational programs, art exhibits, open studios, community events, and literary shows. In its 13,000 sq. ft. facility, Visual Philosophy serves as an incubator for studio artists by providing below market-rate rent, free access to tools and community space, discounted art classes, business opportunities in the form of art events, teaching space and a front-house store.

Visual Philosophy needs to hire a **Studio Operations Manager** to engage the community during regular business hours by being open to the public while growing business opportunities for our studio artists and non-profit school.

The Manager will oversee our facility, internship program and monthly studio meetings. S/he will also support artist renters and the non-profit school by organizing events and community engagement opportunities. Additionally, this position will support corporate team-building events that provide critical income for the LLC.

The project expense of hiring a Studio Operations Manager part-time at \$20/hr., 16 hours per week for 50 weeks is \$16k annually. Visual Philosophy is requesting \$8,000 from CIIF and will pay the remaining \$8,000 funded from our regular rental incomes.

The CIIF grant will allow us to offer a one-year salary commitment during which the founders can concentrate on profitable activities such as corporate team building and expanding the retail storefront. Resulting business growth will maintain this position and salary beyond the first year.

## **B. Proposed Outcomes**

We believe that Visual Philosophy, as part of San José's greater downtown, is a key catalyst to transform The Alameda into the go-to art district of San José. The Alameda is currently blessed with a mix of neighboring art studios, murals and, as of this year, our own Studios and School. What makes us different is our mission as an artist incubator and our large facility that includes space for community, art and educational engagement.

The move to The Alameda has exploded opportunities to help studio artists, the non-profit school and our business. Over the past 6 years Visual Philosophy has grown its footprint from 8,000 sq. ft. on Auzerais Ave. to 13,000 sq. ft. on The Alameda. We have increased the number of studio artists from 22 to 35. And, we have done so relying on an all-volunteer staff.

During our first year at 1065 The Alameda, we've hosted two formal open studios, one studio artist show- "PLY", and one fine art auction—all of which

have highlighted and promoted San José and Silicon Valley artists. We have also participated in many community events hosted by the Alameda Business Association, Shasta Hanchett Neighborhood Association, Silicon Valley Bike Coalition, etc.

The new hire will help Visual Philosophy provide more entrepreneurial opportunities for the studio artists including open houses and exhibits to highlight, promote and sell their work. S/He will help us effectively and consistently activate our community space by opening the doors to public walk-ins and allowing the neighborhood access. Currently, we are open by appointment-only due to personnel constraints.

Funds granted by CIIF to hire this individual will allow the founders to grow profit-making areas of the business, supporting studio artists launching their own businesses by providing a place to create and sell their goods, and help direct the growth of the accompanying non-profit school.

### **C. Company Profile/Description**

Our Mission: Visual Philosophy, LLC is an art studio, creative community and artist incubator located in the heart of Silicon Valley. We are a family owned business that makes art a priority in our day to day lives, community and education.

Our Facility: We believe fine art is a language that should be accessible to everyone, that can be taught on multiple levels and that is spoken primarily through visual media. Our 13,000 sq. ft. facility has tools and equipment for all forms of fine art including printmaking, forging, welding, metal casting, painting, ceramics, 3-D printing and laser cutting.

Our Incubator: Our artist incubator is a way for students, community members, teachers and professionals to become more of who they want to be. We have 30 private studios and house more than 35 working **artists**. These artists have access to the facility 24/7 as well as discounted rates to classes and workshops offered by the non-profit **School of Visual Philosophy, Inc.**

We also house 2 art businesses: **West Mountain Sign:** a comprehensive design, sign printing and painting company and **Slimfold:** a wallet and soft goods company.

We believe artists and art businesses should be treated as the professionals they are. By giving them opportunities for growth, development and education, we are prioritizing art in our community, raising the bar of professional recognition and status while giving back to those who make the most creative impact on our culture.

Our Founders: Visual Philosophy was founded in 2013 by Yori and Dana Seeger. Both have had formal training in fine art, Yori focusing on sculpture and Dana on painting and printmaking.

Yori Seeger's Artist Statement: Education is at the heart of my practice. I am a sculptor working in media and equipment that range from iron, cement and wood to laser cutters, pedagogy and the human experience. I incorporate any and all materials that I feel are appropriate in order to convey my ideas which focus primarily on the human figure. I deconstruct, re-orient and arrange elements to forge a connection with those who view my work. No two pieces or projects are quite the same, yet all my artwork has a common thread to evidence the hand that made it. I am putting my energy now into a large scale, multiple figure public sculpture that will be housed in a prominent place at Visual Philosophy Studio. I aim to teach through the making and displaying of this work, the subject of which is an allegory of the history of sculpture education.

Dana Harris Seeger's Artist Statement: My work in printmaking and painting helps me navigate through the space of memory. I ask questions like "whose memories are these", "Did I make this memory up", and "how much do I really know about my past?" My work centers on the mysterious nature of growing up as an identical twin. We often have different memories of the same experiences. Growing up I struggled with finding my own identity as a unique individual that was part of a unit. Now I ask myself if it matters how unique I am. I will often start a piece with an object that rotates or moves back and forth such as an Estonian Windmill, Ferris Wheel or Carousel. Some of these objects spark real memories for me, some only show me how my past exists with me in the present. The rotating nature of these footholds keeps bringing me back to the beginning. I use the translucent nature of silk organza, acrylic Plexiglas and bee's wax encaustic paint to layer the imagery in a kind of dream reality. I have started incorporating light into my pieces as a way to enhance the dimensionality of this deep and hidden space, only allowing certain elements to become clear.

TO: Center for Cultural Innovation

RE: Creative Industries Incentive Fund, Fall 2019

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To whom it may concern:

I am writing to recommend that the City of San José Office of Cultural Affairs in partnership with the Center for Cultural Innovation award a Creative Industries Incentive Grant to Visual Philosophy Studio, LLC.

Visual Philosophy is an arts-based commercial business that has served as a cultural anchor and catalyst in San José since 2013. I first became familiar with them during my service as San José Arts Commissioner. They are a truly innovative and passionate organization dedicated to supporting our creative community, and I consistently use them as a model when describing the ideal model for a creative business.

For the past six years, Visual Philosophy has been a key ambassador in San José's arts ecosystem. It is a testament to their determination that they have not only survived but flourished in our expensive and rapidly gentrifying city. Their move earlier year to a larger, more visible and accessible facility in the Alameda Urban Village has afforded them greater capacity to support more artists with creative and business opportunities.

I understand that Visual Philosophy is seeking this grant to help them hire someone to manage their storefront, studio artists, and facility. I believe their presence on The Alameda is vital to transforming this neighborhood into a vibrant urban corridor – and a key arts district. Their 35 in-house studio artists, our neighborhood, and the City of San José would greatly benefit from the assistance you can provide.

I am hard-pressed to think of an arts-based business that is more worthy of your support. Thank you for your consideration.

Regards,



Peter Allen


*Shasta Hanchett Park Neighborhood Association Member*

*San José Planning Commissioner, 2016-Present*

*San José Arts Commissioner, 2012-2016*

*San José Arts Advocates Core Team Member*





# SCHOOL OF VISUAL PHILOSOPHY

## AN ARTS REVOLUTION

Yori and Danna Seeger, husband and wife, new parents, artists, educators, and revolutionaries.

**A**s artists and art educators, Yori and Danna Seeger took the plunge a little over a year ago, not only to live out their dream for a community studio space, and not merely to provide a place for artists to rent studio space and create, but to change the value, perspective, and role of arts in culture.

The couple repurposed an 8,700 square foot glass and cinder-block 1970s warehouse on 425 Auzerais Avenue with their personal stash of art supplies and tools collected over the years. The result is a hub for creative activity with 13 rental studio spaces and weekly classes ranging from welding to painting. You'll find monotype, lithography, and screen printing presses; fabrication tools for metal to wood; and anything you'd need to undertake projects from mold-making to stone carving. With windows and portable walls for gallery space, a foundry for bronze and aluminum casting, the Seegers are just beginning. Their long-term plan is to develop a new Master of Fine Arts degree...A School of Visual Philosophy.



## “WHAT WE’RE DOING, BEFORE THE MFA AND ALL THAT, WE ARE CREATING A PLACE WHERE PEOPLE FROM THE COMMUNITY CAN COME IN AND WE CAN TALK TO THEM.”

### *What’s up with the name?*

**YORI:** The last school I went to was the San Francisco Art Institute, and I had a roommate and we were talking about what art was. He said, “Well, it’s like visual philosophy,” and I thought, “Oh, that’s perfect.” I looked at him and I said, “Someday, I don’t know when, but someday, I want to use that. Do you mind?” and he was like, “Yeah, whatever.”

We didn’t talk for several years and I called him up or emailed or found him on Facebook or something and I said, “Hey, you remember that phrase I said I was going to use? I’m using it.” He was like, “I have no idea what you’re talking about.” [laughs]

Basically, art is a language, so our concept is to study the philosophy of it and how to use it to communicate or educate. We think that art education needs to shift and change with society. That’s what we’re trying to do.

**DANNA:** I think it says more. What we’re trying to do is not just strictly art or what people formally think of as art. By having a name like “visual philosophy,” it’s more the spirit of what we’re trying to incorporate, to be more inclusive of art and theory.

We’re both artists, so we were working in our backyards, basically. We both teach, too. I had taught at Monterey Peninsula College, and Yori works at West Valley College. The way that we approach teaching is more than just our jobs and the curriculum.

**Y:** As a student I went to about eight different colleges, universities, apprenticeship programs, always looking for something more than what was offered in the art educational systems. I don’t have regrets doing some of those things, but I kept searching for that something more.

When we were dating, we’d go and have a beer or two and we’d always go back to the same conversation. If we won the lottery, we’d start an art school and make art education the way that we think it should be. Because we just can’t change the system. We think that art education needs to shift and change with society. That’s what we’re trying to do.

### *What is that shifting? What is the difference that you seek to develop?*

**D:** I went to San Jose State for my master’s program. After graduating, I felt like I was lacking a sense of professional development. They encouraged a lot more portfolio development, but not, “You’re going to be a professional artist. This is how we get you to that place.” I had to figure out those things out on my own. I’m still trying to figure those things out.

### *So, pairing artist development with business skills?*

**D:** Being an entrepreneur. Because as an artist, you

obviously have to have some other form of income at first. You have to be an entrepreneur. You have to be a business owner. You have to be a marketing person, and also do your own work. I think part of what our goal is with the school is to not only have it be part of the community, but also to start an MFA program that addresses these things that we feel are lacking in education.

**Y:** Our goal is very simple. We want to change the way that artists view their responsibility in society and the way that society views artists and who they are. The major reason why art should exist is it’s creative thinking and problem-solving and thinking outside of alternative methods. But in reality, in the classroom, it’s very rarely delivered. We want to bring back apprenticeship programs. We want to bring back art as a very viable occupation.

### *Traditionally, all education, all crafts, were like an apprenticeship program. Is that more what you are thinking?*

**D:** That’s one of the ways, yeah. I think what we’re trying to do is find ways that all these things maybe had worked in the past or were working in different areas, and then put them into a cohesive educational development process. Our long-term, our ten-year, plan is an MFA program. More than that, we want it to be a tuition-free MFA program—if that were to work—instead of a two- or even a three-year program, because, let’s face it, you can’t go to school for two years, walk out, and say, “I am a master.” I don’t think the term and the degree are valid, really.

**Y:** What if instead the program were five or even six years, and what if your teachers were also very specific? Had great skill sets in various areas. And you would apprentice under one of these people, actually produce a product of some type that could be sold, and the revenue then funds room and board and tuition. Funds the school. Then after that, once you’ve developed a skill set, then you’re going back into the philosophy and you really home in on your own ideas of what art is and—within your social context or whatever it might be—really, truly develop that. Then by the time you leave, you have gone through a business, basically. Each teacher would more or less be...helping you shape your whole career.

### *Then, financing the school, how does that work? Endowments, grants?*

**D:** We started as a partnership and are now getting our 501(c)(3), in the process of getting our tax-exempt status as a nonprofit. Hopefully grants will can be part of that. That’s the hard part, beginning. With the business plan, it makes sense that once it’s rolling it can sustain itself.

***Incredible long-term goals to strive for, but in the short-term...***

**Y:** It's about community and it's about building an idea that people can get ahold of. We're very careful, too, that art is not just for a certain person. Art is for everybody, and all it is, in my opinion, it's just a way of communicating. That's really what it's about. What we're doing, before the MFA and all that, we are creating a place where people from the community can come in and we can talk to them. Maybe that's through teaching a class on ceramic sculpture, or maybe that's through movie night or whatever. But it's just building something that can grow little by little.

I still have my day job, my average day is an eight-hour day at the college, and then an eight-hour day here, and then drive home, which is a 16- to 18-hour day. It's more stress, more time than I thought it would be. But it's worth it.

**D:** But would you do anything else?

**Y:** That's what we said. If we won the lottery, this is what we'd do, and it's true. If we had millions of dollars, we'd just own our own buildings, so we could survive longer, and pay teachers and whatever, but...that's what we would do.

***What would you say has been the greatest, most joyful, unexpected thing about launching this project?***

**Y:** I am amazed at how much the community has stepped up. In all honestly, we put our life savings into it, which was not much. Then we did a Kickstarter campaign, which we were extremely naive about. We thought we'd buy tools, and it all went to city permits and then plus some on top of that. But people just keep coming in and saying, "Hey, I have this tool. Can you guys use it?" Or, we just had an anonymous donation to help us build a little roof over our foundry. The community just keeps coming in, which is amazing.

**D:** I think also our interns are really awesome. Having people who care about this space and our vision as much as we do. That was another thing we were worried about. Especially trying to become a nonprofit. Because we have this vision, obviously, and who knows if other people will want to carry that out? I think the people have gravitated towards us, we didn't go out and search for these people. But they've really surprised me in how dedicated they are. Their dream is like our dream too.

**Y:** From the very beginning we had two interns right

away, Nicholas and Karen, and they...I have a day job, and we now have a little one, and so there's a lot of time that we can't be here. I don't worry about it. I can leave and I don't worry, which is very nice.

***Then what was, say, the unexpected burden?***

**D:** [laughs] City.

**Y:** City permits were not easy.

**D:** Everybody tells you, "Oh, starting a business, you're going to have to put in all this stuff and spend your days at the city building." It's hard to imagine how much they need and they want and require.

**Y:** I knew it was going to be stressful, and I knew it was going to take a lot of time, and Danna and I sat down and had many conversations about, do we really want to do this?

Everything we have is now on the line and everything we had was basically used up and we're trying. We had that conversation. We thought, yeah, if we do it and if it doesn't work, we'll move in with one of our parents and we'll start over. But then we tried. But I think the thing that I didn't realize was how much stress it really would be and how much...

**D:** I keep having to say, "Look, we're not even a year old. Look at all the stuff we've done..." People are taking our classes, all our studios have filled. It's not a bad place to be.

***You're both from the Santa Cruz area and have roots there, why here? It seems like in Santa Cruz there's a great artist community and it might even be...***

**Y:** But they're not ready. Honestly, they're very relaxed and comfortable with who they are and where they are. But I feel like San Jose is ready to do something different. Every once in a while, there's a time and a place where people are wanting and ready for something. I really feel like San Jose could be that place. If you think of what's happening in the world, in some ways we are Florence in the Renaissance, except that now it's computer sciences. But it's the hub of the world for that. I also strongly think that artists have been studying social science for so long that if we're smart enough to get ahead of the game, we can be part of this, and we can really change the way that we're viewed in the social realm and do something fantastic. I think that if we can create enough of a spark, it really could ignite. I think people are ready, if we can figure this out.

SCHOOLOFVISUALPHILOSOPHY.COM

425 Auzerais Ave

San Jose, CA

415.671.9926

info@schoolofvisualphilosophy.com

twitter: *SchoolofVP*



OPEN  
STUDIOS

SCHOOL OF VISUAL PHILOSOPHY  
CALIFORNIA

CORNHOLE  
TOURNNEY

SVP FALL FUNDRAISER

## Autumn Art Fair

NOVEMBER 16 2019 | 1:00-6:00 PM  
1065 THE ALAMEDA  
SAN JOSE CA

[WWW.SCHOOLOFVISUALPHILOSOPHY.COM](http://WWW.SCHOOLOFVISUALPHILOSOPHY.COM)

# SPRING (IN) FORMAL

Silent Auction Fundraiser

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Open House May 18 - 25, 2019  
free admission during  
business hours

Final Auction Party  
May 25, 6-9pm  
tickets available online



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Public Space Authority

Application #CIIF19FALL0018

Primary Contact: Mr. Kevin Biggers  
Phone: (213) 247-6541  
Email: kbiggers@sanjosemade.com  
Document Generated: Tuesday, November 5th 2019, 11:25 am

## Applicant Profile

<b>Applicant Type</b>	Organization
<b>Legal Name</b>	Public Space Authority
<b>Address</b>	566 S. Almaden Ave Second Floor San Jose, California 95110 UNITED STATES
<b>Telephone</b>	(213) 247-6541
<b>Primary Contact</b>	Mr. Kevin Biggers Chief Strategist Phone: (213) 247-6541 Email: kbiggers@sanjosemade.com
<b>Applicant Status</b>	Organization - Profit
<b>Applicant Institution</b>	None of the above
<b>Applicant Discipline</b>	Non-Arts/Non-Humanities
<b>FEIN / TAX ID</b>	27-4821894
<b>Web Address</b>	<a href="http://www.publicspace.us/">www.publicspace.us/</a>



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## Cover Sheet

You may navigate the online application either by clicking through the "Application Pages" links in the upper left-hand corner, or by using "Previous" and "Next" buttons at the bottom of each page. PLEASE NOTE: clicking the "Previous" or "Next" buttons does NOT save your work. You must click the "Save Work" button on each page, as you input content. You do not need to complete this application in one sitting. You must click the "Save Work" button at the bottom of each page, so you may log back in at any time to make edits or complete for submission by the 5 p.m. PST deadline on November 1, 2019.

**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 2: CIIF Place-Based

**First Name**

Zach

**Last Name**

Lewis

**Title**

Director

**Enterprise Name**

Public Space Authority

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

566 S. Almaden Ave, Second Floor, San Jose, CA 95110

**Daytime Phone Number (please use (###) ###-#### format)**

(408) 800-6825

**Email**

Zach@publicspace.us

**Website**

<http://www.publicspace.us>

**Amount Requested from CIIF (round figure to whole dollars)**



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8,000

**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

We would like to purchase audio, lighting and staging equipment to enhance the 2nd year of our PorchFest SJ event. PorchFests are communal block parties that feature local live music on the front lawns of neighborhood homes in a given community.





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## Demographics

We asked a few questions about demographics in the online application's "Profile" section. The "Profile" section is set by the online application provider and is not customizable, so we have a few more questions about demographics that we're asking here.

CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Enterprise of 1+

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Design

Humanities/Literary Arts

Music

Social Practice

Visual Arts

Write-in Option

**If you selected "Write-in Option" above, please describe.**

Events, Placemaking

**With which gender(s) do you identify? (Select all that apply.)**

Female



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**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

Prefer Not to State

**If you selected "Write-in Option" above, please describe.**

**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Asian, Asian American

African, African American/Black

Latin American, Latino/a, Latinx

White/Caucasian

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Master's degree

**Do you owe any student loans currently?**

No

**What is your career stage?**

Mid

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

N/A

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

N/A

**Select all the ways in which you *try* or *have tried* to raise money.**

Credit cards/debt financing

Sales

Write-in Option



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**If you selected "Write-in Option" above, please describe.**

Consulting Fees, Partnerships with Non-Profits

**Select all the ways in which you have *succeeded* in raising money.**

Credit cards/debt financing

Sales

Write-in Option

**If you selected "Write-in Option" above, please describe.**

Consulting Fees, Partnerships with Non-Profits

**How did you hear about this opportunity? (Select all that apply.)**

CCI Newsletter

CCI Website

Friend/Colleague

**If you selected "Write-in Option" above, please describe.**



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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105967\_204606.pdf*



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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

<b>Expense Budget</b>	<b>Project Budget</b>	<b>CIIF Budget Request</b>
<b>Sound (15 stages)</b>	4,100	2,000
<b>Staging (15 stages)</b>	3,000	2,000
<b>Local Musicians Booking Fees (15 stages, 3 performers per stage)</b>	7,000	2,000
<b>Marketing</b>	2,000	2,000
<b>SubTotals:</b>	<b>\$16,100</b>	<b>\$8,000</b>
<b>Expense Totals:</b>	<b>\$16,100</b>	<b>\$8,000</b>



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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	8,000
Knight Foundation Grant (provided to our project partner San Jose Parks Foundation who hires us to do this event)	13,000
City FPC Grant (provided to our project partner San Jose Parks Foundation who hires us to do this event)	420
AARP Sponsorship (provided to our project partner San Jose Parks Foundation who hires us to do this event)	5,000
Beer Garden	1,950
Food Truck Fees	480
<b>SubTotals:</b>	<b>\$28,850</b>
<b>Income Totals:</b>	<b>\$28,850</b>





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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

**Explain any items that need clarification in the EXPENSE category.**

**Explain any items that need clarification in the INCOME category.**



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## Support Materials



Title: EXAMPLE OF  
COMMUNITY FEEDBACK  
MODULE  
Completed: 0  
Published: 0  
Publisher:  
View File



Title: MERCURY NEWS  
ARTICLE  
Completed: 0  
Published: 0  
Publisher:  
View File



Title: SAM LICCARDO  
LETTER OF  
RECOMMENDATION  
Completed: 0  
Published: 0  
Publisher:  
View File

## **PROJECT**

Connecting Communities Through Live Music Performances

### **NARRATIVE: PROJECT DESCRIPTION**

In 2020, Public Space Authority (<https://www.publicspace.us>), a San Jose based place-making company, will continue its work in public-facing activations (e.g. mid-to-large scale events, community engagement pop-ups) in San Jose.

One of our notable public activations this year was our Northside Night Market and Northside PorchFest, a public park Summer event series that featured several food trucks, live local music, local vendors, and games that occurred throughout the Summer. This event occurred every Saturday from June 15th until August 31st at Backesto Park and included programming and themed nights that was inspired by our experience with the Summer In The Plaza activation in 2018.

PorchFests are communal block parties that feature live music on the front lawns of neighborhood homes in a given community. PorchFests occur in several cities throughout the country, ranging from one block to several neighborhoods. In 2019, Northside San Jose hosted the first PorchFest, which featured over 50 musical artists performing in ten different front lawns and business store fronts in the Northside neighborhood in San Jose.

Northside PorchFest was held on the final Saturday date of Northside Night Market. Backesto Park based organization Downtown Enrichment approached us with the concept of a PorchFest and we developed the Northside Night Market as a means to build attention towards the event and to help increase the neighborhood's usage of its beautiful public park as a community driven gathering space. Outreach included door-to-door canvassing, fliers and posters, a robust social campaign, and banners placed in Backesto Park printed in-house.

The event was a success with approximately 400 attendees throughout the neighborhood, including Mayor Sam Liccardo. Homeowners who offered their front lawns as stages received the event well, some even opening their house and providing refreshments and BBQ. Live music has always been a component of our public activations and PorchFest demonstrated that performance is also an important aspect of public activation and plays an essential role in facilitating spaces for community. PorchFest will return next year and we plan to add more musicians and scale up the activation as well as build our use of live music at our events.

In order to provide a plug-and-play model for live music for the public, Public Space Authority seeks additional funding to purchase (1) an in-house sound system with a mixer (2) ambient lighting for staging (3) funding that will support PorchFest and our future ventures into live music.

### **NARRATIVE: PROJECT OUTCOMES**

Our existing budget for PorchFest is limited and we think in order to successfully scale up this daytime block party, it will require in-house equipment we can set up at neighborhood homes and a larger budget to encourage more local musicians participate. While a lot of PorchFests do not pay their acts, Public Space Authority values supporting local businesses and creative through compensating them for their work. We also hope to use the sound system for various events, which otherwise would require outsourcing a sound system. Access to in-house sound systems means the funds that would be used to source sound systems can be used to better pay more artists for performing.

The outcome of this project is being able to provide quality sound and music at public activation and using PorchFest and our music curation. From our sister company Moveable Feast's Taylor Street Night Market series, our Northside Night Market, as well as our continuing programming of Garden At The Flea, our company has built a strong network of local artists. We expect Northside PorchFest to be a large scale music Summer event that celebrates both our developing music scene as well as a means of building a stronger connectivity within a neighborhood.

### **NARRATIVE: COMPANY PROFILE & DESCRIPTION**

Public Space Authority (PSA) (<https://www.publicspace.us>) is a private company with a public mission. PSA blends community engagement, research, analysis and intentional design to curate meaningful public spaces that balance community-driven and commercially-driven programming. Public Space Authority is managed by influential urban planners who view public spaces as unique living environments with different histories, cultures, and possibilities. Public Space Authority embraces a place-making approach to designing and operating public spaces in a way that maximizes value to the surrounding community. We study how a place is used--who uses it, what developments surround it, and who lives or works nearby. PSA also embraces the paradigm that the community is the expert. We utilize a variety of civic engagement tools that leverage feedback. This valued feedback holistically informs our approach to spatial design, infrastructure and the program calendar.

**Ryan Sebastian, President, Public Space Authority**

Ryan Sebastian is a Knight Foundation-supported Senior Fellow at the American Leadership Forum and recognized as one of Silicon Valley's 40 under 40. Ryan's community contributions have been honored at the San Francisco Museum of Modern Art, lauded on National Public Radio, and pilloried by Vice. His four companies (Public Space Authority, San Jose Made, Moveable Feast, and Treatbot) are enjoyed by hundreds of thousands annually. Before all this, Ryan obtained a B.S. in Urban Planning & Real Estate Development from the University of Southern California.

**Zach Lewis, Director, Public Space Authority**

Zach Lewis is a social entrepreneur and urban planner driven to make cities more civically engaging and enjoyable places to live. Zach founded the nonprofit Garden to Table in 2013 and built Taylor Street Farm near downtown San Jose, which hosted events, fundraisers, workshops and field trips, in addition to being a community hub. Zach has spent the last two years developing Public Space Authority and focusing on how to improve public life in the region. Zach is skilled at community engagement, business development, strategy formulation, and solving complex problems with limited budgets and lots of moving parts to arrive at community oriented solutions. Zach has a Masters in urban planning from SJSU and a BA in history from the University of Florida.





PLACE WITH LOCALLY MADE GOODS

FOOD FOCUSED EVENTS  
(e.g. chef competitions)

MUSIC IN THE PARK

LIVE PERFORMANCES  
(e.g. music, comedy, dancing, & more)

MAKER LAB

INTERACTIVE ART



## News

## All City Brunch brings people to Plaza de César Chávez with waffles and live music

By **JOSEPH GEHA** | [jgeha@bayareanewsgroup.com](mailto:jgeha@bayareanewsgroup.com) | Bay Area News Group

PUBLISHED: July 8, 2018 at 4:41 pm | UPDATED: July 9, 2018 at 1:27 pm

([Click here](#), if you are unable to view this photo gallery on your mobile device.)

Sunshine, live music and some fried chicken and waffles combined in downtown San Jose Sunday to create a relaxed vibe for people who came out to the All City Brunch event in Plaza de César Chávez.

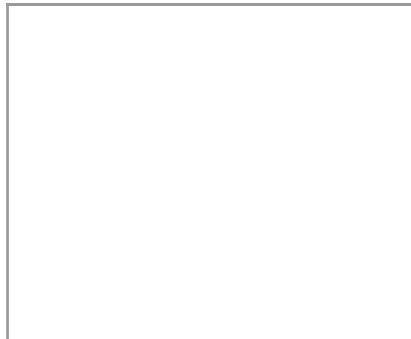
A few dozen people were lounging in colorful, high-backed wooden chairs in the partial shade of the trees in the plaza, listening as Mirage Trilogy performed a variety of music, including a cover of “Kiss on My List” by Hall and Oates.

Others were playing with their young kids on the grass, where organizers of the brunch had set up a variety of games like tic-tac-toe and cornhole.

Amber Cloyd and her wife Cathy, who live nearby, came with their children Avery, 3, and Ainsley, 1, to enjoy the laid back atmosphere.

“The music is really nice and mellow,” Amber Cloyd said. “And the food is good, too.” She said the games and the central location make it a great activity for people with kids.

ADVERTISING



With a small crowd, organizers Public Space Authority brought out one food truck, Waffle Amore, serving up savory and sweet waffles and fried chicken among other items, and Academic Coffee was slinging cold brew.

Mike K., of Denver, who didn’t want his last name published, was in Silicon Valley on business, but didn’t want to stay cooped up in his hotel Sunday afternoon.

After visiting The Tech Museum of Innovation, he “heard music and saw food,” and came to the plaza to hang out at a table, where he was eating chicken and waffles.

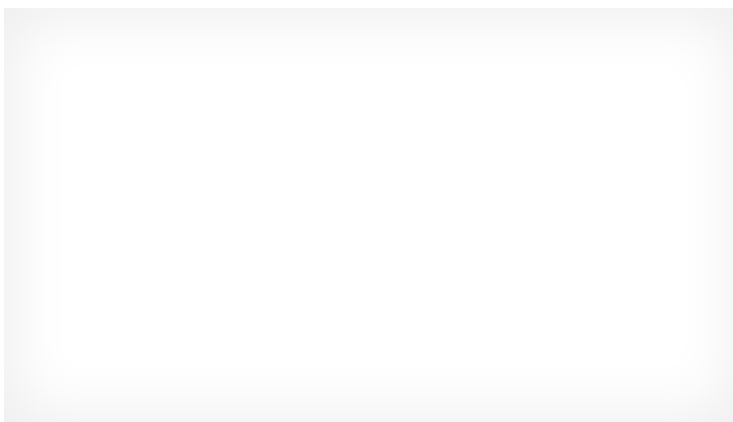
“It’s excellent, better than I expected,” he said. “The chicken is juicy, the waffle is incredible.”

The event, which runs from 11 a.m. until 2 p.m. Sundays, is one of three new weekly summer activities happening in the plaza. “Sunset Thursdays” and “Finally Fridays” both take place from 5 p.m. to 9 p.m., featuring live music, food trucks and games, as well as a beer garden.

Organizers said they hope the events like All City Brunch will make it easier for people to go out on weekends in San Jose, enjoy the company of others, and support local artists and businesses.

Myrna Farias and Merlin Ripley, of San Mateo, came with their 2-year-old Bishop to the event because they were looking for live music.

ADVERTISING



inRead invented by Teads

“Sunday is like our outdoor, family day,” Ripley said. “This is exactly what we were looking for.”

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 **The Trust Project**



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### 5 cards charging 0% interest until 2020

By  cardfinder

If you're carrying a balance on a high interest credit card or are looking to make a big purchase in the coming months, it's time to switch cards...

Tags: [Drink](#), [Events](#), [Food](#)

**Joseph Geha** Joseph Geha is a multimedia journalist covering Fremont, Newark, and Union City for the Bay Area News Group, and is based at The Argus. His prior work has been seen in multiple Bay Area news outlets, including SF Weekly, as well as on KQED and KLIV radio. He is a graduate of California State University, East Bay (Hayward), and is a Fremont native. He is a lifelong Oakland Athletics fan.

[f Follow Joseph Geha TheArgusOnline](#) [Follow Joseph Geha @josephgeha16](#)

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June 19, 2014

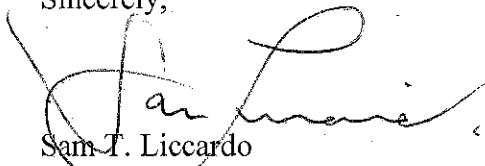
To Whom It May Concern:

Cities around the nation are successfully using the "pop-up shop" model to activate long vacant properties downtown. By bringing life to these buildings and opening them to the general public experience, not only do we attract potential tenants and global brands to the ground floor, we hint at the potential for fantastic urban tenant amenities. Activating vacant properties promotes public safety by diminishing surrounding vandalism and crime. San José Made (SJMADE) is an organization that supports the local independent retailer using this effective popup model.

In March of 2013, my office partnered with SJMADE, NextSpace SJ, and Legacy Partners to present our "Start-Up Shop" initiative. For two days, the Legacy Civic Towers hosted a pop-up office/retail space in a ground floor vacancy. The initiative supported 50 local independent retail vendors and tech businesses. In the months following the success of the pop-up, Legacy Civic Towers has since signed its final lease to complete its ground floor capacity.

I look forward to seeing more vacant properties open doors to this model of activation. By utilizing new methods of activating space, such as retail pop-ups created by SJMADE, San José is sending a message that welcomes forward-thinking global tenants to our city who seek to build unique office and retail destinations.

Sincerely,

  
Sam T. Liccardo  
Councilmember, District Three  
City of San José



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Bay Area Piano Masters (South Bay Piano Store)

Application #CIIF19FALL0011

Primary Contact: Mr. Bozkurt Erkmen  
Phone: (650) 296-2678  
Email: sbpianostore@gmail.com  
Document Generated: Tuesday, November 5th 2019, 11:41 am

## Applicant Profile

<b>Applicant Type</b>	Organization
<b>Legal Name</b>	Bay Area Piano Masters (South Bay Piano Store)
<b>Date of 501(c)3 incorporation</b>	03/28/2013
<b>Address</b>	2960 Stevens Creek Blvd. San Jose, California 95128 UNITED STATES
<b>Telephone</b>	(408) 624-8668
<b>Primary Contact</b>	Mr. Bozkurt Erkmen CEO Phone: (650) 296-2678 Email: sbpianostore@gmail.com
<b>Applicant Status</b>	Organization - Profit
<b>Applicant Institution</b>	Corporation/Business
<b>Applicant Discipline</b>	Music
<b>FEIN / TAX ID</b>	46-1833047
<b>Web Address</b>	southbaypianos.com





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## Cover Sheet

You may navigate the online application either by clicking through the "Application Pages" links in the upper left-hand corner, or by using "Previous" and "Next" buttons at the bottom of each page. PLEASE NOTE: clicking the "Previous" or "Next" buttons does NOT save your work. You must click the "Save Work" button on each page, as you input content. You do not need to complete this application in one sitting. You must click the "Save Work" button at the bottom of each page, so you may log back in at any time to make edits or complete for submission by the 5 p.m. PST deadline on November 1, 2019.

**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 2: CIIF Place-Based

**First Name**

Bozkurt

**Last Name**

Erkmen

**Title**

CEO

**Enterprise Name**

Bay Area Piano Masters (DBA) South Bay Piano Store

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

2960 Stevens Creek Blvd. San Jose, CA 95128

**Daytime Phone Number (please use (###) ###-#### format)**

(650)296-2678

**Email**

sbpianostore@gmail.com

**Website**

www.southbaypianos.com

**Amount Requested from CIIF (round figure to whole dollars)**



Center for Cultural Innovation - Creative Industries  
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8000

**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

Market creation by engaging our community in learning and playing music leading to the increase of sales of musical instruments, hiring music teachers, and student count.



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## Demographics

We asked a few questions about demographics in the online application's "Profile" section. The "Profile" section is set by the online application provider and is not customizable, so we have a few more questions about demographics that we're asking here.

CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Enterprise of 1+

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Music

**If you selected "Write-in Option" above, please describe.**

**With which gender(s) do you identify? (Select all that apply.)**

Male

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

No

**If you selected "Write-in Option" above, please describe.**



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**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Prefer Not to State

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Bachelor's degree

**Do you owe any student loans currently?**

No

**What is your career stage?**

Mid

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

7

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

100%

**Select all the ways in which you *try* or *have tried* to raise money.**

In-person, event-based fundraisers

Membership fees

Sales

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

In-person, event-based fundraisers

Membership fees

Sales

**If you selected "Write-in Option" above, please describe.**





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**How did you hear about this opportunity? (Select all that apply.)**

Friend/Colleague

**If you selected "Write-in Option" above, please describe.**



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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105664\_204606.pdf*



Center for Cultural Innovation - Creative Industries  
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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

<b>Expense Budget</b>	<b>Project Budget</b>	<b>CIIF Budget Request</b>
<b>Promotional materials</b>	2,000	2,000
<b>Rehearsals &amp; Admin Preparation</b>	550	550
<b>Musical Equipment transport and set up</b>	750	750
<b>Payments to performers</b>	2,500	2,500
<b>Payments for admin</b>	300	300
<b>Teaching staff compensation</b>	7,750	1,900
<b>SubTotals:</b>	<b>\$13,850</b>	<b>\$8,000</b>
<b>Expense Totals:</b>	<b>\$13,850</b>	<b>\$8,000</b>



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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	8,000
Subsidy by South Bay Piano Store (San Jose)	5,850
<b>SubTotals:</b>	<b>\$13,850</b>
<b>Income Totals:</b>	<b>\$13,850</b>





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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

**Explain any items that need clarification in the EXPENSE category.**

South Bay Piano Store (san Jose) will supply additional funds as needed for the completion of the project.

**Explain any items that need clarification in the INCOME category.**



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## Support Materials



Title: BAY AREA MUSIC  
CULTURAL PROGRAM  
Completed: 0  
Published: 0  
Publisher:  
View File



Title: SCOTTS VALLEY  
MUSIC PROGRAM  
Completed: 0  
Published: 0  
Publisher:  
View File

**South Bay Piano Store**  
2960 Stevens Creek Blvd.  
San Jose, CA 95128  
[www.southbaypianos.com](http://www.southbaypianos.com)

### **Project description.**

Objectives:

- Market creation by engaging our community in learning and playing music
- Find prospective employees who can become future staff members
- Provide new business for local music organizations
- Motivate local corporations to support our objectives

### **Methods and procedures:**

- Set up events at public venues within the city of San Jose.  
The events comprise live music performance and talks about the benefits of practicing music. All performances are designed to increase the desire of individuals of all ages (including families with children) to participate in learning and making music as form of life enhancement.
- Free enrollment of the audience to an eight weeks group music and piano lessons program.  
The enrollees will be categorized by age and interest. They will receive instruction in music and piano playing at our San Jose location by our staff members who will be assisted by a trainee (staff-prospect)
- At the end of the eight weeks program we will introduce the students to other music organizations and individuals focused in music and piano instruction. We will motivate them to continue developing the skills learnt at our program.

### **Timelines**

- January 2020 schedule venues in the city of San Jose
- February marketing and publicity
- March event preparation rehearsals and admin documentation
- April First Spring Event
- May Second Spring Event
- June Start Summer 8 week program
- July End of the month Summer class graduation
- Initiate transfer of students.
- September Second Fall Event to local teachers

### **Goals and Measurement of Success**

- Enrollment of 60 participants distribute in groups of four, three sessions per day, 5 days week.
- Graduation rate of 80%

- Continuation rate of 40% (All graduates to be transferred to other music organizations or individuals involved in music instruction)
- Purchase of a musical instrument rate 30%
- New staff members 2

### **Sustainability**

This program will continue to be implemented, funded and hosted by local San Jose Corporations as well as the South Bay Piano Store. We are in the process of establishing the necessary ongoing support relationships for the near future.

### **Company Profile/ Description**

We are small business specialized in retailing acoustic, hybrid, and digital pianos. We offer music lessons using modern technology as well as conventional piano instructions. Our personnel have decades of experience in sales, music instruction, setting up performance venues, recording, piano moving, etc.

Our marketing strategy is largely based on community engagement at multiple levels:

- Networking with local music organizations
- Supporting music instructors within the community
- Providing jobs and businesses skills to individuals in the music industry
- Creating awareness among families with children or professionals about the value of Music-education and playing an instrument.
- Exposing our community to live music performance

### **Company References**

Upon request the following organizations and governments bodies will provide reference of our business:

- San Mateo County
- San Francisco Conservatory ( Youth Program )
- San Jose State University (Music faculty Members)
- Santa Clara Adult Ed.
- California Association of Professional Music Teachers (San Jose/Santa Clara Chapter)



# 音樂

A SUMMER MUSIC PERFORMANCE  
CELEBRATING THE SAN FRANCISCO  
BAY AREA'S SCIENTIFIC & CULTURAL HERITAGE

# 科學

SUNDAY, AUGUST 19, 2018  
MOUNTAIN VIEW PERFORMING ARTS CENTER  
PRESENTED BY THE BAY AREA MIND & MUSIC SOCIETY

# 音樂

## A NOTE FROM **THE BAY AREA MIND & MUSIC SOCIETY** FOUNDERS

The Bay Area Mind & Music Society is excited to present today's summer music performance that celebrates the San Francisco Bay Area and its incredible musical talent. We are also pleased to introduce BAMMS to you at our inaugural concert.

At BAMMS, we believe that music should be part of every person's education and life experience. Today's performers show that it is never too early to start playing, practicing, and performing. When schools and families recognize the value of early music training as part of a child's complete education, the entire community benefits.

We are lucky to live in the San Francisco Bay Area with its amazing environment of high-tech industry and its vibrant arts community with world-renowned musical institutions. BAMMS strives to bring these communities together through music for even greater innovations in both fields and for even greater quality of life. Playing a musical instrument nurtures artistry, creative expression, personal growth, intuitive thinking, and problem solving skills. In addition to creating happier, more fulfilled people, we believe that playing a musical instrument can actually make better scientists and technologists.

We hope that you enjoy today's performance. If you are already a musician, we hope today's concert inspires you to continue playing and experimenting with new music. If you never learned an instrument, we hope today's performance inspires you to play your first note.

# 科學

## OUR GRATITUDE & THANKS

The Bay Area Mind & Music Society would like to express gratitude to all of those who collaborated to make this event possible.

Dr. Michael Skibo  
*Founder*

Bozkurt Erkmen  
*Founder*

John McCarthy Director Emeritus and Extension Divisions  
*Faculty San Francisco Conservatory of Music, Event & Artistic Coordinator*

Jim Christopher  
*RPT Stage Manager and Technician*

Jian Gu  
*Promotion and PR*

San Mateo Piano

The San Francisco Bay Area Communities

*"I applaud the Mind and Music Society for their ongoing commitment to the intellectual and musical life of the Bay Area. We are all the beneficiaries of their generous presence."*

John McCarthy  
*Director Emeritus of Preparatory and Extension Divisions,  
Faculty San Francisco Conservatory of Music*

# SCOTTS VALLEY HIGH SCHOOL

## MUSIC PRODUCTION AND RECORDING ARTS 2018-2019

Dear Bay Area Mind and Music,

The 2018-19 Music Production and Recording Arts class at Scotts Valley High School was able to survive and thrive thanks to a generous grant from Bay Area Mind and Music. This unique Career Technical Education class that attracted students from five local high schools was on the chopping block when the founding teacher Beth Hollenbeck applied for and received a grant from BAMB . The grant paid for the teacher's salary and allowed us to upgrade to the latest recording software, Logic 10, as well as purchase four instrument to computer interfaces. The 23 students who enrolled in the class gained experience in understanding and use of audio equipment, live performances, music theory, and recording technology, techniques, and projects. They also gave clinics to their peers on how to play their instrument and heard from guest speakers from various segments of the music industry.

Students learned about the different types and applications of microphone and cables and how the audio signal passes in, through and out mixing boards. They were able to successfully use the vocabulary and also set up and mix their live performances and recording sessions.

We had six live performances that featured several bands and solo performers from the class. The students played at a First Time Voter Party event at Abbot Square where they shared the stage with other young musicians from the county. They promoted and ran shows at two local restaurants which served as a model of how to succeed/survive performing at the entry level of the music industry. Some of the bands also played at events to help raise money for our local education foundation, as well as our local Arts and Wine Festival. I was impressed by the ability of some of the bands to market themselves and get gigs at the Catalyst, Eastside Brewery, and private parties. Many of them also played at school events like assemblies, and battle of the bands.

In music theory we covered song structure, chord progressions, the circle of fifths, and scales. Although this topic was difficult for many, it served as a first exposure and an avenue to approach some of the projects. It promoted discussion with many of the students. Students that gave clinics taught chords and scales as part of their presentation, which also gave music theory a practical connection.

The recording projects included making a video soundtrack, a blues song, a theme song, a cover song, setting a poem to music, and an original song. Although there was a huge learning curve in using the technology, and a big range of musical expression



and experience, 99% of the students were able to complete all of these recording projects. We produced a CD/thumb drive that we sold at our final concert.

Our students gave clinics on guitar, drums, and keyboards. Their peers learned basics and higher level skills from mentors from their class. This encouraged some students to play an instrument, or try a new one. It was also a way to promote teaching as a career path in music. The feedback from both mentors and students was very positive about clinics.

We were fortunate to have guest speakers from many areas of the music industry. There was a sound engineer who had worked for Barnum and Bailey Circus and was offering apprenticeships in local theater, a Sony producer that was in charge of educational video games and commercials, a singer songwriter shared her path to success, local musicians that have signed recording contracts, a DJ, and a Nashville music marketing employee that is a former student of this class. We also went on a field trip to Universal Audio, a local and international music company that provides world class audio products and supports our community in the arts. Students listened intently to their presentations and asked meaningful questions after. Some of our students were able to get jobs in the music industry that promote/support shows, or events where they will gain much needed practical experience. Some have gone on to music majors in college, and others have returned to this class for our second year pathway course.

In addition to all the other experiences that students receive, they learn to collaborate, emulate and expand their musical horizons. They get high school and college credit that is based on real world experience. Students are empowered musically, creatively, and practically through this course.

As a result of the support we received from BMM, the Music Production and Recording Arts class has been reinstated by our district and has now added a two year capstone Career Technical Education class benefitting students from several high schools in Santa Cruz County. We will continue to innovate, expand, and improve the experience for our students. It is from the depth of our hearts at Scotts Valley High School that we thank you for your support.

*Dirk Andrews, Music Production and Recording Arts Teacher*

*Beth Hollenbeck, Music Director*

Scotts Valley High School

555 Glenwood Drive

Scotts Valley, CA. 95066



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Haley Cardamon

Application #CIIF19FALL0004

Primary Contact: Miss Haley Cardamon

Phone: (408) 930-4917

Email: haley@sanjoseday.org

Document Generated: Tuesday, November 5th 2019, 11:39 am

## Applicant Profile

<b>Applicant Type</b>	Individual
<b>Legal Name</b>	Haley Cardamon
<b>Address</b>	PO Box #150 San Jose, California 95113 UNITED STATES
<b>Telephone</b>	(408) 930-4917
<b>Primary Contact</b>	Miss Haley Cardamon  Phone: (408) 930-4917 Email: haley@sanjoseday.org
<b>Applicant Status</b>	Individual
<b>Applicant Institution</b>	
<b>Applicant Discipline</b>	Multidisciplinary
<b>FEIN / TAX ID</b>	
<b>Web Address</b>	sanjoseday.org



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## Cover Sheet

You may navigate the online application either by clicking through the "Application Pages" links in the upper left-hand corner, or by using "Previous" and "Next" buttons at the bottom of each page. PLEASE NOTE: clicking the "Previous" or "Next" buttons does NOT save your work. You must click the "Save Work" button on each page, as you input content. You do not need to complete this application in one sitting. You must click the "Save Work" button at the bottom of each page, so you may log back in at any time to make edits or complete for submission by the 5 p.m. PST deadline on November 1, 2019.

**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 2: CIIF Place-Based

**First Name**

Haley

**Last Name**

Cardamon

**Title**

Founder

**Enterprise Name**

Haley Cardamon, LLC

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

**Daytime Phone Number (please use (###) ###-#### format)**

408-930-4917

**Email**

haley@sanjoseday.org

**Website**

sanjoseday.org

**Amount Requested from CIIF (round figure to whole dollars)**

\$8,000.00



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**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

The Fourth Annual San Jose Day is a continued festival dedicated to embracing the city's widely diverse culture through a celebration of local art, fashion, music, food, classic cars and conversation.





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## Demographics

We asked a few questions about demographics in the online application's "Profile" section. The "Profile" section is set by the online application provider and is not customizable, so we have a few more questions about demographics that we're asking here.

CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Individual (sole proprietor)

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Write-in Option

**If you selected "Write-in Option" above, please describe.**

Festival

**With which gender(s) do you identify? (Select all that apply.)**

Female

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

Prefer Not to State

**If you selected "Write-in Option" above, please describe.**



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**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Native Hawaiian, Pacific Islander

White/Caucasian

Write-in Option

**If you selected "Write-in Option" above, please describe.**

San Josian

**What is the highest degree or level of school you have completed?**

Some college credit, no degree

**Do you owe any student loans currently?**

No

**What is your career stage?**

Early/Emerging

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

4

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

20%

**Select all the ways in which you *try* or *have tried* to raise money.**

In-person, event-based fundraisers

Family and Friends' generosity/individual donors

Foundation/nonprofit grants

Sales

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

In-person, event-based fundraisers



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Family and Friends' generosity/individual donors

Foundation/nonprofit grants

Sales

**If you selected "Write-in Option" above, please describe.**

**How did you hear about this opportunity? (Select all that apply.)**

CCI Newsletter

Friend/Colleague

**If you selected "Write-in Option" above, please describe.**



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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*104937\_204606.pdf*





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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

<b>Expense Budget</b>	<b>Project Budget</b>	<b>CIIF Budget Request</b>
<b>Event Overhead</b>	15,000	0
<b>Event Operations</b>	15,500	0
<b>Marketing</b>	10,000	8,000
<b>Music</b>	8,200	0
<b>Fashion Show</b>	8,000	0
<b>Art Installation</b>	5,000	0
<b>Documentation</b>	5,800	0
<b>SubTotals:</b>	<b>\$67,500</b>	<b>\$8,000</b>
<b>Expense Totals:</b>	<b>\$67,500</b>	<b>\$8,000</b>



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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	8,000
Knight Foundation*	15,000
Sponsorship Advertising	33,500
Vendor Fee Revenue	5,000
Ticket Revenue	6,000
<b>SubTotals:</b>	<b>\$67,500</b>
<b>Income Totals:</b>	<b>\$67,500</b>



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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

### **Explain any items that need clarification in the EXPENSE category.**

-Event Overhead: Insurance, Permits, Police, Restrooms, Venue cost, Power generators, Waste Collection -  
Event Operations: Admin- Producer + 2 assistants, Booth manager, Contingency -Marketing: Social media  
marketing, Flyer- Video & Flyer, Print media- day of programming, Banners, Advertising merchandise,  
Signage, etc -Music: Curator fee, 4 bands, 1 Dj, 1 Emcee, San Jose Jazz Boombox fee -Fashion Show:  
Runway rental, lights, curator fee, models, etc -Art Installation: Artist wage + materials for interactive art  
installation -Documentation: Pre event + During event documentation- Video and Photography

### **Explain any items that need clarification in the INCOME category.**

-Grant via Knight Foundation. -Sponsorship Advertising- Utilize merchandise, Print media, online media  
(website, flyer, instagram, etc), Banner space, etc to sell advertising space to Local and Corporate sponsors  
-Vendor fee: Cost of vendor space -Ticket revenue: Multi-tier tickets. General admission, Package 2, and  
Package 3. Each level includes drink/food ticket, merchandise, etc.



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## Support Materials



Title: LETTER OF REC.  
KNIGHT FOUNDATION  
Artist 1: Anwyn Hurxthal  
Collab. 2: Knight  
Foundation  
Completed: 19  
Published: 19  
Publisher:  
View File



Title: SAN JOSE NATIVE  
CREATES '4-08' DAY BY  
SPARTAN DAILY  
Artist 1: Alyson Chuyang  
Collab. 2: Spartan Daily  
Completed: 0  
Published: 0  
Publisher: Spartan Daily  
View File



Title: THE FOURTH  
ANNUAL SAN JOSE DAY  
BROCHURE  
Artist 1: Haley Cardamon  
Completed: 0  
Published: 0  
Publisher: Haley Cardamon  
View File



Title: THE FOURTH  
ANNUAL SAN JOSE DAY  
BROCHURE  
Artist 1: Haley Cardamon  
Completed: 19  
Published: 19  
Publisher: Haley Cardamon  
View File





sanjoseday.org  
haley@sanjoseday.org

## WHAT IS SAN JOSE DAY?

**San Jose Day is an annual festival dedicated to embracing the city's widely diverse culture through a celebration of local art, fashion, music, food, classic car show and community conversations.** By integrating a variety of San Jose artists and creatives, SJ Day fuels inspiration and collaboration across communities. Each year we invite talented local artists, musicians, and creators to show their work and pay homage to the city we love!

- This year the Fourth Annual San Jose Day is set to take place at Veggielution Community Farm on the Eastside of San Jose on Saturday, April 11, 2020.
- San Jose Day is a free, all ages event. This year we will offer optional multi-tier ticket packages for guests looking to get the full experience. This will include a range of merchandise, food/drink tickets, and more.

## WHO DOES SAN JOSE DAY SERVE AND WORK WITH?

- Uplifts/Showcases a diverse selection of San Jose-Local Creatives, Makers, & Entrepreneurs
  - Vendors, Artists, Musicians, Fashion, Small Local Business, and Food
- Audience
  - San Jose! All parties are embraced. This event is for San Jose Natives, New and temporary residents, and visitors to San Jose.

## PARTNERS

- [Local Color](#): A local, woman-owned-and-operated, arts Non-Profit geared to building economic opportunities for creatives at the intersection of art + community development.
- [Veggielution](#): connects people from diverse backgrounds through food and farming to build community in East San José.
- [SJ Come Up](#): A DIY platform for artists to thrive and build the local music scene in San Jose.
- [FAME Presents](#): is an event series that strives to connect the fashion, art, and music counterculture communities under one roof to exhibit the work of passionate and respected artists, open minds, and challenge stereotypes.

## GOAL

San Jose Day works exclusively with local organizations, businesses, and creative figures that have similar missions within the creative community. This includes

- When you experience San Jose Day, you will have a strong sense of San Jose Culture
- Boosting the local economy by purchasing local- keeping that money within the creative community
- Uplifting underserved groups
  - Aspiring creatives with a passion and a hustle!
- All inclusive culture. San Jose Day is an experience for all parties, regardless of age, ethnicity, gender, sexual orientation, hobbies, artistic knowledge, etc.

## OUTCOME

- Fostering and uplifting general wellbeing of creative community, fostering new and positive relationship amongst artists and makers.
- Providing a space for creatives to show their roots and what San Jose means to them.
- The Fourth Annual San Jose Day (April 2020) will be hosted on the Eastside of San Jose to broaden the community we serve. San Jose Day has previously been host in Downtown San Jose (2017 & 2018) and Japantown (2019).

## SUSTAINABILITY

- Planning expense- Use 10% of 2020 expense budget to invest into 2021's budget
- Multi-Tier Ticket Packages- Invest revenue into 2021's budget
- Use vendor income to invest into 2021's budget
- Advertising
  - Wristbands with perks
    - Water bottle
    - Merch
    - Food/drink coupon
  - Programing Brochure
  - Website Advertising Space
  - Coupon Book
- 2020 will be our pilot year for sustainability. I hope to meet my budget with 30% grants and 70% revenue from sponsorship advertising. If this model is successful, I will a similar model in following years, depending primarily on advertising as my main source of income.

## WHO IS BEHIND THE MAGIC?

Founder of San Jose Day and BACK Magazine, Haley Cardamon was born and raised in East Side San Jose and is now primarily serving the Downtown SJ Arts Community through the arts non-profit, Local Color, to build economic opportunities for local artists.

- 2017 - 2019. **Founder** of underground and independently published art magazine, *Bay Area Creatives Klub Magazine*. Our mission is to uplift inspiring and influential artists in the bay area, with an emphasis on the South Bay Culture.
- 2017- *Current*. **Creator and curator** behind annual festival, *San Jose Day*. Originally started as a small scale (250 people) art show has grown into a 2,000+ people festival in 3 years.
- 2017- *Current*. **Program Director**, *Local Color*. Navigating out Fund Public Art and Creative Service programs, I work with clients and self guided projects to bring art to the streets of San Jose and inside local businesses.
- San Jose Day is currently operated by only one person- Haley Cardamon.

## WHY DO I DO SAN JOSE DAY?

- Coming from a diluted mixed-ethnic background, I have always struggled with my cultural identity. I owe so much gratitude to San Jose for shaping my lifestyle. From the beautiful Victorian homes (*that hold a dear place in my heart*), the street fashion sense, the delicious food that comes from the mom and pop shops, embracing the graffiti and street art culture, to the entrepreneurial culture that is deeply rooted in all of us in the South Bay. **I am San Jose, We are San Jose!**
- The idea for San Jose Day was inspired by a similar event hosted by San Francisco Rapper, Equipto, “415 Day”. 415 day is a grassroots political stance towards gentrification, racial injustices, and preserving SF Native Culture. From the idea of embracing a cities culture, I asked myself, “How do I go about creating this event in my own city?” Just short of two weeks, the First Annual San Jose Day was born!

## SAN JOSE DAY COVERAGE:

- Our First Documentary “[#DoltForSJ](#)” released at the Second Annual San Jose Day- Directed by Haley Cardamon, Filmed by John Atomos (April 2018)
- A recap video from the [Third Annual San Jose](#), apart of the #SpeakUpSJ Series Fostered by The Knight Foundation. Edited by Leopoldo Macaya. (April 2019)
- More Information, photos, and videos please visit our website: <https://sanjoseday.org/>



**KNIGHT  
FOUNDATION**

To: City of San José Office of Cultural Affairs  
SAN JOSE, CA

October 17, 2019

RE: Creative Industries Incentive Fund Recommendation

Dear Creative Industries Incentive Fund,

I am writing to recommend Haley Cardamon for a CIIF grant for \$8,000 for San Jose Day 2020. Haley launched San Jose Day in 2017 and under her watch it has doubled in attendance each year. Haley's determination, skilled organizing and personal drive took this unique San Jose community event from 250 guests in its first year to over 2,000 participants in 2019.

San Jose Day is an annual festival dedicated to embracing the city's widely diverse culture through a celebration of local art, fashion, music, food, and conversation, engaging over 50 local artists and vendors in 2019. The event touches on diverse facets of San Jose's traditions and heritage.

Haley approached Knight Foundation for funding to support San Jose day in 2019. We were pleased at the opportunity to support the event with its community engagement focus, its highlighting local arts and culture, as well as its spotlight on emerging talent. Knight Foundation aims to build San Jose's informed and engaged citizenry and events like San Jose Day bring the community together and strengthen our connectivity. Through our Speak Up San Jose initiative (#SpeakUpSJ), Knight supports area events that engage the community in dialog about the city's future. San Jose Day was a great fit. Haley's vision for this event, her bringing it to fruition and her work to make it long-lasting and sustainable, are a testament to her skills as a San Jose community organizer and a valuable emerging leader.

Specifically, we are pleased to recommend Haley for further funding due to her success ensuring that San Jose Day:

- Successfully structured and executed a \$10,000 budget by the Knight Foundation
- Fulfilled #SpeakUpSJ mission to bring diverse San Jose community together in one place
- Uplifts and frames San Jose's culture in a positive perception

Thank you for your time and should you have any questions, please do not hesitate to contact me.

Sincerely,

Anwyn Hurxthal  
Program Associate  
Knight Foundation, San Jose  
hurxthal@kf.org

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Wednesday,  
May 8, 2019

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# Spartan Daily

SERVING SAN JOSE STATE UNIVERSITY SINCE 1934

WWW.SJSUNews.COM/SPARTAN\_DAILY

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Volume 152  
No. 42

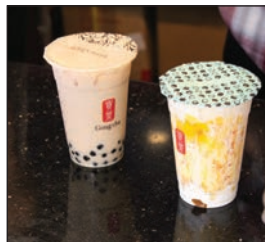
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## A&E

Curator unites  
arts community

Page 4



## Opinion

Boba in San Jose  
is too expensive

Page 5



## Sports

Athletes better  
themselves and  
their community

Page 6

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# San Jose native creates '4-08' day

By Alyson Chuyang  
STAFF WRITER

Silicon Valley may be seen as a technology hub, but what lies in the region is a large creative community putting out amazing art.

San Jose native Haley Cardamon took her love for photography and the art of the city to another level by creating a new holiday: San Jose Day.

The day spotlights artists and invites the community to indulge in art.

"I just realized there was so much untapped talent in San Jose, so I was like 'how can I use my photography in a way to uplift under-appreciated artists?'" said Cardamon.

First held in 2017, San Jose Day is celebrated on April 8, also written as "4-08," which is San Jose's area code, to give recognition to the town that started her creative career. She was able to start the holiday through a grant from Knight Foundation, a foundation dedicated to fostering engaged communities.

The event has grown from a small showcase at Local Color to a festival with more than 50 vendors, five musical guests and classic cars. This year, San Jose Day welcomed over 2,000 people to enjoy the live performances and art displays.

Industrial design senior, Nicholas Jimenez, met Cardamon three years ago at her first San Jose Day. Jimenez said he admires Cardamon's drive and hopes to

collaborate with her in the future.

"She is definitely making a name for herself by simply doing what she believes is beneficial to the residents of the city," said Jimenez. "I really liked her visual aesthetic in regards to San Jose street culture."

Cardamon always feels pride in her Bay Area roots and her sense of exploration led her to the Downtown San Jose scene which introduced her to a world of creativity.

“  
Instead of creating an atmosphere of competition, she creates opportunities for artists to collaborate and come together for the greater good of the community through their art.”

Dave Gerlinger  
graphic designer

Enthralled by the graffiti and architecture that she saw in the streets, Cardamon used her photography to showcase different parts of San Jose and through it, she began meeting the artists responsible for the work.

Along with San Jose Day, she worked with producer, John Reyna and directed a short documentary

titled #DoItForSJ. The documentary highlighted multiple artists from the Bay Area and the work they do.

Before San Jose Day and #DoItForSJ, she began her creative journey through a photography-driven magazine, called Bay Area Creatives Klub.

Cardamon received a grant to start her magazine from "The Awesome Foundation," a community that is dedicated to advancing the production of art, technology and community development through funding projects.

The design and logo were made by graphic designer, Dave Gerlinger, who worked with Cardamon to start the brand of the magazine.

"Instead of creating an atmosphere of competition, she creates opportunities for artists to collaborate and come together for the greater good of the community through their art," said Gerlinger.

The magazine is visually driven, giving previews of artists for readers to discover. The magazine came out with three issues, and only printed 100 copies for each issue.

"I strongly believe that if I was going to make an art magazine, I need to be knowledgeable of the history of the scene before I can actually go out and put a product about the art scene elements into the world," Cardamon said, regarding her networking journey through art shows.

Along with her many projects, she coordinated



PHOTO COURTESY OF LEOPOLDO MACAYA

**San Jose native, Haley Cardamon poses at the 2018 San Jose Day, a holiday she made on April 8, which recognizes the city that helped launch her creative career.**

the 100 Block Project in February, which brought together 100 artists to create a mural in their own 3x3 space.

Cardamon hopes to continue to put on events and help advance creative artists, but will not be continuing to publish her magazine.

"This magazine is definitely a representation of my life at the time," said Cardamon, "I've grown from that and now I would like

to focus my skills that I've developed, into other areas of my life."

She currently works as the project manager for the Exhibition District, an arts non-profit that creates economic opportunities for artists through community development.

Cardamon decided that going to college was not the right route for her, and the lifestyle she created for herself does not demand a degree. Through her

experiences over the past three years, she encourages people to go for what they want and not be deterred by the fear of rejection.

"Just jump into it and if there's a career field you want to be in, meet the right people, be bold, be transparent and let them know you're willing to learn," said Cardamon.

Follow Alyson on Twitter  
[@alysonchuyang](https://twitter.com/alysonchuyang)

## LOCAL ORGANIZATIONS

The logo for LOCAL COLOR features the words "LOCAL" and "COLOR" stacked vertically in a bold, sans-serif font. Each letter is filled with a different vibrant color, creating a rainbow effect.

An Arts Non-Profit, striving to build economic opportunities for creatives at the intersection of art + community development

Connects people from diverse backgrounds through food and farming to build community in East San José

The logo for THE COME UP features the words "THE", "COME", and "UP" stacked vertically in a bold, sans-serif font. The letters are white with a blue outline, set against a light blue circular background.

A DIY platform for artists to thrive and build the local music scene in San Jose.

An event series connecting the fashion, art, and music counterculture communities under one exhibit.



## HALEY CARDAMON

Founder of *San Jose Day* & *BACK Magazine*

EST 2017

Program Director, Fund Public Art & Creative Services with Arts Nonprofit, *Local Color*

EST 2018

“

I am not just defined by genetic DNA, I am a product of my environment. **San Jose is my cultural identity.** San Jose Day is about paying homage.”



## THE FOURTH ANNUAL SAN JOSE DAY

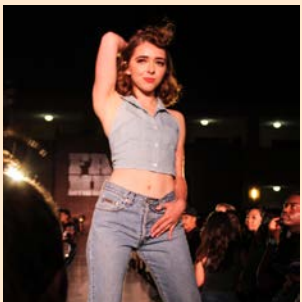
APRIL 11, 2020  
SANJOSEDAY.ORG



## SAN JOSE DAY

San Jose Day is an annual festival dedicated to embracing the city's widely diverse culture through a celebration of **local art, music, fashion, food, classic cars and conversation.**

### ALL THINGS LOCAL



Each year we invite talented local artists, musicians, and creatives to show their work and pay homage to the city we love!

## BY THE PEOPLE, FOR THE PEOPLE

***San Jose Day is for everybody!***

Natives and New Comers-  
This is a space to get to know San Jose.

The positive and collaborative atmosphere encourages connection across our rich and diverse communities.

## HOSTED AT VEGGIELUTION COMMUNITY FARM

### BRINGING SAN JOSE DAY TO EASTSIDE SAN JOSE

We hope to reach a wider and more inclusive audience by hosting at Veggielution in the Eastside of San Jose.

### EXPLORING FARM TO TABLE

Working with Veggielution's *EASTSIDE GROWN* program to bring us fresh and local food from local food entrepreneurs.

### EXPANDING PROGRAMING

Each year San Jose Day has doubled in attendance and local participation than its previous year. Our first event in 2017 saw 250 guests, in 2019 we hosted 2,000 guests.

Our growth has allowed us to expand programming. This year San Jose Day will be working with FAME to introduce a **fashion show**- All local San Jose based.



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Steven Martinez

Application #CIIF19FALL0009

Primary Contact: Mr. Steven Martinez  
Phone: (408) 806-2942  
Email: sbayvisions@gmail.com

Document Generated: Tuesday, November 5th 2019, 10:48 am

## Applicant Profile

<b>Applicant Type</b>	Individual
<b>Legal Name</b>	Steven Martinez
<b>Address</b>	14391 Victoria Court San Jose, California 95127 UNITED STATES
<b>Telephone</b>	(408) 806-2942
<b>Primary Contact</b>	Mr. Steven Martinez
	Phone: (408) 806-2942 Email: sbayvisions@gmail.com
<b>Applicant Status</b>	Individual
<b>Applicant Institution</b>	
<b>Applicant Discipline</b>	Photography
<b>FEIN / TAX ID</b>	
<b>Web Address</b>	<a href="http://www.southbayvisions.com">www.southbayvisions.com</a>



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## Cover Sheet

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**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 2: CIIF Place-Based

**First Name**

Steven

**Last Name**

Martinez

**Title**

Mr.

**Enterprise Name**

South Bay Visions

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

**Daytime Phone Number (please use (###) ###-#### format)**

(408) 806-2942

**Email**

sbayvisions@gmail.com

**Website**

**Amount Requested from CIIF (round figure to whole dollars)**

4,260





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**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

To purchase: - Photography frames - Staging materials (anchors, foldable tables, chairs, etc.) - Cultural decor for display - High-quality printer for photographs - Marketing flyers for shows To leverage my photography of Chicano culture in San Jose



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CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Individual (sole proprietor)

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Education  
Visual Arts  
Write-in Option

**If you selected "Write-in Option" above, please describe.**

Photography that sheds light on the deep Chicano roots culture in San Jose

**With which gender(s) do you identify? (Select all that apply.)**

Male

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**



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No

**If you selected "Write-in Option" above, please describe.**

**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Indigenous, Native Alaskan, Native American  
Latin American, Latino/a, Latinx

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Some college credit, no degree

**Do you owe any student loans currently?**

No

**What is your career stage?**

Early/Emerging

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

3

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

30%

**Select all the ways in which you *try* or *have tried* to raise money.**

Credit cards/debt financing  
In-person, event-based fundraisers  
Sales

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

Credit cards/debt financing



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In-person, event-based fundraisers

Sales

**If you selected "Write-in Option" above, please describe.**

**How did you hear about this opportunity? (Select all that apply.)**

Friend/Colleague

**If you selected "Write-in Option" above, please describe.**



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## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105382\_204606.pdf*





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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

Expense Budget	Project Budget	CIIF Budget Request
Photography frames (various sizes, wood frame & matted)	750	750
Frame anchors	50	50
Chairs, tables & display tables	900	900
Cultural displays (table cloths, decor, etc.)	350	350
HQ Printer	1,500	1,500
HQ Printer ink	125	125
HQ Printer paper	35	35
Vistaprint Flyers	250	250
Display banner	300	300
<b>SubTotals:</b>	<b>\$4,260</b>	<b>\$4,260</b>
<b>Expense Totals:</b>	<b>\$4,260</b>	<b>\$4,260</b>



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## Income Budget

Income Budget		Project Income
Amount requested from CIIF		0
	<b>SubTotals:</b>	<b>\$0</b>
	<b>Income Totals:</b>	<b>\$0</b>



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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

**Explain any items that need clarification in the EXPENSE category.**

This is a rough breakdown and I anticipate the costs to go well above these amounts.

**Explain any items that need clarification in the INCOME category.**



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## Support Materials



Title: LETTER OF  
SUPPORT FROM ULCSJ  
Completed: 19  
Published: 0  
Publisher:  
[View File](#)



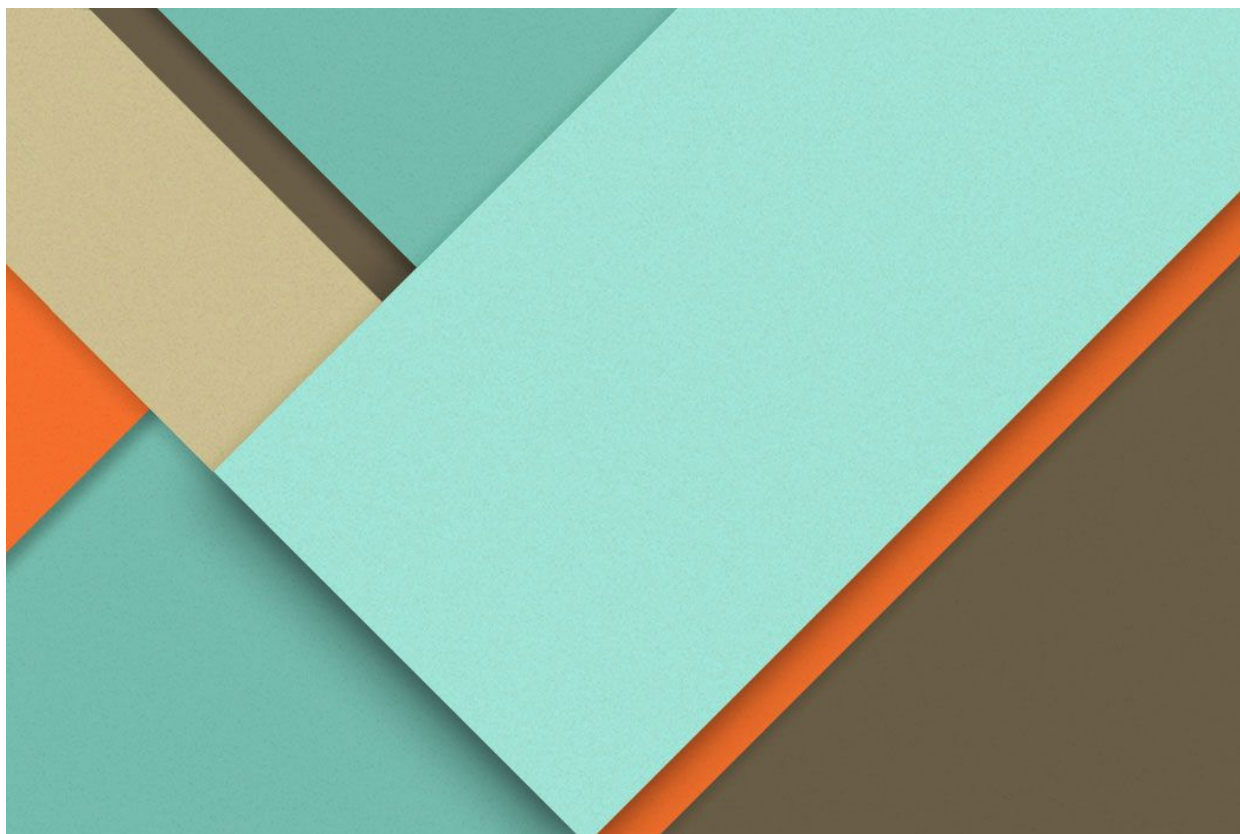
Title: LETTER OF  
SUPPORT MHP  
Completed: 19  
Published: 0  
Publisher:  
[View File](#)



Title: SAMPLE OF AN  
UPCOMING EVENT  
Artist 1: Steven Martinez  
(South Bay Visions)  
Completed: 0  
Published: 0  
Publisher:  
[View File](#)



Title: SAMPLES OF  
PHOTOGRAPHY  
Artist 1: Steven Martinez  
(South Bay Visions)  
Completed: 0  
Published: 0  
Publisher:  
[View File](#)



# East San Jose Collective Art Show @ MHP

Friday, March 6th, 2019

---

Steven Martinez  
South Bay Visions  
14391 Victoria Court  
San Jose, CA 95127



## Project description


I'll be showcasing my photography at the Mexican Heritage Plaza on March 6th, 2019 alongside a few other artists from the East Side San Jose area. The goal of the collective art show is to showcase local artists from San Jose that do a great job at depicting the long standing Chicano culture in our city. This event will be free to the public and will feature painters, muralists and photographers born and raised in East San Jose, the first of it's kind at Mexican Heritage Plaza.

I'm in the mid stages of development to get my photographs printed, framed and put on display for the art exhibition. I'll need assistance with funding to help allocate materials for me to print and put my photography on display. My goal is to have all my material ready for display late January in preparation for the art exhibit at the Mexican Heritage Plaza. I aim to also have at least 25 of my photographs framed and put on display along with prints that others can take with them. I'm also hoping to have pamphlets printed out with my contact information, and display material for others to get in touch with me after the art exhibition.

The photography that I'll have on display will also depict the long standing culture that originated in San Jose. Some of my cultural photographs include images of existing and previous murals, aerial views of San Jose and some of San Jose's oldest neighborhoods.

## Proposed Outcomes

This project that I'll be taking part in at Mexican Heritage Plaza, will help members of the community appreciate the vibrant culture that exists here in San Jose. It will encourage



others to attend local events that I promote, which will ultimately encourage shopping at local businesses where I conduct events. I've met many folks who've told me I'm capturing the history of San Jose's deep Chicano culture. I've also helped influence the dying Lowrider movement that originated out of East San Jose's King & Story neighborhood. I assist the United Lowrider Council of San Jose with their media team, toy drives, feeding the homeless, and other local events that give back to the community of East San Jose. Our city is currently in a crisis of losing its cultural identity as we deal with displacement of folks who were born and raised here in East San Jose. I'm hoping to continually assist at risk residents of San Jose by taking part in local events while also capturing the beauty of San Jose's dying culture with my photography.

## **Company Profile/Description**

I am a freelance photographer based out of East Side San Jose. I've lived throughout various underserved neighborhoods that don't quite get the recognition they deserve for representing San Jose's rich cultural roots. I capture photography throughout our city that connects with the community. I also have experience working with local programs, charities and other events that help give back to these underserved neighborhoods within East San Jose. Some examples of where I've aimed at growing and stabilizing my creative business include, hosting local toy drive events, promoting local charities, and taking part in art collectives. I hope you can consider assisting me with funding for what I love doing for the East San Jose communities.

United Lowrider  
Council  
of San Jose

David Polanco  
President  
United Lowrider Council of San Jose

October 31, 2019

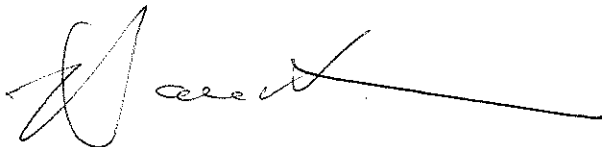
*To Whom It May Concern:*

*As the President of the United Lowrider Council of San Jose, I am writing to recommend Steven Martinez for the grant that is being offered through the School of Arts & Culture Celebrations Mexican Heritage Plaza. I have known Steven Martinez for four years and have been working with Steven within the ULCSJ, as a council member for the last year and a half. His position on the council is the Multimedia Designer, which entails creating flyers and providing photographs, as well as prompting all events on our social media outlets. Steven has been involved in this newly established organization since the formation.*

*During our time together Steven has displayed great talents in photography, artwork and several other data visualization tools. When we first met, I was immediately impressed with his work, skills, and tremendous abilities, which never cease to amaze me. Steven has been a pleasure working with not only with myself but by all the other board members as well. I strongly recommend Steven Martinez for this grant.*

*Sincerely,*

*David Polanco  
President  
United Lowrider Counsel of San Jose*



Dear Selection Committee,

I write this letter in support of Steven Martinez's application for the Creative Industries Incentive Fund application.

My name is Chris Esparza. I am the principal of Giant Creative Services and work with the School of Arts and Culture at the Mexican Heritage Plaza.

I met Mr. Martinez for the first time this year through his participation in ESSJ Creatives, an artist collective composed of local artists from east San Jose. The mission of ESSJ Creatives is to create inclusive spaces to showcase their artwork and to promote creativity on the eastside of San Jose.

I was quite impressed by this group because despite my many years of working in the arts community in San Jose, I have never seen eastside artists begin to organize themselves in this way and I want to support their mission.

ESSJ Creatives will be having their first show at the Mexican Heritage Plaza gallery on March 6, 2020. The majority of the artists, including Mr. Martinez, will be showing their work for the first time and could use assistance with the start up costs.

I hope you will consider investing in Mr. Martinez; investing in him will bring much fruit to bear--not only for himself as an artist, but for the community as a whole.

If you have any further questions please do not hesitate to contact me at [chris@giantcreative.com](mailto:chris@giantcreative.com). Thank you.

Best regards,



Chris Esparza  
Principal, Giant Creative Services

Here's an example flyer of an upcoming Toy Drive event I'll be supporting in December. I'll be using my own funds to help give back to the community for children in need this holiday season.

**QUAKES**  
SAN JOSE 1974

**Duenas**  
Car Club

**South Bay**  
VISIONS

**Holiday Toy Drive**

SPONSORED BY THE SAN JOSE EARTHQUAKES

**DECEMBER 1<sup>ST</sup>, 2019 | 11AM-4PM**  
**@ AVAYA STADIUM VIP PARKING LOT**  
**1123 COLEMAN AVE. SAN JOSE, CA 95110**

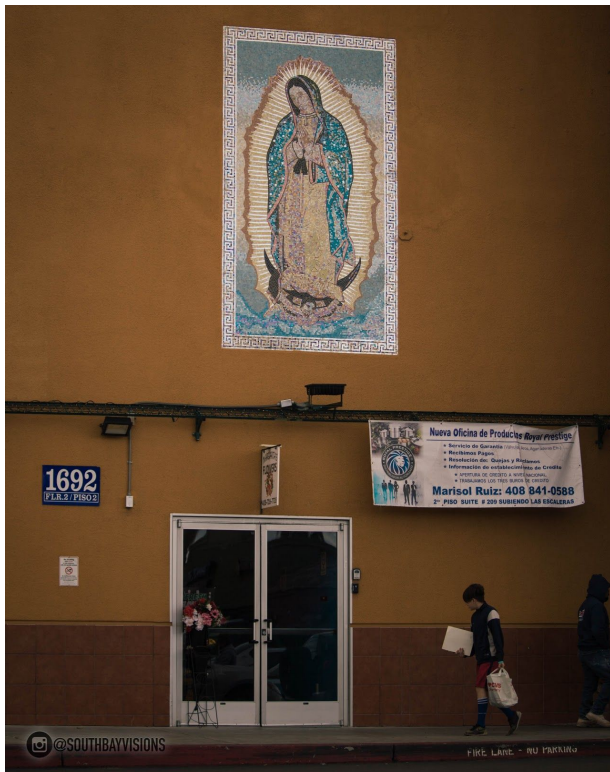
**KIDS FUN ZONE | RAFFLE | SANTA CLAUS**  
**ALL CAR, TRUCK, BIKE CLUBS & SOLO RIDERS WELCOME!**  
**BRING AN UNWRAPPED TOY OR DONATION TO BENEFIT LOCAL CHARITIES**  
**FOR MORE INFO DM @DUENASCARCLUB VIA INSTAGRAM OR @SOUTHBAYVISIONS AT 408-806-2942**



Top left image: Story & King mosaic

Top right image: Cinco De Mayo Cruise 2019

Bottom center image: Story & King's Mural de La Raza

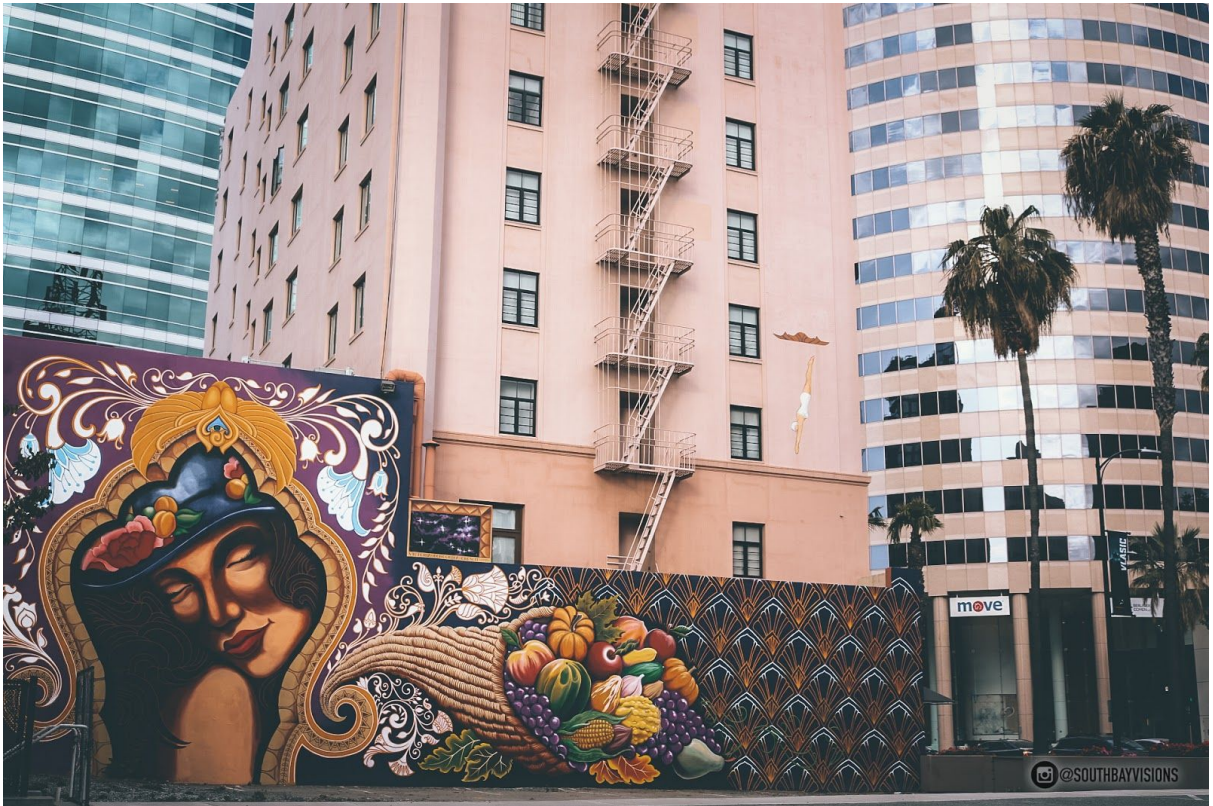




Top left image: Lowrider cruise in Ocala, East San Jose

Top right image: Peaceful protest to add our murals to the historic preservations list

Bottom center image: Vida Abudante mural on Santa Clara Street





Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Isaiah McNair-Wilson

Application #CIIF19FALL0010

Primary Contact: Mr. Isaiah E McNair-Wilson  
Phone: (909) 562-5472  
Email: sanjosecomeup@gmail.com  
Document Generated: Tuesday, November 5th 2019, 11:44 am

## Applicant Profile

<b>Applicant Type</b>	Organization
<b>Legal Name</b>	Isaiah McNair-Wilson
<b>Address</b>	63 Willow Street San Jose, California 95110 UNITED STATES
<b>Telephone</b>	(909) 562-5472
<b>Primary Contact</b>	Mr. Isaiah E McNair-Wilson CoFounder Phone: (909) 562-5472 Email: sanjosecomeup@gmail.com
<b>Applicant Status</b>	Organization - Profit
<b>Applicant Institution</b>	Fair/Festival
<b>Applicant Discipline</b>	Music
<b>FEIN / TAX ID</b>	60-7825075
<b>Web Address</b>	www.sjcomeup.com



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**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 2: CIIF Place-Based

**First Name**

Isaiah

**Last Name**

Wilson

**Title**

Co-Founder

**Enterprise Name**

The Come Up

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

**Daytime Phone Number (please use (###) ###-#### format)**

9095625472

**Email**

sanjosecomeup@gmail.com

**Website**

www.sjcomeup.com

**Amount Requested from CIIF (round figure to whole dollars)**

\$7,000



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Email:

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**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

The Come Up will develop a mid-size outdoor music concert during the Spring of 2020. We plan to leverage our experience, network, and local following to put on a music showcase for young, local artists often excluded by the lack of all ages venues.





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Incentive Fund Round 8 Fall 2019

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Enterprise of 1+

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Music

**If you selected "Write-in Option" above, please describe.**

**With which gender(s) do you identify? (Select all that apply.)**

Male

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

No

**If you selected "Write-in Option" above, please describe.**



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**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

African, African American/Black

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Bachelor's degree

**Do you owe any student loans currently?**

Yes

**What is your career stage?**

Early/Emerging

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

2

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

6%

**Select all the ways in which you *try* or *have tried* to raise money.**

In-person, event-based fundraisers

Family and Friends' generosity/individual donors

Foundation/nonprofit grants

Sales

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

In-person, event-based fundraisers

Family and Friends' generosity/individual donors

Foundation/nonprofit grants

Sales



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Document Generated: Tuesday, November 5th 2019, 11:44 am

**If you selected "Write-in Option" above, please describe.**

**How did you hear about this opportunity? (Select all that apply.)**

Friend/Colleague

**If you selected "Write-in Option" above, please describe.**



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Isaiah McNair-Wilson

Application #CIIF19FALL0010

Primary Contact: Mr. Isaiah E McNair-Wilson  
Phone: (909) 562-5472  
Email: sanjosecomeup@gmail.com  
Document Generated: Tuesday, November 5th 2019, 11:44 am

## Narrative

Please upload a 2 – 3 page (12pt font type) project proposal as a .doc or .pdf file only. Do not upload more than 3 pages—excess pages will be deleted.

Your narrative MUST address the following components:

### A. Project Description

Please provide a brief description of your project. Include specific information such as:

- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

\*If hiring a consultant, please submit a Letter of Commitment from the consultant in the “Support Materials” section of the application.

### B. Proposed Outcomes

Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105430\_204606.pdf*



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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

Expense Budget	Project Budget	CIIF Budget Request
VENUE RENTAL COST	1,000	1,000
TOTAL MARKETING COST	500	500
ARTIST PAYMENT	4,000	4,000
LIGHTING RENTAL COST	300	300
SOUND SYSTEM RENTAL COST	600	600
SOUND ENGINEER COST	450	300
SECURITY COST	300	300
BAR COSTS	1,500	0
<b>SubTotals:</b>	<b>\$8,650</b>	<b>\$7,000</b>
<b>Expense Totals:</b>	<b>\$8,650</b>	<b>\$7,000</b>





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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	7,000
TICKET SALES (\$10 WITH A PROJECT ATTENDANCE OF 350)	7,000
BAR SALES	2,000
<b>SubTotals:</b>	<b>\$16,000</b>
<b>Income Totals:</b>	<b>\$16,000</b>



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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

### **Explain any items that need clarification in the EXPENSE category.**

Marketing Cost will include the cost creating an eye-catching flier, a social media campaign that requires boosted Facebook and Instagram posts, as well as direct marketing in the form of fliers posted throughout the city. This has been our means of outreach for our shows and has been fairly successful. A large marketing budget will allow a greater reach. The two prospective spaces we hope to use will most likely not have their own built in sound system. A sound system rental and a professional sound engineer will be important for the sound quality of the event. Bar costs include the cost of using a bar service from a distributor, labor for a bartender, and possible ABC permit required at the space. Bar, marketing, and lighting costs are contingent on our ultimate grant reward.

### **Explain any items that need clarification in the INCOME category.**

The tickets for this event will most likely cost \$20. Both spaces have a capacity of over 400, we are hoping we can attract up to 350 attendees to this event. This is based on our previous attendance numbers for paid and free events, which range between 250-400 attendees. We expect that our anchor act will help provide a large number of attendees on their own (up to 20% of the crowd)



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## Support Materials



Title: THE COME UP BLOG 1 YEAR RETROSPECTIVE WRITE UP	Title: THE COME UP METROACTIVE MUSIC ARTICLE
Artist 1: Riley McShane	Artist 1: Matei Predescu
Completed: 19	Completed: 19
Published: 19	Published: 19
Publisher: Published on The Come Up website sjcomeup.com	Publisher: Metro View File
View File	

## **PROJECT DESCRIPTION**

Our project is a music festival slated for late spring of 2020. This concert will be a large scale event featuring local rising musicians as well as a more prominent headlining act that will bring a unique experience to San José. The funding provided by the CIIF grant will strengthen this concert as well as allow our organization to focus more efforts on our planned art & music showcases next year. This funding will directly fund the marketing materials for the festival, compensate the artists, provide security, and rent the space.

Our goal is to have up to eight musical artists perform at a concert at a venue in downtown San José. This event is in the early development phases. We are currently in discussion with two possible venues for the event: one is the Armory space in San José, which is intended to become a venue space. The second potential venue is a building located on South First Street, in the SoFA district where The Come Up focuses a lot of our efforts in activating with live performances. We hope to confirm a venue space for the Spring music festival by the end of November 2019.

Outreach to musical acts will begin in December 2019. We will begin contacting local artists to lock them in for our slated Spring date once we confirm our venue. This time will also be spent confirming a more prominent artist that will act as both the “anchor” to attract buzz online and to differentiate this event from our typical local shows. The festival will take place between 6pm-12am and will feature up to five performing bands, plus four DJs and/or producers.

Once we confirm at least 80% of our lineup, we will make a formal announcement of the show on our social media platforms and website. Contacting fellow local creatives, organizations, and online platforms will be part of the marketing. The marketing budget will not be used for the initial announcement, so we can gauge the organic online response and budget our marketing campaign accordingly.

The Come Up has held over 60 concerts since our inception in February 2018 and the first iteration of this proposed Spring concert occurred April of 2019, with positive reception and turnout. This show occurred in a backyard of someone’s home and brought over 500 attendees and featured over a dozen local musicians. Due to the turnout and success, placing this event in a public venue space will further legitimize our work.

## **PROPOSED OUTCOMES**

This grant will provide a more ambitious budget to scale up our event and build a stronger performance and cultural offering to the local downtown community. Our first shows in 2018 occurred in breweries, backyards, and food halls. We progressed to more legitimate venues in 2019 putting on events at museums, pop up venue spaces, and jazz clubs. We plan to continue our momentum by creating larger and more impactful experiences in downtown San José. Notably, The Come Up wants to provide more culturally enriching experiences for young people

who will be the generation that will shape local culture for years to come. This is accomplished by creating a framework of diverse sonic offerings in an inclusive spaces that focuses on ensuring attendees feel welcomed, safe, and valued.

The Come Up focuses its efforts in the SoFA district of downtown San José, an area that has a reputation for being San José's art district. This means we serve the downtown community, nearby San Jose University students, and provide an alternative to the typical nightlife of bars & nightclubs. The Come Up serves a fairly ignored factions of the city; young adult San Joséans. An absence of all ages music venues in San José has created a cultural void of accessible creative spaces for young people. By curating free shows in the SoFa district, we expose new young audience to the SoFA community.

The Come Up received \$1,000 for our initial show in February of 2018 and we have since been able to pay over \$17,000 to local artists directly, not including the economic impact we have had on the venues, nearby businesses. We have also cultivated an identity tied to San José's growing art scene, our social media channels being used to connect musicians and publicize local DIY shows and events. Beyond the economic impact to the local artists and staff for this event, the influx of foot traffic downtown due to our concert will benefit the local businesses nearby.

## **COMPANY PROFILE/DESCRIPTION**

The Come Up was started by three friends and the idea for just *one show*. Since its debut in February 2018, The Come Up has grown into a major force in San José's growing music scene: presenting over 60 unique live acts, across 8 different venues, distributing more than \$17,000 to performers in the greater Bay Area since its inception. The Come Up is trying to address a need. The San José area is severely lacking in quality mid-size, all ages music venues. But there is no shortage of talented and hungry performers, looking to reach people with their art and make their mark on a rapidly changing city. Our activations are a case for the countless amount of local artists who need infrastructure that serves a vital cultural importance to the lifeblood of the city.

### **Isaiah Wilson- Co-Founder**

Isaiah Wilson currently works as an event programmer and marketing specialist at Public Space Authority, a company that operates both SJ Made and Moveable Feast and focuses on public activations, event creation, and community engagement. Isaiah's has gained event production experience as well as developed a network to connect local artists to institutions and organizations who can help build their careers. He received his Bachelor's Degree in Business Marketing from San José State University in 2017. His role in The Come Up includes contacting artists, booking venues, creating fliers, and doing write-ups on social media and The Come Up website.

### **Riley McShane- Co-Founder**



Riley McShane is a musician and performer who co founded The Come Up and gave it its name. Riley learned a lot about concert logistics and talent buying through working for San José Jazz and Filco Events, two vital entities in San José's world of live events. His work in accounting, logistics, and coordinating is essential to the expertise The Come Up has developed overtime. Riley's vision was also important in developing the DIY ethos and focusing on how civic pride can shape a collective made for artists by artists. Riley received his Bachelor's Degree in Political Science from Santa Clara University in 2017. Riley's role in the Come Up has consisted of contacting artists, booking venues, reaching out to businesses for venue inquires, and developing networks with other booking agencies and organizations.

**Leopoldo “Jon Jon” Macaya- Creative Director**

Jon Jon is our creative director, a freelance photographer whose work has been featured in several publications, including Content Magazine. His unique photography skills captures the spirit of our shows as well as the people who make up our community. This is one of the many reasons that Jon Jon has built his career developing imagery for brands and products. Along with the photography, he films and edits the videos used for The Come Up's commercials as well as curates the atmosphere of ours shows. Jon Jon also does photo shoots with several artists within San José, serving a vital role providing quality photography that artists use for promotional materials.



**HOUSE PARTY** From left, Riley McShane, Isaiah Wilson and Leopoldo “Jon Jon” Macaya of *The Come Up*.

# MAKING NOISE

*Local promotion collective The Come Up continues to expand its vision*

BY MATEI PREDESCU

**C**AFFE FRASCATTI'S Tuesday open mic nights and Cafe Stritch's Wax Wednesdays draw crowds of young artists, musicians and poets who convene to jam, freestyle and share ideas. The vibrant community of local creatives is all there. What's lacking, however, is a larger network of performance spaces, accessible and all-ages, to sustain this burgeoning culture beyond those two venues. But a local grassroots music production collective is aiming to change that.

Since their debut in late 2017, San

José Come Up, or simply The Come Up, has grown into a promising force on the local arts scene. The organization provides performance spaces for South Bay artists by throwing house shows, and by collaborating with SoFA district venues like Uproar Brewing Company and Cafe Stritch to elevate all-ages accessibility for the DIY music community.

“The main point of The Come Up is to provide a platform for upcoming artists and to build a community for young creatives looking for something to do,” says musician and writer Isaiah Wilson, who, alongside Riley McShane and Leopoldo “Jon Jon” Macaya, founded The Come Up in order to stimulate San Jose's creative culture.

“Jon Jon's the eyes, Isaiah's the ears, and I'm the mouth of The Come Up,” McShane quips about the trio's individual talents. McShane and Wilson, who curate and book talent, are both artists. Macaya, a professional photographer, is their publicity and social media guru.

“I think we all just have pretty good taste,” Macaya adds.

Indeed. The group's success in facilitating the DIY music scene stems from their gravitas as interdisciplinary artists with insider knowledge of the scene. A perfect example is their upcoming music and film festival, South by South Bay. SXSBB will showcase San Jose musicians like Swells and the Lünatics at The Ritz, and short films from local filmmakers at MACLA the following day.

“It's a logical next step for us and what we do,” Wilson says about The Come Up's move toward curating films and video art. “We've done music for a while now, and film has always been in the back of our minds.”

The collective sees SXSBB as an opportunity to introduce their growing community to new spaces in the SoFA District. Hopefully, their collaboration

with culturally significant community centers like MACLA will provide an established platform to bring creatives together and address the “gap of San Jose artists not knowing each other,” as Macaya puts it.

The Come Up was born out of a casual meeting between the three founders one night outside Cafe Stritch. The conversation soon evolved into a brainstorming session. They would host a showcase of local bands. The crew then successfully pitched their idea at *Pitch Please!?*, a *Shark Tank*-style competition organized by San Jose-based arts non-profit Local Color. The contest's judges chose The Come Up's pitch from a pool of about 10 contestants, and Local Color awarded the trio \$1,000 to execute their vision. They used the prize to put on their first show at Uproar Brewery Company in February 2018.

“After that, it was really just a matter of people taking a chance on us,” McShane recalls. Following a series of events at SoFA Market, The Come Up hosted a pair of well-attended house shows. The turnout at these two events added to The Come Up's clout and served as a testament to the collective's knack for community engagement.

Now, The Come Up puts on monthly showcases at Cafe Stritch's Wax Wednesdays and at The Ritz. They've also collaborated with pop-up shop facilitators SJMADE for an exhibit at the San Jose Museum of Art. Their creative direction speaks of long-lasting sustainability, but the founders see things from a larger perspective.

“The end goal is not to be the only ones putting on shows for years to come,” Wilson says, reflecting on the long-term prospects of The Come Up. “We want to inspire other artists to book their own shows with a do it yourself attitude and form their own collectives—to provide their own come up. The important thing for us is how we execute the torch-carrying—how do we pass on the torch to the next generation of creatives?”

AUG 3-4	SOUTH BY SOUTH BAY
	The Ritz & MACLA
\$5+	sjcomeup.com



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Quynh-Mai Nguyen

Application #CIIF19FALL0020

Primary Contact: Quynh-Mai G Nguyen  
Phone: (408) 387-2446  
Email: qmg.nguyen@gmail.com  
Document Generated: Tuesday, November 5th 2019, 11:45 am

## Applicant Profile

<b>Applicant Type</b>	Individual
<b>Legal Name</b>	Quynh-Mai Nguyen
<b>Address</b>	3551 Rowley Drive San Jose, California 95132 UNITED STATES
<b>Telephone</b>	(408) 387-2446
<b>Primary Contact</b>	Quynh-Mai G Nguyen Social Artist, Creative Producer Phone: (408) 387-2446 Email: qmg.nguyen@gmail.com
<b>Applicant Status</b>	Individual
<b>Applicant Institution</b>	
<b>Applicant Discipline</b>	Multidisciplinary
<b>FEIN / TAX ID</b>	
<b>Web Address</b>	<a href="http://www.quynh-mai.com">www.quynh-mai.com</a>



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## Cover Sheet

You may navigate the online application either by clicking through the "Application Pages" links in the upper left-hand corner, or by using "Previous" and "Next" buttons at the bottom of each page. PLEASE NOTE: clicking the "Previous" or "Next" buttons does NOT save your work. You must click the "Save Work" button on each page, as you input content. You do not need to complete this application in one sitting. You must click the "Save Work" button at the bottom of each page, so you may log back in at any time to make edits or complete for submission by the 5 p.m. PST deadline on November 1, 2019.

**By checking this box, I certify that the contact information in my Profile is complete and correct.**

I Certify

**I am submitting an application for**

Category 2: CIIF Place-Based

**First Name**

Quynh-Mai

**Last Name**

Nguyen

**Title**

Social Artist

**Enterprise Name**

Quynh-Mai Productions

**Mailing address, if different from Applicant Profile address (include address, city, state, zip)**

3551 Rowley Drive, San Jose, CA 95132

**Daytime Phone Number (please use (###) ###-#### format)**

408.387.2446

**Email**

qmg.nguyen@gmail.com

**Website**

www.quynh-mai.com

**Amount Requested from CIIF (round figure to whole dollars)**



Center for Cultural Innovation - Creative Industries  
Incentive Fund Round 8 Fall 2019

Quynh-Mai Nguyen

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\$8000

**One - two sentence summary of proposed project. (For example: To purchase a high-quality printer to share with community members and take our business to the next level.)**

Create a series of social art and programming through first person narratives to promote Asian American identified artists and educators in media and arts while also preserving existing spaces in East Side San José.





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## Demographics

We asked a few questions about demographics in the online application's "Profile" section. The "Profile" section is set by the online application provider and is not customizable, so we have a few more questions about demographics that we're asking here.

CCI is committed to distributing resources equally, equitably, and fairly in ways that reflect the diversity of application pools and populations. To that end, we ask you to fill out demographic data so we better understand the communities we are trying to serve. Please note that while the panelists will see this information and may consider it in ensuring that the overall grantee pool is diverse in many ways (projects, enterprises, and demographics of all types), demographics in itself is not being judged as a category of consideration. You may choose to answer demographic questions as an individual or as a reflection of the overall composition of your enterprise—up to you.

The information requested below is CONFIDENTIAL and will be used for internal purposes only to better capture and understand the population we serve. As such, the information you provide may be used in summary statistics, but will not impact the evaluation of your application.

**Please let us know if you are answering these demographic questions as an individual (sole proprietor) or for a group (more than 1 person in an enterprise, nonprofit, for-profit, or collective). If you are answering for more than yourself, you may respond to these questions based on the majority characteristics of your entity.**

Individual (sole proprietor)

**What is your artistic discipline or area of cultural production? (Select all that apply.)**

Dance  
Design  
Education  
Folk/Traditional Arts  
Humanities/Literary Arts  
Media Arts  
Multidisciplinary  
Music  
Social Practice  
Visual Arts

**If you selected "Write-in Option" above, please describe.**



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**With which gender(s) do you identify? (Select all that apply.)**

Female

**If you selected "Write-in Option" above, please describe.**

**Do you identify as LGBTQ?**

Prefer Not to State

**If you selected "Write-in Option" above, please describe.**

**Do you identify as a person with a disability?**

No

**If you selected "Write-in Option" above, please describe.**

**How do you identify? (Select all that apply.)**

Asian, Asian American

**If you selected "Write-in Option" above, please describe.**

**What is the highest degree or level of school you have completed?**

Bachelor's degree

**Do you owe any student loans currently?**

No

**What is your career stage?**

Mid

**Approximate number of years you have been creating art, operating an arts-based business, or engaging in cultural practices with the intent to earn income from your work:**

8

**Estimated percentage of income derived from your art/cultural practice or arts-based business:**

n/a

**Select all the ways in which you *try* or *have tried* to raise money.**

Credit cards/debt financing

In-person, event-based fundraisers

Family and Friends' generosity/individual donors



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Foundation/nonprofit grants  
Sales

**If you selected "Write-in Option" above, please describe.**

**Select all the ways in which you have *succeeded* in raising money.**

Family and Friends' generosity/individual donors  
Foundation/nonprofit grants  
Sales

**If you selected "Write-in Option" above, please describe.**

**How did you hear about this opportunity? (Select all that apply.)**

CCI Newsletter

**If you selected "Write-in Option" above, please describe.**



Center for Cultural Innovation - Creative Industries  
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- Type of Service/Product;
- Service Provider, if hiring a consultant\*;
- Stage of Development (e.g. preparing for launch, already in implementation, etc.);
- Timeline; and
- Scope of Work/Specific Goals

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Please describe how the proposed project will build the capacity and/or financial sustainability of your business. How will it contribute to cultural vibrancy in San José and/or promote a positive San José image or brand? Will it have an economic impact and/or generate jobs in San José?

If applying for Category 2, please describe how your business acts as a cultural anchor (i.e., how it is important and relevant to the community). How will the project specifically benefit the neighborhood where you are located? Also specify which neighborhood/community in San José your business serves.

### C. Company Profile/Description

Please provide a profile or description of your company, as well as brief bios of the project team or staff. Include relevant experience of project team or staff for this project, as well as related experience aimed at growing or stabilizing a creative business.

## Project Proposal

*105975\_204606.pdf*



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## Expense Budget

Provide an itemized budget (round all figures to whole dollars) showing the expenses associated with your project. If total costs are projected to exceed the amount requested from CIIF, please list additional income sources in the Income Budget. Should you require more rows than provided in the table, combine similar items and list as such in the left-hand column. NOTE: Reviewers pay particular attention to applicant's financials. They want to see expenses that reflect the specific nature of your project and income that indicates a realistic project plan.

<b>Expense Budget</b>	<b>Project Budget</b>	<b>CIIF Budget Request</b>
<b>Featured Artist Stipend</b>	3,000	3,000
<b>Venues</b>	4,000	4,000
<b>Materials and Hospitality</b>	1,000	1,000
<b>Marketing</b>	1,000	0
<b>Production</b>	1,000	0
<b>SubTotals:</b>	<b>\$10,000</b>	<b>\$8,000</b>
<b>Expense Totals:</b>	<b>\$10,000</b>	<b>\$8,000</b>





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## Income Budget

Income Budget	Project Income
Amount requested from CIIF	8,000
Ticket Sales	1,500
Business Activation %	500
Art Sale %	500
<b>SubTotals:</b>	<b>\$10,500</b>
<b>Income Totals:</b>	<b>\$10,500</b>



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## Budget Notes

In order to help panelists interpret your budget, please explain any expense or income items that need clarification. *Note that this section is optional.*

### **Explain any items that need clarification in the EXPENSE category.**

Suggested Artist/Facilitator/Speaker Stipends will range between \$50-300 depending on the type of participation (performer, facilitator, speaker, visual artist, and etc) This will be across 5 events (including the culminating event). Number of participating artists/facilitators/speakers are between 20-30 participants total across events. Culminating venue costs a little over 3000 at the School of Arts and Culture at MHP for a day-long usage which includes tables, chairs, and other venue amenities to operate a program/event. Smaller participating venues that will participate for events leading up to culminating event require some fees that range from 100- 500. Materials and Hospitality includes costs for installation materials, supplies, food across 5 events. Some events maybe more if it is a food + storytelling specific event. Marketing across 5 events includes printing of posters and flyers, social media advertising, designer costs, and photography. Production costs include any permits needed to operate an event including: insurance, Temporary Food Facility, Fire, Police, sound equipment, rentals, production assistant stipend, lighting to name some.

### **Explain any items that need clarification in the INCOME category.**

Venue activation % - This is an estimate across 5 events of receiving an estimate of total sales made because of the activation/programming of space. Art % Sales - 30% of art sales goes back into the production, 70% of sale goes back to the artist. This is an estimate across 5 events. This number is dependent of how pieces sell. Ticket Sales - This is an estimate across 5 events for spaces that can hold up to 50-100 and a culminating space that can hold up to 250+. Tickets or expected donation starts at \$5 -\$20 depending on type of programming.



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## Support Materials



Title: SOCIAL ART  
ACTIVATIONS  
Artist 1: Quynh-Mai Nguyen  
Completed: 0  
Published: 0  
Publisher: Quynh-Mai  
Nguyen  
[View File](#)



Title: LIPS UNCURLED,  
EYES FORWARD 2016  
PROGRAM  
Artist 1: Quynh-Mai Nguyen  
Completed: 16  
Published: 16  
Publisher: Quynh-Mai  
Nguyen  
[View File](#)



Title: BAY BRILLIANT:  
QUYNH-MAI NGUYEN  
Completed: 2018  
Published: 2018  
Publisher: KQED Arts  
[View File](#)



Title: THE MUSIC EXPO:  
Completed: 0  
Published: 2018  
Publisher: The Music Expo  
[View File](#)

### **a) Project Description**

Lips Uncurled, Eyes Forward (LUEF) is an Asian American Pacific Islander (AAPI) Social Art series featuring programming that is all-ages and focuses on the promotion of Asian American and Asian-identified artists within disciplines of education, media, and arts. Whether through a seminar, panel discussion, visual art, art installations, workshops, food, performance and more, the theme and intention of the programming challenges and engages artists to use personal narratives to create art and artifacts as a way to engage and teach audience members, within and outside the culture, an understanding of cultural awareness. Programming is created as a safe space to challenge unknown biases and prejudice within and about the culture in order to instill a lasting impression for Asian culture to thrive outside of projected stereotypes. LUEF programming series will hold 5-8 activations leading up to AAPI month in May 2020 in different locations in East Side San Jose (ESSJ) and will culminate in a group Social Art Exhibition. Each activation will feature a combination of 1-3 programs: visual/social art, social art activity, storytelling, workshop or seminar, and performance. The culminating exhibition will gather all featured artists together to lead a day-long discussion through the different types of programming and activation.

The goals of LUEF are to:

- Help nurture and promote more emerging AAPI-identified artists in media, arts, and culture.
- Create opportunities for artists to be paid for their art and create intentional art and artifacts to help build stronger bonds between the generational gap of 1st and 2nd generations so that art can be a normalized experience and means of communication and development.
- Develop an experience that promotes cultural awareness for identifying and non-identifying individuals in order to counter projected narratives placed on AAPI.
- Provide a platform for community organizations and members to coexist and resist together on important social issues that affect their community.
- Preserve and activate existing spaces during development and reaching audiences directly in their own neighborhoods.

### **b) Proposed Outcomes (Category 2)**

The inaugural LUEF exhibition dates back to 2016 at the School of Arts and Culture at MHP and was seed funded by the Multicultural Arts Leadership Institute Mini Grant.. The day featured ten AAPI-identified artists of different disciplines who led a discussion around cultural expectations, prejudice, and the future within the Asian diaspora. The social art exhibition brought together a little over 100 guests and participants of 1st and 2nd generations, students, families, and those outside the culture who seek to respectfully learn about the culture, throughout the day. Since the inception, there have been smaller facilitated events in smaller venues for social art engagement.

Throughout my social practice as well as my personal experience as an artist, I have found many individuals who share with me a similar frustration when it comes to normalizing and convincing their own community of the value of art in their lives. They also shared a similar frustration of the challenges of breaking the “bamboo ceiling”, a concept that limits Asian American-identified individuals of the same opportunities given to white-facing mainstream media and society.

I believe that in order to break pass the “ceiling” and out of isolation, we need to first invest in normalizing art experiences at home so that our own cultural community will advocate for us. Growing up with white-facing mainstream media, we become normalized to a perception that we are not deserving of these opportunities to be seen as artists or leaders within media. Challenging this instilled perception in existing cultural neighborhoods and businesses where cultural communities already congregate at, live, work, and sleep in creates an intentional disruption and direct impact. It is also important to activate these experiences in existing spaces because of the aggressive development within San Jose along with the needed access to translate and communicate about the effects of development within immigrant communities. Preserving spaces such as a neighborhood Vietnamese sandwich shop, even though there are many, is a catalyst for change. If we lack the accessibility to afford new spaces during development, why are we not invest in spaces that already exist and want to survive and thrive?

Preserving space and creating opportunities for artists to have a direct hand in creating intentional impact within their own neighborhoods creates sustainability.

### **Partners:**

**Het Say** is a Sunday pop-up food service in ESSJ run by two 2nd generation Vietnamese chefs who specialize in creating experiences through cooking that’s inspired by the flavors of the Mekong Delta and Californian-produced ingredients. I have activated their pop-up space with art exhibitions and programming and want to continue to create programming within food and storytelling.

**ASHA** is an educator, poet, artist, and revolutionary who was featured during the first LUEF exhibition as a performer, visual artist, and seminar facilitator. ASHA dedication to education and art helps create different access points for individuals to learn.

**Together We Create (TWC)** is a collective made of arts educators who provide hands-on mural experience for students and emerging artists.

**Multicultural Arts Leadership Institute (MALI)** is a leadership program for artists and arts administrators of color who come together as advocates for a diverse arts community in San José.



**School of Arts and Culture at MHP (SOAC)** is a cultural facility that acts as a space for communal gathering and education within multicultural art forms.

**Tea Lyfe Drinks** is a woman of color-owned tea business in Vietnam Town. I have activated this storefront with art exhibitions and programming.

### **c) Company Profile/Description**

**Quynh-Mai Nguyen** is a social artist and creative producer under Quynh-Mai Productions. Her independent creative studio offers event production, creative direction, design, marketing, curation, and programming for diverse sectors including arts and culture, non-profit, social justice, city, independent entrepreneurs, and community and grassroots organizations.

As a social artist, Nguyen focuses on social practice within her work to help create access for communities and individuals to thrive. Social artistry is about designing creative ways of interaction and engagement in society to bring crucial social issues to light in communities with the purpose of ultimately affecting change. Nguyen places heavy emphasis in creating cultural awareness through arts education and wellness through play. As an avid learner through visuals and first-hand experience, her art aims to inspire people of color to share and determine their own narratives rather than be subject to other narratives created for them, and to break the cycle of miseducation that is passed down from generation to generation. Nguyen also encourages people to create new artifacts in order to replace those that have been outdated, appropriated, or erased by development. She believes that creating cultural awareness and preserving stories through art will foster a more inclusive community of understanding, empathy, and engagement regardless of what one may identify with culturally.

Nguyen has worked for and in part of All-Womxn's Showcase, Pow! Wow! San Jose 2017, Sonido Clash Music Fest, MALI Art Life Forum, TEDxSanJoseCA, School of Arts and Culture at MHP, and Silicon Valley De-Bug to name some. In 2018, Nguyen was recognized as a "KQED Art's Bay Brilliant" honoree for her art and community work in the South Bay. Nguyen was also invited to The Music Expo San Francisco, a nationally-known music exhibition, to participate in a panel discussion along with four other cultural movement workers around the topic of music, arts, and activism.



< Activating art at a Vietnamese Sandwich shop in East Side San Jose.



< Flyer for Art Show with Partners and Venue Tea Lyfe Drinks in East Side San Jose



^ LEUF 2016, participants engaging in social art activities and collective projects facilitated by artists.



^ LEUF 2016, participants sitting in on a lecture about ASHA's family history and South Asian Diaspora.



^ LEUF 2016, performance



^ One-off Gallery show in 2018 at Caffe Frascati engaging people on first person narratives and "foreign name" empowerment.



< Flyer for Group Art Show with partners and venue Het Say in a Vietnamese Sandwich shop in East Side San Jose



# LIPS UNCURLED EYES FORWARD

date + time

**SATURDAY, MAY 14, 2016**  
**3PM - 10PM**

location

**SCHOOL OF ARTS  
AND CULTURE AT MHP**  
1700 Alum Rock Avenue,  
San José, CA 95116

registration

**EARLY BIRD \$10**  
**DOOR: \$15**

Includes program + reception.

Portion of proceeds goes  
towards creating a full  
scholarship for a child at the  
School of Arts and Culture.

**3:00** REGISTRATION + INTRO

**3:30** INVISIBLE AND OVERLY EXOTIC  
Keynote Presentation | Lindsey Leong

Asian American women are understudied and underserved. Deeply explore how issues of racial teasing, western beauty standards, and double eyelid surgery affect us more personally.

**4:30** EMBRACING UGLY  
Writing Workshop | Lorenz Dumuk

Often times we are told to be shameful of our ugliness or even ignore its existence. Come explore the stories our ugliness carries and challenge to rewrite how it impacts our lives. Transform the perception of our hindrance into a view of brilliance.

**5:30** REMODELING MYTH  
Keynote Presentation | Asha Sudra Finkel

Our community has been socially constructed as a "model minority". Although culturally rich, members of the diaspora struggle for civil rights, health care, and affordable housing everyday. Break down this destructive myth and build solidarity across oppressed communities.

**6:30** RECEPTION + OPEN GALLERY  
Words From Our Visual Artists

**7:30** SPOKEN WORD  
Lindsey Leong

## BAD ASIANS

Political & Social Comedy | Imran G. & David Nguyen

Bad Asians are people of Asian descent who act as/are completely realized human beings. It is also a podcast and a monthly themed storytelling show in the Bay Area.

## SPOKEN WORD

Lorenz Dumuk

## MULTIMEDIA PERFORMANCE

Tony SantaAna

## SPOKEN WORD

Asha Sudra Finkel

## Q & A

Folk RnB | Quynh-Mai Nguyen & Alice Chen

Pretty gritty harmonies and smooth-ass grooves.

**EARLY REGISTRATION @ [HTTP://WWW.EYESFORWARD.EVENTBRITE.COM](http://www.eyesforward.eventbrite.com)**