

America's Cup Arts Festival Community Organizing Committee

Paul Dresher (Paul Dresher Ensemble)	Roberto Hernandez (Latin Zone Productions)
Idris Ackamoor and Rhodessa Jones (Cultural Odyssey)	Alex Casazza (Trouble Worldwide)
Ava Roy (We Players)	Stacy Horne (Noise Pop Industries)
Amy Seiwert and Joseph Copley (Imagery)	Bill Smith (Eye for Talent)
Larry Ochs (ROVA Saxophone Quartet)	Brian Goggin (Metaphorm)
Roberto Varea (Performance Collective Secos & Mojados)	Liss Fain and Jennifer Beamer-Fernandez (Liss Fain Dance)
Kyoko Yoshida (US/Japan Cultural Trade Network)	Keith Hennessy (Circo Zero Performance)
Beth Pickens (Queer Cultural Center)	Deborah Slater (Deborah Slater Dance Theatre)
Serge Bakalian (Golden Thread Productions)	Joe Landini (The Garage)
Christian Burns (The Foundry and burns.work)	Mary Alice Fry (Footloose/Women on the Way Festival)
Tony Kelly (Thick Description)	Stephanie Dalton (Urban Music Presents)
Larry Reed and Sachiko Willis (Shadowlight Productions)	Jay Ruby (Carpetbag Brigade)
Allan Manalo (Bindlestiff Studios)	Raissa Simpson (Push Dance Company)
Yuriko Doi and David Himmelreich (Theatre of Yugen)	Hope Mirlis (ABD Productions)
John Litz (Yoshi's San Francisco)	Vinay Patel (Asian Improv Arts)
Chris Hardman and Annette Rose (Antenna Theater)	Rachel Little (Oakland Ballet)
Teddy Witherington (Gay Men's Chorus)	Ernesto Soprani (The Off Center)
Judy Smith (AXIS Dance Company)	Ben Yonas (Yonas Media)
Keith Terry (Crosspulse)	Steven Raspa (Burning Man)
Niall Vignoles (Consultant)	Myrna Zialcita (SF Filipino American Jazz Festival)
	Andrew Wood (San Francisco International Arts Festival)

San Francisco International Arts Festival Artist Community & Information Meeting re: America's Cup 12:00pm, Tuesday October 4, 2011 1185 The Flood Building

Agenda

- Welcome & Introductions
- SFIAF Background & Plans for 2013
- The America's Cup
 - Thanks to the Committee
 - Why an America's Cup Arts Festival?
 - Background
 - Players/Structure
 - Money
 - Politics
- Performing Arts Update
- Visual Arts Update
- Open Discussion/Questions
- What Can You Do? Next Steps

San Francisco International Arts Festival
July 10 – September 22, 2013

Curatorial Priorities

We plan the 2013 San Francisco International Arts Festival will run during the same time period as the America's Cup boat races. Some of this year's themes reflect their theme One World/One Ocean.

Local Artists and Arts Organizations

For projects featuring Bay Area artists, the goal is to include one or more of the following elements:

- Projects with Sustainable, Environmental, Maritime or Water-based/oceanic Themes (E.g. *One World One Ocean*: www.oneworldoneocean.org)
- Projects with Pertinent San Francisco Historical or Cultural Themes (E.g. The great waterfront strike of 1934)
- Site-specific Projects that Highlight San Francisco Landmarks and History (E.g. 2013 will be the 150th anniversary of SF Port Authority)
- International Collaborative Projects led by Bay Area Artists
- Bay Area artists with transformative projects that: advance their work, create opportunities for career/professional development, leverage non-arts and international funds, have an extended life of the work and/or the potential for future earned income opportunities for the artists.

International Touring Artists (including touring US Artists with Completed Work)

- The criteria for international touring artists are as follows:
- Artists/work with a consistent record of excellence.
- Artists whose travel related costs to participate in SFIAF will be supported by national or regional governments or some other sponsor.
- Artists with a willingness to work within SFIAF financial parameters/budgets to identify funds to participate in SFIAF.
- Consideration will also be given to artists whose work speaks to environmental, oceanic or San Francisco related themes.

PA00: Public Art Ordinance

San Francisco Administrative Code, Section 3.19

SAN FRANCISCO ADMINISTRATIVE CODE, SEC. 3.19. APPROPRIATION FOR ART ENRICHMENT OF PROPOSED PUBLIC BUILDINGS, ABOVE GROUND STRUCTURES, PARKS AND TRANSPORTATION IMPROVEMENT PROJECTS.

Art Enrichment Allocation. Before proposing a bond issue or making a request for an appropriation for the construction of any of the projects set forth in Subsection (c) below, the officer, board or commission concerned shall add thereto for the art enrichment of the proposed construction, two percent of the gross estimated construction cost, exclusive of the items proposed for such art enrichment. Where funding eligibility is limited by law or funding agency rules, the art enrichment allocation shall be based upon two percent of eligible construction costs. If the officer, board or commission concerned determines that two percent of the gross estimated construction cost is inappropriate for art enrichment, such officer, board or commission shall submit its recommendation regarding the art enrichment budget and the basis for its determination to the Arts Commission for the Arts Commission's review. If the officer, board or commission concerned is unable to resolve the matter with the Arts Commission, the matter shall be submitted to the Mayor by the Arts Commission for final determination within 60 days from the date the recommendation is made. Failure of the Arts Commission to submit the matter to the Mayor for resolution within such time shall be deemed equivalent to the Arts Commission's acceptance of the recommendation made by the officer, board or commission concerned.

Miscellaneous Provisions.

Nothing in this Section contained shall be construed to limit or abridge the legal powers of the governing boards of the War Memorial, the Fine Arts Museums, the Asian Art Museum or the Port of San Francisco.

10 Examples of SFIAF Bay Area Productions 2013

Larry Reed/ShadowLight productions and OKI, *Ainu Shadow Project*

Ainu Shadow Project is a new multidisciplinary music/shadow theatre work aiming to illuminate the mythology and music traditions of the Ainu people - the indigenous tribes of Hokkaido, Japan - in a new and vibrant format. Created by acclaimed shadow theatre artist Larry Reed and OKI, an Ainu musician, the project tells the tales from this little known culture on a cinema-scale screen with silhouettes of puppets and masked-performers, video projections and live traditional and original Ainu music.

Charles Slender FACT/SF, *Pretentionally Oriented*

FACT/SF and its Russian satellite collective, FACT/RU, will present *Pretentionally Oriented v.3 and v.4*, two new cross-cultural dance works by Artistic Director Charles Slender. Slender will collaborate with local and international artists to create a groundbreaking piece that is as much about making work as it is about culture, individuals, and identity. *Pretentionally Oriented* embarks on unique and challenging comparisons of identity and choreography, peering under surface exteriors and looking at what came before.

Ali Tabatabai of Nanos Operetta and the AKHE Group, *The Blind Owl*

Based on the writings of Iranian existentialist author Sadegh Hedayat, *The Blind Owl* will be a multidisciplinary performance that draws from the literature's potent symbolism and fevered surrealist imagery, exploring Hedayat's penetrating vision of the human condition. A meaningful philosophical utterance on man's necessity for freedom, the resonance and transgressive nature of this work is still felt in modern day Iran (in 2006 Hedayat's entire body of work was banned). *The Blind Owl* will be developed and created over a two year period by Bay Area based composer, Ali Tabatabai of Nanos Operetta working in collaboration with the Russian Experimental Theatre Ensemble, The AKHE.

Erika Chong Shuch with the Chang-Mu Dance company, *the Korea Project*

Choreographer Erika Chong Shuch, in collaboration with the Chang-Mu Arts Center in South Korea, is currently researching a project about the Korean peninsula inspired by journalists who shoot and broadcast clandestine news footage taken in North Korea. *The Imjin River Project* will be developed in South Korea and the United States and will premiere at the Chang-Mu Festival in Korea and SFIAF.

Lizz Roman with Antenna Theater, *Harder Right*

Harder Right will be a multi-disciplinary site-specific performance developed by choreographer Lizz Roman with Antenna Theater, staff from the Golden Gate National Recreation Area and Swords to Plowshares. *Harder Right* focuses on Post Traumatic Stress Disorder in Veterans and will combine movement and physical theatre with Antenna Theater's audio technological sound score.

Julie Queen, *Seed Vault*

Multi-disciplinary artist Julie Queen is to develop a science fiction opera about the Svalbard Global Seed Vault in Norway. The piece combines an original libretto and vocal score, large-scale interactive video projections and site-specific field recordings. The piece explores the loss of cultural roots and the disconnection from our food production amidst the search for a "lost seed" that could help save humankind.

John Santos Sextet, *Filosofía Caribeña–Raíces Antillanas*

Filosofía Caribeña–Raíces Antillanas by composer and bandleader John Santos. Raíces Antillanas aims to illuminate Afro-Latino presence, identity and the marvelous, undeniable and unheralded historical confluence of Black and Latino cultures and communities. Raíces Antillanas will be a personal journey for Santos, for this project he will be researching his ancestral connections to Puerto Rico where his family lived before travelling to Hawaii in 1901 and relocating to San Francisco in 1925. Raíces Antillanas will manifest onstage as a cross-disciplinary project (original music/spoken word and dance).

Rhodesa Jones, *Fully Awake & Facing Seventy: The End of Time Has Begun!*

Fully Awake will be a solo theatre piece and cabaret written and performed by Rhodesa Jones with live music that focuses on her officially becoming a senior citizen. The piece will pose the question, "How can an artist look back at her life as a way of 'seeing' into the future?" It is also a treatise on the Baby Boom Generation confronting their last years with panache, style, humor and yoga! It will be the third full-length solo work of Ms. Jones' almost half-century career as a professional artist and community activist.

Christian Burns of burns.work & Charlie Morrissey and Simon Ellis, *Vessel*

Christian Burns will create and present an evening length work in collaboration with two dancers/choreographers based in England: Charlie Morrissey and Simon Ellis. *Vessel* will be a multi-act journey into the concepts of memory and purpose as expressed through an assemblage of narrative-driven choreographic scenarios and an exploration of the psyche of lost minds trying to come home to themselves. It is the story of three men and a boat.

We Players, *Myths of the Mariner and the Muse*

Myths of the Mariner and the Muse is a site-specific performance project by the We Players ensemble that will take place at San Francisco's Aquatic Park. The performances inspired by *The Odyssey* and informed by local history and culture will explore the themes of travel and the quest for the hero within. We Players will use the six historic ships at Hyde Street Pier, as well as the lagoon and surrounding environs to stage a large-scale production in partnership with San Francisco Maritime National Historical Park.

Sample SFIAF Grant Deadlines July – December 2011

For Year

July 8	NPN Creation Fund LOI	2012/2013
July 11	Kenneth Rainin LOI	2012
July 15	Alliance for California Traditional Arts	2012
July 14	Phyllis Wattis LOI	2012
July 15	Fleishhacker	2012/2013
July 29	NPN Creation Fund Full	2012/2013
August 8	Irvine (New Connections)	2012
August 11	NEA	2012/2013
August 25	Gerbode Choreographers Special Grant	2013
August 25	Wattis Full Proposal	2012
September 1	Argosy Foundation	2012/2013
September 2	NALAC TCR	2012
September 28	Kenneth Rainin Foundation Full Proposal	2012/2013
September 28	Zellerbach Family Foundation	2012
October 3	MAP Fund LOI	2013
October 6	SF Arts Commission (Artist & Community)	2012/2013
October 10	CASH Grants (Dance)	2012
October 17	Shubert Foundation (Dance)	2012
November 1	Trust for Mutual Understanding LOI	2013
November 1	Japan Foundation Performing Arts Japan	2012
November 7	San Francisco Foundation	2012
November 10	SF Arts Commission (OPG)	2012/2013
December 1	SF Arts Commission Ind. Artist	2012/2013
December 1	Shubert Foundation (Theatre)	2012
December 2	Creative Work Fund (Performing Arts) LOI	2013
TBD	Meet the Composer	2013
Ongoing	Bernard Osher Foundation	2012
	Gerbode Foundation	2012
	LEF Foundation	2012
	Nathan Cummings Foundation	2013
	Walter & Elise Haas	2012

America's Cup Registered Teams

Aleph Equipe (France)
 Artemis Racing (Sweden)
 China Team
 Emirates Team (New Zealand)
 Energy Team (France)
 GreenComm Racing (Spain)
 Oracle Racing (USA)
 Team Korea

LARRY ELLISON/ORACLE

The 34th America's Cup will be run by two organizations, America's Cup Race Management (ACRM), a neutral, independent company, which is tasked with all of the sporting aspects of the event, and America's Cup Event Authority (ACEA), which is responsible for marketing, communications, and realizing the full commercial potential of the event.

America's Cup Event Authority

ACEA is led by Chairman Richard Worth (GBR), CEO Craig Thompson (USA) and COO Tom Huston (USA). Amongst their long list of achievements include recognition for their pivotal roles in the phenomenal growth of the UEFA Champions League, one of the most successful properties and most watched competitions in world sport. Each also has worked closely with the governing bodies for the Olympics, soccer and athletics – the IOC, FIFA, UEFA and IAAF plus other leading sports federations and rights holders.

Head of Marketing was Mark Bullingham. He has since quit and has been replaced by Brent Kocher.

On the hook for \$270 Million+ to stage the event (including the races starting in 2011). This sum does not include a budget for art—except "stadium music," which the EA sees as a revenue stream.

SFIAF/America's Cup Arts Festival

An independent grouping of Bay Area arts organizations raising funds from foundations, government, individuals to stage cultural events during the America's Cup.

America's Cup Race Management

ACRM is headed by CEO and Regatta Director Iain Murray (AUS), who is himself a former America's Cup skipper, noted yacht designer and businessman. Joining Murray as his Chief Operating Officer is Andy Hindley (GBR), former Race Director for the Volvo Ocean Race, and the Operations and Technical Director of Powerboat P1 Management.

We will likely have little or nothing to do with this side of the business.

America's Cup Organizing Committee

Led by Mark Buell and about three dozen leading SF citizens. Buell signed the AC deal with Larry Ellison and then Mayor Gavin Newsom. The Organizing Committee is on the hook for about \$30 million that will cover any CCSF commitment to underwriting the Event. This \$30 million does not include art.

America's Cup Executive Committee

Is comprised of the three CCSF Dept Heads who have most interaction with the America's Cup. Currently these are Monique Moyer (SF Port Authority), Jennifer Entine-Matz (Office of Economic and Workforce Development) and Mohamed Nuru (Dept of Public Works). There are not currently any funds budgeted from CCSF for an America's Cup Arts Festival. Neither the SF Arts Commission or Grants for the Arts are part of the Executive Committee or have any listed official role within the America's Cup Executive Committee.

The main staff person in charge of running the city's AC operation (including submitting the Environmental Impact Reports) is Michael Martin from OEWD.