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Title	<b>Rogue Cinema: A Roving Film Fest &amp; Printed Matter/ Storytelling Library</b>	03/21/2024
	by <b>Alita Edgar</b> in <b>2024 Cultural Arts and Arts Programming RFP</b>	id. 45976555
	777 Florida St. 203 San Francisco, California 94110 United States 3035882029 communications@sfiop.org	

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<b>Original Submission</b>	03/21/2024
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Score	n/a
Enter the name of your public art proposal	Rogue Cinema: A Roving Film Fest & Printed Matter/ Storytelling Library
Are you a nonprofit organization or government agency?	Yes
Please provide the name of the nonprofit organization or public entity submitting this proposal	SF Institute of Possibility
Please provide the name of primary point of contact.	Alita Edgar
Provide the daytime phone number for the primary point of contact	+13035882029
Provide the email address for the primary point of contact	communications@sfiop.org

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Please provide the name of secondary point of contact	John Rinaldi
Provide the daytime phone number of the secondary point of contact	+14152151632
Provide the email address for the secondary point of contact	info@sfiop.org
Please provide the address for the organization or public entity submitting this proposal	777 Florida St. #203 SF CA 94110 US 37.75942 -122.41052
Which level of grant are you requesting?	\$10,000
Where will the proposed cultural arts or arts programming be held?	Alameda Point
Please describe the organization's interest in the project, initial vision for the work, and relevant experience or background (Letter of Interest).	We partner with Alameda MakerFarm to present a pop-up cinema and storytelling weekend at Alameda's Ferry Point, co-curated by Guggenheim Fellow filmmaker Bill Daniel & emerging SF filmmaker Yasmin Mawaz Khan. Together we are currently renovating a vintage 1960s bus to become an indoor/outdoor traveling film theater, performance mini-platform, and library of handmade, underground and ephemeral printed matter for browsing, borrowing and exchange. This vehicle becomes the focal point for a weekend of public gathering, bringing art experiences out to the goings-on at the Alameda waterfront. The project revives the Rogue Cinema bus screenings which originated in SF in the 2000s (on the same bus!), and takes further inspiration from Bill Daniel's "Sailvan" cross-country documentary film tours, Artistic Director Alita Edgar's U.S. touring of "Porch Life," a multi-level Music Box sound art stage, and the international Human Library project. Each collaborator involved brings decades of experience in programming presentations, bringing a mix of musicians, storytellers, comedians and filmmakers to experiment and create together with a "possibility vehicle," such as our Rogue Cinema bus. Additionally, the renovated bus as interactive object tells its own story, as an example of reuse, relevance and adaptation through several incarnations and eras.

Please provide a summary of the overall program being proposed (Concept of Proposed Program).

The Rogue Cinema bus will set up at Ferry Point in partnership with a host site (pending: Radium Runway, Off the Grid food truck market, Faction Brewery or another local host), co-programming three days of presentations by Alameda-based and other artists, storytellers and performers, after-dark screenings, panel discussions and library browsing time. Outreach to the public cross-pollinates Alameda organizations and groups with others across the Bay Area and beyond, inviting all ages to visit for an array of experiences across each day that are free to attend. Example presentations include screenings of "Who is Bozo Texino?" an impressionistic documentary about traincar graffiti, demonstrations from Makerfarm beekeepers, coffee roasters and other resiliency projects, salon-style panels featuring underrepresented arts creators led by the Creative Culture Club, and sunset variety arts performances evoking the age of traveling circuses with clowning and live music. One core value of the SFIOP is to center, feature and elevate sidelined or marginalized voices of gender, racial and socioeconomic inequality, by prioritizing these stories and performances in our programming. We also design the process to collaborate and co-create with our presenters to open and shape decision-making together from the start.

Please provide a description of each of the components of the overall program, major component activities, timelines and the roles of key personnel, as well as involvement of any other partner organizations (Program Description and Work Plan).

The SFIOP is represented by its Artistic Director Alita Edgar, advised by longtime Alameda arts programmer Rachel Campos of Radium Runway. Alameda Makerfarm is represented by regenerative design engineer/ farm coordinator Jay Bird, and participant makers from the farm. Key Personnel includes Bill Daniel as Film Curator and Library Coordinator, and Yasmin Mawaz Khan as Co-Curator and Presenter. We seek to add further curators as we develop the program, inquiring within Alameda arts groups as liaised by Rachel Campos and local participants. Our timeline begins in 2024 with the restoration of the vintage Rogue Cinema bus. Visual artists, industrial artists, makers and mechanics collaborate to design a functioning screening apparatus for the exterior at night, and a mini-screening nook for the interior in daytime. We also restructure the Green Tortoise-era wooden interior to display the printed matter library, and set up areas to sit and read. Outreach for programming and curation begins in Summer 2024 to complete booking by Fall 2024, and work with host site to determine a presentation weekend in late 2024 or early 2025 in concurrence with their seasons.

Please provide a statement of the program's goals and indication of the steps to be taken to achieve those goals. Response should provide an indication of how progress toward goals would be evaluated or monitored (Goals).

In keeping with our nonprofit mission to inspire wonder through original collaborative artworks, we use the Rogue Cinema and its appearance in Alameda to galvanize performers and participants into taking part in large scale. Using the beauty of film and our human love of story, we draw people of all kinds into sharing and swapping experiences, jokes and moments that cross boundaries of differences. Much of our work takes place on water-going vessels which historically connect island-dwellers to others, and we find Ferry Point to be a rich location in its centrality, spaciousness, and accessibility by foot, vehicle, ferry or bike. Months before the event ever happens, the real work can be found in the new creative alliances and relationships formed as different groups and people plan together to make something new. Giving months to the outreach process ensures that varied communities can be properly introduced and invited, and generate excitement to take part in the weekend.

Progress toward these goals is monitored in:

- \* Diversity of program participants and collaborators
- \* Breadth and Number of people reached with invitations for and promotion of the weekend's events
- \* Successful collaboration between project partners with all parties contributing and being heard and valued
- \* Artistic excellence in creating original works of quality, honoring our intent to experiment, play, engage, and affect our audiences

These outcomes are discussed in mid- and post-project partner debriefs, and assessed by a survey to attendees and participants, with the intent of gathering constructive criticism, new ideas, and feedback.

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Please provide the proposed program budget. Submission can include a combination of narrative and table(s) that convey how fund dollars would be dedicated to the various components of the proposed program and its administration. Response should also indicate whether/how any other funding sources would be leveraged to implement the program (2 page maximum).

[Rogue\\_Cinema\\_Alameda\\_Budget.pdf](#)

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Please provide a schedule for your proposal. Submission should include the proposed date(s) that the cultural arts or arts programming will be held along with key milestones leading up to the specified date(s). The submission should also include a proposed program for the the cultural arts or arts programming (e.g. schedule of event(s)).

[Rogue\\_Cinema\\_Alameda\\_Schedule.pdf](#)

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Please provide a description of the proposer's organization, including its history, track record for providing art and cultural programming, and ability to carry out the work proposed (Organizational Capacity).

The SFIOP formalized an existing punk, art and performance-presenting ecosystem based in the Mission District, as a nonprofit in 2014. Its founder John Rinaldi had already spent 20 years as a musician and booker/producer, hosting countless shows at his Chez Poulet and the Odeon bar in support of variety arts and live music. In 2009, Rinaldi and Artistic Director Alita Edgar participated in Swoon's Swimming Cities, taking handbuilt salvaged rafts to the Venice Biennale. On their return, Camp Topsy was invented, bringing together people of all ages and abilities to make scrap boats, competing in a grand regatta, annually for 12 years. The SFIOP also created and led large-scale collaborative immersive experiences such as the All Worlds Fair and Fallen Cosmos, with hundreds of performers and thousands of costumed attendees. In 2020, the SFIOP hired its first full-time employee and expanded its board to include a total of seven member/advisors. Today, they operate the Art Park in the Delta, about to open its second NEA-supported season of visiting artist residencies and events, and with the support of the SF Arts Commission, will host several community panel discussions and shows in Spring 2024 in various locations. In 2024 the SFIOP will form its first Art Committee to commission and plan new works, installations and exhibits.

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Please upload videos, images or other materials relevant to the proposer's organization, including its history, track record for providing art and cultural programming, and ability to carry out the work proposed.

[sfiop\\_highlights.mp4\\_720p.mp4](#)

[art\\_park\\_visiting\\_artists\\_720p.mp4](#)

[music\\_box\\_2015-2020\\_540p.mp4](#)

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Please also provide an organizational chart showing personnel (2 page maximum).

[Rogue\\_Cinema\\_Org\\_Chart.pdf](#)

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By checking this box,  checked  
you are attesting to  
the following: I, as  
the primary contact  
of the organization or  
public entity,  
solemnly swear that I  
have reviewed and  
completed this  
application in its  
entirety and fully  
understand its  
contents. The  
answers given to  
each and every  
question, any  
information or any  
and all  
documentation  
furnished for  
processing the grant  
application, or  
otherwise contained  
herein are full and  
true to the best of my  
knowledge and belief  
under the penalty of  
perjury.

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Signature of primary contact of organization or public entity     John Rinaldi

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Title of signatory (e.g. Executive Director)     Executive Director

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**Milestones:**

February to August 2024: Restoration and Redesign of Rogue Cinema Bus

May to December 2024: Outreach for Partnerships, Booking, Local Research

August 2024 to January 2025: Promotion via Community Channels and Partners, Press Outreach

**Proposed Performance Weekend Range:**

A 3-day program, January through March 2025, TBD based on host site availability.

**Schedule of Events:****Friday:**

Daytime Setup

Sunset Opening Performance -

Opener by Variety Artists and Alameda Comedy Club comedians

Film Screening of assorted shorts via curators and Alameda International Film Fest guest curators

**Saturday:**

Open Library Hours 11am to 6pm: browse printed matter, bring books to swap

1pm Resiliency Demonstrations and Q&A from Alameda MakerFarm coffee roasters, pig farmer, beekeeper

Sunset Show - Dance performance, Storytelling Hour

Film Screening - opening shorts & *Ace in the Hole: a Junkyard Fairytale*

**Sunday:**

Open Library Hours 11am to 6pm

1pm Panel Discussion with Creative Culture Club

Sunset Show - Live music, Variety arts

Film Screening - opening shorts & *Who is Bozo Texino?*

Strike Location

## Rogue Cinema Alameda Budget

### Income:

Grant Funds	\$10,000	City of Alameda
	\$5,000	California Arts Council (committed)
Event Donations (projected)	\$1,000	
In-Kind and Volunteer Labor	\$1,000	
<b>TOTAL:</b>	<b>\$17,000</b>	

### Expenses:

Bus Restoration (partial) and Transport	\$1,500
Project Partner Fees (total of 2)	\$3,000
Host Site Fee	\$1,500
Curator Honorariums (total of 2)	\$1,000
Presenter and Performer Fees (total of 12)	\$3,600
Supplies & Materials	\$500
Promotion, Graphic Design	\$1,500
Documentation	\$800
Event Labor	\$2,000
Contingency	\$1,600
<b>TOTAL:</b>	<b>\$17,000</b>

### Budget Narrative:

While the SFIOP and the Alameda Makerfarm will spend many programming and planning hours on this project, the budget reflects a modest fee to each partner, as well as additional support from the CA Arts Council already awarded to the SFIOP, to be applied here toward project and operational costs. We focus spending on compensating performers and curators.

SF Institute of Possibility 501(c)3: lead organization

- Artistic Director Alita Edgar

Project Partner: Alameda Makerfarm

- Organizer/ Programmer Jay Bird

Responsible together for coordinating:

Curators: Bill Daniel, Yasmin Mawaz Khan, additional TBD

Host Site: Radium Runway (pending) or alternate Alameda Point location

Proposed Participating Groups & Organizations, both Alameda-based and others: Alameda International Film Festival, Alameda Comedy Club, Creative Culture Club, others to come