

# Examples of High Scoring Narrative Questions Artists and Communities in Partnership (ACIP)

## **IMPORTANT NOTICE:**

*These examples of have been culled together based on the Artists and Communities in Partnership (ACIP) grant applications from FY2016-2017. They are intended to help prospective applicants consider how to frame their own grant narrative. Some questions and their respective evaluation criteria may not perfectly align with the changes to application questions we have adopted for the FY2017-2018 grant cycle.*

*Additionally, names have been removed and answers should be read section by section only. For example, Applicant #1 in Alignment with SFAC Goals is not the same as Applicant #1 in Artistic History.*

*Finally, panel comments may seem contradictory, but they reflect the diversity of opinion held by the panelists. While panelists review and score criteria section by section, they also look for consistency in narrative across the entire grant proposal.*

## **Artistic History**

### **QUESTION**

Describe your organizational history and highlight major accomplishments that are relevant to the proposed project.

### **ANSWERS**

#### **APPLICANT #1**

For 125 years, [Organization Name] has provided high-quality, community-based services to at-risk youth in San Francisco. Our mission is to inspire and enable all young people, especially those from disadvantaged circumstances, to realize their full potential as productive, responsible and caring citizens. Founded 1891, [ORGANIZATION NAME] is the first [Organization Name] on the west coast and holds the unique distinction of being two of the 53 founding members of

[Organization Name]s of America. Today, [ORGANIZATION NAME] operates eight Clubhouses, a 2,000-acre residential Camp in Mendocino County, two school-based programs located at San Francisco Community School and KIPP San Francisco College Prep, and serves as the master tenant of Boeddeker Park in the Tenderloin.

At [ORGANIZATION NAME], we help our youth navigate the challenges of growing up, especially in tough circumstances. Through our after-school programs, we help thousands of our members progress successfully to the next school grade every year. These youth ultimately graduate from high school, go on to college or vocational school, get connected to jobs and become caring, responsible and productive citizens of our City. Our Citywide Creative Arts (CCA) program is an award-winning and nationally recognized art program that provides top quality art instruction while uniting youth, families and communities in a powerful way across San Francisco. The program provides art lessons and connects youth with the vibrant San Francisco Arts community, particularly those who might otherwise not have access to the city's dynamic art and theatre scenes. This connection allows youth to have a doorway to new resources and opportunities that enhance their skills, confidence, leadership and professional social network. Traditionally, [ORGANIZATION NAME] focused on fine arts and photography programs and we have a long history excellence, having placed in [Organization Name]'s national competitions 21 times over the past 23 years.

We believe that what makes us successful is the alignment of our arts program to our broader, comprehensive, and culturally competent approach. The longevity of our relationship with our youth and our diverse audience of members positions us to fully integrate the three approaches for change: diversity, empathy and discovery.

In 2015, our Photovoice project brought together teens from our Tenderloin Clubhouse with UCSF Center for Vulnerable Populations, SF Cameraworks, and Tenderloin Economic Development Project. Working with a professional photographer, participants documented the Tenderloin district. The work resulted in an exhibit "*Aint' Nothin' Tender Here*", and same-named photography book.

That same year, our Don Fisher Clubhouse in the Western Addition partnered with HeART with Lines Ballet, Focusing on the power of discovery, collaboration and truth, HeART with LINES is an entry point into the world of dance. Members engaged in creative sharing and reflection through dance, while also learning more about themselves and the world around them as young emerging artists. This partnership culminated in a community performance event where youth performed in front of a live, public audience.

In 2016, nearly 100 youth from six Clubhouses participated in our Citywide Arts Show, titled "*en.vi.sion - young artists on the horizon.*" Our youth's artwork was hosted in a professional art gallery space at SF Cameraworks.

***Panel Comments: Long and solid history of helping communities and many achievements with after school programs. They have a history of artistic programming and partnerships with arts organizations that have high***

*quality programming. Work sample demonstrates that students are truly embodied in the performing arts work. The fine arts by students are of high quality. The work is teen-authored. They have a robust history and a great range of partnerships.*

## APPLICANT #2 ([Organization Name])

Founded in 1985, [Organization Name] is the nation's premier presenter of contemporary and tribal Pilipino arts. Since its inception, [Organization Name] has presented 2,000+ Pilipino artists to over one million people locally, nationally and internationally. The roster of artists [Organization Name] presents is 90% Pilipino; audiences are 65% Pilipino; and 100% of our board and staff are Pilipino/Asian. [Organization Name] is deeply rooted in the Pilipino American community and has become its leading elder arts organization. [Organization Name], a key member of the Soma Pilipinas-Filipino Cultural Heritage District, creates participatory arts events that helps Pilipinos hungry for memory and a sense of belonging to find a place within their city and feel pride in their identity, while giving the public insight into the richness of Pilipino contributions to the American cultural landscape. [Organization Name] pursues its mission through:

**[Organization Name] Presents** commissions / showcases contemporary, tribal Pilipino performing arts by American Pilipino and international artists, presenting over 100 artists annually.

**The Community Engagement Program** produces participatory art-making activities taught by Pilipino American artist instructors, and the annual Parol Lantern Festival.

**The Visual Arts Program** commissions community murals/visual arts projects and presents exhibitions.

[Organization Name] began its Visual Arts Program in 2009 in response to a community planning process; it became apparent that the community needed a large public visual representation to stake claim on its history and ongoing presence in San Francisco. The program's first project was a mural at the Filipino Community Center with artists James 'Ganyan' Garcia and Christopher de Leon. More murals followed at the Bessie Carmichael School and Bayanihan Community Center by Cece Carpio & Trust Your Struggle. We partnered with the SF Main Library for [Organization Name]' first visual arts exhibit, *Kodakan: Filipinos in the City*, led by Wilfred Galila. Juxtaposing "then" and "now" images to explore the changing expressions of Pilipino cultural identity over generations, examining perceptions of what/who is Pilipino. It was exhibited throughout 2013-15 at the I-Hotel, SF Library, New Strand Theater and Bayanihan Center.

Recently [Organization Name] worked with Trinidad Escobar on the *Kwentóhan* project, to create a 52-page comic book inspired by stories of five Pilipino Americans in SF. With support from a small SOMA Community Action Grant, [Organization Name] added a pilot project to *Kwentóhan*, *The Clan of Saints Bay*, commissioning

Don Aguillo to create fantastical poster art and Rafael Salazar to make an engaging single episodic comic highlighting the current state of Pilipino lives in the South of Market. We used this opportunity to test on a small scale the concept of involving the community in the development of graphic art, novels before introducing a larger project. *The Clan of Saints Bay* focused on a single story, allowing artists to refine their method of working together and with the community. Our major concern was if the community would entrust us and participate, since it is by nature intrusive and if not done right can have huge political implications. The process and result of the project reinvigorated community members, validated their self-agency and empowered them to keep pursuing advocacy efforts. Inspired by the power of the arts to bolster the community's moral and energy, Aguillo, Salaza and [Organization Name] embarked on developing a larger project, *Pinoy Superheroes Here and Now!*

*Panel Comments: Strong history based in community, excellent work samples and prior experience with similar projects. They have a long artistic history in performing arts. Working with graphic arts is not a new endeavor, and their calendar reflects this. The work samples are strong and of high quality. Would like to see art work of community members. Strength is traditional performance and truly one of the oldest groups in nation. They have had community ties for a long time.*

## Quality of Proposed Project

### QUESTION 1

Describe the targeted community and the specific issues or areas of need that will be addressed through this project. How will this project use the arts to address these issues/areas of need?

### ANSWERS

#### APPLICANT #1

America is rapidly aging and available resources cannot keep up. For elder communities of color, access to culturally-competent, quality services is especially limited. According to the Diverse Elders Coalition, "People of color and LGBT people across the age span deal with significant disparities in multiple areas related to physical and mental health. An older person's poor health can represent the cumulative effect of a lifetime of discrimination." In District 6, seniors are particularly vulnerable. According to the SF Department of Public Health, nearly 19,000 seniors (age 60+) live in the district. Most, over 60%, live alone. Among seniors age 65+, over 70% live below the poverty line (the highest percentage in S.F.). Across a spectrum of need, the Arts probably rank low on the list of prioritized senior services. But according to a National Institutes of Mental Health-sponsored study, the Arts can

have profound impacts for seniors: “In conclusion, these results point to powerful positive intervention effects of these community-based art programs run by professional artists. They point to true health promotion and disease prevention effects.” Acting classes, in particular, were singled out as especially effective.

***Panel Comments: Arts-based health and healing approach is excellent. Would have liked a clearer picture of these seniors, their histories and stories beyond the numbers. They have clearly articulated the need and benefit based on research. I've seen similar programs and Bayanihan is a true multi-purpose center. Seniors have low-impact exercise to start their morning, and more importantly this will also bring them together. Social support and friends start in this way, with seniors who live in the area who may not know each other.***

## APPLICANT #2

The Mission Clubhouse operates out of the original Clubhouse (circa 1928) – located at 901 Alabama Street – and underwent a full-scale renovation in 2010. Located in the southeastern section of the Mission District, the Club has served generations of local youth, and is a deep part of the fabric and history of the community. Today, the Club serves 160 young people per day and is critical in addressing the needs of young people in this largely Latino immigrant community. The community we serve is made up mostly of Latino/a youth and immigrants living in low-income housing. Crime, specifically violent crime, is still on the rise in the Mission area near our Clubhouse. The recent spike in gang violence over the past few years impacts our youth directly and keeps them from feeling safe in their own neighborhood. Our project will combine the arts (written and spoken word) to give voice and an audience for our members to talk about their hopes, fears and dreams for the Mission in the hopes that they can help send a message of cooperation, peace, and alternatives to violence among the youth in the Mission; and physical skills (self-defense techniques) to give them tools and empowerment to feel safe in their neighborhood.

***Panel Comments: Mission specific clubhouse is clearly focusing on crime and safety issues. Both the issues and how arts will be used to address them are well-put. This project comes out of community voicing their needs.***

## QUESTION

- A) Select one or more of ACIP’s goals that best align with your project. ACIP seeks to fund partnerships and projects that use the arts to:
- Goal One: Invest in voices that are too often ignored; build community through the development, expression and empowerment of artistic voices.
  - Goal Two: Develop future leaders by providing arts-based skills and tools to create visions for social change and more just futures
  - Goal Three: Build community capacity for civic expression, leadership, and organizing.

- Goal Four: Preserve, reclaim, and (re)vitalize traditional cultural practices as a form of empowerment or resistance to assimilation.
- Goal Five: Address specific issues impacting historically underserved communities.

B) Describe how this project aligns with the selected ACIP project goal(s). How will this project impact the target community to foster social change?

## ANSWERS

### APPLICANT #1

A) Selected Goals One, Two and Three

B) The artistic work at each Skywatchers site is centered on the concerns and interests expressed by participants in conversation with artist-facilitators. For example, at many sites, conversations emerged from resident frustration with a lack of voice within their SRO facilities. When it became clear that this issue was a barrier to continued community building, [Artistic Director] consulted with artist Chris Johnson (co-founder of Question Bridge Black Males) and developed a video dialogue between residents and staff that set the stage for a day of arts-based dialogue and performance, allowing stakeholders on both sides to engage and listen, while acknowledging structural power dynamics. Over the course of [Organization Name]’s enduring investment in the neighborhood, they have nurtured a core group of resident co-creators who have stepped forward to take on creative leadership. Through this phase of work, the Skywatchers team will formally train and mentor that cohort to move into artist-co-facilitator roles, allowing them to grow and strengthen their own communities. This formal leadership development process expands upon [Organization Name]’s efforts to cultivate agency and build creative and civic skills by honoring resident input through responsive programming.

*Panel Comments: Leadership Development is great and unique among applicants. Clarify: does staff mean SRO staff? It’s unclear about how power dynamics are acknowledged. It’s also unclear how leadership development leads to building civic skills. Not sure how deep and wide the impact will be. But there’s also a limited word count. Specifically, how are leaders being developed? Investment in voices often ignored is strong; and the organic development of this project over a period of time demonstrates this investment. The care and thought to develop this project slowly to ensure that SRO residents can build trust with the artists and express themselves is inspiring. The evolving leadership development is an essential aspect of this work and it is evident that resident self-efficacy and agency is being developed thoughtfully as the residents take on leadership roles. Creative leadership shows here as it is shared, encouraged, and is felt through documentation.*

## APPLICANT #2

A) Selected Goals Two and Five

B) Develop future leaders...: This project builds the leadership skills of Mission Girls participants by connecting them with strong Latina role models who own and operate their own businesses and can share the stories of how they achieved their goals. The young women will gain content knowledge and inspiration from the women they profile, and gain specific skills and appreciation for the arts (e.g. conducting oral histories, shooting and editing photos and videos) as we work with them to produce multimedia profiles highlighting these neighborhood women's experiences. Address specific issues impacting historically underserved communities: The fast pace of gentrification within our neighborhood has resulted in a cultural divide between new and longtime residents and businesses. We can help address this issue by creating powerful and engaging multimedia profiles that share the stories of longtime Latina business owners within the corridor, such as those of Gabby and Lourdes Lozano of L's Café or Alba Guera of Sunrise Café, who came here as immigrants and with entrepreneurial determination and ingenuity (hallmarks of Latino culture), created successful businesses that bring life and cultural vibrancy to our neighborhood every day.

*Panel Comments: Great examples and long-term relationships. There's a very close proximity of all participants. Inter-generational leadership is described well and is a valuable component of this proposal. First goal sounds excellent. Second goal doesn't seem like it will impact displacement. Application describes Latino culture in an essentialist manner.*

## QUESTION 3

How will this project engage and involve the target community members in the creative / arts process?

## ANSWERS

### APPLICANT #1

Nuestras Historias, Nuestros Viajes will engage 120 3rd-5th graders and their families of Marshall and Flynn Elementary Schools by providing 16-weeks of consistent and focused arts learning that integrates family storytelling with visual and performance pieces. The project's goals are to raise awareness among students about their family histories, developing English literacy and language skills while highlighting the commonality and diversity of the community. "Our Stories, Our Journeys" will begin with [Organization Name] classrooms reading migration stories from around the world. Students will identify components of strong storytelling: location, character,



plot, point of view, etc. With these components in mind, students will interview family members about their lives' journeys, collecting photos and small mementos. We will host a family art event, in which students and family members create and decorate cardboard 'suitcases' which will hold these mementos and photographs. During this time, students will select an arts discipline: theatre, music or photography. For eight weeks, teaching artists will focus on developing art skills and terminology. Students will bring their finished 'suitcases' to arts classes, inspiring storytelling, improvisation, playmaking and songwriting. Over the following eight weeks, students will develop photography narratives, plays, and music to bring their stories to life. A final exhibition will take place for the community in December.

***Panel Comments: There is strong family engagement. Very clear engagement of students and their families in the art process through the sharing of stories and the family art night. Eight weeks for each artistic discipline is a short amount of time to take a deep dive into the artistic process. However, there is a great progression over several weeks and range of student activities.***

## APPLICANT #2

During the 2017-2018 school year, faculty artists Hyeyoon Song (printmaking) and Mario Casillas (photography) will collaborate to facilitate youth exploration of the community and generate photographs that will be translated to digital printmaking and transferred to vinyl for installation on the utility boxes. Our faculty has extensive experience fostering youth learning in the arts and have conducted numerous public art projects. The collaboration between the two disciplines is an area of interest for the faculty artists. Youth will work with [Organization Name] faculty artists to facilitate dialogue with neighbors about imagery for the boxes and the importance of community engaging in the arts. They will create a map of the locations and the anticipated reach of the boxes through traffic and online engagement with hashtag prompts, which will aggregate reactions and engage passersbys in ongoing community dialogue. Youth will meet with key community members and organizations, identified by OAA, to learn more about the community's needs, history, and interests. Although many youth will be from the neighborhood some may not know this information. Community members will work with youth to discuss this information and the needs addressed by the work, participate in the design review panel for the box proposals, and will provide critique and feedback to improve or enhance the designs. The community is the "client" for this project and this perspective will drive the development of the pieces.

***Panel Comments: The applicant had a peculiar way of wording the client neighborhood case studies versus their collaborators, but I understand how the students will work in this process. Artists, youth and community will be involved in creating work and reflecting upon it (community conversations and platform to respond to the art on the utility boxes). It is great that there's dialogue with neighbors. Not sure if these are true dialogues, as there is no emphasis on listening. It's great that youth are meeting with other community members.***



## QUESTION 4

Describe the project leadership team's relevant experience and qualifications working in the target community. Please note: this grant prioritizes applicants whose project leadership team is from, or reflective of, the communities the project engages:

## ANSWERS

### APPLICANT #1

PLACE leadership consists mainly of APA women survivors of trauma with a growing list of advisors and participants that reflect other women communities of color. Cynthia Tom, Project Director, believes in art to heal and fight the long term implications of unaddressed trauma in individuals, families, and communities. With a Chinese American family history of human trafficking, she is a domestic violence survivor, who has largely overcome her pain through the use of the techniques in PLACE. She credits her ethnic roots art to her mentor African American artist, JoeSam, and growing up in the Mission, speaking Spanish versus Chinese and discovering her Asian identity with [Organization Name]. Maggie Yee, Workshop Leader, Chinese/Filipina American. Primarily a painter, she is passionate about combining found with new objects. Overcoming a family history of trauma, colonization, and personal abuse, Maggie believes in the healing power of storytelling with visual art. A 2014 PLACE participant, she is now on the leadership team. Natalie Sacramento, Project Administrator, Filipina American. 2014 PLACE participant. She had experienced an unexplained emotional block, preventing her from completing her Master's Degree in Public Health, UC Berkeley. Since participating in PLACE that block has dissolved and in 2016, Natalie completed her degree and joined PLACE as facilitator/administrator. She aspires to improve health outcomes of her community, low income people of color, and immigrants.

*Panel Comments: Solid leadership team with experience that will help guide project. Leadership has dealt with the issues of project participants and knows community well. Women of Color leadership team described here is incredibly well qualified and localized for anticipated range of participants. However, Board President and Director? Let's discuss pay?*

### APPLICANT #2

The project team is made up of MNRC Community Programs manager and long-time L-ternship coordinator Vero Majano and the artistic team led by multi-disciplinary artist Ivy McClelland, founder of Healing Arts Collective. Ivy McClelland is a queer artist, public health activist and long-time Mission District resident. McClelland co-founded the San Francisco Needle Exchange for homeless youth in the Haight District and has facilitated writing and mural projects with homeless youth in the Bay

Area. She has worked as an outreach worker, community mental health provider and HIV test counselor. She is an organizer of the Mission's Clarion Alley Mural Project and has long been involved with anti-displacement organizing. Vero Majano has worked in the social service and public health field in SF's Mission District for 22 years. At MNRC, Majano engages MNRC clients in activities addressing issues important to the clients such as the Capp St Clean Street program, harm reduction group, and Ladies Night program and coordinates between MNRC and area residents. Majano is a queer Latina artist born and raised in San Francisco's Mission District. Her works are steeped in film, performance, visual culture, and storytelling. She works to archive, curate, reinterpret, and rehistoricize Latino culture in San Francisco's Mission District for broad audiences to stake out complex stories of the Mission in the City's memory and history.

*Panel Comments: Project team feels well qualified, great technical range and ways to have participants feel safe and comfortable. As a whole, the leadership team brings experience and skills to this project. Would be interested in seeing more about how leadership team will collaborate at other organizations. Artistic Director has a long history of working on these issues and has been deeply involved in the community.*

## QUESTION 5

Describe your plans for documenting and evaluating this project. How will you evaluate impact? (Include both qualitative and quantitative results):

## ANSWERS

### APPLICANT #1

With Community Tenants Association's 30th Anniversary, CCDC has a moment to reflect on their accomplishments, engage in creativity and storytelling arts and culture, and connect their work with other communities working on housing issues. Through the workshops, participants will have a creative outlets and safe spaces to express feelings and share their accomplishments for the community. We plan to photograph the events, report on the workshops in CTA and CCDC publications, receive coverage in the Chinese press, and present during the CTA 23 person Board meetings, weekly meetings typically attract 100 members, and monthly Town Hall meeting attended by 300 members. CCDC will collect data and documentation including: 1) Project activities attendance; 2) Participant created work, responses in prose or movement; and 3) participant surveys on participation in the arts, sharing their experiences, and connection with CTA and larger housing advocacy efforts. Through the project, residents will build community through shared experiences of experiencing arts, activating their own creativity, and telling stories neighborhood advocacy both past and present.

*Panel Comments: One suggestion is to have deeper (recorded) interviews of key participants. There is good documentation, they honor stories of struggle, and are tapping into traditional folk art. Their quantitative and qualitative measures of participants are very evident. Timeline demonstrates pre- and post- survey which will support program evaluation and the objective of the survey is described. Evaluation section would be stronger if there were tools to evaluate the CBO and arts group partnership, and if both CBO staff members and artists had opportunities to reflect on their own learnings. Chinese press, board meetings, and town halls show great detail.*

## APPLICANT #2

Evaluation meetings between [Organization Name] and TNDC staff will take place in July 2017 and January and June 2018. [Organization Name] will also administer a resident survey in December 2017 and June 2018 to compile quantitative and qualitative participant feedback. TNDC staff reports that an existing weekly writers group has a consistent attendance of 8-10. A monthly tenant meeting at The Dalt reports similar numbers. The project will be considered successful if [Organization Name] matches that attendance data and increase resident participation in arts activities by 25%, if residents report a decreased sense of isolation, if partners express satisfaction with the program planning process, and if [Organization Name] has developed relationships with a wider circle of social service organizations in the Tenderloin. Additionally, [Organization Name] will consider the project successful if partners receive inquiries and requests about arts activities from their residents in the future. Finally, artist facilitators will evaluate the success of each activity and produce a list of the most successful practices for this work. This evidence will comprise a curriculum that can be shared with peer organizations for iteration in other low-income housing communities.

*Panel Comments: Curriculum outcome and clear metrics provide many balances to what success will look like here. Documenting “best practices” to further this work is a strength. Qualitative measure through group evaluation interviews with residents could support assessment. They have a very thorough plan for evaluation and documentation. One suggestion: have a deeper conversation or interview with key participants to document and assess personal transformation.*

## QUESTION 6

Grant Plan Template

## ANSWERS

### APPLICANT #1

Activity	Outputs	Complete by
Work with Bayanihan to implement recruitment plan and sign-up participants; perfectly timed with Parol Festival, which draws many seniors. Research plan finalized.	Sign up 40 participants (assuming 20 will follow-through).	December 2017
Administer baseline survey; instructions begins; obtain footage of the first class and participant interviews.	Administer roughly 20 baseline surveys. Videotape 5 interviews.	January 2018
Half-way through the program, evaluate retention. Continue interviewing participants and documenting classes.	Recruit more participants if retention rate is low.	Mid-February 2018
Select the pieces that will go into the show, continue to develop them with the actors. Extra weight given to pieces that address challenges affecting elder community. Develop outreach plan to seniors in SoMa and Tenderloin to view the performance	Six pieces will be selected for the culmination performance. 3 outreach partners secured.	March 2018
Rehearse the show with the actors and stage the culmination performance. Conduct final interviews and surveys.	Stage at least one performance and videotape it.	End of April 2018
Turn in documentation and final reports.	Provide one 10-minute documentary and a final written evaluation report.	June 2018

*Panel Comments: Plan very clear, well thought-out, and includes evaluation. Scaled appropriately, very good use of backup plans for retention, documentation is gradual, planned, and starts from beginning.*

## APPLICANT #2

Activity	Outputs	Complete by
On-board 2 LTAFs	2 bi-lingual (Spanish/ English) Latinx artists identified, contracted, & oriented	07/31/17
Complete two semesters of My Two Homes Curriculum	100 participants (ages 5-12) in Grades K-5 at MEC 2 Latino Teaching Artists team teaching	12/31/17 05/31/18
Host activities that foster relationships with students, families, & teachers including two Open House Family Workshops and one Field Trip	2 Open House Family Events at MEC 1 Field Trip to Root Division Gallery 100 participants (ages 5-12) in Grades K-5 at MEC 50 Latina/o parents 40 Latina/o siblings 20 MEC staff & teachers 2 LTAFs 5 Root Division staff 10 RD Studio Artists	12/31/17 03/31/18 05/31/18
Present & share student projects onsite at Root Division	1 public event: New Growth Free Family Arts Workshop 1 additional student exhibition 300 student works (including 80 by MEC students) 350 youth and family attendees 10-15 youth performers from other arts provider groups 3-4 partner organizations (i.e. SF Rock Project, La Cuicalli) 2-3 partner businesses (i.e. Patxi's Pizza, Artist & Craftsman Supply) 6 RD Staff 20 Studio Artists	05/12/18 10/31/17
Produce & share My Two Homes Booklet: Design and compile full color bi-lingual booklet including - Images of students' artwork - Images of MEC students making art and engaging in MTH curriculum activities - Quotes by students, teachers, LTAFs, parents - Descriptions of curriculum, programs, and LTAF bios	150 copies of 28-page full color booklet (110 distributed to MEC students/ staff) 50 students in images or quotations 1 parent quote (of 6-10 collected/ translated) 1 staff quote (of 4-6 collected/ translated) 2 LTAF bios/ images 1 sharable lesson plan for back cover	06/05/18
Submit SFAC Final Report	1 report Budget data collection Evaluation Data	07/31/18

*Panel Comments: Extremely detailed outputs, gradual change to programming year to year, displayed here and in total application. Very clear plan with all activities. Looks good, outlined well, seems well thought-out and manageable.*