



Examples of High Scoring Narrative Questions Creative Space Planning and Facilities Level 1 & 2 Grants (CRSPL1 & CRSPL2)

IMPORTANT NOTICE:

These examples of have been culled together based on the Creative Space Planning and Facilities Level 1 and 2 grant applications from FY2016-2017. They are intended to help prospective applicants consider how to frame their own grant narrative.

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.

Alignment with SFAC Goals

QUESTION

- A) What is your organization's mission statement?
- B) Select one or more of SFAC's goals for equitable grantmaking that best align with your organization. SFAC seeks to support organizations that:
 - **Goal One:** Build capacity, resilience and economic viability of individual artists from historically underserved communities.
 - **Goal Two:** Provide a space to access art and creativity for historically underserved communities.
 - **Goal Three:** Create or present work that demonstrates integrity and ethical use of material with specific cultural origins and context.
 - **Goal Four:** Address how race, gender, sexuality, ability, socioeconomic status, immigration status, religion, class, etc. are interconnected through artistic programming or process.
- C) Who does your organization serve and why?
- D) Describe how your organization aligns with the selected goal (s).
- E) How does your organization meet the needs of the communities you serve?
- F) Describe the leadership team and staff's relevant experience and qualifications working in the communities you serve.

ANSWERS

APPLICANT #1 (Media Art)

A) [Organization] mission is to ignite imaginations and foster the next generation of visual storytellers by celebrating the history of cartoon art, its role in society, and its universal appeal.

B) Selected Goals One and Three.

C) Approximately 45% of [organization] visitors and program participants are children and youth under age 21, as reflected in [organization] mission statement, which highlights our emphasis on fostering the next generation of visual storytellers. In addition to working with the SFUSD to bring school

groups to our exhibitions, [organization] partnerships with nonprofit organizations, such as Portola Family Connections, Boys & Girls Club, Chinatown YMCA and Artseed, in underserved communities provide afterschool classes for youth who wouldn't ordinarily have access to the highly professional level of instruction and equipment that [organization] provides. In keeping with our mission, [organization] also focuses on serving local emerging artists and fostering their career development. [Organization] Small Press Spotlight exhibitions specifically showcase work by emerging artists, more than half of which represent historically underserved communities, and our Cartoonist-in-Residence program provides a unique forum for emerging cartoon artists to create their work in a museum setting where they can engage with the public.

Our mission also accentuates [organization] celebration of the history of cartoon art, its role in society, and its universal appeal. There are very few art forms that can engage all ages and cultures as readily as cartoon art, and the curatorial focus of our exhibitions, screenings and public programs reflect the unique stories and expressions of various cultural communities. We also have established specific programs to ensure that communities that have been traditionally underserved and ignored by the field have opportunities to gain recognition and share their stories with the public. These include our presentation of various comics' expos, including the Queer Comics Expo (presented in partnership with the Queer Cultural Center), the Latino Comics Expo, and APAture (Asian-Pacific Islander) Expo, presented in partnership with Kearny Street Workshop.

D) Access to Art and Creativity for Underserved Communities: [organization] has a long history of providing education programs for youth from underserved communities by offering free afterschool classes for youth in partnership with public schools and nonprofit organizations in underserved communities. Partnering organizations have included: Hunters Point Family, A.P. Giannini Middle School, Portola Family Connections, Excelsior Family Connections, and onsite programs with students from a number of SFUSD schools. [Organization] is forging new partnerships to offer classes for youth with Chinatown YMCA, Boys & Girls Clubs of SF, Artseed, 826 Valencia and public schools in neighborhoods near our new site. [Organization] also offers internship programs for underserved high school students in conjunction with partners, such as MYEEP, California Lawyers for the Arts' Spotlight on the Arts, Life Learning Academy, and Horizon's Lifeworks. [Organization] co-presents comic expos focused on underserved communities that are traditionally ignored by the field. These include the Queer Comics Expo launched by [organization] in 2014 and presented in partnership with the Queer Cultural Center's National Queer Arts Festival, Latino Comics

Expo (founded by comic creator Javier Hernandez and Ricardo Padilla, and launched at [organization] in 2011), and APAture (Asian-Pacific Islander) Expo, presented in partnership with Kearny Street Workshop.

Cross-Cultural Collaborations: [organization] exhibitions highlight the ways our lives are woven into cartoon art, and cross-cultural presentations explore the art form's impact on shaping our perceptions of different political viewpoints, cultures, and histories. Recent exhibitions include: Pretty in Ink: American Women in Comics, La Raza Comica: A Celebration of the Latino-American Experience in the Comic Arts, Drawing the Sword: Samurai in Manga and Anime, and The Sting of the Wasp: San Francisco's Political Cartoon Weekly 1876-1897, which explored the racist portrayal of Chinese immigrants in early San Francisco.

E) [Organization] has always focused on making its programs accessible to local audiences and our exhibitions often focus on issues that are topical to the local community. We offer opportunities for the public to engage with local artists, including workshops, presentations by artists, filmmakers and writers, and monthly events where the public can meet artists. [Organization] also offers docent tours for schools and Storytime Hour for preschoolers. [Organization] partners with the Bay Area Library Discover & Go Program to provide free museum admission for California library cardholders. In consideration of our new location's proximity to tourist destinations [organization] will provide specific offerings to retain and further develop our local constituency, including discounted admission for all San Francisco residents. [Organization] provides education programs for youth by offering free afterschool classes in partnership with public schools and nonprofit organizations in underserved communities. We are forging partnerships to offer classes for underserved youth in neighborhoods near our new site (see partnering organizations listed in the prior question). In addition to free afterschool programs, [organization] onsite classes include beginner classes for children, intensive cartoon boot camp for teens and master classes for young adults. Onsite classes are affordably priced and scholarships are offered to low-income families. [Organization] presents comics expos focused on communities that are traditionally ignored by the field. These include the Queer Comics Expo presented in partnership with the Queer Cultural Center, the Latino Comics Expo, and APAture (Asian-Pacific Islander) Expo, presented in partnership with Kearny Street Workshop. [Organization] has a vast roster of programs that serve local emerging artists and foster their career development, including master classes for adults taught by professional cartoonists, [organization] Small Press Spotlight exhibitions showcasing work by emerging artists, and our Cartoonist-in-

Residence program.

F) Executive Director Summerlea Kashar has worked at [organization] since 1998, and has managed the fundraising, financial oversight, planning and implementation of Phase I tenant improvements at [organization] new facility. At our prior site, she oversaw facilities projects, including installation of moveable walls, a screening area, HVAC and security systems. With strong ties to the arts community and cartoon artists, she initiated collaborations with community organizations and museums in the Yerba Buena district and with local libraries, art schools, comic publishers and bookstores. She created partnerships with Latino Comics Expo and Kearny Street Workshop's APAture (Asian Pacific-Islander) Expo, and launched [organization] Queer Comics Expo.

Curator Andrew Farago has worked at [organization] since 2001, and has organized more than 100 exhibitions at [organization] and international museums. He authored books about cartoons and pop culture, including The Looney Tunes Treasury, Teenage Mutant Ninja Turtles: The Ultimate Visual History, and articles for other publications. With strong ties to the local and international artist community, he created [organization] Small Press Spotlight in 2003 to highlight emerging artists, many of whom later won accolades including MacArthur Fellowships, Eisner Awards, and international residencies. He represents [organization] at the National Cartoonists Society, and comic and animation festivals worldwide. Program Coordinator Nina Taylor Kester has worked at [organization] for 2 years, bringing extensive art and marketing experience from her tenure at Archie Comics and Peanuts. As a member of the LGBTQ community, she forged connections with the Queer Cultural Center to increase artist representation and attendance at [organization] annual Queer Comics Expo. She expanded [organization] youth education programs at our former location, and is forging partnerships with Chinatown YMCA, Boys & Girls Clubs of SF, Artseed, 826 Valencia and public schools to offer classes for youth throughout SF and in neighborhoods near our new site.

Panel Comments: Sound strategy for meeting community need, leadership has relevant experience. Trying to foster the next generation of storytellers. Partner with a lot of different groups like SF Latino Comics, partner with the right partners to make sure they are serving historically underserved populations. Partner with SFUSD schools and have internship programs, they have such a breadth of programming that it appeals to people of all ages and backgrounds. Have highly qualified and diverse leadership team. Showcase all different forms of cartoon art forms. Serve 30K annually.

APPLICANT #2 (Dance/Theater)

A) [Organization] is a San Francisco-based arts presenter that incubates new performing arts through residencies, workshops, and festivals, which a special emphasis on contemporary dance

B) Selected Goals One and Two.

C) [Organization] for the Performing Arts primarily serves emerging artists by providing them free rehearsal space, mentorship, and production/administrative, and performance through its residency program and supports a broad cross-section of underserved communities. In the current fiscal year, approximately 97% of the S[organization] artists are from historically under-served communities including women, LGBTQ (Jaq Dalziel, Kyler Breed, Samantha Blanchard), African American (April Deutschle, Benny Baker, Leyna Swoboda, Itoro Udofia), South Asian (Naina Shastri, Lalli Venkat, Kavita Thirumali), East Asian (Tamara Chu, Clarissa Ko, Allegra Bautista), Pacific Asian (Jesse Bie), and Latino (Carole Acuna, Emmeline Gonzales-Beban, Bianca Mendoza). [organization] primary program, RAW (resident artist workshop), does not have a competitive application process and is a broadly accessible and inclusive program that serves a broad range of artists who are encouraged to take risks. [Organization] Arts accepts artists from a wide range of artistic backgrounds, and has a focus on contemporary dance. Some other areas that the residency program supports are experimental theater, performance art, and multimedia performance. [Organization] mission is to provide resources to create new performance for a wide breadth of diverse San Francisco-based artists. [Organization] presently has a two-year lease at 1 Grove and will open a second venue at 145 Eddy in 2017, which will have a new 15 year lease. [Organization] also provides discount space for classes, rehearsals and performances to community groups such the Neofuturists, Kinetech Arts and Marcus Sams Improv. [Organization] also produces Central Market NOW, which provides monthly, free workshops for creative writing to low-income communities. Also at 145 Eddy in 2017, [organization] will be producing AIRspace, a long-time queer artist residency program that was founded at the Jon Sims Center in 1987 and participates in the National Queer Arts Festival annually.

D) [Organization] Art's mission is to serve a wide range of artists as possible to create new performance works through residencies, workshops, and festivals. [Organization] serves approximately 100 artists per year in the residency program, which provides artists with approximately 50 hours of free rehearsal space, mentorship and free production/administrative support that culminates in a public presentation. [Organization] aligns with SFAC's goals to build capacity, resilience and economic viability of individual artists from historically under-served communities and to provide a space to access art and creativity. [Organization] has historically demonstrated a commitment to diversity and has invested many resources into cultivating relationships with a wide spectrum of artists. In this current fiscal year, approximately 97% of the artists that [organization] will serve represent under-served communities including women, African American, Asian American, LGBTQ, and Latino. [Organization] seeks to curate artists from these communities through co-productions with other organizations and mindful to diversity in its programming. In 2014, [organization] invited the Black Choreographer's Festival to offer residencies to their artists who were featured in [organization] programming. For the past ten years, [organization] also co-produced artists in the National Queer Arts Festival. Beginning in 2016, [organization] started a new program called the Lead Artist Program which has also provided the opportunity for artists to serve a leadership role within [organization] making the organization's decision-making much more well-rounded and accessible to the broader artistic community. Also in 2016, [organization] shifted the residency program into an artist's cooperative model where artists have more opportunities to learn new skills and invest in the organization. Lastly, in 2017, [organization] will re-launch the AIRspace residency program for queer artists (founded in 1987) in partnership with the Queer Cultural Center.

E) [organization] Arts serves a wide spectrum of artists through its primary residency program, RAW and in 2016, it will serve 97 artists from historically under-served communities including women, LGBTQ, African American, Pacific Asian, Latino, East Asian, and South Asian. Staff members hold weekly office hours to provide mentorship and monthly meetings to cultivate artists to ensure that [organization] provides all the resources necessary for them to flourish. In 2016, [organization] began shifting its development structure towards an artist cooperative model, which encourages resident artists to participate more deeply in the organization. The program has been very successful and has led to the development of the Lead Artist Program, which encourages the co-op artists to take a stronger leadership role in the organization. Presently the Lead Artist program features artists from the African American Community (Sierra Williams), the LGBTQ Community (Nicole Zvarik, Samantha Blanchard), and the Pacific Asian Community (Jesse Bie). Lead Artists coordinate monthly meetings with staff and supervise marketing,

production, development, and operations. The diversity of Lead Artists allows more voices to have decision-making power in the future of the residency program.

[Organization] has broadened its audiences by expanding its outreach to the Tenderloin neighborhood and our close proximity to BART and MUNI makes the organization very accessible to both artists and audiences, including those in the East Bay. [Organization] Arts have developed a reputation for being a very informal venue and has fostered a strong sense of community. We feel 145 Eddy's location near the Powell St. BART will continue to support these efforts. [Organization] will further serve the LGBTQ community by re-launching the popular AIRspace residency program in 2017 at 145 Eddy (a formerly queer space in the Tenderloin).

F) Joe Landini, Executive Director, has an extensive 25 year history of presenting queer work and many years of experience of curating emerging artists. Beginning at the Jon Sims Center for the Arts, Landini launched his long track record presenting queer artists. In 2007, Landini founded The Garage as the home for his primary curatorial focus, RAW (resident artist workshop). Now serving approximately 100 artists annually, RAW produces artists from many underserved communities with a special focus on producing experimental queer performance. RAW's history of accessibility has made it possible to open many doors to artists from diverse backgrounds, which parallels with many of the goals of the SFAC cultural equity program. Landini has collaborated with the National Queer Arts Center in co-presentations for 10 years. These collaborations with NQAF have consistently broadened RAW's ability to serve Bay Area queer artists and have given many new queer artists access to [organization] resources. [Organization] staff includes Hannah Wasielewski and Courtney King, college graduates who are deeply involved in the performance community including contact improvisation, somatic movement, contemporary dance, and production/project management. Colin Johnson, [organization] technical director, has extensive production and technical experience. In 2016, [organization] launched the Artist Co-op as a structure to strengthen the organization's sustainability. By inviting artists to be a larger part of the organization [organization] is able to tap a wide breadth of its volunteer pool. Each Lead Artist volunteers a minimum of five hours per month in exchange for deeper mentorship. The Lead Artist Program has emerged out of the artist co-op as an opportunity to involve more artists directly in leadership roles. [Organization] invited Sienna Williams (African American), Nicole Zvarik (LGBTQ), Samantha Blanchard (LGBTQ), and Jesse Bie (Pacific Asian) to the Lead Artist Program diversity staff of the RAW program.

Panel Comments: Strong description of how they serve artists and specific examples of ED's experience serving queer community; less explanation of relevant experience of other leaders' experience with underserved communities. Long history of working in neighborhood and providing space for wide variety of artists and will work on new pieces. Spend a lot of time working with LGBT community. Don't think the other leaders specifically articulate if they have that experience. Did speak about moving to a model of using lead artists, they want to get artists more involved in the organization itself, sounded like mostly women of color.

Artistic History

QUESTION

- A) Describe your organization's history and highlight major accomplishments.
- B) Consider your role as an anchor institution with great potential to support the surrounding community. How do you make your resources available to youth, neighbors, or others in need of space?
(Part B of this question is only required for Creative Space Planning and Facilities Grants Level 2)

ANSWERS

APPLICANT #1 (Media Art)

A) Founded in 1984, [organization] is the only museum on the West Coast that focuses on all forms of cartoon art: from comic strips, comic books and anime to political cartoons, graphic novels, manga and underground comix. As one of the first cartoon art museums in the US, [organization] has been a vanguard in the field, helping to establish the art form as a respected fine art. [Organization] serves 30,000 people annually; during its 32 years, [organization] has produced nearly 200 exhibitions and thousands of screenings, events and classes.

[Organization] received an endowment gift from Charles Schulz to help the museum open its first home in 1987. In 2000 [organization] moved to 655 Mission Street, a storefront in the Yerba Buena district. In Sept 2015 we were forced to relocate to a temporary site when our lease expired and we were informed that our rent would more than double. With support from CRSP grants, [organization] renovated its prior site, including constructing moveable walls in 2006, installation of HVAC in 2009 and security systems in 2011. [Organization] current Executive Director oversaw those

projects, and gained experience to help her manage the upcoming renovations. [Organization] mission highlights our focus on *fostering the next generation of visual storytellers*, which is evident in our education programs for youth and our emphasis on showcasing emerging artists. Free afterschool classes are offered for youth from underserved communities, presented in partnership with nonprofit organizations and public schools.

[Organization] onsite classes include beginner, intermediate and master classes for children, teens and young adults. Our library's publications offer explorations for families, students and curators. Launched in 1999, [organization] Cartoonist-in-Residence program is a unique forum where emerging cartoonists can create work in a museum setting while they receive public feedback as museum visitors gain insight into the artists' practices. In 2003 our Small Press Spotlight exhibition program was launched to showcase emerging artists. Many of the artists shown at [organization] early in their careers later received acclaim, including (awards/publications/films created after their shows at [organization] are in parenthesis): Gene Yang (MacArthur fellowship recipient), Justin Hall (No Straight Lines: Four Decades of Queer Comics), Graham Annable (Oscar nominee for *The Boxtrolls*), Alison Bechdel (*Fun Home*), Keith Knight (*Knight Life*), and Raina Telgemeier (*Sisters and Ghosts*). [Organization] also presents luminaries in the field, such as Robert Crumb, Art Spiegelman, Edward Gorey, Mary Blair, Hayao Miyazaki, Spain Rodriguez, Morrie Turner and many others.

As reflected in our mission, [organization] exhibitions and screenings highlight the ways our lives are woven into cartoon art, and explore the art form's impact on shaping our perceptions of history, political viewpoints and cultures. A sampling of exhibitions includes: *Pretty in Ink: American Women in Comics*, *La Raza Comica: A Celebration of the Latino-American Experience in the Comic Arts*, *Drawing the Sword: Samurai in Manga and Anime*, and *The Sting of the Wasp: San Francisco's Political Cartoon Weekly 1876-1897*, which explored the racist portrayal of Chinese immigrants.

[Organization] co-presents comic expos focused on specific cultures that are often ignored by the field. These include the Queer Comics Expo launched by [organization] in 2014 and presented in partnership with the Queer Cultural Center, the Latino Comics Expo, and APAture (Asian-Pacific Islander) Expo, presented in partnership with Kearny Street Workshop.

B) A key goal at our new site is to double the number of youth that can experience everything the museum offers. [Organization] will expand its docent tours for schools, and provide free afterschool classes in partnership with nonprofit organizations in neighborhoods near our new site, including the

Tenderloin and Chinatown via collaborations with Chinatown YMCA, Boys & Girls Clubs of SF, Artseed, and 826 Valencia. In addition to free afterschool programs, expanded scholarships will be offered for low-income youth to ensure they can access our full roster of onsite classes and we have researched transportation options to provide easy access [organization] .We also offer internships for high school students in partnership with MYEEP and other organizations, and we will partner with SFAI to offer internships for their students. [Organization] relationships with many professional cartoonists and leaders in the publishing, animation and technology industries will provide unique ways for young people to access viable career pathways. In consideration of our new site's proximity to tourist destinations, [organization] will provide specific offerings to retain and further develop our local constituency, including discounted admission for all San Francisco residents and free admission for local library cardholders as part of the library's Discover & Go program.

Panel Comments: Great work samples. Offer free admission to SF library card holders. Have scholarships for workshops that they offer to low income families. Provide more classes to youth from tenderloin and Chinatown.

APPLICANT #2 (Visual Art)

A) Since 1997 [organization] has been San Francisco's only public access glass studio and school. As a 501c3 Arts organization located in the Bayview/Hunters Point neighborhood of San Francisco, our outreach includes a full curriculum of glass courses taught by local and nationally recognized artists, programming for underserved youth, corporate group experiences, events, and exhibitions. Our vision of bringing people together and sharing in creativity is guided by a small dedicated staff, talented teaching artists, and a faithful community of volunteers and supporters.

Our major accomplishment this past year, was to secure our space in the Bayview for the next 10 years. The addition of four talented, experienced, and committed new board members in 2016 helped us through the lease negotiations and now ensures that our vision of becoming a stronger and more impactful arts institution, is supported. Our current Board of directors did what no other leadership has been able to do when they secured all of the members of the current and most productive staff in the organizations history, by making certain that each individual was being paid enough to remain in their critical roles. The organization is now stable and focused on bringing the quality of experience

that residents of the Bay Area deserve. For the past several years PG has focused on forming intimate partnerships with neighboring organizations that address issues of access and social justice. We believe that access to all forms of making should not just be available for a privileged few, but has something to offer everyone who is afforded the chance to try. In 2007 with the help of a grant from the SFAC [organization] launched the Light a Spark program for underserved youth in the Bay Area, and since have donated hundreds of hours and thousands of dollars in resources to our partner organizations who share our desire to work for positive changes in our community. Those of us who have been lucky in finding ways to be creative in life know that making is not just about beauty, products, and the manipulation of materials, but rather an exercise in sharing our experiments in empowerment, communication, and community building. [Organization] reflects the mission of providing access and opportunities for all by reaching out through programs that range from educational talks, demonstrations, and workshops, to community gatherings where neighbors can meet in the context of a safe, unique, and creative environment.

This past year, [organization] has worked on an a webcast for the Exploratorium Children's Museum, collaborated with youth from College Track and MACLA in San Jose on a multimedia installation and exhibition for an international arts festival, and launched a bi monthly outdoor community dinner and event that we call the Fire Pit Project, bringing neighbors together around, art, music, food and a hot glass experience. We've welcomed thousands of people into our studios in the Bayview this year and we're absolutely committed to showing how the arts can effect and change communities for the better.

Our record of steady leadership, consistent growth, and outward community programming has attracted some attention and a broader support, which we hope to offer back to those we serve in the form of a safer, more effective and more comfortable studio working environment for which we are reaching out to you for funding.

Panel Comments: Groundbreaking organization. One of the first organizations that provides glass instruction without having to go to college program. This is fairly unique. Commitment to being in community, securing a new long-term lease speaks to commitment

to place roots in area. Good technical demonstration of the craft. Would like to see how the artists are emerging and displaying work and making a wider contribution to the art itself.

Quality of Proposed Project

QUESTIONS

- A) Describe the current state of your creative space, including any opportunities, challenges and major changes.
- B) Describe the proposed project, how the project will address the Creative Space priorities, and the organization's preparations for the project.
- C) How will this project benefit the neighborhood, the arts community, and the community at large? *(Part C of this question is only required for Creative Space Planning and Facilities Grants Level 2)*

ANSWERS

APPLICANT #1 (Media Art)

A) With technical assistance from NCCLF, [organization] secured a new facility with an affordable 10-year lease, which commenced on Aug 29, 2016; the agreement provides [organization] with 4 months of rent abatement. Our tenant improvements have been planned in two phases; the permits for Phase I will be obtained by Dec. 2016 and the work will be completed by May 2017. This grant supports Phase II renovations. The 7,743 square foot storefront at 781 Beach Street is a 1912 brick building with a beautiful historic facade and prominent street presence. The interior has exposed steel beams and several temporary walls. Phase I renovations will demolish unusable walls, construct new walls to delineate all spaces (galleries, library, classrooms, bookstore, etc.), upgrade electrical and plumbing systems, soundproofing, ADA compliance for restrooms, Title 24 compliant lighting, and other improvements. The flooring throughout the facility is uneven and in disrepair because of damage to the thin slab of concrete and gypsum drywall that lies underneath the carpets, which are in poor condition. Phase II renovations will resurface the uneven flooring and install new carpets to improve accessibility. Phase II also will construct movable walls and install a sound system for screenings and public programs in the gallery, and create shelving in our library.

B) With assistance from NCCLF, [organization] assembled an experienced team to manage the fundraising (Sharon Tanenbaum), design (Robert J.

Geering and Aetypic Architects), and tenant improvements (Project Manager, Kim Edmonds from Ventura Partners). Architectural plans are finalized, permits will be obtained by Dec 1, 2016, a contractor has been engaged and Phase I renovations will be complete by May 2017 (see responses to the "Sustainability" section for Phase I details).

After conducting a feasibility study and obtaining contributions from all of our Board members, we negotiated a n d signed our lease in Aug 2016 and subsequently launched our capital campaign. The campaign is currently in the quiet phase requesting funds from major individual and institutional donors. We have already raised more than \$600,000 and several significant requests are pending, making us well underway to completing our fundraising for Phase I.

This grant will allow [organization] to complete the Phase II renovations, which address the Creative Space priorities by improving our capacity to present a wider range of artistic and education programs, and enhancing audience accessibility and comfort. The improvements will create a fully accessible, properly equipped and flexible space to accommodate a full range of exhibitions, animation screenings, multimedia displays, artist presentations, education programs and public events.

Phase II renovations will accomplish the following:

- Resurface the damaged, uneven flooring to make the entire space more accessible and comfortable for all audiences. The current flooring is uneven because of damage to the thin slab of concrete and gypsum drywall that lies underneath the carpets, which are in poor condition. Carpets will be removed, the concrete floor will be resurfaced, and new carpeting will be installed.

- Construct pivoting moveable walls for the main gallery to allow [organization] to present a greater range of artistic programming. As an important part of the concept for the use of our space, moveable walls will pivot out from existing walls to provide a flexible space for exhibiting artworks of all sizes, mediums, and technologies, and allow easy reconfiguration to create a mixed-use space for events or a large viewing area for animation screenings, multimedia presentations and lectures by artists, filmmakers and writers.

- Acquire and install a sound system to integrate with our screening area. [Organization] already owns a projector and an 11-foot-wide retractable electric screen. With this grant, we will complete the screening area with a new sound system.

-Construct and install floor-to-ceiling shelving in our Education Center, along with a secure library ladder to access higher shelves, to enable public access to [organization] Library of 7,000 graphic novels, anthologies, periodicals, instruction manuals, children's books, reference and history books. This will allow visitors of all ages to enjoy our library reading area, enable curatorial and classroom research, and accommodate [organization] Storytime Hour for families. The Library/Education Center also will contain a classroom, and will be open during normal gallery hours.

The Phase II renovations described above will take place after Phase I is complete and [organization] has moved to the new site. Resurfacing the flooring, scheduled for Sept 2017, will require a closure of 3 weeks between exhibitions. Construction and installation of the pivot walls, shelving and sound system will occur during a 1 to 2 week closure in early Nov 2017. Therefore, Phase II renovations will have minimal impact on programming and staff, and our team of contractors and consultants will provide the expertise needed to accomplish the project.

After Phase I and II renovations are complete, our new facility will contain:

-Highly Visible Signage to attract local, national and international visitors.

-An Inviting Lobby for visitors to interact with guest artists and cartoonists-in-residence.

-A Large Gallery equipped with the flexibility of movable walls to accommodate major exhibitions of cartoon art created in all sizes and mediums.

-A Screening Area in the Large Gallery with movable walls that can be reconfigured for intimate groups or large crowds, outfitted with a projector, sound system and retractable electric screen.

-A Small Gallery for exhibitions of work curated from [organization] holdings and other collections.

-Classrooms with materials and equipment for classes taught by professionals, enabling young people to create everything from comic strips to animation.

-An Education Center & Library where visitors of all ages can enjoy the library's reading area and unique publications.-A Collections Facility secured in a climate-controlled room housing [organization] archives, open by appointment for research, class visits, and curatorial inquiry.

-A Bookstore, with its own storefront, containing a wide range of books and unique items related to our exhibitions.

-Offices for [organization] personnel.

-A Small Kitchen for event catering.

C) This project will enable [organization] to present a wider range of artistic and education programs, and enhance audience accessibility and comfort. A key goal at our new site is to double the number of youth that can experience everything the museum offers, including use of our new Education Center/Library. [Organization] will expand its docent tours for schools and provide free afterschool classes in partnership with nonprofit organizations in neighborhoods near our new site, including the Tenderloin and Chinatown via collaborations with Chinatown YMCA, Boys & Girls Clubs of SF, Artseed, and 826 Valencia.

The new screening area and sound system will allow us to initiate partnerships with local animation festivals. The movable walls will enhance our ability to co-present events with other arts organizations, including the Queer Comics Expo presented in partnership with the Queer Cultural Center, the Latino Comics Expo, and APAture (Asian-Pacific Islander) Expo, presented in partnership with Kearny Street Workshop.

Although we have been able to present onsite classes at our temporary site since our gallery closed in Sept 2015, our newly renovated facility will reignite our full roster of exhibitions, education programs, and artist presentations for the broad community, as well as our cartoonists-in-residence program for local artists

Panel Comments: The project was laid out very well and the action steps seem appropriate. They're moving to a new facility, landlord covers maintenance in new facility. They have been without a home in the past, so it's nice to see what they have done. Like that they have a project manager with the skills to know how to manage money, excited to see what happens when they move into new neighborhood.

APPLICANT #2 (Visual Art)

A) The studios of [organization] span nearly 10,000 square feet and include private artists' studios, a gallery and exhibition space, staff offices, and hot glass studio that is the main public demonstration and event space. The industrial environment was built out in 1997 to support a thriving glass community and more recently the mission has expanded to include a diversity of community collaborations including fundraisers, community meetings, regular demonstrations, and an expanded curriculum of classes that rivals a university level education in glass making. Despite an expanded role in the Bay Area arts Cultural landscape, [organization] has undergone little to no upgrades,

improvements, or investments in infrastructure to support its expanded role in the community. Despite all of this, PG is able to do an incredible range of professional level work, but with some help, the organization could attract, and bring a unique and memorable experience to an even broader audience. One of the major opportunities is the opening of a new senior center within blocks of PG, whereby making improvements to safety, noise reduction, and comfort from heat would allow the organization to expand its role in serving all Bayview residents in a huge and meaningful way.

B) The proposed project of upgrading an outdated ventilation system will have an immediate effect of cooling and making the space safer for our growing audience that includes students, youth, seniors, corporate clients, and neighborhood collaborators. Hot Glass furnaces run constantly at 2000 degrees 11 months out of the year and require not only heat insulating shields to protect visitors, but exhaust fans for heat, and a way to evacuate particulates produced by the process and located within the insulation of some of the equipment. The founders of [organization] were able to build a remarkable studio, but didn't plan for the diversity of programming and community that PG is 20 years later, today. In order to keep up with the rising costs of rent and utilities, PG has upgraded and expanded classes and experiences that would be far more enjoyable for clients and fruitful for instructors if the outdated and inefficient exhaust fans were able to move more heat away from the active spaces and the hvac buzzing and vibrations could be relocated, blocked off, and minimized by installing high capacity variable speed exhausts on the roof of the studio.

With the help of our Board Vice President and architect, Toby Levy, we've been able to come up with a set of plans to bring the [organization] studios into a whole new realm of being able to support the thousands of people who come to us each year. With a safer and more comfortable experience at hand we feel strongly that upgrades in addition to the work that we've put into making our studio the best possible learning environment, will encourage people to come back again and again, and offer a greater level of support to our organization going forward.

In addition to having a seasoned and experienced managing staff, all of whom have a long history working in and building out glass studios, [organization] now has several members of its board of directors with experience managing large industrial projects and businesses. Between the collective relevant experiences of the board

members, the Executive Director, Director of Operations, and the studio technician, who is also an experienced contractor and licensed electrician, we feel like the project can be executed by scheduling short strategic closures during slower times of the year. With the support of Levy Design Partners, our hope is that their experience will provide for a smooth execution of the planned work, and that the PG studio technician can act as a project manager rather than spending time fixing and re-fixing outdated equipment that has been constantly failing for years. The studio generally closes once, sometimes twice for a short period during the year for repairs and strategic planning so our hope is that the scope of work can fall within one such period and that our preparation and hopeful funding will make possible some of the work that we've never been able to accomplish and that will prevent a level of redundancy in labor that we can no longer afford.

C) By completing this project our space will be far more inviting to artists, organizations, and clients all year around and more specifically during warmer months when the impact of the heat is most felt. Being able to evacuate particulates makes the space safer for our staff and all of our guests who come to see exhibitions in the gallery, demonstrations in the hot glass studio, and whom come to experience the hands on process of creating with glass. By replacing noisy fans with a more efficient and higher capacity exhaust system we'll be able to put our guests and clients at ease in an unfamiliar and potentially intimidating environment. The decrease in noise and vibrations should make a huge difference for everyone who will now be able to better hear safety protocols, understand instructions more clearly which will enhance learning for youth and adult students, and make a big difference for our older clients and those with disabilities.

Panel Comments: Makes a lot of sense in terms of addressing safety issues and increasing capacity to open up venue to community and public events. This was pretty strong in terms of establishing relationships. Not clear on how quickly things are going to be done. It's a fairly straightforward program. Timeline was well articulated in terms of when shutdown would happen and it has been well planned, this evolved from board member who is also part of the design team.