



Examples of High Scoring Narrative Questions Organization Project Grants (OPG)

IMPORTANT NOTICE:

These examples of have been culled together based on the Organization Project (OPG) 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 goals.
- 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 (Dance)

A) Founded in 2009, [organization] creates and stages multi-media dance theater concerts in San Francisco that celebrate hip hop and other street dance forms. The company's original works employ movement, live music, documentary theater and spoken word to explore challenging themes including gender, racism, histories of trauma, and state violence. Our performances serve as unifying vehicles for social change and promote appreciation and understanding of street dance forms.

B) Selected Goals Three and Five.

C) Since our founding, [organization] has served many dance audiences, targeting communities of color and youth through dance, theater that uses hip hop and other street dance forms. We serve communities of color because they reflect street dance's origin communities and are most

affected by the themes we explore. We serve youth because they have the power to transform their communities; they also enthusiastically respond to street dance.

D) To reach these audiences, [organization] also collaborates with Bay Area organizations that serve these communities as well as broader audiences such as 509 Cultural Center, ODC Theater, Red Poppy Arthouse, YBCA, Dance Mission, Z Space, Destiny Art Center (Oakland), and San Francisco International Hip Hop Dance Fest. [Organization] is deeply committed to working with adult professional performers, emerging dancers, and youth dancers to create an original multi-generational performance. In hip-hop culture, cross-generational collaboration is natural and expected because artists inherently understand that the sustainability of their art is directly connected to youth.

[Organization] explores stories of gender-based trauma, police brutality, structural and everyday acts of racism in order to validate women, queer, and communities of color by telling real stories on stage. Our audiences challenge us to answer: How can dance convey the invisibilized narratives and histories of body? Can live performance serve as a political intervention in a world where black and brown lives are purposely and systematically targeted for dissolution? How can dance – namely street dance traditions, which are rooted in the stories of resistance, resiliency, and survival of African descended people in this country – support in inciting social change?

[Organization] sources material from invisible histories that the company dancers' bodies carry: memory and experience. [Organization] works strive to draw a link between stories unique to each dancer and calls to actions.

D) Goal 3: [Organization] presents street styles (i.e. House, Hip Hop, Waacking, Breaking, and Popping); we prioritize these dance styles by bringing them to concert and theater stages in professional productions. These forms were pioneered and developed in black and Latino communities in New York and California beginning in the 1970s. Despite 30+ years of innovation and practice, these dance forms are too rarely seen as concert dance that deserve resources. Street dance does not enjoy the level of institutional support that western European forms such as ballet have in most major cities. [Organization] presents hip hop dance in a concert format while exploring themes such as race, gender, violence and trauma [organization] highlights Bay Area dance pioneers and supports the voices of Bay Area artists of color,

promoting San Francisco's reputation for innovation and cross cultural works. Street dance draws in young people, especially youth of color, folks of the hip-hop generation, and artists who are street dance practitioners themselves. Street dance and its uniquely American history, create an accessible entry point into dance for young audiences and audiences who are new to dance.

D) Goal 5: [Organization] shows explore challenging content including gender, feminism, histories of trauma, state violence perpetuated on brown and black communities as well as celebratory stories like the history of hip hop dance. We approach our content always through an intersectional lens; since our narratives explore real people's lives they capture the nuance of individual's many identities. *Chalk Outlines* is an artistic response to the countless people of color who have been killed at the hands of the police. Our *Seed Language*, brought together voices of young women and men in a critical dialogue about gender, race, leadership in social justice. [Organization's] next show *They Didn't Know We Were Seeds* will explore the ways restorative justice can disrupt America's school-to-prison pipeline.

E) [Organization] has produced 12 evening-length works using multidisciplinary styles of street dance integrated with live music, theater, poetry, and video to humanize stories silenced by mainstream culture and create emotionally transparent narratives that serve as a unifying call to action. [Organization] company members contribute their lived experiences to the work; the choreography maps how grief lives in the body. We meet our audiences' needs by providing both free and low cost ticketed programming year-round in San Francisco and the East Bay. The programming explores systems of oppression that our audiences experience every day. Our concerts frequently include a post-show moderated conversation so that the community can talk about their own experiences. [Organization] work infuses hope and pathways to liberation through the stories of resilience that we tell in the work and by partnering with organizations who are serving adults, teens and families. Our shows also consciously present stories that demonstrate calls to action and how to become an active ally. For example, *Seed Language* explored intersections of racism, sexism, and homophobia and explored how both women and men of all ages can be leaders in ending gender and race-based violence. Our previous show, *Chalk Outlines*, stimulates cross-racial conversation about police violence; the work was relevant to all ethnic backgrounds, thoughtfully illuminating racism and how to counter one's own complicit attitudes and behaviors. Concert dance patrons are predominately white and [organization] uses the work as an opportunity to develop relationships with co-conspirators (AKA 'white allies') who understand that

the real work is when we take action. Finally, [organization] company members and Artistic Director teach empowerment and through street dance classes to Bay Area youth through non-profit organizations and schools.

F) Artistic Director Nicole Klaymoon is the founder of [organization]. Klaymoon is currently a resident choreographer at the ODC Theater, a recipient of the Wallace Alexander Gerbode and Hewlett Foundation's Choreographer's Commissioning Award, and the Headlands AIR. She has collaborated with G.R.A.C.E. Africa (Grassroots Alliance for Community Education) an NGO in Nairobi, Kenya, to use street dance and poetry to raise awareness around sexual health and HIV/AIDS. Klaymoon has worked as a guest choreographer and educator in over 30 Bay Area schools. Klaymoon teaches at the University of San Francisco, Dance Mission Theater, Destiny Arts Center, Marin Academy High School, as well as the ODC Dance School. She received a B.A. in Dance from UCLA and an M.F.A. from the California Institute of Integral Studies. Administrative Assistant, Mia Macaspac received a BA in Sociology with an emphasis in Dance from USF in 2015. Macaspac works for Flyaway Dance Company as Project Manager for a program called GIRLFLY, a dance work program that integrates social justice for at-risk high school girls. She is the Company Manager of Margaret Jenkins Dance Company. Macaspac specializes in Hip Hop dance and various Polynesian dance styles such as Hula and Ori. She has worked with Bay Area artists such as Naby Bangoura, Dexandro Montalvo, Matt Montenegro, and Kumu Marlo Caramat. Music Director Valerie Troutt's is Bay-area born & bred, jazz and gospel trained. Her experience includes Yoshi's Jazz Club, Laurel Street Fair, The Mint L.A., CODA Jazz Supper Club, and the Art 'n' Soul Festival, among others. Troutt has collaborated with singer-songwriters like Jennifer Johns, Maria Muldaur, Kimiko Joy, and Sister Monica Parker, and recording with composers like Gregory Del Piero, Emanuel Ruffler, Howard Wiley and Jaz Sawyer. For two years, she also served as a principle singer in La Pena - Ayer, Hoy y Pa'Lante, an original suite of music by three-time Grammy nominee, Wayne Wallace with libretto by Aya de Leon.

Panel Comments: Aligns with sfac goals. Artistic trajectory is prolific. To bring street dance with social dance and bring political messages. Understanding of racism in America. Has worked with many youth orgs working with youth of color. Project is clearly set out and original. Demonstrates a well thought out collaboration. Equity commitment is outstanding. Delineated her goals. Outstanding project. Really knows her audience, the culture of which the art is created. A personal connection to

it. The writer is very insightful. Highly-skilled collaborator and sound budget.

APPLICANT #2 (Theater)

A) [Organization] is a San Francisco-based theatre company that produces passionate and provocative plays from and about the Middle East that celebrate the multiplicity of its perspectives and identities. We are a developmental catalyst and vibrant artistic home to artists at various stages of their careers. We bring the Middle East to the American stage, creating treasured cultural experiences for audiences of all ages and backgrounds.

B) Selected Goals One, Two and Four.

C) [Organization] was founded in San Francisco by Iranian American playwright of Armenian heritage, Torange Yeghiazarian to create an artistic home for artists of Middle Eastern heritage. We define the Middle East broadly and inclusively. Some of the nations represented in our plays include: Afghanistan, Algeria, Armenia, Egypt, Iran, Iraq, Israel, Lebanon, Palestine, Syria and Turkey. We serve this rapidly growing community because it remains under-represented and deeply underserved despite topicality and abundance of high quality writing. The San Francisco Bay Area is home to one of the largest concentrations of Middle Eastern populations in the nation. But even in the Bay Area, negative representations of the Middle East dominate the mainstream media. Nationally, Islamophobia is at an all-time high, and racist epithets have become acceptable political slogans. Consequently, despite higher than average income and education, the Middle Eastern American community remains culturally insular. [Organization] provides opportunities for meaningful self-expression and civic dialogue for artists and audiences from this community; individuals who rarely encounter meaningful reflections of their own culture in popular media and performing arts. But a significant portion of our audience is made up of individuals who are not of Middle Eastern heritage. They seek out [organization] in search of alternative perspectives of the Middle East and to learn about cultures different than their own. Many are from various immigrant communities who relate to the Middle Eastern American perspective. Many have experienced political upheaval and displacement and seek opportunities for connection and dialogue. Facilitating dialogue among artists, audiences and communities is at the core of [organization] mission and artistic practice.

D) As the nation's first and Bay Area's only theatre company focused on the Middle East, [organization] has built a diverse and vibrant community of

artists and audiences of Middle Eastern heritage. We have provided meaningful professional opportunities to seasoned artists in our signature programs (ReOrient, New Threads, Fairytale Players) as well as training to newcomers in acting and playwriting workshops. We have cultivated community members to value theatre and help us build capacity by engaging as donors, volunteers, and community advocates.

Our founder was the first artist to gain economic viability and artistic expression through [organization]. Yusse El Guindi is another example. In the 1990's, Yussef changed his name to see if without an Arab name, he would receive more interest in his work. Then he founded [organization] in 1998 and began to write more directly about the Arab American experience. Today, he is a nationally-recognized award-winning playwright. Local actor Nora el Samahy was first cast in a staged reading in 1998. Since, she has appeared in numerous productions and ReOrient Festivals. She has now joined [organization's] Board of Trustees. Evren Odcikin began working with [organization] as a designer in 2005, then he directed in ReOrient. Next, he began producing our play reading series, New Threads. In 2015, he joined our staff to lead new play development and production, as well as marketing.

ReOrient Festival is the best example of providing space for creative expression and cross-cultural exchange. The diversity of our artists and the festival program honor the pluralism of the Middle East. We engage with communities through individual advocates (board members, artists, community champions) and organizations (Arab Cultural Center, Jewish Voice for Peace, Islamic Cultural Center). Through talkbacks, interactive lobby displays, and program notes we engage our audience in dialogue that often lasts beyond the life of the play.

E) We meet the needs of our community through long-range planning and systematic evaluation. In 2013, company leadership sought community input in the form of focus groups and interviews for an in-depth analysis of our mission and value. This process resulted in a 5-year strategic plan with 4 major goals.

- **An Artistic Home:** Establish [organization] as a long-term artistic home in a dedicated facility for a diverse community of artists, as core to our commitment to stage and share rarely told stories from or about the Middle East.
- **Deeper Dialogues:** Build on and measure the impact of [organization] unique process and significant track record for cultivating open and meaningful conversations about the Middle East as part of the larger American community.

- Capacity: Develop and implement diverse revenue strategies that will ensure the organization's long-term effectiveness and capacity including, space, staffing, technology and operational procedures.
- Leadership and Sustainability: Invest in Board, staff, artists, and volunteers through recruitment for plurality, professional development, and cultivation of the next generation of leaders.

Our success to date includes: 3-year lease of office and studio in Potrero Hill; implementation of Intrinsic Impact audience surveys, feedback surveys for artists, and systematic analysis of that data; numerous presentations and publications on audience development and community engagement; addition of third full-time staff; and implementation of a comprehensive fundraising plan. In addition, [organization] is working with NCCLF on long-term financial sustainability and space development strategy. In 2015, we put in place a succession plan. As part of our 2016 fundraising plan centered on long-term cultivation, we embarked on a listening tour. To date, Board and staff have met with over 50 individuals. In addition to feedback, the meetings have resulted in significant financial contributions and in two cases, new board members.

F) Founding Artistic Director Torange Yeghiazarian is an Iranian-Armenian-American playwright and director. She was recently named the “Mother of Middle Eastern American Theatre” at a Middle East America Convening in NYC, and received a 2016 Lifetime Achievement Award for her work with [organization] at the Cairo International Theatre Festival. She is a respected San Francisco artistic leader and a longtime advocate of representation and inclusion on American stages. She has deep ties to Middle Eastern artists and audiences in the Bay Area, having built programs (ReOrient Festival, Islam 101) and partnerships with a wide-range of organizations including Islamic Cultural Center of Northern California. Managing Director Michelle Mulholland has been with the company since 2011, taking a leadership role in [organization's] exponential growth as part of its current strategic plan, including the 3-year lease procurement of [organization's] new office and studio in Potrero Hill. Michelle has over 10 years of non-profit management experience at organizations working towards environmental and social justice. Director of Marketing and New Plays Evren Odcikin is a Turkish-American director and producer. He formally joined [organization's] staff in 2014 with a CEI-Level 2 grant from SF Arts Commission. Evren has more than 15-years professional experience in marketing and communications at institutions such as Magic Theatre, A.C.T., and KQED. In 2015, Evren received the National Directors Fellowship,

awarded by National New Plays Network, Kennedy Center, and the O’Neill. Other awards include Theatre Bay Area TITAN Award, Theatre Communications Group’s Emerging Theatre Leader for AmEx Leadership Bootcamp. Evren will take on the role of producer for ReOrient 2017 under Torange’s guidance for the first time. [organization] is led by a 9 member Board of Trustees that reflect the diversity of our communities. They oversee long-term strategy, fundraising, and community-building.

Panel Comments: Aligned with goals of giving voice to underserved community of Middle Eastern communities. This is so important at this time in our country’s political history. [Organization] knows its community extremely well, totally focused on Middle Eastern community (defined expansively). Makes strong case that Middle Eastern community is indeed a historically underserved community (under particular pressure at this time). They are dedicated to serving and bringing awareness to different aspects of Middle Eastern issues and culture, very important today since Islamophobia is at a high.

Artistic History

QUESTION

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

ANSWERS

APPLICANT #1 (Literary)

[Organization] is a San Francisco literary festival with heart, guts and a taste for the wilder side of the literary world, co-founded by local writers Jack Boulware and Jane Ganahl. It all started in 1999 as “Litstock,” a small literary festival in Golden Gate Park. Three years later, when a group of San Francisco writers and media folks met and started working on the idea of a festival to serve as a literary version of the city’s music, film, and cultural festivals, it re-emerged as “[organization].” They wanted it to be diverse and inclusive; a mix of readings, panel discussions, themed events, and general literary mayhem from a wide range of Bay Area authors. Today, [organization] represents a lively overview of San Francisco’s thriving literary scene. The events embrace the Bay Area writing community, and give writers and readers of all genres the opportunity to hear quality literature. The [organization] Foundation became a 501(c)3 nonprofit in 2010. Since [organization’s] founding, it has facilitated 17 years of Bay Area literary events, over 8,000 author appearances, and 225 literary partnerships. Close to 165,000 have attended [organization] festivals, 11,000 books have been given to school-children, and

Lit Crawl events have spread to 13 cities worldwide. We believe that [organization] launched a renaissance of literary groups here in the Bay Area, including the Beast Crawl in Oakland, Inside StoryTime, Quiet Lightning, and Portuguese Artists Colony reading series, among others.

Oakland author Stacy Carlson says, “Some literary festivals descend on a town with their own keynote speakers and literary stars — gathered from far and wide — in tow. I would characterize these as “placeless” in the sense that they celebrate literature without a regional point of origin or inspiration.

[organization] the San Francisco Bay Area’s most innovative and respected literary festival, springs from an opposite source. Each year, [organization] creates high-caliber events that showcase and deepen the Bay Area’s unique writing culture, and provide critical support to the ecosystem of local authors and independent book sellers.”

Panel Comments: Long history in bay area. Strength that is uses the City and everything is free. There is an accessibility to the events that is very significant. Work sample is tricky; the video gave some sense of the breadth of [organization] but didn’t get a sense of the artistry happening at [organization]. It is multi-site, multi format, in informal and formal spaces. It is multi-site, multi format, in informal and formal spaces. The organization demonstrates great merit artistically in terms of its history of inviting major authors and emerging authors both to present at their events.

APPLICANT #2 (Theater)

[Organization] was founded by Founding Artistic Director Rob Melrose and Artistic Director Paige Rogers in 1999 and became a non-profit in 2004. Its annual three-play season primes audiences and artists for the next generation of experimental theater by producing world premiere experimental plays and re-envisioned classics. [Organization] has distinguished itself in the Bay Area and across the field through sustained commitment to experimenting with theatrical forms beyond naturalism that serve to challenge the imagination of our audience and the innovative potential of our artists.

A 2010 article in American Theater Magazine described [organization] as “synonymous with some of the best small theatre the Bay Area has to offer.” A National Theater Company grant awardee of the American Theater Wing in 2013, inaugural Acker Award recipient for “Achievement in the Avant-Garde” in 2013, “Best Theater” awardee in the 2010 SF Bay Guardian Reader Poll, and 2012 “Best of Experimental Theater” SF Weekly award winner, [organization] has been nominated for over forty Bay Area Theater Critics Circle awards in the last five seasons and was

awarded Best Production for 2010's *...and Jesus Moonwalks the Mississippi*, co-produced by the Playwrights Foundation, and Best Overall Production for *Pelleas & Melisande* in 2012. [Organization's] productions of *Ubu Roi* (2014), *Antigone* (2015), and *Mount Misery* (2015) were all named Theater Bay Area recommended productions.

With major support from the Barbro Osher Pro Suecia Foundation in 2012, [organization] produced its most ambitious project to date: all five of August Strindberg's Chamber Plays in repertory. This undertaking addressed the theater's goal to support new forms of artistic expression that wed the avant-garde tradition to the cultural, societal, and political issues of contemporary life. As part of its Examining Injustice 2014-2015 season, [organization] produced one of its most successful plays ever: *Antigone*, the ancient Greek classic by Sophocles, in a new translation by Bay Area native Daniel Sullivan. Directed by Rogers, *Antigone* was a resounding artistic success. Its rich development process took the eight-member cast to the Grotowski Institute in Wrocław, Poland—the first American theater to be invited to train there in the last 15 years—to work with members of Poland's internationally acclaimed Teatr Zar. San Francisco Chronicle Critic Robert Hurwitt called *Antigone* "A thorough, often seamless integration of music and choreography ...deeply effective...dramatically rich" and American Theater Magazine wrote a three-story spread about it. *Antigone* sold out and generated [organization's] highest box office revenues to date. The 2014-15 world premiere of *Mount Misery*, by Andrew Saito with Rob Melrose directing, received some of the best reviews of the past five years. [Organization] presented excerpts of *Mount Misery* on two occasions at Glide Memorial Church during their Sunday services, reaching an additional 1,000+ people, and did a reading of *Mount Misery* at the Museum of the African Diaspora in a co-production with Lorraine Hansberry Theater.

In 2014, [organization] was one of 14 national theaters selected by the Andrew Mellon Foundation to host a three-year playwright residency, with Andrew Saito, and more recently; [organization] was part of the small cadre of arts organizations in San Francisco receiving multi-year support from the Bloomberg Philanthropies in its first round of grantmaking outside of NYC.

Panel Comments: [Organization] has won critical recognition, audience support and major foundation support. Artistic merit is very high. This is an extraordinary small theatre company that has made a huge impact on the local and national scene, especially in the area of avant-garde/experimental theatre. Excellent work sample. *Antigone* and *Mount Misery* have garnered a lot of praise

and attention. The clip of Antigone is very striking and layered. [Organization] is successful at putting on intriguing avant garde theater.

Quality of Proposed Project

QUESTIONS

- A) Describe your proposed project in detail. What are your goals? Describe the concepts, vision, process, and this project's relevance or departure from the organization's past.
- B) Describe the target audience(s) and/or communities in your public presentation plan and your relationship to them.
- C) Describe your in-depth outreach plan to the identified target audience(s) and/or communities.
- D) Evaluation: Describe how you will measure the impact of the project on the organization and audience(s) and/or community, including qualitative and quantitative results.

ANSWERS

APPLICANT #1 (Music)

A) In collaboration with local organizations, businesses, tech companies, and community members, the [organization] plans to host the 2nd annual BayviewLIVE Festival on October 21, 2017, a free public arts, music, and science, technology, education, arts, and math (STEAM) education festival in Bayview- Hunters Point, an area largely devoid of opportunity and resources, and disproportionately affected by high crime, violence, and low high school graduation rates. On October 22, 2016, [organization] and Imprint City co-organized the first annual BayviewLIVE arts & music festival, an event aiming to motivate young people to partake in STEAM education training by linking it with an exciting, vibrant visual and performing arts showcase. BayviewLive 2016 was attended by over 2,000 community members, leaders, media, and youth. The highlight of the event included musical performances by 15 of [organization] History through Hip Hop (HHH) youth artists, Grammy-nominated artist and former HHH instructor, Jidenna, 7 Bay Area emerging guest musicians, and 12 large-scale mural installations by 12 individual professional artists working alongside 20 of [organization] young visual artists and community members. The event also showcased live tech experiences by companies like Facebook to encourage

students' interests in STEM, and an interactive graffiti wall. Through second annual festival, [organization] will engage at least 15 youth to perform at the festival and receive mentorship from the number of emerging Bay Area performers and the headlining artists who they will perform alongside. Additionally, [organization] will install new murals on Egbert Avenue, developed by professional artists and hyper-local youth. [Organization] will activate public space in the Bayview to provide the local community with access to the arts and youth with opportunities to perform and share their art alongside professional artists. [organization] believes that art provides youth with a narrative of place, allowing for community development and renewal through reclamation of space, and empowers to those otherwise not participating in public debate to showcase their voice and spread their messages. BayviewLIVE has a goal to reverse the disinvestment trend in the neighborhood by utilizing arts and culture to attract patrons, increasing foot traffic and highlighting neighborhood offerings. The first annual festival attracted over 2,000 attendees and is estimated to attract an additional 5,000 in 2017. This influx of patrons will produce an economic surge for the surrounding merchants and restaurants, activate public space, and build community pride and connections. To organize BayviewLIVE 2017, [organization] will host four town hall style meetings with project partners, community leaders, city officials, and community members at the Laughing Monk, a local brewing company in the Bayview to gain community feedback and provide project updates to gain maximum neighborhood support. [organization] will also work with Young Community Developers, Facebook, and the Bayview YMCA to recruit a minimum of 100 volunteers as well as local youth artists and local hires who can be employed both prior to and during the festival.

B) [Organization] target audience includes hyper-local Bayview community members, particularly young boys of color, which suffer from disproportionately low high school graduation rates, 5,000 Bay Area residents from the prominent African American, Asian, and Latino communities and community members from the Tenderloin and Mission districts, which [organization] has served for ten years, who do not have equal access to arts opportunities.

C) [Organization] will work with existing partners, including the Bayview and Buchanan YMCAs, Five Keys Charter School, Thurgood

Marshall High School, Mission Bit, and Young Community Developers, to recruit Bayview youth to create public art, staff the event, and perform. [organization] is starting a partnership with the Ruth Asawa School of the Arts to involve their youth in the festival's performances and art. The above organizations along with the Bayview organization, Imprint City, will support festival community outreach efforts. In summer of 2017, [organization] will circulate flyers and begin a social media campaign for BayviewLIVE. Leading up to the event, youth performers will have 3 small-scale music performances and space activations in the Bayview to outreach to local residents. [organization] is actively engaging local thought partners to organize and market the festival, including the BRITE Business Alliance, Bayview Alliance, Bayview Merchants Association, neighborhood associations, Bayview Opera House and Shipyard Trust for the Arts. There are also 2 Bayview residents on the festival advisory committee: a representative from Bayview Senior Services and a Bayview visual artist. The festival's corporate sponsors, Spotify, Twitter, Vevo & StubHub, will bring volunteers and diverse Bay Area residents.

D) [Organization] is working to:

1. Increase of festival attendees from 2,000 in 2016 to 5,000 in 2017.
2. Develop 15 youth performers and 60 youth visual artists performing and visual arts skills, respectively, as well as transferable and cognitive skills, such as management, communication, marketing, networking, and self-confidence.
3. Activate and bolster Bayview neighborhood's businesses by beautify public space.

[Organization] will measure the impact by:

1. Counting the number of festival attendees and record information about their background through surveys collected by volunteers.
2. Providing one on one participant assessments pre and post program to demonstrate a growth in self-confidence, determination, and grit, and workforce development skills.
3. Festival volunteers will engage youth attendees in brief interviews with about their thoughts and attitudes towards the STEAM component and their pre- and post-attitudes towards STEAM topics and future aspirations

Finally, [organization] seeks to encourage the economic and cultural vitality of the Bayview and Imprint City will personally follow up with businesses surrounding the festival location throughout the year to gauge the success of the festival on revitalizing the surrounding area and contributing to building a cultural arts district by conducting informal monthly assessments, and semi-annual surveys.

Panel Comments: The project goals, vision, and process are well articulated. The street festival, combining as it does hip hop, street performance, history, and visual art, in a neighborhood that has historically not been well served by arts programs, felt like it had some uniqueness and originality. The work they are proposing is very much in keeping with what they have done in the past, and is appropriate to their mission. The outreach plan was solid. It named specific schools they would work with. They also named publicity partners who would help extend the reach of their publicity. I liked seeing how closely they would be working with diverse Bayview organizations to conduct outreach, and that they would also use traditional outreach methods including flyering and poster in the neighborhood. They projected an increase in audience numbers from 2,000 to 5,000, but I did not see a good articulation of how they would make such a substantial jump in audience numbers. Their evaluation metrics were very thoughtful and had solid quantifiable elements. The venue letter is good.

APPLICANT #2 (Media)

A) [organization] requests support for its 14th annual Queer Women of Color Film Festival, June 8-10, 2018. The Festival Focus “Accessing Justice,” will turn its lens on the intersections lived by disabled lesbian, gay, bisexual, transgender, queer (LGBTQ) people of color. This free 3-day Film Festival will showcase exceptional films from around the globe by queer women of color, gender nonconforming and transgender people of color filmmakers in 4 screening programs. It will also world premiere new [organization] Films focused on disability.

[Organization] will continue its practice of open captions for all films and ASL interpretation for all events at its Film Festival to increase access for Deaf & Hard-of-Hearing people. [organization] Screening Committee will employ its rigorous film selection process to curate a Featured Screening of films that explores disability for LGBTQ people of color. We will also present a Panel Discussion of local disability justice artists/activists, such as long-time partner Patty Berne of Sins Invalid, and other disabled filmmakers to specifically address the lack

of access in filmmaking, and the arts. Based on previous results, we anticipate that the 2018 “Accessing Justice” Festival Focus will draw audiences from the larger people of color and LGBTQ communities that are at least 50% disabled.

Equitable access has long been a [organization] value. From the 20% disabled and 18% environmentally at-risk participants in our Filmmaker Training Program, to the more than 10 different kinds of access offered at our Film Festival, including scent free seating, we are constantly expanding our work to serve the disabled community. There are very few arts events that offer the kind of access that [organization] does while also highlighting the intersections between multiple communities. Our previous venues have noted the sheer number of disabled audience members that attend our events. Our 2018 Film Festival promises to create a space that will encourage cross-cultural collaboration and increase access to the arts for the disability community. It will expand the conversation about disabled artists and show that their disabilities are a part of how they understand the world and their art. It will demonstrate how disability activists, many who were LGBTQ people of color, fought for the passage of the American with Disabilities Act and created access that we all enjoy like street access cut-outs that are used by everyone, from parents with baby carriages to elders with walkers. It will expand discourse to reveal that a large number of victims of police violence, like transgender Black woman Kayla Moore in Berkeley, are also disabled. Also, while low-income and ethnically diverse communities cannot and should not be conflated, among the queer women of color, gender variant and transgender people of color community that [organization] serves, our Film Festival will show that there are stark disparities in health and ability. Finally, while the majority of films (82%) about disabled people focus on white men, our 2018 event will showcase films about the disability community who are LGBTQ people of color.

B) [Organization] serves a large underserved audience that few arts organizations successfully reach. Through each Festival Focus, we are able to deepen audience engagement among specific populations. For our 2018 Film Festival, we will reach out to the larger disabled community to increase the number of LGBTQ disabled audience members by partnering with local and national disability justice organizations such as Sins Invalid.

C) [Organization] Community Partner program is proven to expand outreach to multiple populations by leveraging the networks of

[organization] and our partners. We implement joint promotional strategies through: 1) promotion on our respective websites, social media and email databases; 2) joint presentation of film screenings and engagement events; 3) commitment of staff time at the Film Festival; and 4) financial contributions from our partners. Additionally, [organization] communications strategy increases visibility through social connections and word-of-mouth promotion, and distribution of printed Festival Programs, posters and postcards at events, colleges and local businesses. [organization] and our partners also promote the Film Festival to global contacts, film festivals, and ethnic, LGBTQ and mainstream media outlets. For our “Accessing Justice” Festival Focus, [organization] will work with previous partners such as Communities United Against Violence, FABLED ASP, Peacock Rebellion, San Francisco Women Against Rape, Sins Invalid, and National Center for Lesbian Rights, among other local and national organizations that work at the intersection of disability justice, sexual orientation, and people of color communities.

D) As a recurring event, the Queer Women of Color Film Festival continues to increase its relevance every year due to the inclusion of leading edge independent film and social justice issues. By incorporating community ideas, needs, concerns and issues into the creation of quality films, [organization] consistently draws loyal audiences. The specificity of the “Accessing Justice” 2018 Festival Focus will amplify audience engagement because the screenings will attract the disability community reflected in the films and filmmakers. [organization] implemented a daily notes review to make immediate improvements to our Film Festival, and we will also distribute audience surveys and partner evaluations, and conduct a Festival Team evaluation. Recommendations will then be incorporated into the 150-page Policies & Procedures to strengthen the program. We will measure the impact of this project through the following outcomes: 1) premiere 10 new [organization] Films; 2) 1,000 people attend the Film Festival; 3) high-ratings of 8+, quantitative and qualitative responses on audience surveys that indicate engagement impact and increased cross-cultural understanding; 4) 50% of audience members identify as disabled; 5) build strategic relationships with 10 new and existing Community Partners, especially among disability justice organizations.

Panel Comments:

Very clear on the vision of the project - free film festival for LGBTQ women of color - long history of work in this area. Good outreach plan specifying partners. Specific metrics are listed which great.