



Examples of High Scoring Narrative Questions Creative Space Planning Grant (CRSP-P)

IMPORTANT NOTICE:

These examples of have been culled together based on the Creative Space Planning Grant (CRSP-P) 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? How does your organization meet the needs of the communities you serve?
- D) Using detailed explanation and example, describe how your organization aligns with the selected goal.
- 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 (Visual Arts, Literary Arts, Media Arts & Performing Arts)

A) Founded in 1970, the [organization] is a non-profit community based arts organization whose mission is to foster public awareness and appreciation of Chicano/Latino art and serve as a laboratory where artists can explore contemporary issues in art, culture and civic society, and advance intercultural dialogue. To implement our mission, the [organization] supports Latino artists in the visual, literary, media and performing art fields whose works explore new aesthetic possibilities for socially committed art.

B) Selected Goals One, Two, Three and Five.

C) [Organization] programs serve the Mission District's residents and the Bay Area's more than 1,000,000 Latinos. Our venue is located in the San Francisco census tract with the highest concentration of Latinos, who represent 17% (or 136,000) of the city's almost 800,000 residents. At least

67% of the more than 16,000 people who attend our annual programs are Latino: at least 50% are under 35 years of age; approximately half are of Mexican descent; the other half are of Caribbean, Central and South American origins. For the past decade, [organization] has organized arts education programs directed at low-income Latino youth: over 65% of youth living in the Mission between the ages of 10 and 19 are Latino (U.S. Census 2010).

Throughout its history, [organization] has emerged as an international forum for the examination and expression of artistic concepts central to the Chicano/Latino experience —concepts such as community memory, popular culture, ceremony, family and social activism. When [organization] opened in 1970, El Movimiento Chicano —the Chicano civil rights movement— was its galvanizing and unifying force. The movement aimed to enhance the everyday lives of the Chicano community through exhibitions, community art programs and cultural activities, while making art accessible to the largely Chicano/Latino population of San Francisco’s Mission District and beyond. To this day, the vision of [organization] founders continues to hold true, which is to engage artists whose work is committed to social change and justice.

D) [Organization] operates one of the Bay Area’s best-known visual arts program serving Latino artists. In the past 46 years, [organization] has organized over 300 exhibitions that have conveyed the Latino experience and have showcased a majority of California’s established Latino visual artists. Our programs have contributed significantly to the articulation of many of the intellectual constructs now employed to interpret culturally specific art. In addition, [organization] work centers on the following:

Civic integration - fostering safe space for an inclusive environment that encourages community dialogue between local residents. In the last year and a half, we have hosted community forums for members to come share their thoughts and grievances about community issues- including a response to Orlando, as well as when the billboard was vandalized.

Artists - creating an accessible place for artists to focus on production, innovation, and dissemination that has a local, national and international presenting platform. [Organization] aims to engage and support as many artists as possible, and provide them with a platform. In our most recent project, Mi Gente Vota, we were able to commission 4 national artists, and hire 3 local artists for additional support, all with a focus on one of our core values, civic engagement.

Community building - extending the experience of not only the Latino identity but also offers programming that is focused on the intersectionality's of the other movements and marginalized communities; the LGBT+ communities and other immigrant groups, which we saw during our Womxn Are Perfect exhibition earlier this year. [Organization] defines itself as a place of cultural affirmation and self-discovery. It is a site that continues to be at the forefront of reclaiming images and practices from popular traditions that not only reflected and formed El Movimiento in the 70's, but still continues to develop as a place for the articulation of Chicano/a and Latino/a aesthetics.

E) [Organization] history tells the story of Latino/a artists' commitment to building community, creative activism and cultural pride, social justice, and speaking out and talking back. For the past 46 years, [organization] has been actively engaged with Chicano/Latino and Latin American artists and community life within the Mission District and abroad. Its exhibition history reveals a mix of traditional, experimental, and educational formats that feature a wide spectrum of art making, from abstract to figurative art and from folk traditions to conceptual practices. It has never shied away from mixing high and low art, formally trained and self-taught artists. It has successfully combined museum quality exhibitions (like the 1972 Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros exhibit curated with works from the SFMOMA collection, or the 1987 Recuerdos de Frida exhibit), with Latino street culture (Low Rider art, prison art, graffiti and tattoo art), grassroots struggles and contemporary art practices. Multiple perspectives have always been present, always revealing many art worlds that are not often acknowledged by mainstream institutions. And while the mainstream art world has slightly opened its doors in the past two decades, [organization] main purpose very much remains the same: to give Latino artists a space to create and exhibit their work, and to define Chicano/Latino art history in their own terms.

F) [Organization] founding values entailed an aspiration to transform the Chicano/Latino community's social and cultural environment into a place of justice and equality. To this day, staff reflects [organization] values and vision:

Ani Rivera, Executive Director - Ms. Rivera joined [organization] in 2004 and served as the Business Manager through 2007; she joined the Board of Directors in 2010. In 2007, she became the Compliance Specialist at Community Initiatives, a nonprofit fiscal sponsor. She provided operation administration for a \$16 million revenue portfolio. In the project management capacity, she provided in depth one-on-one counseling to projects on budget development, program goals, work plan and evaluation designs to accommodate each project's unique operations. In 2012, she once again joined [organization] as the

Executive Director. Henry Pacheco, Public Relations | Social Media Coordinator - Pacheco is a leading public relations professional that has an extensive community network working on building in both the corporate and non-profit settings. He currently leads the Council for Global Equality as the Operations Coordinator. His distinct values and esthetics enable [organization] to reach diverse audiences via multiple channels, including social media, visual communication design, digital media, press, and the old fashion way - in person. Pacheco has worked with the Filipino Advocates for Justice, the Togonon Gallery, Horizons Foundation and with Hispanics In Philanthropy. Gilda Posada, Curatorial Coordinator - Posada is a visual artist and writer from Southeast Los Angeles, CA. She received her B.A. from UC Davis in Chicana/o Studies and Comparative Literature. Currently, Gilda is a third year dual degree candidate at California College of the Arts in the MFA Social Practice program and the Visual and Critical Studies program. Gilda served as the Assistant Director at the Taller Arte del Nuevo Amanecer, a Chicano/Latino Arts exhibition space, and did the cultural programing.

Panel Comments: Budget is heavily weighted to consultants, not clear on the need or function of the online fundraising app. [Organization] has an excellent understanding of Latino and other marginalized communities and has long dedicated itself to serve these historically underserved populations. They selected four of SFAC goals to align with, so unfortunately they were not able to go in depth with any of them. While they do address all of the goals that they selected, they probably could have selected any two with which to go deeper. [Organization] has served the Mission District's residents and Bay Area Latino artists for 46 years. They have developed cultural institution with strong ties to the historically undeserved communities that continue to provide key space for Latino artists to create and exhibit their work.

APPLICANT #2 (Dance)

A) [Organization] mission is to engage diverse Bay Area communities and artists in the exploration of contemporary social issues and cultural identities through all aspects of dance and dance theater, including production of new works, instruction, and performance. As an artist-driven, feminist organization dedicated to inclusiveness, fairness and justice, we envision communities and individuals connected and inspired by dance and engaged in collective action toward creating a more peaceful world.

B) Selected Goals One and Five

C) [Organization] was co-founded by Krissy Keefer in 1984 as one of the first feminist dance companies in the United States. The organization's approach to dance theater interweaves dance, martial arts, spoken word, Taiko drumming, and strong visual elements to explore timely social justice issues. Based on the deeply intersectional and equity-oriented feminist roots of the organization, themes addressed in its original works have included war, violence against women, class injustice, racism, women's history, gentrification and displacement, climate change, death and dying, homophobia and spirituality. The organization's work is expansive but specific, centering the creative work and development of women and girls in advancing a collaborative environment that brings together many communities and issues.

Through a history of exploring relevant and incisive themes, [organization] performances have drawn together audiences from feminist, activist and LGBTQ communities, as well as underserved communities including immigrant, and low-income communities, and communities of color. The demographic breakdown of the organizations audiences are: 48% people of color/52% white; more than 27% lesbian, gay, bisexual or transgender people; 70% women and girls; approximately 10% immigrants; and 90% low-income people.

[Organization] Dance Mission Theater at 24th and Mission serves a diverse group of Bay Area artists, audiences and students. Due to affordable rental rates, ticket prices and tuition, the organization attracts a cross cultural array of audience members, artists and students who are its core constituents. By fostering a feminist vision of inclusivity, [organization] has created a home at Dance Mission for many women artists, artists of color, queer artists and culturally specific dance ensembles. And through strong youth dance education programming, the venue has become a second home to approximately 400 local low-income children and their families.

D) [Organization] advances equity, inclusiveness and justice through dance performances, educational work, and creative community building. Through a focus on the development of

women and girls as artists and leaders and the feminist lens it brings to its creative work, the organization continues to create space for communities and work that would otherwise struggle to find root due to a lack of access, cultural segregation, or other institutions' unwillingness to engage with social justice issues.

For example, since 2004, [organization] has produced Grrrl Brigade, an arts education and leadership development program that aims to empower a diversity of girls age 6-18. The program grew out of the organization's youth education programs, as they recognized the need to invest deeply in cohorts of girls and young women to empower them through a variety of creative opportunities over a longer period. The program is rooted in feminist values that build leadership, self-confidence and a strong sense of community through dance.

[Organization] creative works and showcases bring a feminist lens to the myriad issues impacting the intersecting communities it serves. Whether through its original pieces, multi-company showcases, or its festivals, the organization advances justice through work that unpacks the complexities within and between communities. For instance, in 2014 Keefer led the organization in creating and staging Hemorrhage: An Ablution of Hope and Despair, a musical dance theater piece exploring the interlocking impacts of climate change, war, racism, and women's rights with a multiracial cast of women performers. The sprawling narrative of the piece linked together the stories of women across time and geographies, drawing together the specificity of women's experiences grappling with the abuses of power through physical theater, drumming, and dance to form a compelling and humane critique while avoiding didacticism.

E) In 1998 [organization] assumed management of Dance Mission Theater at 24th and Mission, allowing them to build a multicultural community dance center. As an artist-driven facility dedicated to inclusiveness and accessibility, Dance Mission Theater serves a diverse group of artists, audiences and students and reduces barriers to access through affordable rental rates, ticket prices and tuition. True to its goals for inclusivity, the organization's programs and communities represent both traditional and

contemporary dance forms. As a dedicated arts advocate and community anchor, [organization] fights to preserve the economic, social and cultural diversity of the Mission by building close relationships with community groups and activists, fellow cultural centers, and local politicians and business owners in the neighborhood.

[Organization] advances its mission and vision through ongoing programs including:

- 1) a 22-week presenting season featuring new, socially relevant and feminist works by Dance Brigade, the D.I.R.T. (Dance In Revolting Times) Festival--in which the majority of choreographers featured are women, showcases for young choreographers, and other productions.
- 2) Grrrl Brigade, a project that provides empowerment and leadership training through dance instruction, performance opportunities and internships for girls aged 6-18.
- 3) 20-24 weeks of productions by rental clients, from contemporary dance to circus, as well as being a regular venue for the Black Choreographer's Festival, Cuba Caribe, and other annual events.
- 4) An extensive multi-cultural dance instruction program for approximately 1,000 adults a week with diverse dance styles such as Afro-Cuban, salsa, samba, hip hop, house, and others.
- 5) A comprehensive, affordable dance instruction program for youth serving over 400 children per semester, which provides a number of scholarships to local families.

F) [Organization] is a women-centered and led organization that advances a feminist vision for equity in the arts. The four-person management team leads a staff with deep ties to the arts community and neighborhood, with all having served with the organization at least a decade. Artistic Director and founder Krissy Keefer supports the development of the women on her staff, who have all engaged in multiple roles in the organization over time. This ethos of mentorship and creative and professional development infuses all of the organization's programs.

Keefer is an award-winning feminist dancer and choreographer, known for the incisive social and political commentary of her artistic work. Through her years of leadership, she has built Dance

Mission Theater into a thriving arts center. Lena Gatchalian, Associate Director, was raised in the Philippines and received her BFA from Parsons School of Design in New York. As a performer, she has worked with a wide range of choreographers--particularly women and people of color--including Anne Bluethenthal, Steamroller, Robert Moses, Jose Navarrete and Arturo Fernandez. She has been with [organization] since 1994 and has been responsible for grants administration and financial management since 1998. Stella Adelman, Program Director, has a BA in World Arts and Cultures from UCLA. She has worked for [organization] since 2005 and performs with a number of folkloric dance ensembles, many of whom are also within the organization's affiliated communities. She co-produced the CubaCaribe Festival from 2007 to 2010, sat on the Advisory Board for CounterPulse's Performing Diaspora program 2013-2014, and was instrumental in starting the first Bay Area Deaf Dance Festival in 2013. She currently produces the King and Queen competition for Carnaval San Francisco. Leila Baradaran, Youth Program Manager, was born in Iran and majored in Dance at SFSU. She has worked for [organization] since 2003 and has extensive experience working with youth.

Panel Comments: [Organization] has provided robust programming that serves a not only the underserved communities through their education program, but also provides an incubation space for emerging choreographers to hone their art. Clearly has long history of presenting diverse programming and serving a wide variety of communities. Provided a detailed description and intentionality of communities served. Strong relevant experience. Demonstrated connection to communities with providing classes, performances, etc.

Artistic History

QUESTION

Describe your organization's history and highlight major accomplishments.

ANSWERS

APPLICANT #1 (Theater)

Since 1959 over 700 people of varied talents have collaboratively created the [organization]. Through decades of electoral politics,

social change & global unrest, the efforts of these Troupers have resulted in a body of musical comic theater mirroring our times. A multi-racial, artist-governed collective with 10 current members, since 1970, the [organization] has created at least one new show a year, having developed a regular U.S. touring cycle in the late 1960s. [Organization] has toured throughout the United States, Europe, Asia, Canada, Latin America, Israel & Palestine. The common passion of these generations of Troupers have won us a Tony, several Obies, multiple other awards as well as the respect of audiences nationally & internationally. In 1987 [organization] won the Tony Award for “outstanding theatrical achievement” & has received three Obies. Recent work have focused on pressing socio-political issues including: corporate influence in politics (*For the Greater Good or The Last Election*, 2012), corporate interests & the environment (*Oil & Water*, 2013) SF gentrification and tech culture (*Ripple Effect*, 2014); police brutality & profiling (*Freedomland*, 2015) & the corporatization of public education in this summer’s show *Schooled*.

[Organization] has implemented our mission of reaching the broadest possible audience by performing our original shows, mostly free, in public parks in San Francisco, the Bay Area & Northern CA. In addition to free summer park shows, we conduct activist theater workshops at colleges, universities & community organizations & offer summer workshops in [organization] style in our studios for students and professionals from around the world, who then return to their own communities to create innovative & insightful theater. Since 1996 we have also offered an immersive 8-13 week play creation program for underserved low-income youth.

Operating on a significantly reduced budget since 2010 largely due to the Great Recession & shrinking public arts funding, [organization] has had to adapt and innovate to convey our larger-than-life stories with fewer actors & smaller sets. [Organization] has done so by experimenting with different structures (e.g. two inter-related one-acts in 2013’s “Oil & Water”), even smaller casts playing multiple characters, & lightweight sets. In 2016, for the first time in over 15 years, with support from the NEA and a private foundation, [organization] was able to tour our 2015 show, *Freedomland*, to the East Coast.

Pivotal accomplishments relevant to the proposed project:

In 2014, [organization] began a strategic planning process with a preliminary strategic planning retreat led by Cultural Planning Associates. In 2015 [organization] undertook the first stage of a Feasibility study, with support from BAR Architects, to analyze how [organization] studio space can become more of a community space allowing for public performances by the Troupe and our education programs, benefitting other arts and progressive organizations while also generating income for the Troupe. This Feasibility Study included surveying local arts groups about their needs and how our facility could be of best use. Several groups emphasized the need for increased, flexible and low-cost rehearsal and performance space. Across 2015-16 [organization] engaged in a Strategic Planning process to assess key constituency perspectives and determine a shared strategic direction for the next several years.

Panel Comments: All of us who grew up in San Francisco and the Bay Area know the creative, funny, social-politically relevant work of the [organization] they have always been at the forefront in using theater and satire to bring issues of social equity to the forefront. Great work samples that show the political nature of the [organization] work. Our American Government video, one of the clips they provided, is a perfect example, and so needed now. The organization's creativity and breadth of topics explored in their work displays a level of commitment and connection to the communities they serve. Additionally the organization clearly and specifically describes programming that aligns with one or more of SFAC's goals for equitable grant making.

APPLICANT #1 (Theater)

Since opening in 1989, [organization] has woven itself into the fabric of SoMa. As the longest continually running black box theater in the district, we've endured displacement from our original space, regional boom and bust (and bigger boom) cycles, shifting demographics, and the typical organizational growing pains. And through it all we've relied on a steadfastly loyal community of supporters, neighborhood activists, donors, volunteers, and immensely talented artists to continue our mission of showcasing the unsung narratives of the Filipino community. When [organization] first Filipino Artistic Director Allan Manalo took the reins in 1998, he set out to establish [organization] as an epicenter of Filipino-American performing arts.

Now with [organization] serving as one of the proud anchor institutions in the newly designated SoMa Pilipinas Cultural Heritage district, we are poised to make SoMa an internationally recognized symbol of the Filipino diaspora.

In 2011, after moving into our new space in the Plaza Apartment complex built by the now-defunct Redevelopment Agency, we quickly re-established ourselves as an innovative producer of culturally significant work. *A Pinoy Midsummer* debuted in 2012 to rave reviews. Directed by Lorna Velasco (who grew up a block away from [organization] after emigrating from the Philippines at age ten), her adaptation interlaced Philippine folklore, social stratification in Philippine society, and Manila street-slang with Shakespeare's original text. The show drew audiences into a world that blended so seamlessly Melissa Hillman, Artistic Director of Impact Theater - commented, "If I had never had any prior exposure to *Midsummer*, I would have believed it was a Filipino fairy tale."

[Organization] has continued to present unique work not seen anywhere else in the United States. In April of 2016 we teamed up with (festival director) Rody Vera, selecting one-act plays written in Tagalog from the Virgin Labfest at the Cultural Center of the Philippines. *Tagalog: A Festival of One-Acts* touched upon themes of unfulfilled love, employing magical realism and creative use of projected translation to transport the audience into a world that was both foreign and utterly familiar. The response from Tagalog speakers and non-speakers alike was overwhelmingly positive, demonstrating two things: 1) a strong desire within the Filipino community for more in-language content; and 2) amazing art transcends nationality and language barriers.

Also in 2016, we began important improvements to the facilities thanks a special project grant from District 6 Supervisor, Jane Kim. The grant funds much needed improvements to the HVAC, elevator, and security systems as well as improves fire code compliance. The renovations enhance our ability to service the community, particularly our disabled and elderly patrons for whom reliable HVAC and elevator services are critical. In addition, the grant helps [organization] remain a viable venue rental option in a competitive market.

Panel Comments: Hit building capacity, promoting forms of expression working with Filipina community which is historically underserved and exploring intersections with LGBTQ communities as well as ethnically diverse and underserved communities SFAC goals. They are an anchor institution deeply rooted in the community. Been around since 1985 and has debuted lots of new work – strong artistic history.

Quality of Proposed Project

QUESTIONS

- A) Describe the proposed planning project. Why is it necessary and what are the projected goals?
- B) What preparatory work has your organization done to be at this stage of planning?
- C) Describe how the proposed project will advance the organization's mission and future directions?

ANSWERS

APPLICANT #1 (Dance)

A) [Organization] tenure at Dance Mission Theater has been threatened as over the last two years, the landlord has been unwilling to grant a lease longer than 12 months and has severely increased the rent at each lease signing, undermining the organization's ability to continue as an affordable access point for dance education and cultural empowerment. Through this project, [organization] will identify a site, secure a lease, and develop capital and fundraising plans for an affordable, long term facility in the Mission that allows it to continue its community building work. [Organization] currently receives technical support from the Northern California Community Loan Fund and is partnering with the Mission Economic Development Agency to identify and negotiate with potential facilities. [Organization] has two options that it will assess and explore through this project. MEDA and [organization] are currently in negotiations with Local 648 of the United Food & Commercial Workers union over the build out and long term lease of their mixed use facility at 1980 Mission Street. The union determined that the current use of the building left them with a surplus of available space and a tenant with active programming throughout the day would create dynamic, public facing foot traffic and programs to increase safety around the building. If that site is ultimately not viable, Leiasa Beckham of Common Ground

Urban Development has also approached [organization] about potentially joining their development at 1850 Bryant.

Creative Space funds will allow [organization] to further leverage existing resources and ongoing negotiations to 1) bring in a capital campaign planning consultant to build upon NCCLF supported business planning, financial analysis, and recent SFAC supported fundraising which marshaling the support of the organization's strong community; and 2) hire an architect to develop designs once the site has been finalized.

B) [Organization] has invested in initial fundraising capacity building, financial assessments, and site negotiations. Through support from NCCLF's technical assistance program, the organization will be launching into the first phase of a business planning process this fall. NCCLF support will provide [organization] with the financial analysis and tools to assess the feasibility and fit for any future location, as well as areas of adjustment within its business model to ensure even stronger service provision and income. NCCLF is currently working to identify a consultant to lead the business planning process. [Organization] has also applied for Cultural Equity Initiative funding that would build staff capacity to implement the findings from the business plan and increase facility management capacity for current and future sites.

Krissy Keefer and MEDA Project Manager Feliciano Vera--who is serving as development advisor--have currently been meeting regularly with UFCW to explore the 1980 Mission site's viability. While recent union elections have pushed back the timeline for those discussions, [organization] and MEDA are still committed to exploring solutions. Board Treasurer Debra Walker, a veteran member of the Building Inspection Commission and longtime policy advocate, will continue to play an active advisory role for the organization as site assessment and planning continues.

C) Since 1998, [organization] has developed an accessible, feminist and cross cultural performing arts space. At a moment when the city grapples with an affordability crisis, it is crucial for [organization] to continue creating room for this work. Through Dance Mission, [organization] not only develops its own visionary performances, it presents new projects from other artists, provides

affordable rehearsal and presentation space for an array of feminist and people of color companies, and serves 1500 students a week through youth and adult education programs. The shared physical space of Dance Mission nurtures the inclusive and justice-oriented community integral to advancing [organization] mission. At a political moment when cross cultural community building for historically marginalized groups has become all the more urgent, it is imperative that [organization] find a location to continue advancing its vision for justice and equality through dance. This capital planning process will ensure the viability of a long term physical home for [organization] many community programs. The project builds on the momentum from the recent donor campaigns and stakeholder dialogues around the value of the organization. [Organization] staff and board continue to locate and secure a new space, and project will concretize the design and financial tools necessary to complete the new facility

Panel Comments: The organization is proposing to use the CRSP funds to undertake the next phase of feasibility and initiate a capital campaign to development a potential but specific site located 1980 Mission St. Taken good first steps to prepare for project. Lots of strong partnerships in place (including strong architectural consultant). The steps are in a logical order, they have already met their first deliverable. Ability to Complete the Project: Budget made sense. Was concerned about not having identified campaign consultant, but update shows they have come along further with this. Concern that their past board giving is very low. What are their plans to engage the board in this project? Impressed with the board involvement in the project. CDP looks like they're healthy financially. Did a great job. Could explore opportunities with real estate community. There is a strong commitment from building owner at this stage, but they should keep their options open. There are other opportunities with new developments... partnering with orgs like TCDC. There are more potential for future partnerships that could provide new, affordable spaces. These are large sites and large developments and having diversity of source of sites could be beneficial. If they're putting in \$10 mil, what does this mean for them in terms of building their own assets? It might be part of the capital campaign process. They demonstrate that they have strong commitment from the site.

APPLICANT #2 (Music)

A) Although [organization] operates programs in 17 locations throughout San Francisco, we are limited in that our single main campus site is at Fort Mason Center, situated in an affluent and somewhat remote corner of the City. Not only does this limit the adult population who can easily access to our programs, it hampers our ability to connect our underserved student body to our campus facilities.

To better reach these students, [organization] plans to develop a satellite campus in the southeast sector of the city—most likely China Basin, Mission Bay, or Dogpatch, depending on the spaces available—enabling us to provide greater availability of music programming to the general population in the southern part of the city as well as put us in closer proximity with the Bayview community specifically. Residents of these neighborhoods, particularly those in Bayview Hunters Point, face numerous barriers to success, including high rates of poverty, homelessness, substance abuse, and violence, obstacles which collectively render music and arts education a understandably lower priorities.

The goal of this project is to expose underserved children to the joy and practice of playing music. One of the great benefits of having a location in this part of the city will be our ability to more easily bring youth from our outreach programs to our new [organization] campus to participate in additional programming. With our current setup, the physical distance between the southeast part of the city and Fort Mason is frequently a barrier to engaging youth from underserved parts of the city in our programming beyond what we deliver on-site through our community partnerships. We look forward to bringing more of these youth to [organization] for programming, classes, and performances and giving them access to the teaching and equipment available in our new space.

B) [Organization] has taken the following steps to move this project forward:

- We have support from the Office of Community Investment and Infrastructure (OCCI) and the Northern California Community Loan Fund (NCCLF). OCCI approved [organization] for residential or commercial occupancy in the Mission Bay

redevelopment zone and NCCLF has taken our organization on for real estate consultation. In addition, we are talking with the Community Arts Stabilization Trust (CAST) about some possible sites.

-Our fundraising is well underway. We have secured \$100,000 from The Bently Foundation and \$50,000 from the McCormick Family Foundation to support the project and have been in conversation with other foundations and individual donors about possible gifts.

-We have a sustainable revenue plan to support the new facility. For our annual operations, [organization] has always adhered to a revenue model that is largely self-sustaining, with an average of 70% of revenue earned and the remainder supported by fundraising efforts. Our new site will reflect this model as well.

-We have strong existing relationships with two high profile locations in the region -the Bayview YMCA, where we operate our Digital Studio Program and the Bayview Opera House. We look forward to expanding these partnerships once we are physically established in the area and better serving the needs of nearby residents.

C) One of the core tenets of [organization] is enabling people of all ages and backgrounds to play the music they love. We have an established track record of working collaboratively with our many partners to best serve the needs of specific communities and we continue to see the impact our outreach programs have on individuals—not only in fostering their creative and musical skills but in growing their confidence, strengthening their ability to work together with their peers, and improving their understanding of the value of practice and hard work. Jesse Osorio, Program Coordinator at Bayview Hunters Point YMCA, recently shared:

“Our Youth and Teen Programs have benefitted extremely from this partnership. We have been able to offer a safe space where our participants can learn how to become songwriters, DJ, audio production, and network to create positive collaborative projects. Participants created a 24/7 online music broadcast called YRADIO SF where they run and manage a broadcast cloud and host live shows

people can follow through social media.

Now we are receiving requests from local non-profits and businesses to have a broadcast show and have our youth and teens run it. This would not be possible without Blue Bear.” From our new location, we look forward to building on these past successes, forging new partnerships, and reaching new audiences.

Panel Comments: Strong board. Few permanent full-time employees (3), curious if organization's staff size and budget will change significantly with new space. Quality of Proposed Project: Satellite studio makes perfect sense. They need a shuttle to get kids to their current site at Fort Mason. Having a satellite will help them go deeper in meeting the needs of historically underserved populations. Done a good job securing funding up front. Grant plan looks appropriate. The biggest barrier to entry is location, and Fort Mason is a big barrier. The fact they have shown that they are able to work with communities in remote area, have confidence that they are able to serve from a Satellite studio. They talked about how to sustain the new site, and there weren't a lot of other proposals that brought that aspect in.