



arts impact

ENDOWMENT

Cultural Services Allocation Plan
for the Arts Impact Endowment
2019-2024



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LETTER FROM THE DIRECTORS

The vitality and vibrancy of San Francisco is largely attributed to the dedication and determination of its arts and cultural communities. As the Directors of the San Francisco Arts Commission (SFAC) and Grants for the Arts (GFTA), we are honored to support the vision that has been advocated for by the community, solidified by the victorious passage of Proposition E in November 2018 by 75% of the voters. As Proposition E restores the historic hotel tax allocation for the arts, we are assured that our agencies will receive increased funding to continue to deeply support the arts throughout the City. Beyond the four buckets of funds articulated in Prop E's legislation, a fifth bucket, the Arts Impact Endowment (the subject of this plan) will provide new resource for community-driven priorities; in its first year the Endowment brings \$2.5 million new baseline dollars into the San Francisco arts ecosystem.

We are pleased to present the 2019-2024 Cultural Services Allocation Plan (CSAP) which outlines the four priority areas that the Arts Impact Endowment will support through the year 2024: 1) Arts Education; 2) Affordable Space; 3) Arts Organizations Core Support; and 4) Individual Artists Support. These priority areas were determined after engaging the community at strategic locations throughout the city, through targeted mapping activities of key stakeholders and through an online poll. To date, over 3,400 people have provided quantitative and qualitative input and recommendations.

The 2019-2024 CSAP provides a roadmap for the SFAC and GFTA to develop the desired results and outcomes for the identified impact areas, and ensures that the arts and cultural sector of San Francisco continues to thrive in the years to come.

We are eager to embark on this important work together and are excited to forge a deeper partnership over the coming years to lift up the work of San Francisco's world-renowned arts ecology.

Sincerely,



Tom DeCaigny
Director of Cultural Affairs
San Francisco Arts Commission



L. Matthew Goudeau
Director
Grants for the Arts



INTRODUCTION

A symbiotic relationship exists between San Francisco arts and tourism. Research shows that while visitors come to San Francisco for many reasons, they stay longer — and spend more money — because of San Francisco’s unique arts and cultural offerings. In fact, the average visitor stays an additional 2-3 nights in order to attend a performance, visit a museum or participate in a myriad of neighborhood arts and cultural offerings.

The Hotel Tax was established in 1961 with a direct funding link to San Francisco arts and culture because providing support for the arts fuels tourism. This forward-thinking public policy nexus inspired cities across the United States to follow San Francisco’s example, and today hotel occupancy taxes are one of the primary public funding mechanisms for the arts nationwide.



Noontime dance event at UN Plaza, 2011.
Photo by Mackenzie Grimmer



SFAC Annual Grants Convening 2019.
Photo by Andria Lo Photography



Kolmel Withlove’s The News at SOMArts, 2014.
Photo by Renata Prokel



RAWdance’s Two By 24 - Love On Loop at UN Plaza, 2012.
Photo by J. Astra Brinkmann

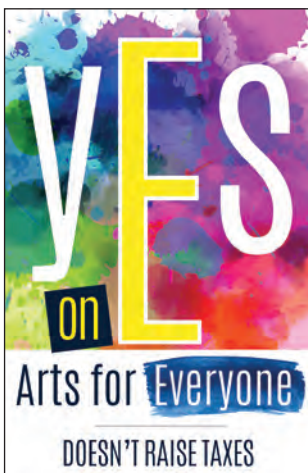


OVERVIEW OF PROPOSITION E AND THE ARTS IMPACT ENDOWMENT

Proposition E was approved by voters in November 2018 and allocates 1.5 percent of the existing 14 percent San Francisco hotel tax for arts and cultural programming. Restoring the nexus between the hotel tax and the arts ensures that arts funding will increase along with the hotel tax, estimated by the City Controller's Office to grow by 3.4 percent per annum.

"In addition to generating over a billion dollars for our local economy and supporting thousands of jobs, the arts and culture sector is essential to San Francisco's identity as a world-class city," says Mayor London N. Breed. "Prop E was passed overwhelmingly by the voters and will help ensure that San Francisco can continue to thrive as a vibrant, diverse, and sustainable arts and culture community for generations to come."

Prop E will increase investments in existing arts and cultural programs. It significantly augments the current budgets of the \$5.3 million Cultural Equity Endowment, which supports small to mid-sized arts non-profits and individual artists. Additionally, it will support the \$3.2 million Cultural Center Endowment, which provides operational support for the city's cultural centers, four of which operate city-owned facilities. Both funds are administered by the San Francisco Arts Commission. Grants for the Arts will administer additional funds beyond their current \$14 million.



Prop E also includes funding for new arts and culture priorities. A new \$3 million baseline endowment will support the city's cultural districts, managed by the Mayor's Office of Housing and Community Development. The legislated cultural districts currently include: SOMA Pilipinas, Calle 24 Latino Cultural District, Japantown, Compton's Cafeteria Transgender Cultural District in the Tenderloin, SOMA's LGBTQ Leather District, and the Bayview African American Cultural District. Finally, Prop E establishes the new \$2.5 million baseline Arts Impact Endowment Fund, which will address emerging and evolving needs in the arts and culture sector. The endowment was intentionally designed as a partnership between the San Francisco Arts Commission and Grants for the Arts in order to bridge the historic investments of the City's two arts funding agencies and more efficiently and effectively serve the local arts sector through interagency communication and coordination.

"I want to thank Mayor Breed, the Board of Supervisors, especially Supervisor Tang and Supervisor Peskin for co-sponsoring the legislation, and the entire arts community who worked tirelessly to champion this measure," says Director of Cultural Affairs Tom DeCaigny. "This funding increase will not only benefit local artists and arts and culture organizations, and help them stay in the city, but also all San Franciscans by enhancing arts education programming for youth, preserving the diversity of our city by investing in our cultural districts and organizations rooted in communities of color, and supporting more opportunities for everyone to experience the exceptional cultural offerings of our city."



COMMUNITY ENGAGEMENT METHODOLOGY

Proposition E charges the San Francisco Arts Commission (SFAC) and Grants for the Arts (GFTA) with conducting a community engagement process to inform the creation of a Cultural Service Allocation Plan (CSAP) and the distribution of funds from the Arts Impact Endowment to ensure that it is responsive to community needs and reflects equity principles.

Due to the City budget timeline, SFAC and GFTA had less than 3 months from the passing of Prop E in November to design and conduct the community engagement process. With that limitation in mind, staff designed a process that aimed to maximize participation over a short period of time through user-friendly tools and multiple platforms of engagement, including open houses at community-based venues and events.

IMPACT AREAS

First and foremost, it was necessary to identify desired impact areas to be addressed within the community engagement process. Utilizing the SFAC's Community Investments Program logic model, twelve broad impact areas were highlighted. These impact areas were developed over a five-year period, informed by an overview of existing benchmark studies of needs in San Francisco's arts and culture ecosystem and further supported by a preliminary Prop E campaign poll. The research reviewed includes SFAC's space needs study from 2016, the Arts for Better bay Area's study in 2018, and SFAC's community engagement process from 2014 about the agency's grants impacts.

Workshopped and refined further by Arts Commission and Grants for the Arts staff, the list of twelve impact areas covered a variety of needs within the arts and culture ecosystem, supported the work already happening within the two agencies, and included items that were aspirational and necessary to ensure a healthy arts ecology. The twelve areas were:

- Foster proactive and sustainable arts non-profits
- Advance racial equity and social justice through the arts
- Invest in innovation through the arts
- Protect and sustain spaces for arts and culture
- Maintain and increase public art in marginalized neighborhoods
- Support artists of all disciplines to earn a living through the production of their work
- Provide paid professional development for artists and cultural workers
- Ensure living wages and equitable pay for artists and cultural workers
- Invest in affordable housing and work spaces
- Invest in safe, accessible, quality arts facilities
- Provide out-of-school arts education
- Support teaching artists to better serve youth



IDENTIFYING AND ENGAGING STAKEHOLDERS

Five main groups were identified who required different methods of engagement: community key stakeholders including arts workers and representatives of arts service organizations, individual artists who live and/work in San Francisco, youth and the broader public. To engage the broader public, staff worked with a developer to customize an online poll with the list of 12 impact areas. The online poll was accessible on all mobile platforms including cell phones and tablets and available in four languages: English, Spanish, Tagalog and Traditional Chinese. To remove barriers of participation, no personal information was collected except for each participant's zip code. Participants selected their top three choices from the twelve impact areas proposed and were directed to a customized Email address if they had feedback or questions. SFAC and GFTA engaged community partners and their grantee pools to publicize the poll in newsletters and social media over the course of three weeks.

In addition to the social media campaign, six community partners were engaged to conduct Open Houses that offered the public at large and key stakeholders the opportunity to vote on their priority impact areas in person. These partners were: ODC Dance, Acción Latina, the Chinese Culture Center, the African American Art and Culture Complex, Auntie April's Chicken and Waffles Restaurant, the Arts Vendors at Embarcadero Plaza, and the Richmond Neighborhood Center. Located in different neighborhoods of the city, these activities took place at different times including weekends and evenings. At each Open House, staff provided printed materials in four languages directing people to the online poll and invited participants to share their testimonies on site. The public also had the option to vote on the poll using the iPad stations available at each Open House. Together, the online poll and the Open Houses aimed to reach a diverse population to collect quantitative data over a short period of time.





Concurrently with the poll and the Open Houses, staff also reached out to over 70 key stakeholders for three mapping exercises during which participants were asked to identify current sources and mechanisms of support for their work, identify needs and suggest solutions as well as funding proposals. The invitees include representatives of small, mid-size and large organizations, individual artists, as well as representatives of service provider organizations, cultural districts, and capital and space stabilization organizations. The participants represented a wide range of historically underserved communities including communities of color, LGBTQ communities, disabled communities and immigrant communities. Over the course of 90 minutes, participants answered key questions, engaged in small group conversations and reported back on their findings to the whole group. The qualitative data collected during the mapping activities was then coded and analyzed together with the data submitted over Email and during Open Houses to provide more context to the quantitative data collected through the poll.

Lastly, staff conducted a focus group with 20 youth from 9th - 12th grade at the Ruth Asawa School of the Arts. Students were asked to envision a future for arts education. In small group conversations facilitated by SFAC staff, they identified current challenges in accessing arts and culture as children and youth, and provided their ideas and solutions to increase access to arts and culture.

Between January 8 and January 25, over 3,400 people participated in the community engagement process through these different platforms. The poll garnered 2,858 responses, from which 1,866 (79%) stem from a San Francisco zip code.





FINDINGS

Both the quantitative and qualitative data indicated that support for arts education is a top priority impact area for participants. This outcome matches the campaign poll for Prop E and other national surveys by Americans for the Arts. In the Arts Impact Endowment poll, the two impact areas that focus on arts education received the most votes, followed by “protect and sustain spaces for arts and culture,” “foster arts non-profits” and “support for equitable and living wages for artists and arts workers.”

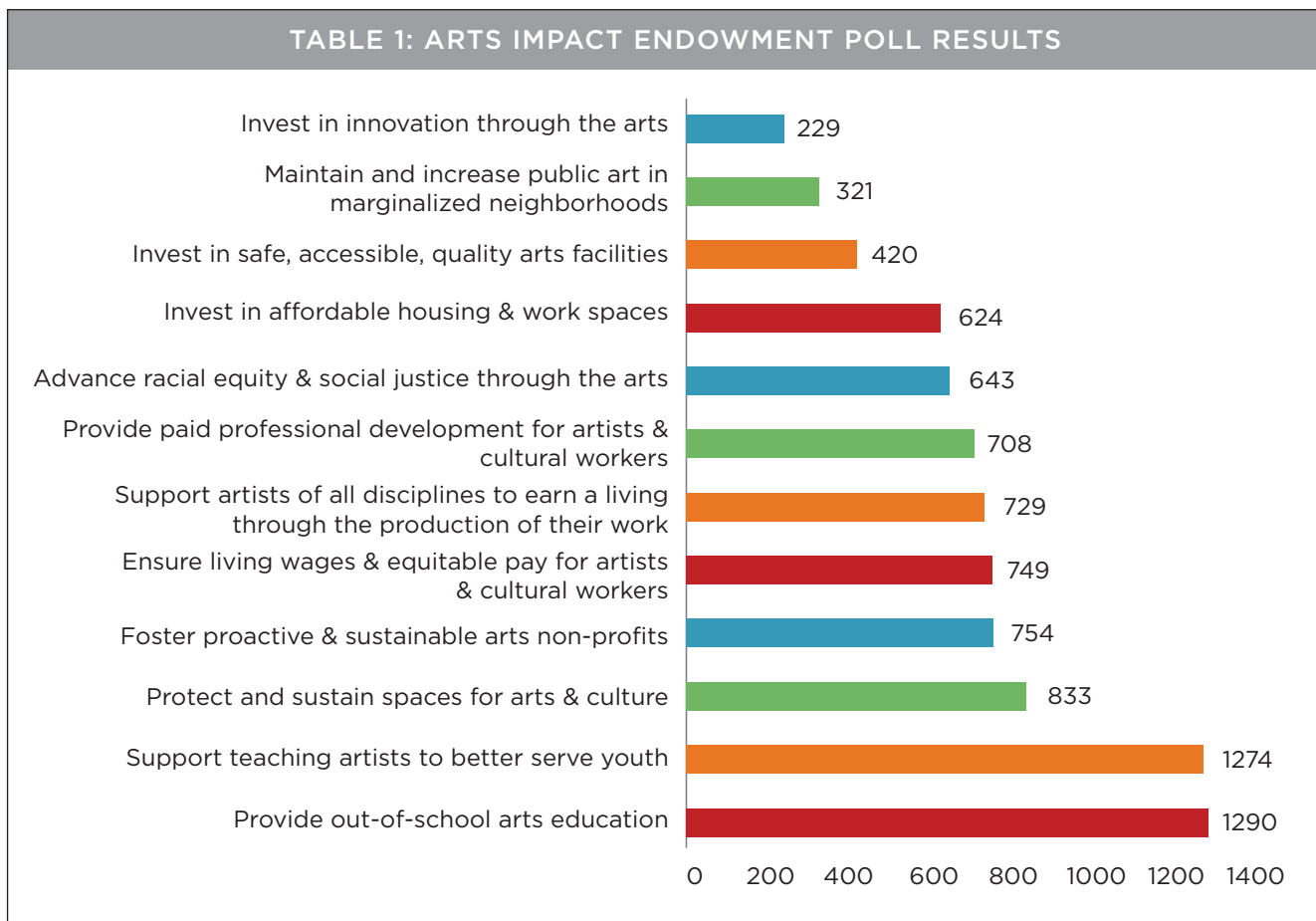
One idea I like you to consider is to allocate a portion of those funds to pay the tuition to after school arts programs for children of families of low income that cannot afford those programs.

That way, these children get the same opportunity to augment their arts education as the children of more privileged families. And by doing so, the city would be supporting the many after school arts programs, small, typically family not for profit businesses in the many neighborhoods all over the city and increasing the diversity experience in those programs.

The funds of the endowment thus would be spent locally, allowing local teaching artists to work and live here, which is important, since we want to them to stay in San Francisco and perform their art here while making some additional money transferring their skills to the new generation.

— EMAIL RESPONSE

TABLE 1: ARTS IMPACT ENDOWMENT POLL RESULTS





The qualitative data collection process, which included emails, mapping activities, focus groups and Open Houses, yielded over 300 funding ideas and proposals ranging from requests for support of individual projects to descriptions of funding buckets. Staff received comprehensive responses from nine networks including Arts for a Better Bay Area, the Asian Pacific Islander Coalition (SOMA Pilipinas, the Chinese Culture Center, the Asian Pacific Islander Council and the Asian Pacific Islander Cultural Center), service provider networks like Dancers’ Group and Theatre Bay Area as well as the Youth/Arts Education Network led by the Boys & Girls Clubs of San Francisco. Responses were informed by the network’s engagement with their own community, members and stakeholders. Solutions and ideas provided in these responses were weighted using the number of individuals and/or organizations that were included in the email and/or cosigned their respective letters.

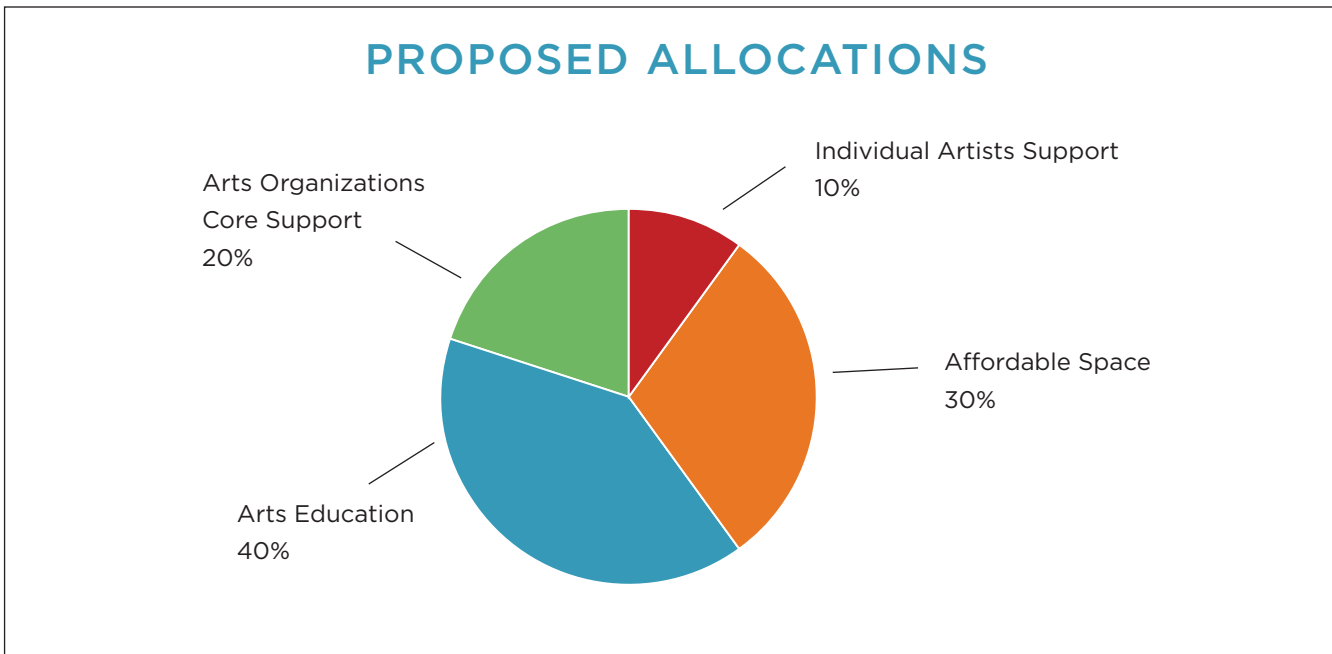
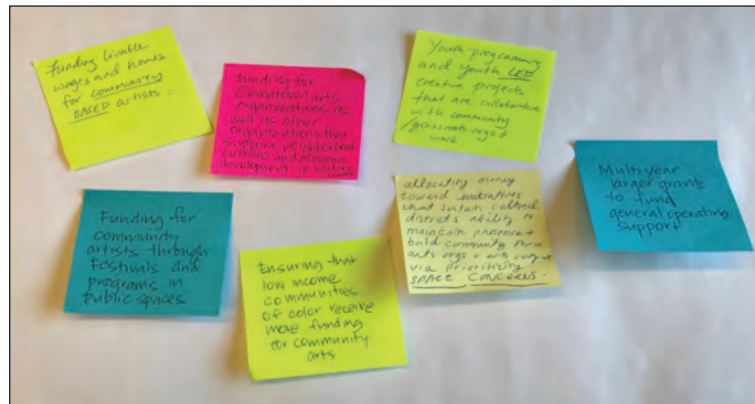
TABLE 2: TOP 10 SOLUTIONS AND FUNDING IDEAS FROM EMAILS, MAPPING ACTIVITIES, FOCUS GROUPS AND OPEN HOUSES	
Solutions and Funding Ideas	# of feedback
Affordable access to art for youth	82
Space/Capital funding	81
Core support	59
Affordable housing for artists	51
Research/Data	48
Professional development for youth	41
API space support	41
Artists support/Artists in residence	41
API space support/Chinatown	30
Neighborhood art	28

Affordable access to art for youth and children is the funding idea that received the most feedback, followed by funding for space and capital, core operating support for arts organizations and affordable housing for artists. A number of responses bring up the need for research and data that would help SFAC and GFTA continue to closely monitor the need of the sector, including an arts non-profit salary report, a needs assessment of the API community, and a study of how very small arts organizations that function under the funders’ radar are currently supported.



CULTURAL SERVICES ALLOCATION PLAN 2019-2024

Based upon the results of the community engagement process, SFAC and GFTA propose general allocations into four areas over the next five years: Individual Artists Support (10 percent), Arts Organizations Core Support (20 percent), Space/Capital Funding (30 percent), and Arts Education (40 percent). Due to anticipated fluctuations in annual allocations and administrative overhead costs, it was decided that a percentage base is the best approach in determining the division of support for each area. We also acknowledge the intersectionality amongst the four areas and aim to work to maximize the impact of the money to support the most vulnerable of our sector. We also anticipate the need to have a variance of up to five percent between each bucket to meet varying needs within our sector.





WORKING GROUP

The proposed allocations in this Cultural Services Allocation Plan do not indicate specifically what types of programs will be funded through the Arts Impact Endowment. In order to hone these recommendations into actual funding amounts and implementation approaches, City staff from the SFAC and GFTA will develop funding recommendations that support the four impact areas with advisory input from an appointed Community Working Group. These recommendations will be based upon the qualitative data and proposals received through the community engagement process, the aforementioned research studies and existing logic models and guidelines of the two funding agencies. The recommendations will then be approved by the Directors of the Arts Commission and Grants for the Arts. Recommendations may direct funds to be disseminated through the traditional grantmaking processes of the two agencies or through a special request for proposals.

The Community Working Group will be established via a public call for participants. City staff will appoint the Working Group based upon areas of expertise and diverse representation while also considering potential conflicts of interest. City staff will provide the Working Group with a proposed funding approach and associated evaluative measures. A consultant will facilitate the Community Working Group through a decision-making framework (see below) to ensure that funding recommendations are feasible and equitable.

DECISION-MAKING FRAMEWORK

Utilizing the Government Alliance on Race and Equity's Racial Equity Tools, the following decision-making framework will guide the Community Working Group:

- 1. Purpose:** What is the policy, program, practice or budget decision under consideration? What are the desired results and outcomes?
- 2. Data:** What's the data? What does the data tell us?
- 3. Community engagement:** How have communities been engaged? Are there opportunities to expand engagement?
- 4. Analysis and strategies:** Who will benefit from or be burdened by the proposal? What are the strategies for advancing racial equity or mitigating unintended consequences?
- 5. Implementation:** What is the implementation plan?
- 6. Accountability and communication:** How will we ensure accountability as well as communicate and evaluate results?



WORKING GROUP SELECTION CRITERIA

City staff from both SFAC and GFTA will use the following criteria in determining suitability of potential participants in the working group:

1. Deep understanding of equity principles.

Equity is a guiding principle in our funding processes and the City is committed to ensure that marginalized communities receive maximum access to and benefit from the Arts Impact Endowment. Chosen participants will have demonstrated that they have a deep understanding of equity frameworks and are committed to upholding these principles.

2. Knowledgeable in the local arts ecosystem and field trends.

In addition to experiences and skills, the participants should demonstrate the intersectionality of their work with the arts, if they themselves are not artists.

3. Demonstrated experience and skill applicable to the topic area.

Due to the variety of funding priorities, it is anticipated that participants will represent a wide range of sectors. From education to real estate and non-profit management to small business practices, participants will bring their specific experience to the dialogue. In addition, the Working Group will include representatives from private philanthropy and applicable City partners.

4. Will not benefit from potential funding recommendations.

City policies prevent individuals who design funding proposals to directly benefit from their recommendations. Per advisement of the City Attorney, Working Group participants will be required to sign a waiver indicating that they will not apply for or receive support from the Arts Impact Endowment for a period of one grant cycle.

EVALUATION

Evaluation should ideally precede and guide all funding recommendations. In order to expedite the release of funds for competitive grantmaking, our approach is to utilize the foundation already created by the SFAC and GFTA teams, the outcomes of the community engagement process, and input from the Working Group to direct funding in years one and two of the CSAP. Simultaneously, resources from the FY 18/19 allocation will be utilized to contract with an evaluation firm to develop an impact evaluation model considering the entirety of Prop E funding. This model would be inclusive of the Cultural Equity Endowment, the Cultural Centers Special Fund, the Arts Impact Endowment, Grants for the Arts and Cultural Districts. The outcomes of this evaluation process will then guide the direction of funding for years three to five, as well as develop the framework for subsequent years. With this approach, we can be intentional with resources, develop baselines, and ensure that we are able to measure impact moving forward.



TIMELINE

Over the next six months, City staff and the Community Working Group will build the foundation and set the trajectory for the Arts Impact Endowment for the next few years. It is imperative that we are thoughtful and not just meeting immediate needs, but considering the long-term sustainability of the sector. Below is a tentative timeline (subject to change depending upon city processes):

MARCH 2019

- Cultural Services Allocation Plan approved
- Call for Community Working Group participants released
- City staff convene to review data and develop funding recommendations

APRIL 2019

- City staff curate and schedule working group
- City staff continue to develop proposed funding recommendations
- City staff develop an RFP for an evaluation firm

MAY 2019

- Community Working Group convened
- City staff refines proposed funding recommendations based upon Working Group input
- City staff refine RFP based upon Working Group input

JUNE 2019

- City staff refine existing guidelines or develops new requests for proposal/s
- Evaluation RFP is vetted through the City system

AUGUST 2019

- FY19-20 Guidelines and Applications released
- Evaluation RFP released

JANUARY 2020

- Funds for recipients of Special Request for Proposals released
- Evaluation firm is selected and begins work

JULY 2020

- Grant cycle 19-20 funds released

JANUARY 2021

- City staff lead community engagement
 - Consider revision of process and approach based upon preliminary evaluation findings
-



FUNDING PLAN

For FY18-19, the Arts Impact Endowment received half of the baseline allocation in an amount of \$1.25 million. These funds will be used to set up the infrastructure to support the subsequent five-year funding plan. This includes engaging an evaluation firm as described above to monitor and assess the Prop E funding impacts. In addition, funds will be set aside in a Rainy Day Reserve Fund to mitigate any unforeseen emergencies or unanticipated events, or to implement targeted, special projects identified through the qualitative data submitted by the community. To further support the City’s commitment to racial equity, an initial investment of \$225,000 will support both agency’s work to further equity within the broader arts ecosystem.

FY 18/19 Allocation	\$1,250,000
Evaluation	\$375,000
Rainy Day Reserve Fund	\$650,000
Racial Equity Initiative	\$225,000

Based on the Controller’s projections, the Arts Impact Endowment is expected to grow at a rate of approximately 3.4 percent each year. Beginning in FY19-20, fifteen percent will be allocated to support personnel and administration costs, whereas five percent will be put into the Rainy Day Reserve account annually. These reserve funds would be accessed by joint recommendation from the Directors of the SFAC and GFTA with approval by the Arts Commission and City Administrator. The types of unanticipated events that would trigger the release of reserve funds include but are not limited to: a natural disaster such as a seismic event, fire, etc.; an extended economic downturn resulting in sustained losses of hotel tax revenue; an act of terrorism; and/or other unanticipated events that have a disproportionately negative impact on San Francisco’s arts and culture ecology.

FIVE YEAR FUNDING PLAN						
		19/20	20/21	21/22	22/23	23/24
Projected Allocations		\$2,600,000	\$2,639,000	\$2,728,726	\$2,821,503	\$2,917,434
Reserve Fund	5%	\$130,000	\$131,950	\$136,436	\$141,075	\$145,872
Personnel/Admin	15%	\$390,000	\$395,850	\$409,309	\$423,225	\$437,615
Research and Evaluation	2%	\$52,000	\$52,780	\$54,575	\$56,430	\$58,349
Total for Priority Areas		\$2,028,000	\$2,058,420	\$2,128,406	\$2,200,772	\$2,275,599
Arts Education	40%	\$ 811,200	\$823,368	\$851,363	\$880,309	\$910,239
Space / Capital	30%	\$608,400	\$617,526	\$638,522	\$660,232	\$682,680
Arts Org Core Support	20%	\$405,600	\$411,684	\$425,681	\$440,154	\$455,120
Individual Artists Support	10%	\$202,800	\$205,842	\$212,841	\$220,077	\$227,560

APPENDICES

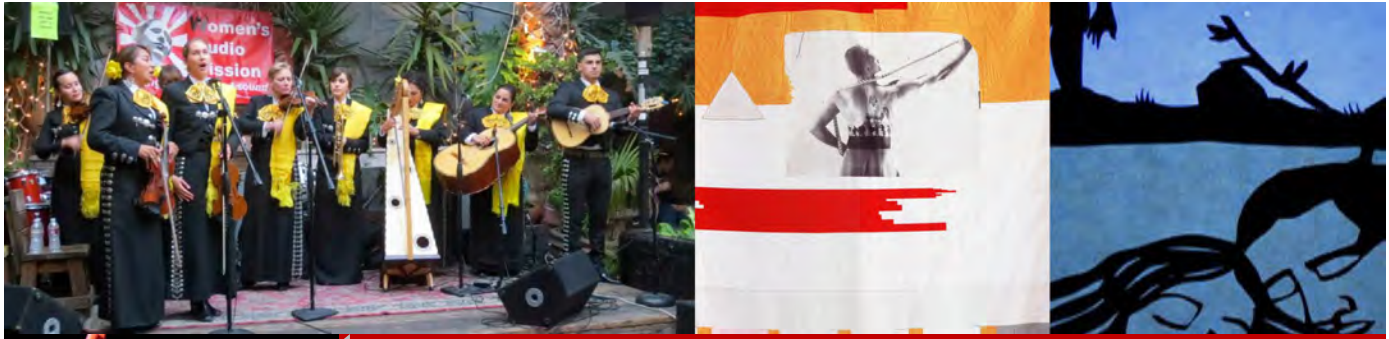
SFAC GRANTS REPORT, 2014

SFAC INDIVIDUAL ARTISTS SPACE NEED ANALYSIS, 2016

ARTS FOR BETTER BAY AREA RECOMMENDATIONS

ARTS IMPACT POLL





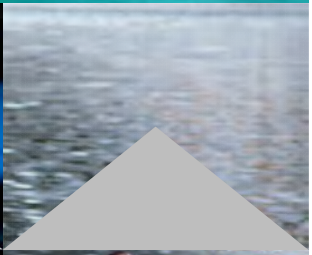
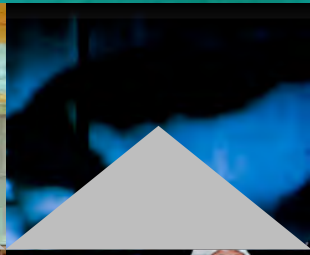
San Francisco Arts Commission Grants Report

**CULTURAL EQUITY THROUGH THE YEARS:
A STUDY OF SFAC'S 19 YEARS OF GRANTSMAKING**

**WRITTEN BY:
ANH THANG DAO SHAH**

**EDITED BY:
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San Francisco Arts Commission Grants Report

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Executive Summary

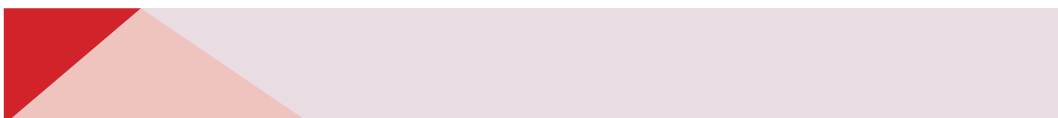
ABOUT THE SFAC: GRANTS REPORT

What has been the San Francisco's Arts Commission's (SFAC) funding pattern in the past? Has the grant program at the SFAC met the outcomes highlighted in the legislations? How does the SFAC's grantmaking pattern compare to that of other funders in arts and culture nationwide and in the larger Bay Area? These were important questions to answer as the SFAC evaluated its grant portfolio through the lens of its strategic plan. Historically, the Agency's grants were overseen by two distinct programs, Cultural Equity Grants (CEG) and Community Arts and Education (CAE). The strategic plan realigned these programs under Community Investments, while maintaining the grants' historic functions and legislated mandates.

For the first part of this study the researcher looked at data collected by the CEG and CAE programs

between 1995 and 2014, and data on the Cultural Centers from 2004-2014. The consolidation of datasets, which were maintained manually and independently from each other by the staff of the two programs, coupled with the changes in strategies, staffing, and funding sources over 19 years, resulted in inconsistencies in terms of taxonomy, making it difficult to fully understand certain outcomes of the grants, such as the demography of past grantees.

In the second part, existing secondary literature on promising practices in grantmaking is examined in order to understand the pattern of SFAC's grantmaking in the past within the context of the larger field of philanthropy. In this section, the limited literature on promising practices in public funding led the researcher to rely on resources from the nonprofit sector.



However, the examination of some literature from the federal government highlights the unique strategies of SFAC as a local arts agency.

For the last part, to provide a local context to SFAC's grantmaking process the researcher conducted a community engagement process through a series of eight focus groups with over 60 former grantees, prospective grantees and experts in the San Francisco arts ecosystem as well as a community meeting with over 120 community members.



ARTIST: IMIN YEH

Through the analysis of the existing data, this study finds that:

- During the studied period of nineteen years, SFAC gave out 1,881 grants in 17 grant categories, totaling close to \$30 million, to 421 organizations, which results in an average of 4.5 grants per organization.
- Organizations with four or fewer grants make up nearly 70% of the total organizations granted during the studied time period, receiving 25% of the total grant amount.
- Organizations with ten or more grants make up 10% of the total organizations granted, receiving 39% of the total grant amount.
- Despite the high number of repeated grantees, the application process makes little distinction between first-time and returning grant applicant and between grant amounts, leading to low net grant.
- Over 58% of organizational grantees were identified as serving historically underserved communities, exceeding the recommended allocation by the National Committee for Responsive Philanthropy.
- The data collection process is inconsistent, resulting in 42% of organizations without an identified community focus.
- The rate of repeated funding to individual artists is much lower than to organizations at 1.3 grants per grantee.

A literature review on promising practices in grantmaking from national organizations such as the National Committee for Responsive Philanthropy (NCRP), private foundations such as the William and Flora Hewlett Foundation, and federal agencies such as the National Endowment for the Arts (NEA) or U.S. Government Accountability Office reveals overall trends among funders, both private and public.

OVERALL TRENDS AMONG FUNDERS, BOTH PRIVATE AND PUBLIC

- Grantee-focused
- Promote unrestricted operational grants to strengthen the non-profit sector as a whole
- Streamlining and rightsizing the grantmaking process according to grant amount to maximize netgrant
- Promote strategic funding with focus on outcomes, evaluation and correction

The focus groups participants identify the long and complicated grant application process as one of the main challenges of the SFAC's grant program. They make clear



ANTHONY WILLIAMS AGATRONICA
LOAN HOANG
GALL BURKS
PHOTO BY: ROBBIE SWEENEY

that the SFAC needs to complement its project grants with multi-year, unrestricted grants coupled with targeted outreach and technical assistance in order to promote the sustainability of the sector.

Lastly, they urge SFAC to continue their cultural equity framework and to be more effective in its role as the convener of the sector.

Within the arts ecosystem of San Francisco and among other local arts agencies, the SFAC grant program stands out through its cultural equity framework and focus on

capacity building. As a public funder, its open application policy ensures a broad pool of grantees, while the moderate rate of repeated funding responds to the needs of deep investment in the community. Within the context of promising practices in the field, however, SFAC lags behind in terms of strategic and effective funding.

The findings in this study resulted in the following recommendations

1. An outcomes-focused funding structure, which encompasses multi-year, unrestricted support for small and mid-size organizations, project support for organizations and individual artists with continued focus on historically underserved communities. This funding structure will allow the agency to navigate the need to fund both deeply and broadly due to its function as a local arts agency.
2. Rightsizing the grantmaking process and collaboration with other city funders to facilitate capacity building activities in order to maximize netgrant.
3. Securing an electronic grant management system and staff time to effectively collect data and continuously assess the need of the communities and the outcomes of the grantmaking strategies.

Introduction

CONTEXTUALIZING THE SFAC: GRANTS REPORT

This study is a part of the effort to assess the SFAC's grantmaking process following the outlined goals in the Strategic Plan, which include:

1. Determining efficiency and effectiveness of application, selection and reporting processes
2. Determining achievement of grant outcomes and appropriate accountability
3. Determining demographic profile of artists and organizations reached
4. Determining impact of operating support compared to capacity building or project/program support

The study consists of three parts:

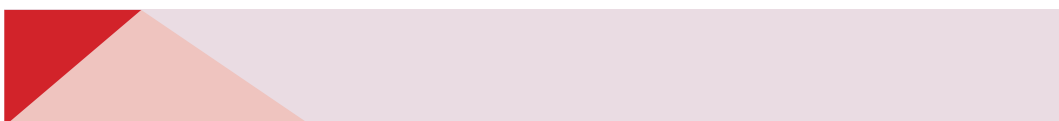
In **Part 1** existing grants data pertaining to the SFAC's three main grants' funding sources, including the Cultural Equity Endowment, the Cultural Center Fund and additional funds (one-time funding, add-backs, etc.), collected through the application process, was examined to determine

the historical pattern of funding.

QUESTIONS GUIDING PART 1

- What has been the SFAC's funding pattern in the past?
- What is the rate of repeated funding?
- Which organizations have received the most funding from the SFAC throughout the years?
- Is there a significant difference between the ways we fund individual artists as opposed to organizations?
- What is the demographic of our grantees?

The answers to these questions allowed the researcher to assess the current strategies and outcomes of SFAC's grantmaking process within the context of existing grant guidelines and policies. They also provide a framework to understand which communities and groups our grants have and have not reached.



Part 2 of the project consists of a review of existing secondary literature about two types of grants: general operational, also known as core operating grants, and project-based grants. In addition, the researcher examined promising practices in grantmaking strategies.

QUESTIONS GUIDING PART 2

- What are the promising practices in grantmaking?
- What are the needs of the community in terms of funding based on existing research?
- What are suggestions to address those needs based on existing research?
- What are the pros and cons of operational vs. project-based grantmaking?

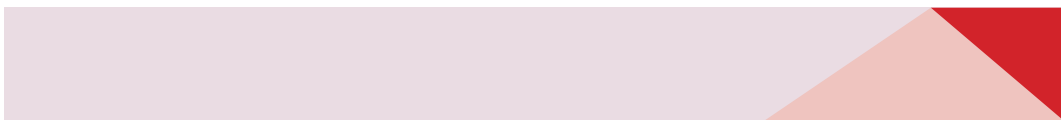
Together with the data, the literature review allowed the researcher to assess the effectiveness and impact of the grant program using recognized criteria in the field of philanthropy.

In **Part 3** of the project, a series of eight focus groups were conducted with prospective grantees, past grantees and experts in the San Francisco arts ecosystem. The participants were presented with the

preliminary findings from the data research and asked questions about the challenges they associated with SFAC grants, the types of funding needed and the non-monetary support that would help the grants achieve their desirable impacts. In addition, the results of the preliminary funding from the grant research, the literature review and the focus group were shared in a community meeting, where participants were asked to fill out an online survey. The results of this community engagement process provide a local context to SFAC's grants strategies and allowed the researcher to ensure that the recommendations are both aligned with the field's promising practices and with the specificity of San Francisco's arts ecosystem.



Golden Thread



Part One

GRANTMAKING PATTERN 1995 - 2013

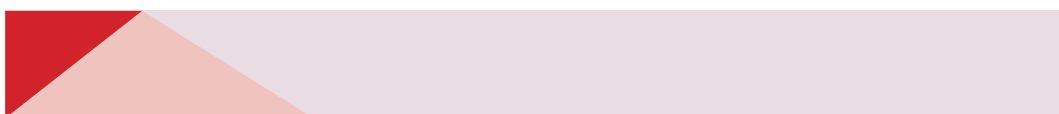
Methodology and Data Sources

For this report data collected by the CEG and CAE programs between 1995 and 2014 were assessed. Data from before 1995 was left out because they were disproportionately small. The studied data was collected through the grant application process and manually entered by the staff of the two programs. The fact that the data came from two programs that used to function independently coupled with the changes in staff, funding sources, and strategy over the years have resulted in an ununiformed set of data that required multiple adjustments before analysis.

Data pertaining to individual artists was separated from that related to organizations to compare and contrast the granting pattern. The only exception was the data for the Native Individual Artists grantees (N-IA), which will be explained shortly. This report also looks at data about the Cultural Centers between 2004 and 2014. The Cultural Center Fund was established in 1997

to fund six nonprofit organizations. Four out of the six organizations, the African American Arts & Culture Complex (AAACC), the Bayview Opera House Ruth Williams Memorial Theater, Mission Cultural Center for Latino Arts and SOMArts Cultural Center are housed in four City-owned buildings. The remaining two nonprofits, the Asian Pacific Islander Center and Queer Cultural Center, are regarded as virtual centers and are housed in SOMArts and AAACC respectively. Before 2002, the dataset does not distinguish the funding amount that went to the two virtual centers and those which are primary lease holders. In order to provide a more contemporary understanding of SFAC funding pattern, the report focuses on the data about the Cultural Centers from the last ten years.

Over the years, both CEG and CAE received money from different funding sources, which were turned into short-lived grant programs. Therefore, the multiple grant categories present the



biggest challenge. The original dataset contained 22 grant categories. Five of these categories: Arthouse, CCI (Center for Cultural Innovation), International Arts Festival (IAF), Innovations in Strengthening the Arts (ISA-A, and ISA-C) appeared only in one year and encompassed no more than three grants. WKOR (work order) appeared in three years but also encompassed only three grants. They were removed from the dataset.¹

Between 2003 and 2007, grant categories OPG1, OPG2 and OPGX (Organizational Project Grants 1, 2 and X) were introduced in an attempt to offer multi-year funding. Because the change did not take place permanently and because the focus of these grants categories were the same as OPG, they were consolidated under the category of OPG.

The Native grants were broken up into five subcategories: N-CE (Cultural Equity), N-IA (Individual Artists), N-Mini, N-OP (Operation), and N-F (Festival). Because these grants were small in amount and because they were all guided by the same desire to fund different aspects of the Native community's arts and culture, they

were combined into one single category of Native. The fairly small number of grants for Native individual artists was kept in this pool because these applications were governed by principles, which are closer to those guiding the other Native grants than those guiding the Individual Artists grants.

Lastly, between 2008 and 2009 the two grant programs administered by CAE: Festival, and Projects in the Community (PIC) were transitioned to CEG. Festival



1. Although short lived, these grant categories are representative of the role of SFAC as a convener of City agencies, the community and artists. Some of the money in these grant categories went to nonprofit organizations to study community needs, which shaped changes in CEG's grantmaking strategies. Some money was re-granted as capacity grants through intermediary organizations such as the Quickgrants program, which is now a national model.

PICTURE: QueerRebel DEZI SOLELY BY ROBBIE SWEENEY

was renamed Arts for Neighborhood Vitality (ANV), maintaining the same guiding principles (although the funding source had changed). They were therefore consolidated under ANV. PIC continued for one more year with CEG and then was discontinued. Although there were some overlapping elements between PIC and Arts & Communities: Innovative Partnership (ACIP), which was introduced in 2008, these two categories were kept separate because the guiding principle and funding sources of the two remain distinct.

The second major challenge is demographic data. While this data is key to assessing the effectiveness of the grant program in reaching the desirable outcomes outlined in the CEG legislation, the way they are currently being collected makes it difficult to analyze the pattern of communities reached.

As a neighborhood-based program, CAE did not track demographic data. Instead it tracked district information and the constituents through categories such as: Homeless or Youth. CEG tracks demographic data of communities served by the grantees through a category called Understood Community Focus. Staff determines this category using the grant

application narrative and organization mission in the case of organization grantees. This approach leads to several challenges. Nearly half of the grantees were not assigned Understood Community Focus. Some organizations were assigned different Understood Community Focus in different years. Lastly, lack of agreed upon categories means far too many categories, lack of consistency and difficulty in reading patterns.



AFRICAN ADVOCACY NETWORK



NA LEI HULU I WEKIA

These challenges arose because a clear community focus is not always readily understood from the narrative and because of changes in staff and resulting changes in the understanding of the focus.

For the purpose of this study the lack of consistency was dealt with by using the first identified community focus to group grantees in an overarching category. For example, a group identified as serving Asian Americans, Women, and L/G/B/T would be grouped under Asian American together with groups that are identified as serving only Asian Americans. The

same overarching categories are used to categorize individual artist grantees. Organizations serving more than two racial/ethnic communities and another historically underserved communities are grouped under Multiple Community Focus. Despite this effort to standardize the data, the many categories reflecting the intersection of constituencies and the high number of organizations that were not assigned a community focus make it difficult for this study to make a reliable assessment of the demographic pattern of our grantees. Some analysis is included in the findings, but it tells us more about the pattern of data collection than the impact of the grants.

Findings

The granting pattern is characterized by discrepancies and variety in terms of grant amount. While the mode grant amount (the grant amount that appeared most frequently in the data set) is \$12,000, the maximum grant amount in the data set is \$120,000 – fourteen Cultural Equity Initiative Level 2 (CEI-L2) between 1998 and 2003 – and the minimum grant amount is \$900 (three Special Project Grants (SPG) in 2003).

Table 1: Number of Organization Grantees 1995 - 2014

Total Grant Amount	\$58,680,831
Total Number of Grants Given	2,453
Number of Unique Grantees	789
Minimum Grant Amount	\$900
Maximum Grant Amount	\$621,551

The discrepancy is mainly the result of the multiple grant categories, which have different funding sources and were introduced at different points in time to serve different goals. Tables 2 and 3 below show the range of the different categories and the discrepancies between the grant amounts . As Table 2 also makes clear, there is a big difference in the number of grants given out in each category.

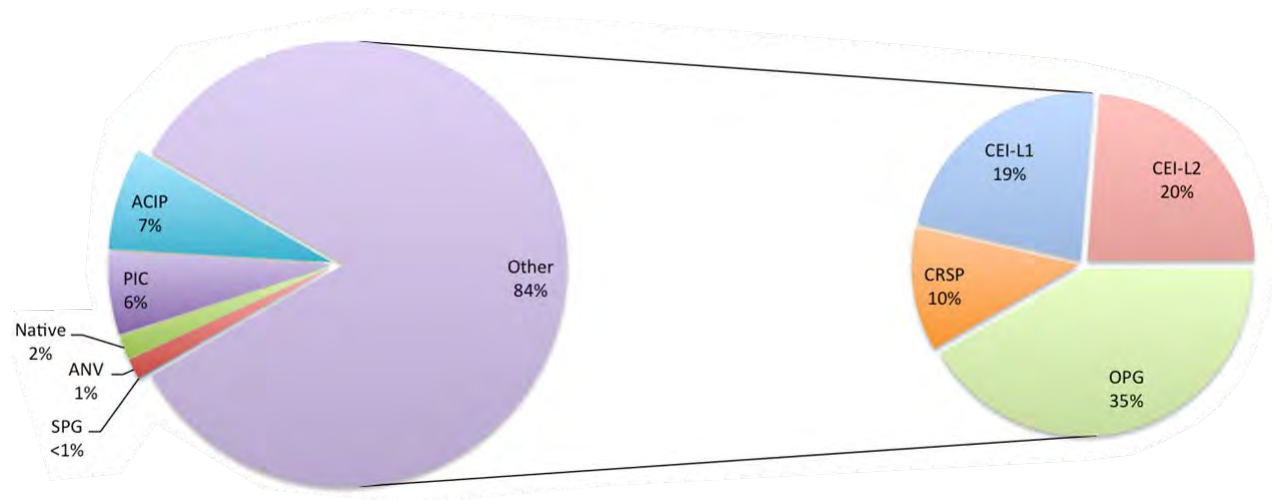
Eighty-four percent of SFAC total grants to organization grantees belong to the four core grants categories funded through the Cultural Equity Endowment (OPG, CEI L1 & L2, IAC, and CRSP).

Table 2: Amount and number of grants by category 1994-2014

Category	Total Number of grants	Total Amount of Grants
Special Project Grants (SPG)	21**	\$20,700
Cultural Equity Initiative Level 2 (CEI-L2)	56	\$5,846,500
Native	67	\$523,625
Arts & Communities: Innovative Partnerships (ACIP)	117	\$2,202,356
Projects in the Community (PIC)	120	\$1,781,707
Arts For Neighborhood Vitality (ANV)	144	\$437,000
Creative Space (CRSP)	180	\$2,959,039
Cultural Equity Initiative Level 1 (CEI-L1)	296	\$5,584,348
Organization Project Grants (OPG)	880	\$10,299,560

** (only between 2003-2006)

Table 3: Distribution of grant amount by categories



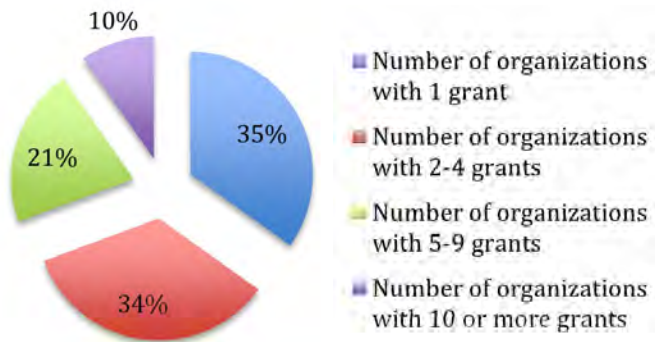
The lack of correlation between the number and the total amount of grants given out in each category points at the fact that in certain categories the grant amount awarded remains consistently low or high throughout the years. For example, the ANV grant amounts fluctuate between \$2,500 and \$3,250 since it was introduced in 2001 with only six (out of 144 grants) where the number diverged more significantly, with three grants in the amount of \$1000 and three grants in the amount of \$6000.

There is also a high percentage of repeated grantees. During the studied period, SFAC gave out a total of 1,881 grants, which amounted to \$29,672,835 total. The total number of organizations that were awarded grants over the years is 421. Hence, on average each organization has received around 4.5 grants. The grant category with

the highest rate of repeated funding is ANV, on average 3.1 grants per organization. OPG has an average of 2.9, PIC 2.7 and CEI L-1 has an average of 2.6 grants per grantee. Among organizational categories ACIP and CEI L2 has the lowest rate of repeated funding at 1.6 and 1.5 respectively.

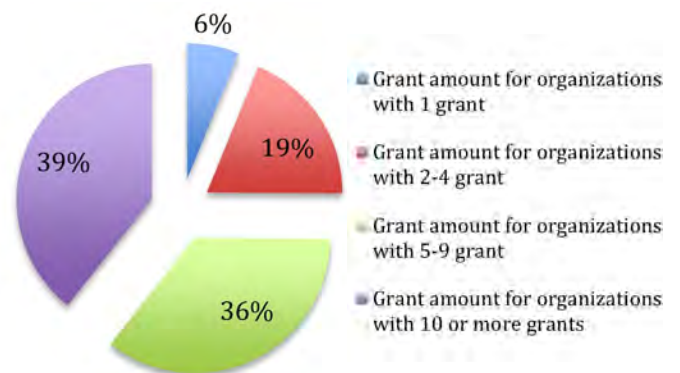
If we look at the distribution of the grant number, we can see that the majority of the organizations received less than the average number of grants. Table 4 shows that organizations receiving four or fewer grants make up nearly 70% of the overall number of organizations granted over the years. Organizations with only one grant make up half of that number, or 35% of the total number of organizations granted, suggesting that the grantmaking strategy focused on breadth.

Table 4: Distribution by number of grants



The distribution of grant amount tells a different story. While organizations with four or fewer grants make up nearly 70% of the total organizations granted during the studied time period, they received only 25% in terms of total grant amount. Organizations with ten or more grants, though making up only 10% of the total organizations granted, received almost 40% of the total grant amount (See Table 5).

Table 5: Distribution of grant amount by number of grants received



Sixteen out of the top 20 organizations with the highest total amount of grants have received ten or more grants and together they received 21% of the total grant amount. Galeria de la Raza is the organization that received both the highest number of grants and the highest total grant amount. Details about the top 14 organizations with the highest investment during the studied period can be seen in Table 6. Only two out of the 20 organizations with highest total grant amount (EXIT Theatre and SF Mime Troupe) have not received multiple CEI-L1 and CEI-L2. Both these organizations have received multiple OPG and CRSP grants.

Table 6: Top 14 organizations with highest investment 1995 - 2014

Organizations	Total Grant Amount	Number of Grants
509 Cultural Center/The Luggage Store	\$411,560	14
ABADA Capoeira San Francisco	\$451,830	15
Aunt Lute Books	\$447,125	8
Brava Theater Cetner/Brava! For Women	\$356,510	14
Chinese Cultural Productions	\$402,300	15
Chinese Culture Foundation of San Francisco	\$444,883	20
Chinese Historical Society of America	\$395,950	14
Cultural Odyssey	\$362,750	9
Dance Brigade	\$438,800	14
Galeria de la Raza	\$661,525	22
Kulintang Arts Inc.	\$345,110	17
Queer Cultural Center	\$515,755	17
Women's Audio Mission	\$335,950	10
ZACCHO Dance Theatre	\$404,550	14

Thirteen organizations in the top fourteen received multiple CEI –L1 and CEI-L2, which are meant to be deeper investment in organizations whose works serve historically underserved communities. These fourteen organizations also received multiple OPG, CRSP, and ACIP grants. The total number of grants included in Table 6 does not account for grants that these organizations have received as a fiscal sponsor on behalf of other organizations or individual artists. They do account for

grants, that were used for incubation and capacity building of smaller organizations or individual artists.

The rate of repeated funding in IAC (Individual Artist Commission) is the lowest at 1.3. Only 15% of all granted artists have received more than one grant, although the sum of their grants make up 43% of the total grant amount given out in this category. Table 7 shows a summary of the pattern of IAC.

Table 7: Individual Artist Grants (IAC) granting pattern 1995 - 2014

Total Grant Amount	\$4,373,350
Total Number of Grants Given	495
Number Unique Grantees	361
Minimum Grant Amount	\$2,433
Maximum Grant Amount	\$10,000

Artist Jon Jang has received the highest number and total amount of grants (seven grants totaling \$65,100). In terms of discipline, the highest total amount of grants went to artists in visual arts. 35% of the total grant amount was given to grantees without an assigned discipline. Like the findings about the demographic of grantees discussed below, this pattern reflects the shortcomings of a manually maintained database versus one in which grantees self-select their discipline. For detailed breakdown of the grant amount by discipline, see Table 8. Overall, the granting pattern in IAC suggests more breadth than in organizational grants.

Distribution of Grants to Individual Artist Grants by disciplines

The Cultural Center Fund presents SFAC’s most significant deep investment in

neighborhood-based organizations whose work benefits historically underserved communities. Table 9 on the next page presents the findings on SFAC funding to its Cultural Centers over the past ten years. It is worth noting is the fact that the funding for the Native American Cultural Center was turned into a grant program in 2008. Hence the number in Table 8 encompasses only the funding for the Native American Cultural Center between 2004 and 2008. The discrepancies between the minimum and maximum grants amount reflect the different allocations to the virtual cultural centers, which do not occupy City-owned buildings and the four Cultural Centers that do.

Table 8: IAC Grant Distribution By Discipline

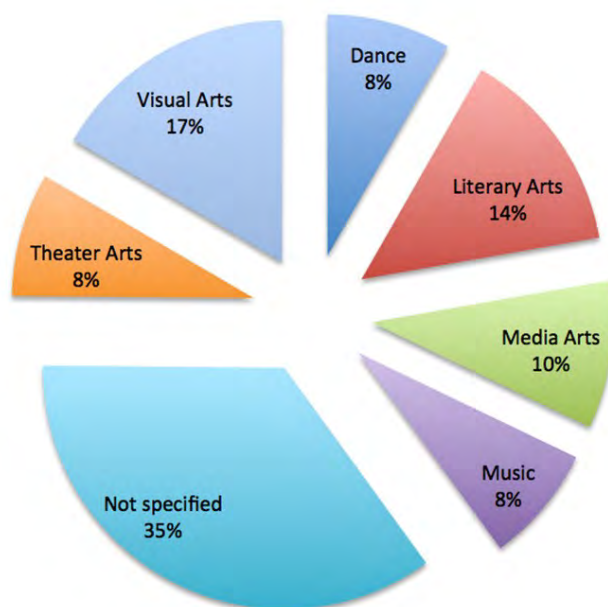


Table 9: Cultural Centers Granting Pattern 2004 - 2014

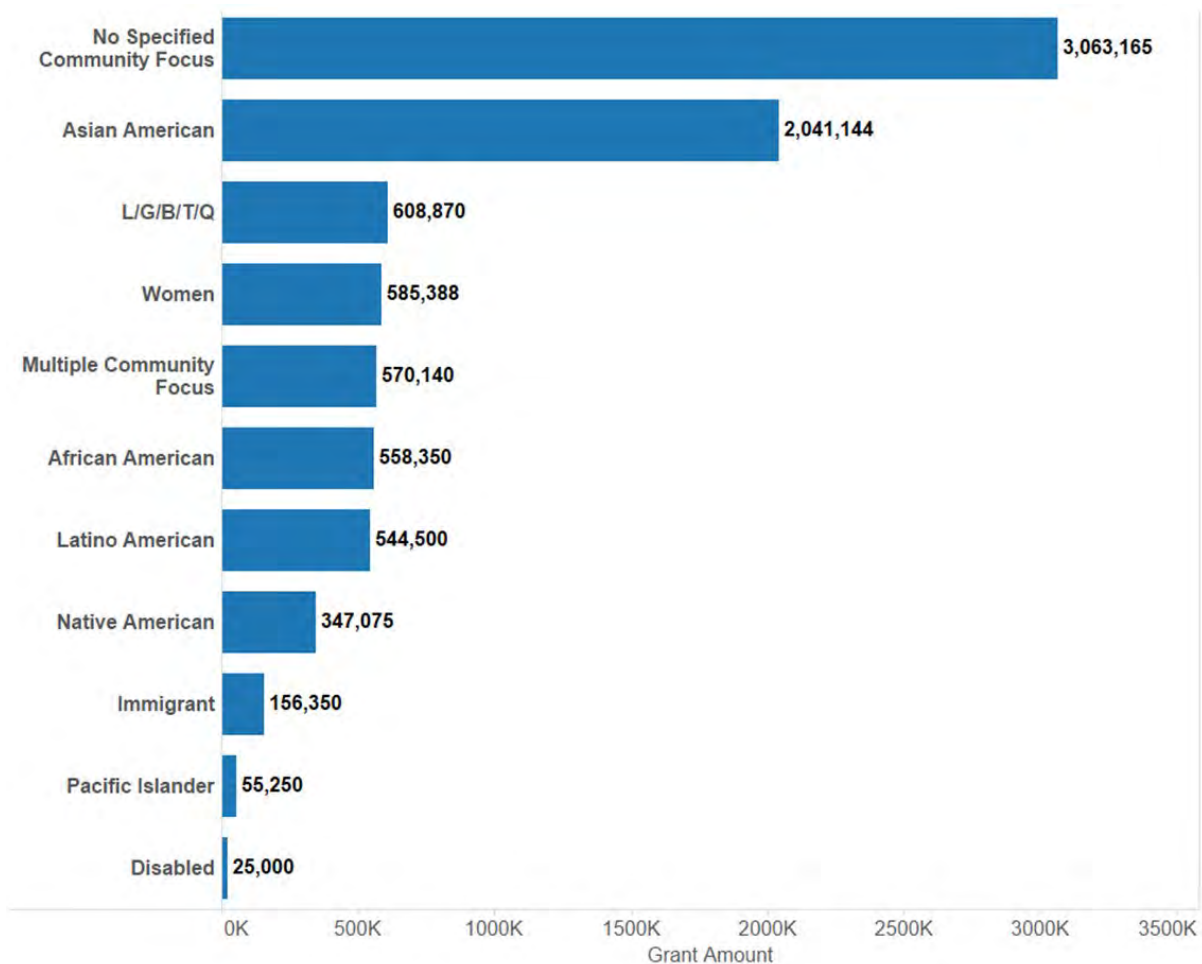
Total Grant Amount	\$24,634,646
Total Number of Grants Given	70
Number of Unique Grantees	7
Minimum Grant Amount	\$84,847
Maximum Grant Amount	\$621,551

As mentioned in the methods section, the dataset does not provide a clear understanding of the demographic of the grantees. Table 10 to the right shows that in the last ten years over 35% of organizational grants were awarded to organizations with no specified community focus. This number accounts for the grant categories PIC and ANV prior to 2009, for which Understood Community Focus was not tracked.



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AC RECIPIENT**

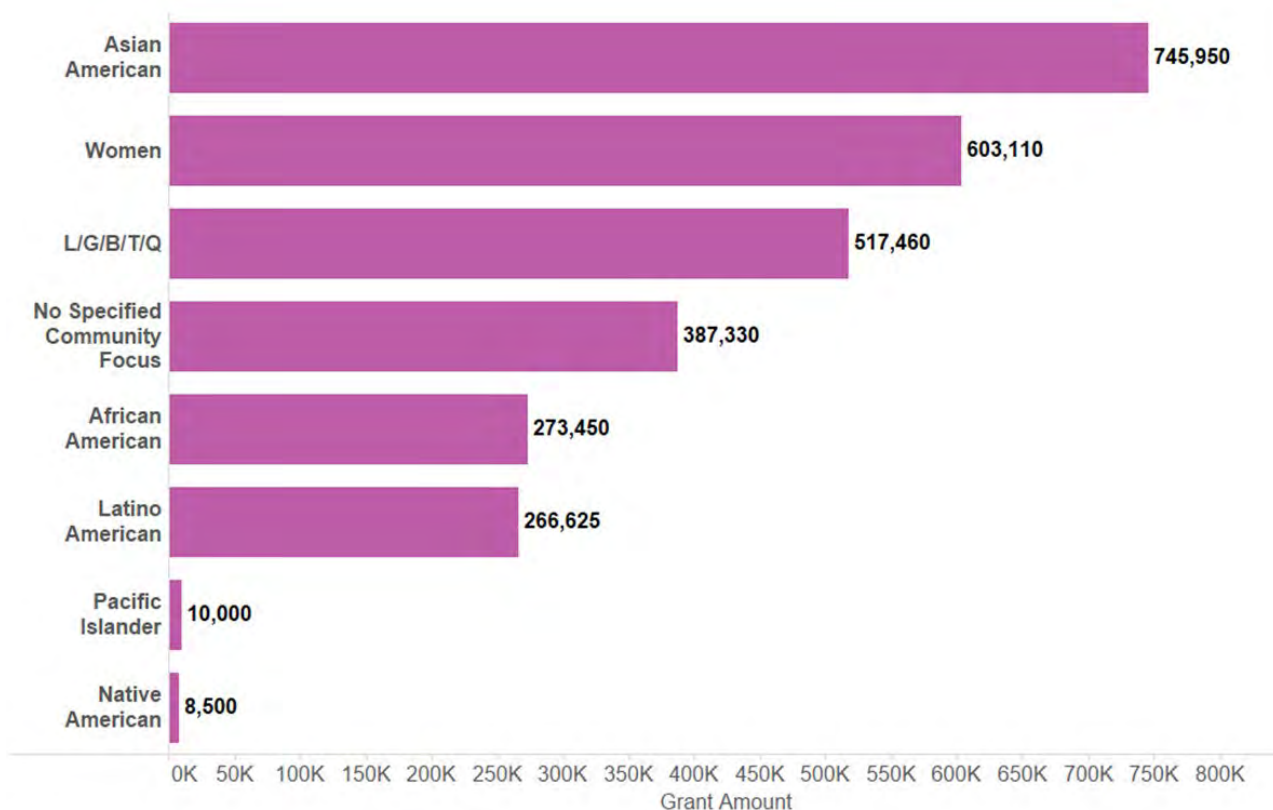
Table 10: Community Focus of Organizational Grantees 2004 - 2014



Among organizations with identified understood community focus, groups focusing on Asian American related communities received over 23% of the total grant amount followed by organizations with a focus on L/G/B/T/Q, Women, African American, and Latino American communities. These organizations received between 6% and 7% each of the total grant amount. Organizations with a focus on “Multiple Community Focus” also received over 6% of the total funding. The funding for the Native American community

reflects only the time period between 2008 and 2014, after the funding for the Native American Cultural Center was turned into a grant program. Lastly, organizations focusing on Immigrants, Pacific Islanders and Disabled communities received less than 2% each of the total grant amount. The under representation of organizations serving Immigrants and Pacific Islanders could be the result of those categories being subsumed under other racial/ethnic categories, especially Asian American.

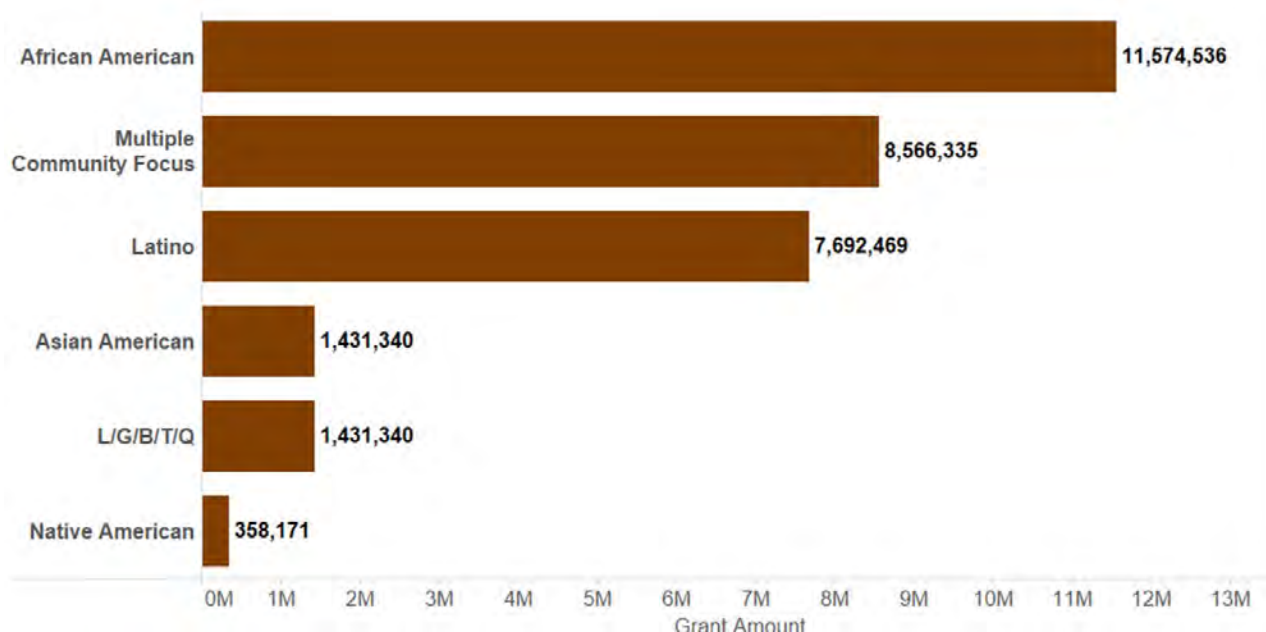
Table 11: Community Focus of Individual artist grantees



The distribution of community focus among individual artist grantees again shows the underrepresentation of Pacific Islander and Native American communities. No grantee was identified as serving the Disabled community as their primary community focus. Grantees with no specified community focus received almost 14% of the total grant amount. The discrepancy

in total grant amount that went out to the five major historically underserved communities is smaller in this category than in organizational categories with groups serving Asian American leading again at 26% of the total grant amount.

Table 12: Community Focus of Cultural Centers



With seven Cultural Centers, whose works are dedicated to the neighborhood and the community, in which they are located, 37% of the total grant amount went to the African American Arts Culture Complex and the Bayview Opera House, both of which are located in historically African American neighborhoods. Over 72% of the funding went to SOMArts, whose mission is serving the multiple communities in the

SOMA neighborhood and over 24% of the total grant amount went to the Mission Cultural Center for Latino Arts, with the mission to serve the City’s Latino population. The funding for the Native American community in the table reflects the funding that went to the Native American Cultural Center before it was turned into a grant program, hence it only encompasses the funding between 2004 and 2008.

Table 13: Aggregated Community Focus of SFAC grants 2001 - 2014

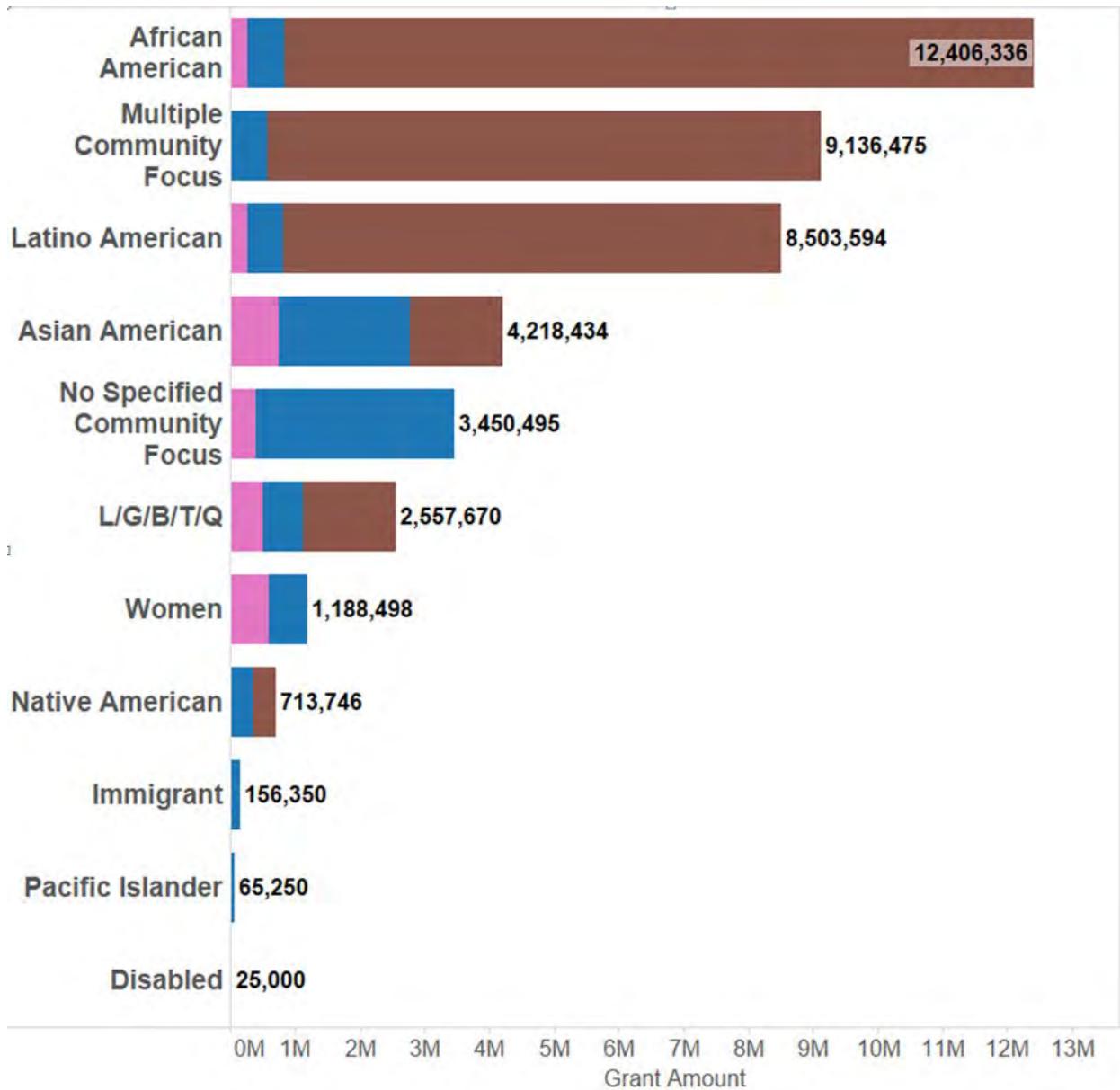
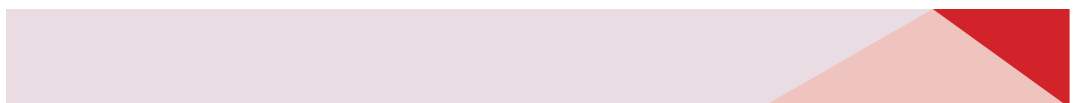


Table 13 above represents SFAC's San Francisco in the past 10 years. aggregated investment in the different historically underserved communities in



Part Two

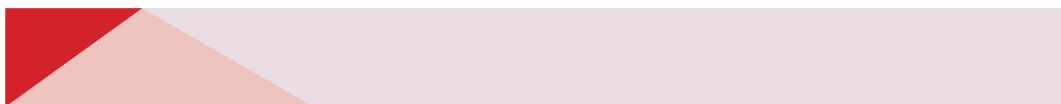
LITERATURE REVIEW OF PROMISING PRACTICES

For this part, literature on grantmaking strategies in the field of philanthropy was studied and synthesized to produce a list of promising practices. For the most part, the field of philanthropy is guided by the incentives of individual funders, which function as unique entities with unique goals and strategies. A popular saying in the philanthropic circle, “If you’ve seen one foundation, you’ve seen one foundation,” speaks to this belief about the range of practices among grantmakers.

As more funders move towards strategic and effective philanthropy — which relies on evaluation, feedback and correction to maximize the impact of philanthropic funding — there is also more interest in a common language and criteria to assess the effectiveness of grantmaking. A comparative reading of literature published by organizations such as the National Committee for Responsive Philanthropy (NCRP), Grantmakers for Effective Organizations (GEO), Grants Managers Network (GMN), Grantmakers in the Arts (GIA), as well as reports and manuals issued by leading foundations such as the Kellogg Foundation or the William and Flora

Hewlett Foundation allow us to understand both the challenges and existing tools of strategic philanthropy.

It is necessary to note that this literature review focuses more on publications by and about private foundations because there is much less literature on promising practices in public funding of nonprofits in general and in the arts and culture sector specifically. The nonprofit sector, by definition, relies more on funding from the private sector. In arts and culture, the funding from private foundations is nearly three times as much as public funding. Thus, private foundations have more incentive to produce and look at promising practices in the field. Another reason why there is limited literature on promising practices in public funding is the fact that public funders are often bound by legislation and bureaucratic infrastructures, which limit their practices. Where public funding is discussed, for example in relation to the drastic cut in public funding following the economic crisis in 2008, the literature focuses more on federal and state funding even if local arts agencies provide the largest



percentage within the category of public funding for arts and culture nonprofits. (How the US Fund the Arts, Frasz)

In scholarship on public funding, researchers point out that processes bounded by laws and legislations, such as peer review panels and open application policy, give public funders an important position in the arts ecosystem. On one hand, the openness to a wide range of constituents means that public funders have a broader reach than private funders. On the other hand, the rigorous selection process functions as a seal of approval, allowing grantees to access other types of funding. (Frasz) Local and city-level funders, such as the San Francisco Arts Commission also play a critical role in responding to changing conditions in the arts ecosystem, being closer to constituents than federal or state arts agencies. Hence, they often engage in capacity building, assume the role as conveners between funders and potential grantees, conduct research, and engage in direct programming.²

As grantmakers, public funders face similar issues as private funders such as the difficulty to measure the impact of their work and the attempt to increase the effectiveness of their processes. Where

appropriate, I will draw on the works of the NEA and public agencies such as the U.S. Government Accountability Office (GAO) to reflect on the attempt of public funders to create a set of promising practices. It is necessary to note that these attempts often draw on the works of private funders for the reasons I outlined above. More importantly, as private funders look at public funding sources as examples of due diligence, it is also necessary for public funders to participate in the process of mutual learning in order to advance the impact of the field as a whole.

2. One type of direct engagement in the arts ecosystem is managing cultural facilities, which I will look at more closely in a different report about SFAC's cultural centers.

IMAGE BELOW FROM CULTURAL CONSERVANCY



Strategic Philanthropy

In an article for Stanford Social Innovation Review, Paul Brest, president of the William and Flora Hewlett Foundation highlights four characteristics of strategic philanthropy, defined as “philanthropy structured to be effective in achieving a donor’s charitable goals”.

PAUL BREST’S 4 CHARACTERISTICS OF STRATEGIC PHILANTHROPY

1. The funder specifies objectives and has a plausible (strategic) plan for marshaling its resources to achieve them
2. The funder seeks grantee organizations that share its aims, and engages in due diligence to ensure that grantees have the capacity to achieve them
3. The funder and its grantees articulate how they will ascertain if they are moving toward their shared objectives
4. They take reasonable steps to assess progress and evaluate outcomes. (Brest, 48)

By definition, strategic philanthropy is thus funder-centered, like all philanthropy. A strategic funder’s primary interest is its own strategic focus and its capacity to make a difference through the work of grantees. These interests might be in direct competition

with the grantees’ primary interest in their organization’s autonomy, the coherence of their own strategic focus and long-term sustainability. However, as Brest’s definition also makes clear, strategic funders would not take for granted their own capacity to make a difference. Instead, they would understand that the difference they could make depends on the capacity of the nonprofits they fund. Therefore, they follow the same ultimate interests for a healthy nonprofit sector as the grantees.

Indicators of a Healthy Non-Profit

While both funders and grantees can agree on the importance of the overall health of the nonprofit sector, the criteria used to define a healthy nonprofit organization remains unclear due to the discrepancies in focus and budget size as well as the popular perception of how a nonprofit organization should and could function.

One point of contention is the financial health of a nonprofit. In their annual survey of nonprofits, the Nonprofit Finance Fund (NFF) reported that in 2013 more than half of their surveyed nonprofits (or 55%) have three months or less cash-on-hand. Twenty-eight percent ended their 2013 fiscal year with a deficit. Despite NFF’s long



Elizabeth Stephens, Annie Sprinkle
Earthy And Ecosex Boot Camp

campaign to make clear to funders that revenue reliability – “an organization’s track-record of bringing in recurring dollars, on an unrestricted operating basis,” – full cost coverage, and consistent surpluses are key to the longer-term sustainability and vibrancy of a nonprofit organization, nonprofits still have difficulty securing general operation funding and arguing for the need of a non-zero-sum budget. (2014 State of the Nonprofit Sector Survey) A report issued by NCRP also confirms the difficulty of nonprofit organizations in securing unrestricted operating funding, noting that the median funder provides only 7% to general operating support. (Jagpal 2013, 1) Consequently, nonprofits are often unable to deal effectively with the constant rise in demand for services,

which NFF’s survey has identified with 80% of their respondents.

Another unmet indicator of the health of a nonprofit is leadership. The Talent Philanthropy Project, a national effort to increase the investment in people in the nonprofit sector, reports that the annual average support for nonprofit talent is 1% of total grant dollar. This number means that leaders of nonprofits are chronically underpaid, and that there is a lack of effort to recruit, retain, and develop a leadership reserve in the nonprofit sector. Consequently, nonprofit organizations frequently face disruption because of the high turnover in good leadership and the lack of back-up leaders who can guide the organization through the transition process. The Northern California Grantmakers (NCG) recently introduced a training workshop for nonprofits to deal with precisely this issue of transition and high turn-over because of the high demand in the local nonprofit sector.

The fact that both these indicators of a healthy nonprofit – financial health and leadership – are hard to come by demonstrates an inherent distrust between the funders and the nonprofit sector; a distrust that unfortunately lies at the foundation of many practices in grantmaking. NCRP continues to report the dominance of short-term project grants (as

opposed to long-term general operation grants) because their accountability and immediate outcomes are arguably easier to measure. The Grants Managers Network (GMN) has launched a streamlined project to counter the complicated processes of application and reporting, which are often not commensurate to the grant amount because the funders feel the need to make sure that the grantee is worthy of the grant dollars. Thinking strategically about the application and reporting process is crucial considering that, as NCRP reports, “few foundations actually use grant reports in a

meaningful way, they do not inform future grantmaking and many are “shelved” and never read.” (Jagpal 2009, 41)

Within this context, the following list of indicators, compiled from guidelines issued by the Association of Small Foundations, the Nonprofit Finance Fund, and NCRP’s various reports allows us to understand the necessary components of a healthy nonprofit organization.

3. Paul Brest estimates that for every project grant dollar, an organization must secure between \$.25 to more than \$1 of operation cost.

NECESSARY COMPONENTS OF A HEALTHY NON PROFIT

- **Demonstrate clear mission & purpose**
 - Ability to perform key functions
 - Communicate vision and mission
 - Engage and seek stakeholders’ input
 - Achieve results and track impact
 - Secure resources appropriate to its needs through
 - Fundraising plan
 - Ability to secure diverse sources of income and revenue
- **Plan for the future**
 - Have more than three months cash reserve or a plan to secure cash reserve
 - Twenty-five percent of the budget comes from general operation funding sources ³
- **Manage an active and informed governance structure**
 - Have an active director or advisory board
 - Have demonstrated leadership
 - Have deep leadership bench
 - Demonstrate flexibility to adjust to environmental shifts
- **Have strong practices, procedures, and policies**
 - A strategic plan is in place, used and reviewed annually
 - Have policies that set clear outcomes and promote accountability
 - Perform regular and ongoing program evaluation

Promising Practices in the Field

In order for a nonprofit to achieve these indicators, different foundations, organizations, and to a lesser degree, government agencies have developed tools and grantmaking strategies that allow funders and nonprofit organizations to negotiate their different interests.

In 1998, the Kellogg Foundation issued an Evaluation Handbook, followed by a Logic Model Handbook in 2004, both of which were meant to be user-friendly tools for organizations to help organizations hone their mission, assess and learn from the assessment of their work. These tools, which Kellogg provides to their grantees and their own staff, create a common ground for the funder to measure accountability, while allowing the grantees to maintain their own autonomy in setting and tracking their outcomes.

Hewlett Foundation gives out 50% of its grant dollars as negotiated general operating support accompanied by a clear strategic plan with outcome objectives, which the grantee and the funder negotiate and agree upon before the grant contract is finalized. Consequently, the grantee has autonomy over how to implement their program, while the funder has a tangible plan to track the outcomes of these programs within the context of their own mission and that of the grantee.

In 2008, The Grants Managers Network issued a report titled “Drowning in Paperwork, Distracted from Purpose,” which points out how grantmakers’ effort to perform due diligence both in the application and reporting process places un-proportionate burden on their grantees and distract them from their work. Since then, the network has launched Project Streamline, which provides the tools for grantmakers to “understand and reduce the burden of application and reporting on their nonprofit partners, while still getting the information they need to make good grantmaking decisions.”

PROJECT STREAMLINE ASKS GRANTMAKERS TO

- Use netgrant (the grant amount a nonprofit receives minus the cost of applying and reporting) to determine the cost of their grantmaking process for grantees and themselves
- Assess their own process to ensure that applications are aligned with the grantee’s business practices while reports are read and used in the funder’s decision making process
- Right-sizing their application and reporting requirement to reduce burden on grantseekers
- Constantly improve their own efficiency and effectiveness through self-evaluation and drawing on promising practices in the field

The concern with efficiency and the effective use of application and reporting processes can also be found in the public sector. In 1999, then President Bill Clinton signed the Federal Financial Assistance Management Improvement Act.

GOALS OF FFAMIA

- Improve the effectiveness and performance of federal grant programs
- Simplify grant application and reporting requirements
- Improve the delivery of services to the public
- Facilitate greater coordination among those responsible for delivering similar services

The U.S. Government Accountability Office (GAO) and the National Grant Partnership (NGP) have since issued a series of reports and suggestions to accelerate the process at different levels of the government. Specific recommendations include standardizing the application process across different government agencies, aligning grant processes with grantees' business practices, and simplifying the application and reporting without compromising the necessary due diligence.

Like GMN, NCRP also promotes grantee-centered grantmaking strategies. In their 2009 publication, "Criteria for Philanthropy at Its Best," the organization identifies 4 sets of criteria, which include (1) Serving the public good by providing at least 50% of its grant dollars to benefit lower-income communities, communities of color and other marginalized groups, broadly defined; and (2) Investing in the health, growth and effectiveness of its nonprofit partners by providing at least 50% of its grant dollars for general operating support, providing at least 50% of its grant dollars as multi-year grants, and ensuring that the time to apply for and report on the grant is commensurate with grant size. (Jagpal 2009, xiii)



JOE GOODE
PERFORMANCE GROUP



KLEIN
IAC RECIPIENT 2015

Lastly, both private and public funders have noted the need for the field to learn from and collaborate with each other in order to address the different needs of the field. Part of this effort is GIA's attempt to create common taxonomy in grantmaking and the federal government's urge to standardize the definitions and processes at different levels of government. Constant self-assessment and sharing of knowledge between different funders in different sectors is key to the continued promising practices of grantmaking.

Together these tools and strategies allow funders to be more strategic in their grantmaking while helping grantees maintain their autonomy and flexibility to respond to changes, thus contributing to a healthy nonprofit sector.

Pros and Cons of General Operating Support

Although many funders see the need for nonprofits to receive general operating support instead of short-term project grants, many others remain skeptical of its impact. In 2011, NCRP reports that the median funder provides only 7% to general operating support. However, 22% of funders gave out NCRP's recommended levels (50%), compared to 14% in its previous report from 2005.

MANY FUNDERS AVOID GENERAL OPERATING SUPPORT. THEY BELIEVE

1. The impact of general operating support is difficult to evaluate.
2. General operating support can make an organization dependent on the funder.
3. General operating support leads to a lack of competition among grant seekers.
4. General operating support leads to lack of drive for innovation

These drawbacks of general operating support, their proponents have pointed out, derive more from a one-dimensional understanding of the impact of grant

money. Unlike short-term project grants, the outcomes of general operation grants require long-term evaluation, from both a qualitative and quantitative perspective, which can be more costly to measure and would also require closer collaboration between funders and grantees.

The issue of dependency is not restricted to general operating support because it could occur anytime an organization relies too much on one source of funding. Therefore, an emphasis on diversification of revenue stream is key to a healthy nonprofit. One best practice highlighted by GEO is multi-year funding followed by a break, coupled with regular evaluation and strategic planning.

The last two points of criticism reflect the funder-focused way of thinking about grantmaking. As nonprofit leaders make clear, the focus on innovation and competition often drain their resources as grantees have to find ways to attract the interest of program officers instead of focusing on doing their work. It also makes clear how some funders are more interested in their own contributions to a particular issue than strengthening the organizations.

While the criticism holds true within certain contexts, the following list of reasons why some funders prefer general operating support over project support provided by the Council on

Foundations in 2002 highlights the positive aspects of general operation funding.

POSITIVE ASPECTS OF GENERAL OPERATION FUNDING

1. Helps grantees build and sustain their capacity and infrastructure.
2. Contributes positively to grantee sustainability.
3. Keeps grantees focused on mission.
4. Builds trust and improves the relationship between the funder and the grantee.
5. Giving grantees more control, thereby enabling them to generate innovative solutions.

This list suggests that far from creating dependence and restricting innovation, strategic general operation support can indeed help organization be more sustainable and innovative in fulfilling their mission.



ONG DANCE, PHOTO BY PAK HAN

Part Three

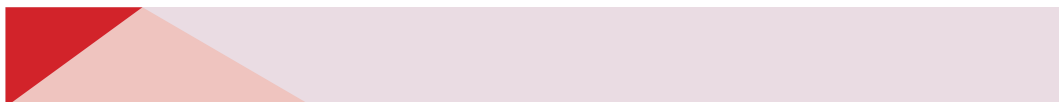
THE LOCAL CONTEXT

According to literature in community engagement, the focus group remains a promising tool to gather diverse opinions about an issue without the promise of consensus. The main purpose of the SFAC community engagement process was to seek input from the community on how the agency can be more impactful within the context of historical data. The participants were randomly selected from the grantee pool by the researcher. The researcher also sought input from SFAC staff for prospective grantees, former panelists, and experts in the local arts ecosystem. The participants were then divided up into groups to ensure that every group has a diversity of perspectives in terms of familiarity with the SFAC grants program, disciplines, community focus, and in the case of arts organizations, the grant categories that they have received.

In order to address the main focus of SFAC grants the researcher conducted eight focus groups: one with fourteen organization grantees with the highest

investment, two focusing on individual artists, four focusing on art organizations, and one with representatives of the Native community. Total number of people invited was 93 and 62 people participated in the focus groups which took place between February 5 and February 17, 2015.

Every group was presented with the preliminary findings from the grants data research and asked questions around the challenges that participants associate with the SFAC grant process, different types of funding that are useful and necessary, as well as non-monetary support, which would help the grants achieve the desirable impact. The results from the focus group provided a local context to the research project and together with the findings from the grants data research and the literature review, they informed the researcher's recommendation for the future direction of the SFAC's grants program.



Results:

The main challenges expressed by all grantees are connected to the application process, which was described as long, difficult, time consuming and labor intensive. Grantees estimate that it takes between 20 and 100 hours to fill out an SFAC application. Many grantees report high cost of applying because multiple staff members or outside help are necessary to fill out the application. Other challenges highlighted are lack of alignment between the scoring criteria and the questions in the application, scoring criteria that do not reflect the work of artists and art organizations, the subjectivity of the panel, and lack of targeted outreach. The grantees are also concerned about how the Cultural Data Project (CDP) is used and its effectiveness is also a concern.

The response to unrestricted and multi-year grants was overwhelmingly positive among representatives of organizations. Some grantees exclaimed that multi-year grants are “the best thing ever,” and “absolutely necessary.” Both forms of support are perceived by participants of the focus groups as support that would address the underpayment in the nonprofit sector, allowing for more sustainability, stronger programs and stability for the field.



YBA&E POMO DANCERS AND SINGERS
PHOTO BY WINNIE LAI

Multi-year funding, participants pointed out, would allow grantees to focus on their work and planning for long-term and on-going programs, which would result in real changes and outcomes. Unrestricted grants would allow grantees more flexibility in programming and responding to changes, which is crucial within the context of the current affordability crisis.

The main concerns participants expressed about unrestricted and multi-year grants are the possibility of concentration of funding, less access for younger organizations and a higher competition rate if the funding for SFAC does not increase. Participants also



KAPI'OLANI LEE
NAACT RECIPIENT 2011

pointed out that not every organization would have the capacity to plan ahead for multi-year funding, and that project grants would afford potential grantees multiple chances at funding especially for newer and more experimental programs.

For individual artists a key issue is the support for emerging artists. The definition of emerging artists, they point out, should be customized for each discipline and based on age of resume. Unrestricted funding, higher grant amount, and emergency funds would help individual artists deal with the housing crisis, while a tiered approach such as emerging artist award and residencies

would help emerging artists join the grantee pool. An additional concern regards SFAC's definition of underserved and the need for SFAC to bridge artists from underserved communities with larger arts venues.

For the Native group, an additional challenge is the broad definition of "Native," which makes the grants in the Native categories more competitive and difficult to get. What the participants made clear is that the grants would not achieve the desirable outcomes without being accompanied by a physical Cultural Center. In light of the historical lack of funding for the Native community, a Cultural Center would show long-term commitment to the community and allow for a sense of community to develop. A Cultural Center, participants emphasize, is crucial in the development of the next generation of Native artists since it would counter the lack of scholarship about Native art and culture.

Additional supports needs voiced by all participants include multiple forms of targeted technical assistance, such as one on one discussion with SFAC staff and online workshops and webinars. Participants also suggest improving the application process by streamlining and bringing the application online, increasing the capacity of panelists,

and site visits. More funding for SFAC, a comprehensive City-wide arts agenda, and analysis of the arts economic impact for the entire city is noted as necessary to help the sector address the ongoing affordability crisis.

Besides comments about SFAC's grantmaking process, participants also highlighted other critical issues for the arts ecosystem in the San Francisco, most notably housing, available space, displacement and lack of adequate funding for the arts. Participants criticized SFAC for failing to fulfill its function as a convener and network facilitator of grantees and urged the agency to engage former grantees as ambassadors in outreach and advocacy work.

Lastly, grantees highlighted their concern about the ultimate goal of capacity building, cautioning SFAC against pushing grantees to grow for the sake of growing instead of focusing on long-term sustainability, which might involve maintaining status quo.

The results from these focus groups together with the preliminary findings from the grants data research, the secondary literature review, and the resulting recommendations were presented to 129 community members who attended the first SFAC Grants Meeting on April 2, 2015. Thirty-seven participants



WOMEN'S AUDIO MISSION
MARIACHI FEMENIL ORGULLO MEXICANO

responded to the post-meeting survey, which was open for two weeks. Half of the respondents are current grantees. Twenty-six of 37 reported having applied for an SFAC grant before, including Cultural Center grants and quick grants from the Center for Cultural Innovation, which is funded through SFAC. Thirty-six out of 37 respondents found the presentation informative and all respondents think that the future direction presented at the meeting will increase the impact of SFAC grants. The respondents also made clear that additional grant resources should be applied to all grant categories, with more focus on Organization Project Grants, Creative Space, and Individual Artist Commissions. Respondents also suggested that the SFAC create additional grant categories to support neighborhood arts, capacity building and small grants.

Respondents identified three main challenges that they would like to be addressed in future grant guidelines:

THREEMAINGCHALLENGES

1. Issues of housing, displacement and sustainability of artists and arts organization in the city;
2. The definition of “underserved,” which, they point out, should include age and economic class. The issue of age is especially important for mid-career individual artists, for whom there are limited resources. Related to the definition is the concern that existing data is unable to effectively measure the outcomes of equity in grantmaking; and
3. The need for additional resources and grant funding for different needs in the community, including capacity building and technical assistance, funding to connect local artists with other cities/countries, larger funding for overhead cost, grant to develop equity in existing arts organizations, funding for smaller organization and mid-career artists.

The majority of the respondents made clear that what they would like to see in future grant meetings are networking opportunities, which include; two minutes at the beginning to get to know people around them, small group breakouts, and learning circles. Some respondents would prefer shorter presentations and more time for Q&A and networking, while others found the presentations informative and encouraged SFAC to continue to provide overviews of the big picture strategy and outcomes of the grants program. Respondents would also like to see presentations and discussion of pressing issues in the community including equity, a presentation of current grantees and further research about how grants are disbursed and how equity is achieved. Reporting on impact in annual public meetings, one respondent highlighted, distinguishes SFAC from other funders and this meeting could become the model for the field. Many respondents urged the SFAC to use better graphic and larger fonts so participants could follow the presentation better.



Conclusions and Recommendations

BASED ON THE RESEARCH AND DATA

In the past ten years, SFAC's grantmaking strategies focused primarily on short-term project funding in a wide range of grant sizes with a moderate repeated funding rate. Within the arts ecosystem of San Francisco and among other local arts agencies, the SFAC grant program stands out through its cultural equity framework and focus on capacity building. The top 14 organizations with the highest investment during the studied period are anchor organizations in the city and their work has benefited historically underserved communities for the past 20 years. Many of them also serve as fiscal sponsors and incubators, contributing to the capacity of the sector as a whole. This outcome reflects the impact of SFAC's depth in funding. At the same time, the Arts Commission's open application grant policy also means that SFAC grants serve as gateway grants for small organizations with nearly 70 percent of its grantees receiving four

or less grants over the course of ten years. This need to navigate both deep and broad funding strategies is symptomatic of the role of SFAC as a local arts agency.

While the Arts Commission is ahead of the curve in terms of responsive grantmaking, it lags behind in strategic and effective funding. The application and reporting process at this point does not differ much between first-time and repeated applicants or between the different grant sizes. The reports and data collected from the application process are not used effectively to improve the outcomes of the grant program. These practices result in low net grant and an unnecessary burden on smaller organizations and individual artists, the majority of the program's constituents.

More importantly, the funding structure and strategies do not reflect the need to navigate both deep and broad funding.



Consequently, there is limited outreach effort to new communities and organizations. At the same time, repeated support is not enough to help anchor organizations achieve sustainability. The lack of a clear grantmaking strategy, which reflects the unique position of SFAC as a funder, a convener, and a policy advocate has resulted in a lack of consistent data and effort to evaluate the outcomes and effectiveness of the grant program.

The following recommendations thus follow promising practices in the field in order to address the areas in need of improvement.

AREAS IN NEED OF IMPROVEMENT

- Maximizing net grant
- Assisting grantees in achieving the indicators of a healthy nonprofit
- Allowing the Arts Commission to constantly improve the effectiveness of its grantmaking strategies

These recommendations apply mostly to organizational grantees. Specific recommendations on funding for individual artists will be discussed elsewhere.



ACCION LATINA | FLOR Y CANTO | PHOTO BY



QUEER REBEL | LAMBERT MOSS | PHOTO BY R SWEENEY

Recommendations of this report:



- Continued focus on historically underserved communities
- Continued open-source policy
- Clear logic model with outcomes tied to legislation and SFAC strategic plan
- Fifty percent of the total grant amount given as multi-year, negotiated unrestricted funding. The length of the grant can be determined on an individual basis. A multi-year grant will be followed by a break in funding to encourage diversity of funding sources and sustainability
- Multi-year, general operation support accompanied by additional support for building leadership and improving grantee capacity
- Project support for organizations to explore new and experimental projects
- Continued support for individual artists as a way to reach out to new grantees and communities

Recommended Strategies

- Lowering the number of grant categories and aligning the categories with legislation and the SFAC's strategic plan
- Right-sizing the application process according to grant size as well as between first time applicants and returning applicants
- Aligning panel process with application and elimination of information not contributing to decision-making
- Redesigning application and reports to capture demographics and district data, as well as other data necessary to determine the program's outcomes according to legislated mandates and the SFAC's strategic plan
- Work with Grants for the Arts and other City agencies to design a common application and uniform reporting processes
- Annual evaluation of outcomes

Recommended Resources

- Electronic grant management system
- Assigned staff time for reading reports and using data to assess the outcomes of the program
- Assigned staff time for research using data in order to leverage SFAC's role as a policy advocate and convener

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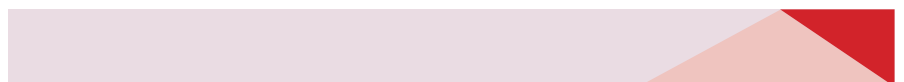
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www.projectstreamline.org



Appendix

LIST OF COMMON ACRONYMS

Cultural Equity Endowment Grants

CEI L1	Cultural Equity Initiatives Level 1
CEI L2	Cultural Equity Initiatives Level 2
CRSP	Creative Space
IAC	Individual Artist Commission
OPG	Organizational Project Grants

Additional Grant Categories

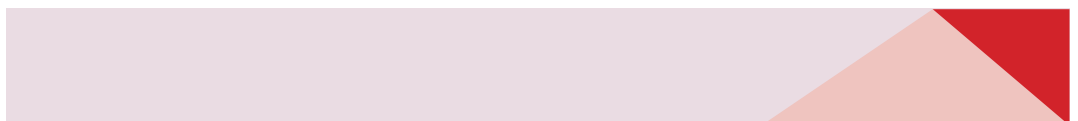
ACIP	Arts & Communities: Innovative Partnerships
ANV	Arts For Neighborhood Vitality
CIP	Community Investment Program
PIC	Project in the Community
SPG	Special Project Grants

Former SFAC Programs

CAE	Community Arts and Education
CEG	Cultural Equity Grants

National Organizations

GEO	Grantsmakers for Effective Organizations
GIA	Grantsmakers in the Arts
GMN	Grants Managers Network
NCRP	National Committee for Responsive Philanthropy
NCG	Northern California Grantmakers
NFF	Nonprofit Finance Fund
SFAC	San Francisco Arts Commission



INDIVIDUAL ARTISTS
SPACE NEED ANALYSIS –
A SNAPSHOT

WHY THE SURVEY?

- Agency's commitment to data-driven policy development
- Needed more systematic data on individual artists displacement and space needs
 - Most data collected was anecdotal or after the fact
 - Data lacked sufficient detail, especially when it came to assessing space needs and average cost-per-square-foot
- Increased demand for more information
 - Commissioners and other civic leaders
 - Private partners
 - Artists and art community
 - Media

OUTREACH

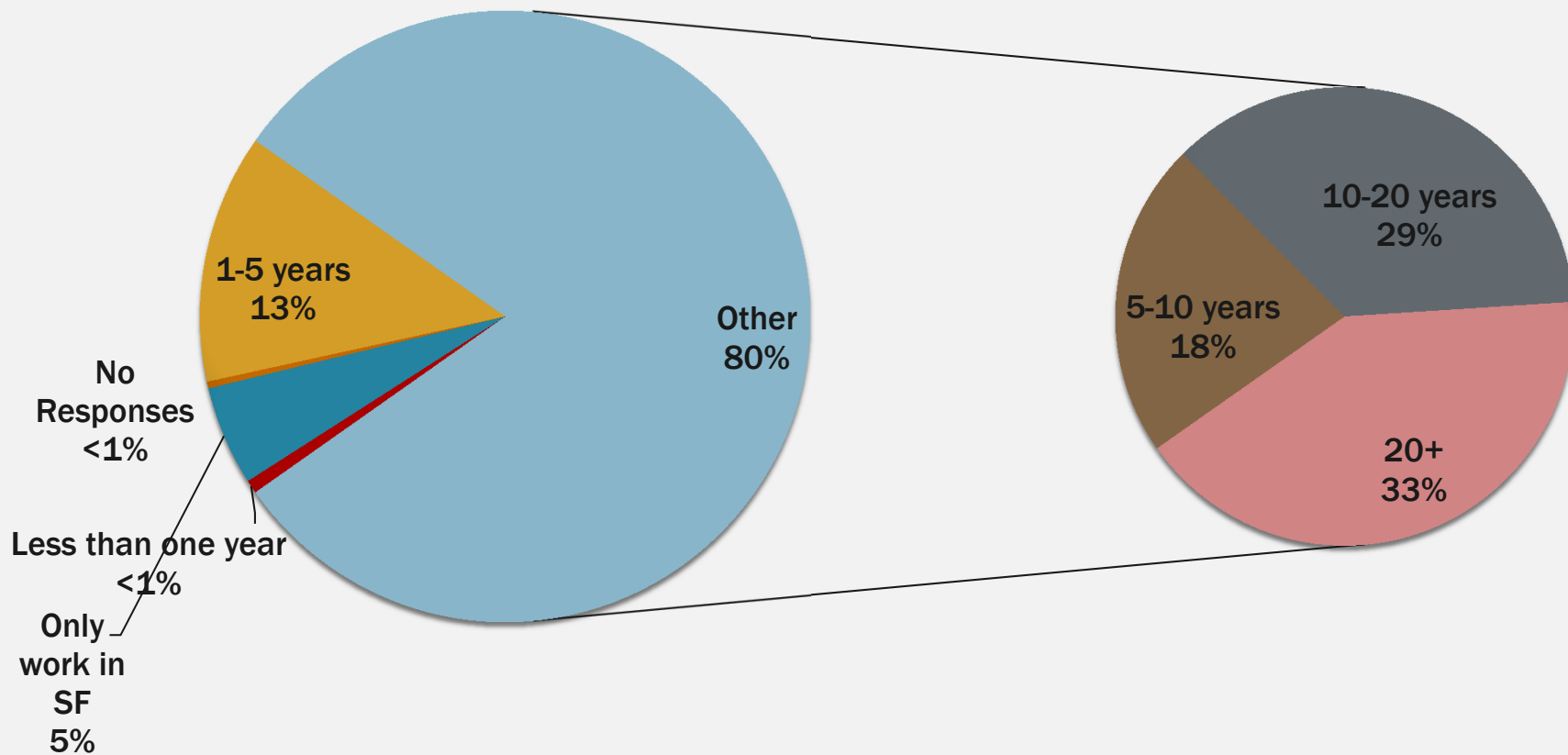
- Over 14 Community Partners, including the Cultural Centers, helped distribute the survey
- Survey was sent multiple times to the SFAC's email mailing list, which includes SFAC grantees, and distributed via social media
- Outreach to Supervisors to promote via e-newsletters and social media
- Survey was mentioned in *The San Francisco Chronicle*, *San Francisco Examiner*, Hoodline, SFist, KQED.org, SFWeekly.com, Mission Local and in KGO and KCBS radio interviews

OVERVIEW RESPONSE

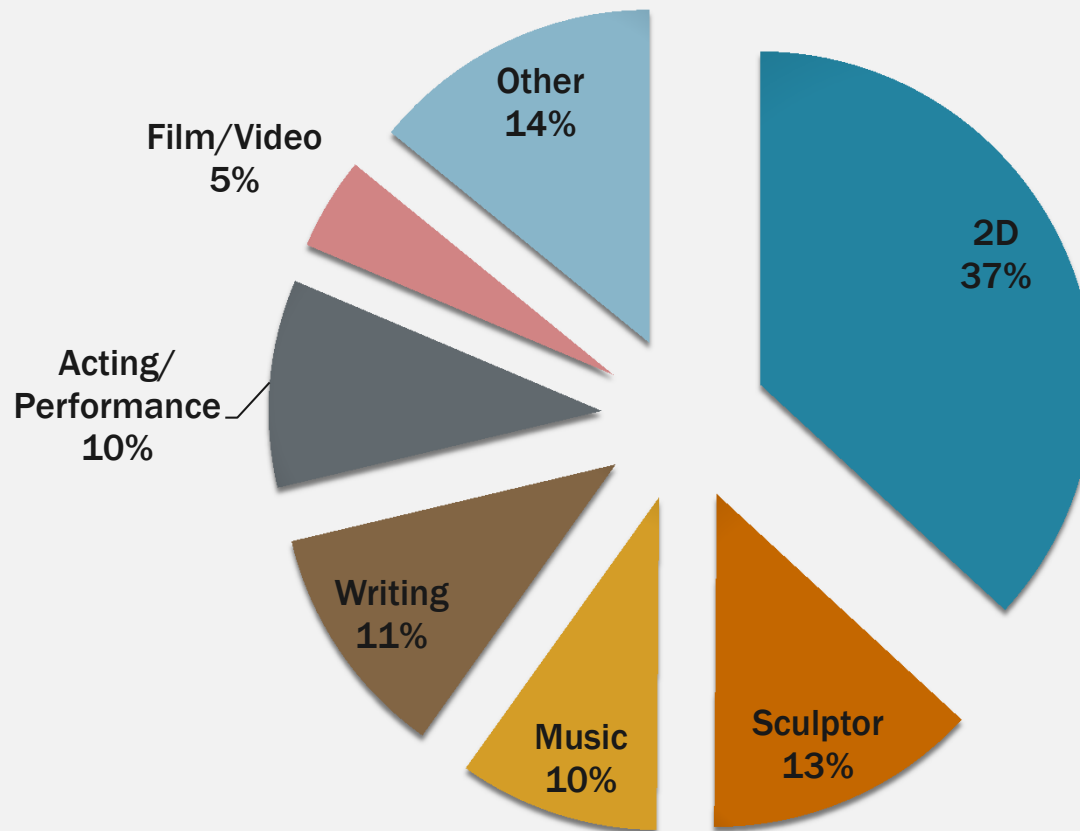
- Time: 6 weeks
- Number of responses: 579 completed responses
- Reach: Responses from all SF zipcodes + other areas in the Bay Area and Los Angeles

THE ARTISTS

HOW LONG HAVE YOU LIVED IN SF?



WHAT IS YOUR DISCIPLINE?



DO YOU WORK WITH SPECIAL MATERIALS?

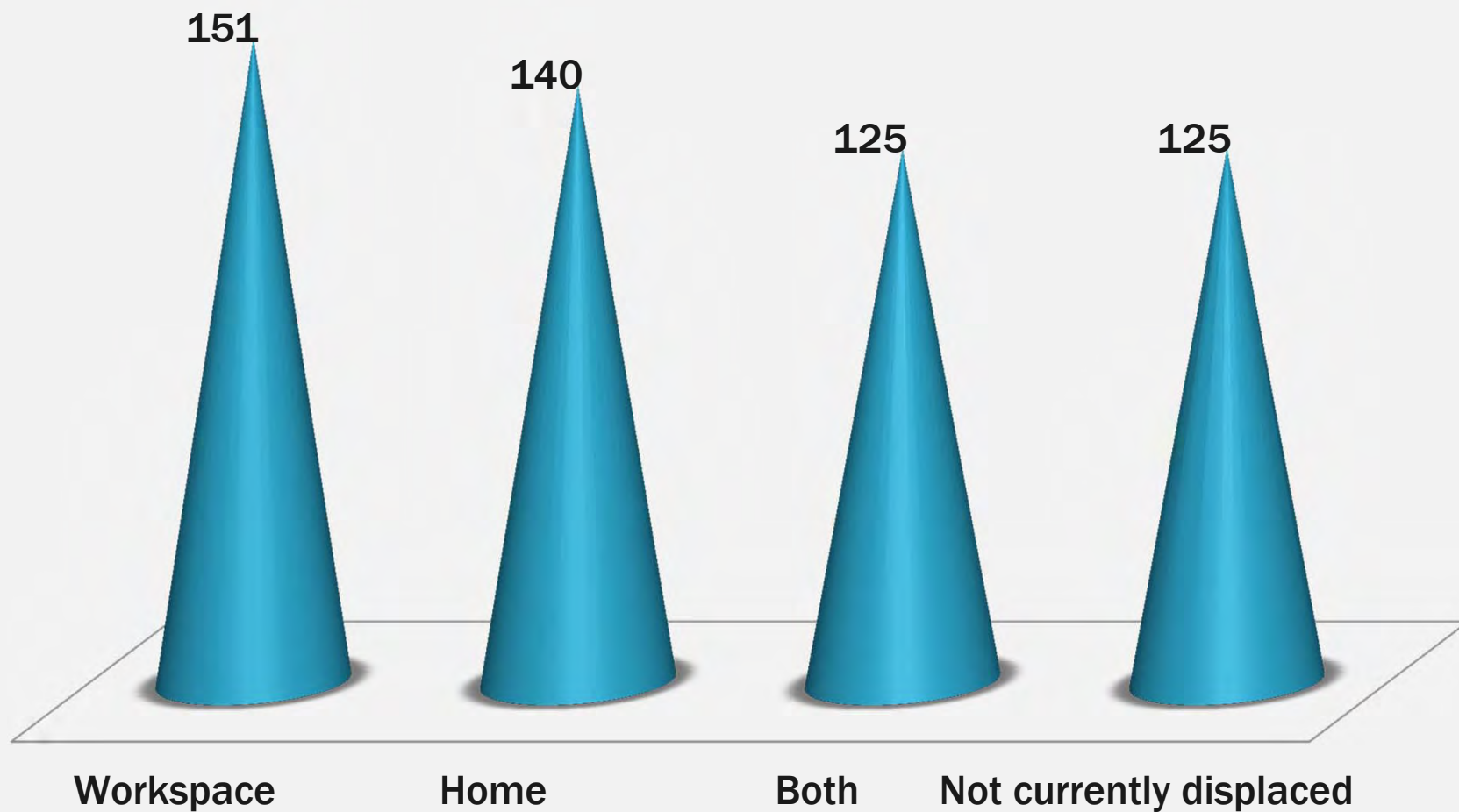
- 234 respondents (40%) report using specialty materials including:
 - Toxic Substances (Oil paint, Spray paint, Airbrush, Resin, Dye etc.) – 51%
 - Welding/Soldering – 15%
 - Kiln – 12%
 - Other – 22%
 - Sound/Music/Recording equipment
 - Photographic materials and darkroom
 - Specialty tools and oversized equipment
 - Electronic and film equipment
 - Recycled and collected materials

ARE YOU A PART OF A STUDIO COLLECTIVE?

- 182 respondents (34% of total respondents) indicated that they are part of a studio collective
- Respondents also refer to non-official collectives and space sharing

THE RESPONSES

TYPE OF DISPLACEMENT



NOT CURRENTLY BEING DISPLACEMENT

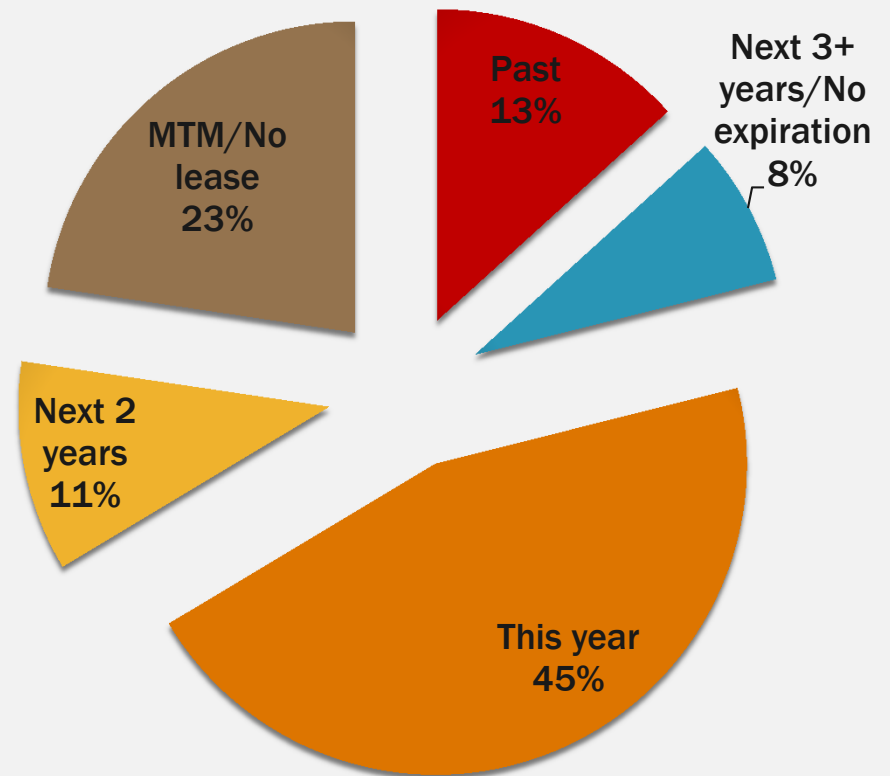
- 28% (125 respondents) reported not currently being displaced

As a result of rent increases, rising living expenses and threat of eviction, common sentiments expressed by this group concern:

- affordability
- unstable living situation
- potential displacement in near future

WHEN DOES YOUR WORK SPACE LEASE EXPIRE?

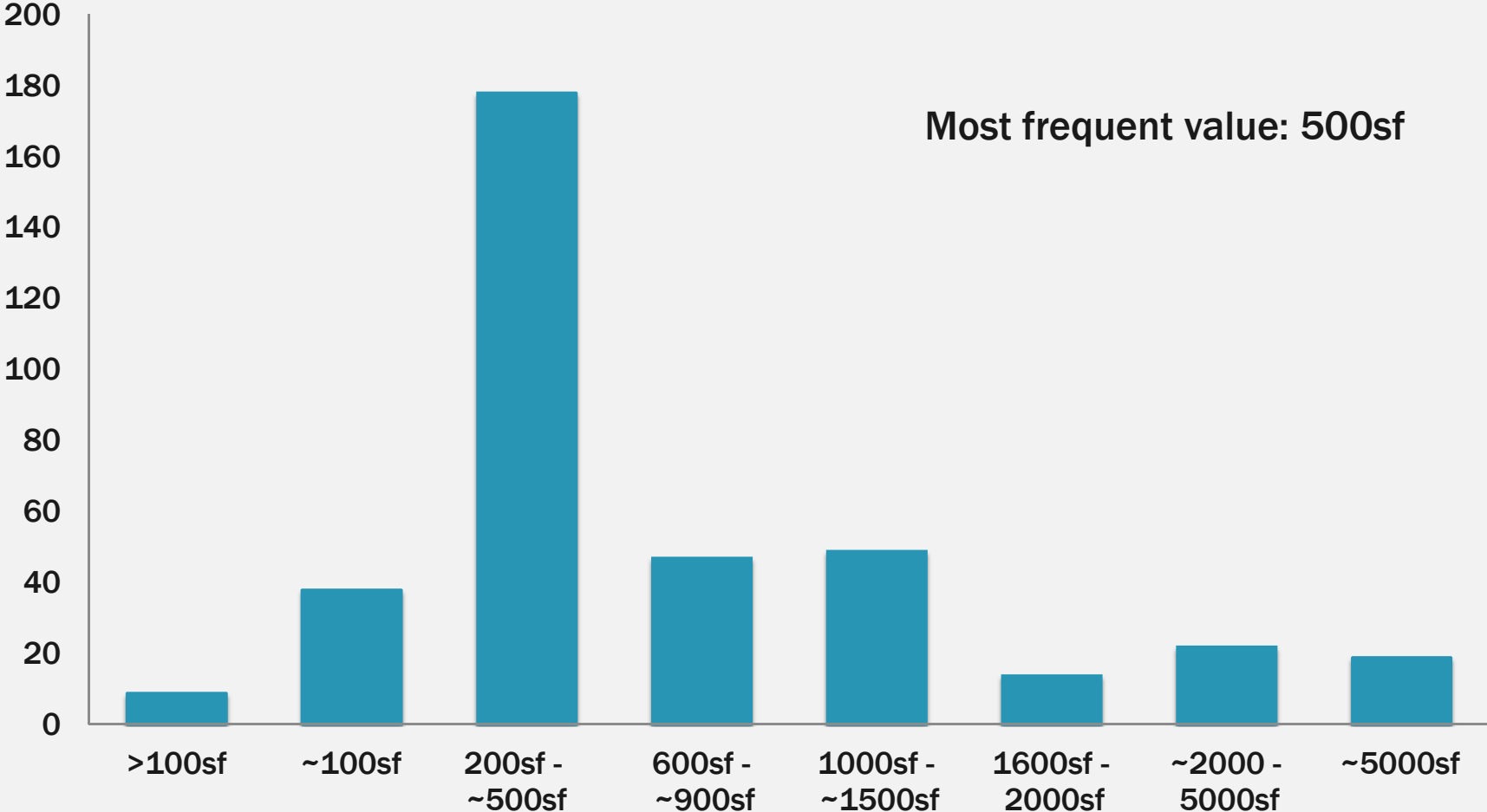
- 356 respondents answered the question
- Of those, 142 respondents (25% of total respondents) reported knowing when their work space lease expires
- 128 respondents provided details about the terms of their lease, as seen in table
- Lease term also broadly understood as tenancy by respondents



OPTION TO RENEW LEASE FOR WORKSPACE?

- 334 respondents answered the question
- 228 respondents reported that their lease has not been/will not be renewed
- Most common reasons for non-renewal of lease
 - Building conversion/retrofitting/rezoning/demolition
 - Rent increase
 - New ownership
 - Owner move in
- Rent increases as one condition for renewal

WORK-SPACE NEEDS

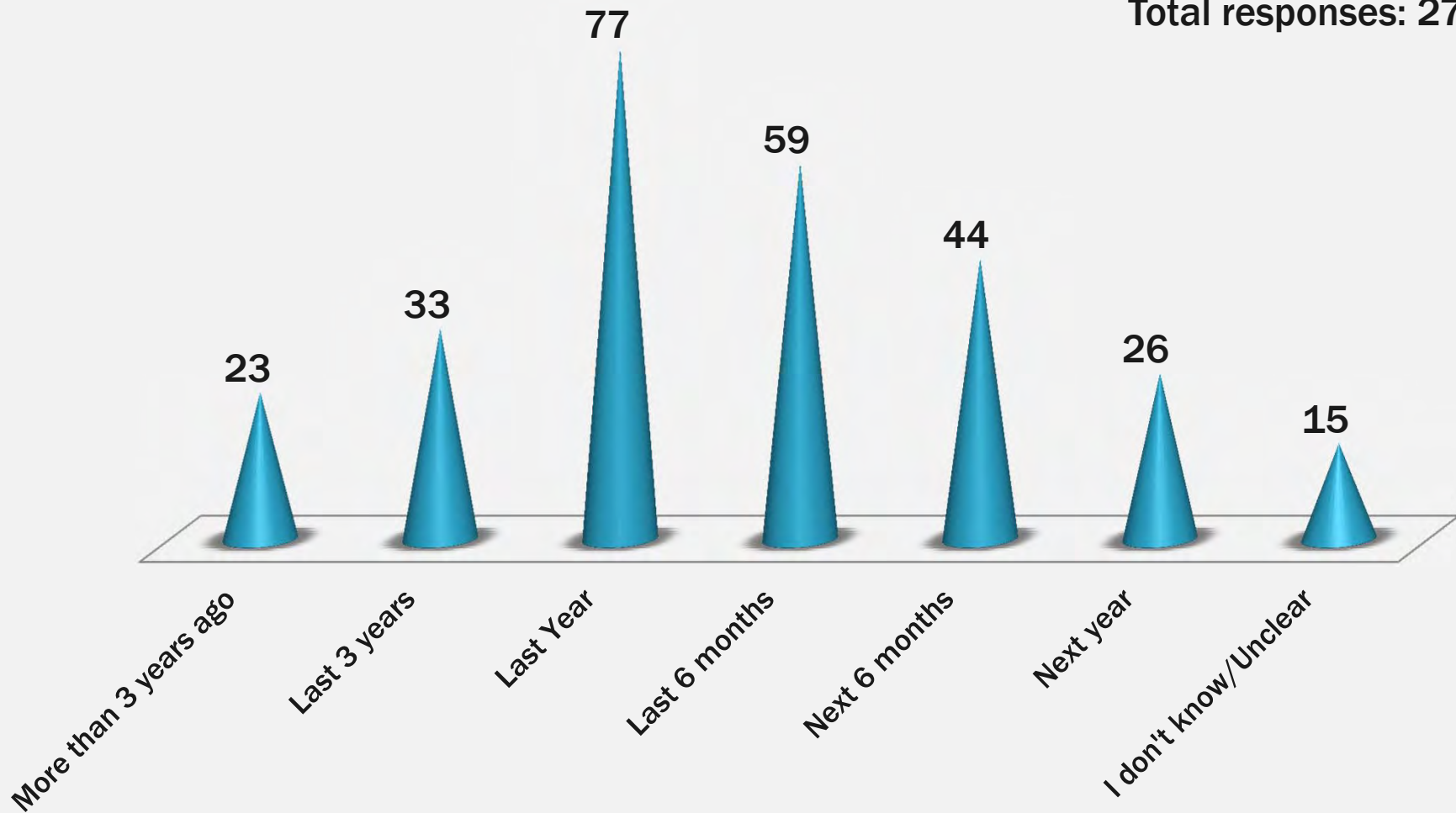


WORKSPACE RENT PER SQUARE FOOT

Average Rent	\$1.75
Most frequent Value	\$1.00
Median	\$1.40
Maximum rent	\$17.33
Minimum Rent	\$0.00

WHEN WERE YOU/WILL YOU BE DISPLACED FROM YOUR HOME?

Total responses: 277

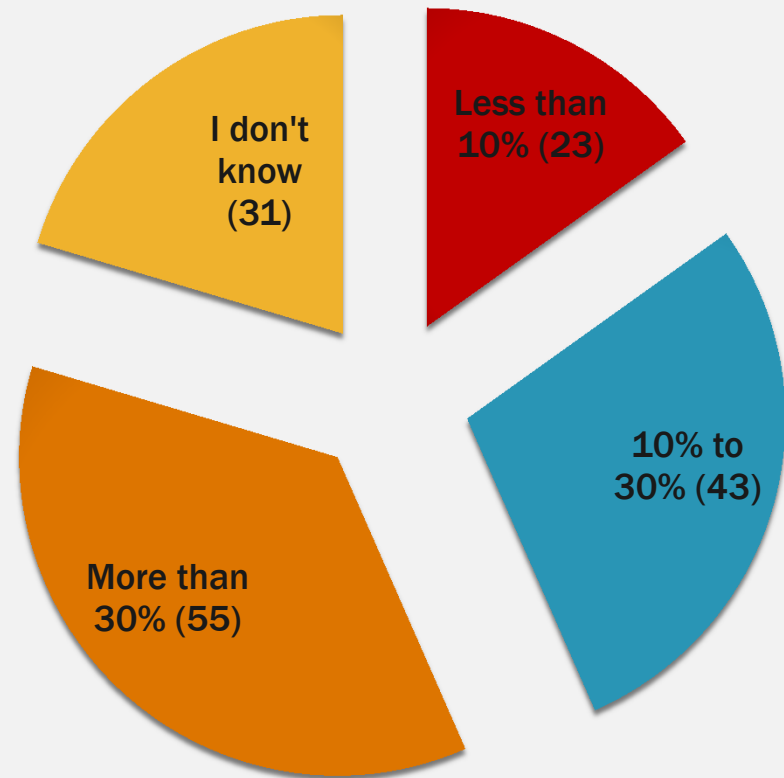


LEASE RENEWAL FOR YOUR HOME?

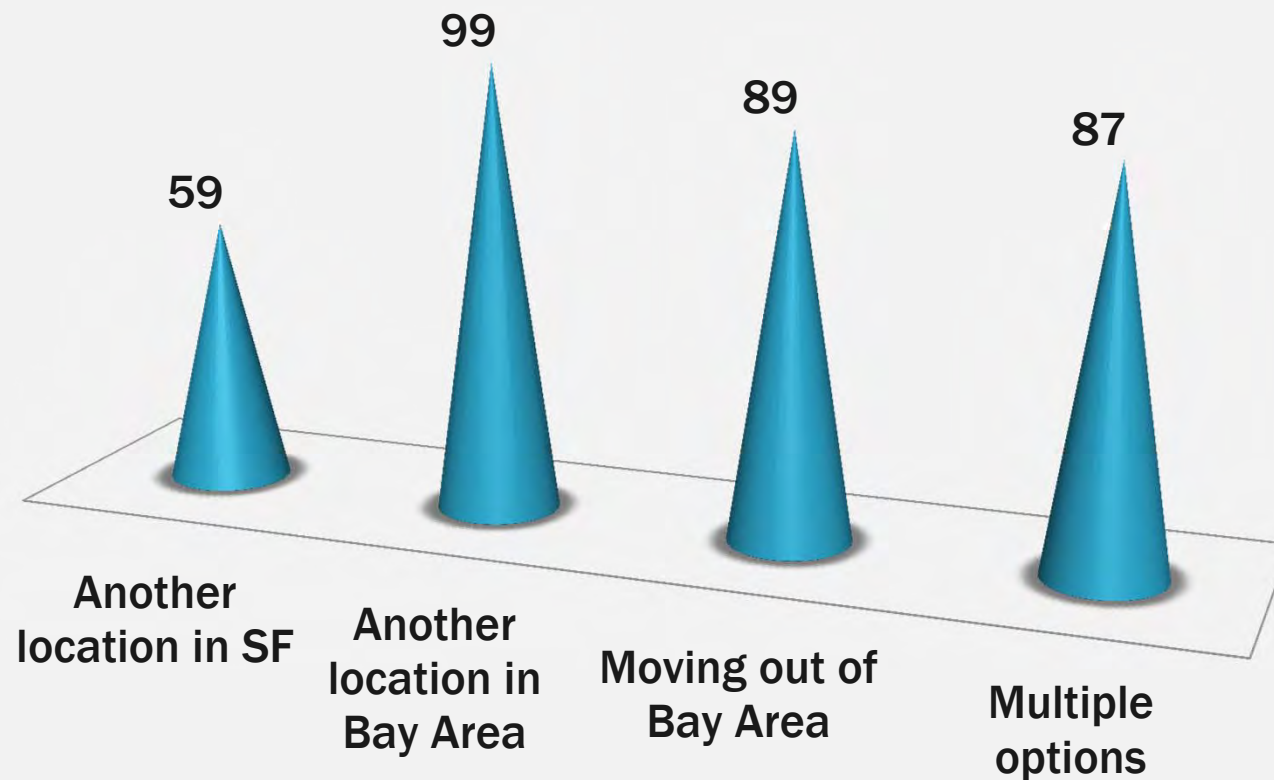
- **183 respondents reported that their home lease has not been/will not be renewed**
- **Most common reasons for non-renewal of lease**
 - **Owner buyout/move in (37)**
 - **Ellis Act (24)**
 - **Building conversion/retrofitting/rezoning/demolition (18)**
- **83 respondents reported that their home lease has been/will be renewed**

RENT INCREASE FOR HOME LEASE RENEWAL

- 83 respondents reported that their lease would be renewed
- 121 respondents confirmed that a rent increase would accompany a lease renewal



WHAT ALTERNATIVES ARE YOU CONSIDERING?



FINAL COMMENTS

■ I am leaving (48)

- Alternative locations mentioned most frequently are Oakland, the East Bay and Los Angeles. Some people mention going abroad temporarily or permanently, citing Europe as one place where artists are more supported.

■ Already left (39)

- Some respondents indicated that they have already left for the East Bay, Los Angeles, Portland, Seattle, etc. Some who have left for East Bay express continuing anxiety because demand for space increased throughout the region.

■ Uncertainty (49)

- Many mention that they don't know what options are out there or are feasible. Some mention they might have to give up art. This uncertainty is prevalent even among those who are not currently being displaced.

■ Creative use of space (20)

- Some respondents mention temporary and pop up spaces, downsizing and changing art medium to accommodate lack of space, utilizing free and existing spaces, live/work and space sharing.

■ I am staying (20)

- Some people stated that they will stay and fight their eviction, other people mention housesitting and sublease options as a way to wait out the crisis. Only 4 people mentioned buying as an option; 3 of them are looking for Below Market Rate (BMR) housing.

NEXT STEPS

- Share data with:
 - Cultural community (individual artists, grantees, arts non-profits, etc.)
 - Non-profit real estate partners (CAST, NCCLF, ArtSpan, etc.)
 - Private philanthropy
 - Developers

- Promote SFAC Grants – **Deadline: October 15 at 5 p.m.**
(50% increase in funding through Mayor Lee’s Shared Prosperity for the Arts Package = more grants at \$15k vs. \$10k to individual artists)
 - Creative Space

- One-on-One Consultations with Grants Staff
 - **Wednesday, September 16, 5-7 p.m.**, Mission Cultural Center for Latino Arts, 2868 Mission Street
 - **Thursday, September 17, 5-7 p.m.**, Bayview/Linda Brooks-Burton Branch Library, 5075 Third Street
 - **Tuesday, September 22, 5-7 p.m.**, SOMArts Cultural Center, 934 Brannan Street
 - **Wednesday, September 23, 5-7 p.m.**, African American Art & Culture Complex, 762 Fulton Street

- Respond to Mayor’s directive to produce an affordable housing option for artists in partnership with the Mayors Office of Housing and Community Development and Office of Community Investment and Infrastructure
 - Recent tour of Warehouse Artists Lofts in Sacramento and other research of federal guidelines

		Arts For Better Bay Area 2015 Arts Budget Coalition Budget Recommendations & Commitments			Prop E Allocations & Difference from 2015 Ask and Combined 2015 Budget + Prop E Commitments	
SF Arts Commission	Description	2015 ABBA Amount Requested	Combined ABBA Ask	Mayoral Commitment	Prop E	\$ Difference
	Individual Artist Commissions	\$1,000,000.00	\$3,000,000	\$1,000,000	\$600,000	\$1,400,000.00
	Organization Project Grants	\$500,000.00				
	Creative Space, CEI Levels 1&2	\$1,500,000.00				
	Displacement Funds	\$1,850,000	\$1,850,000	\$0.00	\$0.00	\$1,850,000.00
	Housing Task Force	\$150,000	\$150,000	\$0.00	\$0.00	\$150,000.00
	Arts for Neighborhood Vitality	\$30,000	\$30,000	\$0.00	\$0.00	\$30,000.00
	Cultural Centers	\$750,000	\$750,000	\$0.00	\$500,000.00	\$250,000.00
	In Youth Opportunities	\$250,000	\$250,000	\$0.00	\$0.00	\$250,000.00
	Service Organizations/ACIP & Additional Grants	\$400,000	\$400,000	\$0.00	\$0.00	\$400,000.00
					Total of Priorities (In Red)	\$2,330,000.00
Grants for the Arts General Oper Support for Grants	To Organizations Rooted in Underserved Communities	\$1,000,000	\$1,650,000	\$500,000.00	\$2,200,000.00	-\$1,050,000.00
	Small and Midsized Organizations	\$500,000				
	IN GFTA/SFAC - Neighborhood Arts Collaborative	\$150,000				
	totals	\$8,080,000.00	\$8,080,000.00	\$1,500,000	\$2,800,000	



Arts Impact Endowment Poll

In November 2018, San Francisco voters overwhelmingly approved Proposition E which allocates a portion of hotel tax revenues for arts and cultural purposes. These resources are to be allocated to several distinct City departments and programs annually. The Arts Impact Endowment is one component of Proposition E and mandates that the San Francisco Arts Commission engage in a community process to develop a five-year cultural services allocation plan. This plan will be reviewed annually and approved by the Arts Commission and the City Administrator. The following potential impact areas would work to improve San Francisco's unique quality of life by supporting artists, arts organizations, youth, audience members and cultural workers.

Note: *This poll closes on Friday January 25, 2019.*

Instructions: From the twelve choices below, please rank your top **three (3)** priorities

POTENTIAL IMPACT AREAS

	First priority	Second priority	Third priority
ARTS ORGANIZATIONS			
1. Foster proactive & sustainable arts non-profits	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Advance racial equity & social justice through the arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Invest in innovation through the arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
CREATIVE PLACEKEEPING			
4. Protect and sustain spaces for arts & culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Maintain and increase public art in marginalized neighborhoods	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
INDIVIDUAL ARTISTS & CULTURAL WORKERS			
6. Support artists of all disciplines to earn a living through the production of their work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Provide paid professional development for artists & cultural workers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Ensure living wages & equitable pay for artists & cultural workers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
INFRASTRUCTURE			
9. Invest in affordable housing & work spaces	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Invest in safe, accessible, quality arts facilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
YOUTH/ARTS EDUCATION			

	First priority	Second priority	Third priority
11. Provide out-of-school arts education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. Support teaching artists to better serve youth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

To help us better understand where results are coming from, please specify your zip code.

