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Welcome

This is the online application form for OEWD Request for Proposals (RFP) #122.

All fields marked by an asterisk (*) are mandatory; enter) or N/A if not applicable.

The application allows the ability to save progress and resume later.

When ready to submit the final application, press the "Submit" button located on the last page. A message will indicate if any errors need to be corrected before final submission.

Applications will not be accepted after the deadline.

Helpful information is available on the [OEWD RFP 122 website](#).

For technical support, email oewd.procurement@sfgov.org.

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Part I. Primary Applicant Profile

In this section, provide all organizational contact information. Note that if you are a **fiscal agent**, you will need to complete an applicant profile for both your organization and your subgrantee.

- The **Primary Applicant** is the organization or firm that will hold the contractual obligation with the City.
- If you are applying as the fiscal agent for another entity, your application must also identify a **Program Lead**, which is the entity delivering services.

If you are applying as the fiscal agent for another entity, please include your information here and list information on the Program Lead in the next section.

Primary Applicant

Primary Applicant

Primary Applicant Official Business Name Doing Business As (DBA) or Also Known As (AKA), if applicable

San Francisco Housing Development Corporation SFHDC

Primary Applicant Address

Street Address
4445 Third Street

City
San Francisco

State
CA

Zip Code
94124

Website
www.sfhdc.org

Main Telephone Number

Primary Applicant Executive Director / CEO Information

Executive Director / CEO Name	Executive Director / CEO Email Address	Executive Director / CEO Title	Executive Director / CEO Telephone Number
[REDACTED]	[REDACTED]	CEO	[REDACTED]

Primary Applicant Type of Entity

Note: Some program sections are limited to specific applicant types. Please refer to your specific program section for information on eligible entities.

Select all that apply:
- Nonprofit

Primary Applicant City & County of San Francisco Supplier Status

All applicants must be able to become an approved City Supplier within ten days of notice of an award in order to begin contract negotiation. For more details, please visit <https://sfcitypartner.sfgov.org/>

Current status:
Approved Supplier

Supplier Number (e.g. 00000#####):



Has the Primary Applicant been certified as a San Francisco Local Business Enterprise (LBE):

No, not a certified LBE

Part I. Primary Applicant Profile (continued) (Page 3 /14)

Primary Applicant Organizational Staffing and Board Composition

Organizational Chart

Upload Primary Applicant's Organizational Chart (no specific template provided).
SFHDC Work Chart - Feb 2021.pdf

Executive Director Tenure

How many years has your Executive Director/CEO been in this role?

Years Months

7 6

Total Number of Full Time Equivalent (FTE) Employees

Enter the number of FTE for the whole organization, not just the program being proposed. Your FTE number may be different from the total number of people on your payroll.

25

Number of Governing Board Members

Enter the number of Board members, excluding Emeritus/Advisory members.

10

Current Board Members

The Board of Directors should include San Francisco residents and/or members with knowledge of the needs of low and moderate income San Franciscans from the target neighborhoods/populations described in the RFP. Fiscal sponsors should only list governing Board members; Program Lead organizations can also list Advisory Board members, if applicable. "Job or Relevant Experience" can include lived experience, neighborhood knowledge and demographic

information as well as professional experience. Select "Add another response" to create an entry for each member of the Board of Directors.

Board Member Details

Board Member Name Years/Months on the Board

Thor Kaslofsky 4 years

Home Neighborhood (or City/State if outside San Francisco)

San Francisco, District 1

Job or Relevant Experience

Urban and Community Development

Board Member Details

Board Member Name Years/Months on the Board

Daniel Wong 6

Home Neighborhood (or City/State if outside San Francisco)

San Francisco, District 2

Job or Relevant Experience

Real Estate Transactions and Finance

Board Member Details

Board Member Name Years/Months on the Board

Ben Golvin 7

Home Neighborhood (or City/State if outside San Francisco)

San Francisco, District 2

Job or Relevant Experience

Real Estate Development

Board Member Details

Board Member Name Years/Months on the Board

Noreen Beiro 2

Home Neighborhood (or City/State if outside San Francisco)

San Francisco, District 5

Job or Relevant Experience

Tax Credits and Real Estate Financing

Board Member Details

Board Member Name Years/Months on the Board

Chuck Turner 32

Home Neighborhood (or City/State if outside San Francisco)

San Francisco, District 10

Job or Relevant Experience

SFHDC Co-Founder, Architecture, Planning

Board Member Details

Board Member Name Years/Months on the Board

Eddie Walker 14

Home Neighborhood (or City/State if outside San Francisco)

Oakland, District 7

Job or Relevant Experience

Real Estate Transactions

Board Member Details

Board Member Name Years/Months on the Board

Lena Robinson 2

Home Neighborhood (or City/State if outside San Francisco)

San Francisco, District 3

Job or Relevant Experience

Community Development

Board Member Details

Board Member Name Years/Months on the Board

Jennifer Eskildsen 2

Home Neighborhood (or City/State if outside San Francisco)

San Francisco, District 1

Job or Relevant Experience

Economic Development

Board Member Details

Board Member Name Years/Months on the Board

Dorris Vincent 10

Home Neighborhood (or City/State if outside San Francisco)
San Francisco, District 10

Job or Relevant Experience
Community Activism / Investment

Board Member Details

Board Member Name Years/Months on the Board
Antoinette McGill 2

Home Neighborhood (or City/State if outside San Francisco)
San Francisco, District 1

Job or Relevant Experience
Contract Law / Real Estate Investment

Board Recruitment

If you are in the process of recruiting new Board members, please describe any efforts to ensure a diverse and equitable Board that aligns with the community being served. (500 character limit)

SFHDC's Board is composed of 80% BIPOC individuals who are experts in their field, of which 60% identify as Black/African American. SFHDC's recruitment efforts over the next several years will seek to expand upon this expertise while maintaining or expanding upon its diversity and equitable representation.8

Total Number of Volunteers

Enter the total number of volunteers for the organization. Exclude Board Members counted above.

8

Part I. Primary Applicant Profile (continued) (Page 4 /14)

Primary Applicant Organizational Budget Information

List the total organizational budget amount for the Primary Applicant for the last completed fiscal year. Please note this is different than the budget for the proposed program.

4666450

Upload the Primary Applicant's total organizational budget for the last completed fiscal year (use your own format; no template provided).

SFHDC Agency-Wide Financials.pdf

Part I. Primary Applicant Profile (continued) (Page 5 /14)

Program Lead Profile

If you are applying as a **fiscal agent** for another entity who will deliver the proposed services, you will use this section to complete an applicant profile for your subgrantee **Program Lead**.

- The **Primary Applicant** is the organization or firm that will hold the contractual obligation with the City.
- If you are applying as the fiscal agent for another entity, your application must also identify a **Program Lead**, which is the entity delivering services.

Is the Primary Applicant serving only as the fiscal agent for a different Program Lead organization which is actually delivering the proposed services?

Yes, Primary Applicant is the fiscal agent for a different Program Lead (provide Program Lead profile)

Program Lead

Provide details for the Program Lead (only if the Primary Applicant is acting solely as the Fiscal Agent on behalf of a separate Program Lead organization).

Program Lead

Program Lead Official Business Name
New Community Leadership Academy

Program Lead Address

Street Address
233 Eddy Street

City
San Francisco

State
CA California

Zip Code
94102

Website
www.nclfinc.org

Main Telephone Number

[Redacted]

Program Lead Executive Director / CEO Information

Program Lead Executive Director / CEO Name

Majeid Crawford

Program Lead Executive Director / CEO Email Address

[Redacted]

Program Lead Executive Director / CEO Title

Executive Director

Program Lead Executive Director / CEO Telephone Number

[Redacted]

Program Lead Type of Entity

Note: Some program sections are limited to specific applicant types. Please refer to your specific program section for information on eligible entities.

Select all that apply:

- Nonprofit

Program Lead City & County of San Francisco Supplier Status

All applicants must be able to become an approved City Supplier within ten days of notice of an award in order to begin contract negotiation. For more details, please visit <https://sfcitypartner.sfgov.org/>

Current status:

Not a current San Francisco registered Bidder or Supplier

Has the Program Lead been certified as a San Francisco Local Business Enterprise (LBE)?

Yes, certified LBE

LBE Certification Number

1269739-02-211

Organizational Chart

Upload Program Lead's Organizational Chart (no specific template provided).

Organization Chart - NCLF.pdf

Executive Director Tenure

How many years has your Executive Director/CEO been in this role?

Years Months

2 2

Total Number of Full Time Equivalent (FTE) Employees

Board Member Details

Board Member Name Years/Months on the Board
Hugh Gregory, Board Vice President 4 years / 8 months

Home Neighborhood (or City/State if outside San Francisco)
Tenderloin / South of Market, San Francisco

Job or Relevant Experience

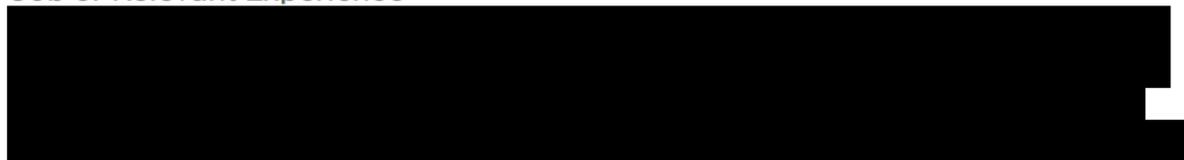


Board Member Details

Board Member Name Years/Months on the Board
Jada Curry, Board Secretary 3 years / 11 months

Home Neighborhood (or City/State if outside San Francisco)
Tenderloin, San Francisco

Job or Relevant Experience





Board Member Details

Board Member Name

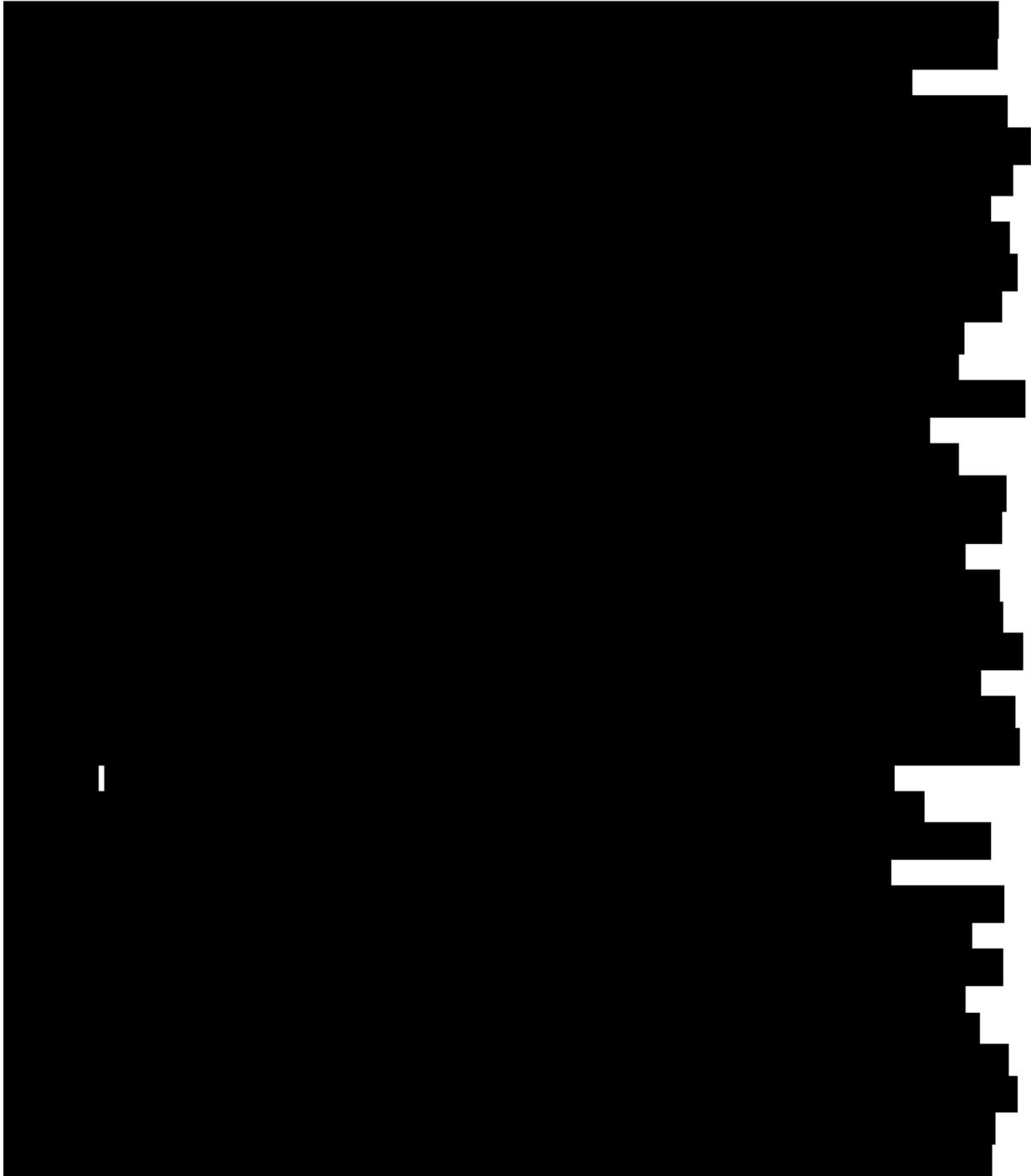
Years/Months on the Board

Katherine Campbell, Board Member At-Large 8 months

Home Neighborhood (or City/State if outside San Francisco)

South of Market, Tenderloin, San Francisco

Job or Relevant Experience



If you are in the process of recruiting new Board members, please describe any efforts to ensure a diverse and equitable Board that aligns with the community being served.

(500 character limit)

N/A

Total Number of Volunteers

Enter the total number of volunteers for the organization. Exclude Board Members counted above.

35

Program Lead Organizational Budget Information

List the total organizational budget amount for the Program Lead for the last completed fiscal year (only required if the Primary Applicant is serving only as a Fiscal Agent). Please note this is different than the budget for the proposed project .

109200

Upload Program Lead's total organizational budget for the last completed fiscal year (use your own format; no template provided).

NCLF 2021 Budget (1).xlsx

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RFP 122 Program Area

From the list below, please check one box indicating the program area for this proposal. Proposers may seek funding in more than one area, however, a separate application must be filed for each funding area that the applicant wishes to provide services for. Check only one area.

Program Area List: Select one

G3.1: Funds to Support the Black Community - Workforce Programming for the Arts - Community Arts

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In preparing your proposal, please address all questions in response to the scope of work. Pay particular attention to and address in full; minimum qualifications, preferred qualifications, and any program area-specific questions. Proposals are evaluated based on clarity, substance and measurable results.

Introduction: Title and Summary

Please indicate the Program Title and provide a brief (1-2 sentence) summary of the Project.

Program Title (100 character limit) Brief summary of proposed project (1-2 sentences; 350 character limit)

Life in the Arts This project will address black-on-black violence by collaborating with African American leaders from communities in SF to promote city-wide unity and a foundation of economic empowerment and development through artistic projects, compilation albums, social advocacy, and mentorship components.

Part II. Program Description - Section 1 (Page 8 /14)

Section 1: Applicant Qualifications and Staff Assignments (30 points)

This section should briefly address the principal objectives of the proposed program, and establish the applicant's professional qualifications and the experience of proposed partners, sub-contractors and staff. The applicant should detail past experience and track record implementing projects similar to the proposed activities. The applicant should provide an overview of staff assignments. Details may include how staff will be accessible and available to individuals and/or organizations receiving services, the relevant experience of staff members, and the distribution of workload within the assigned staff and partners. This section should further note how the proposed program demonstrates a thorough understanding of the economic, social, financial, institutional or other issues that require a solution as well as indicators of community support.

1. Briefly describe your organization's mission, values, and history providing services to residents and businesses in San Francisco. If applying as a fiscal sponsor or collaboration, please be sure to include brief descriptions of each organization involved in this proposal. (3,000 character limit)

The mission of the San Francisco Housing Development Corporation (SFHDC) is to foster financial stability through the development of affordable housing, the facilitation of homeownership, and the economic empowerment and revitalization of the Bayview Hunters Point, Western Addition, and other neighborhoods of San Francisco. In 1988, a handful of visionary community leaders launched SFHDC to combat the effects of widespread displacement of African Americans and other people of color that had occurred in the '60s and '70s. Governmental 'redevelopment programs' wreaked havoc on the Bayview and Western Addition neighborhoods in particular, forcing many families out of their homes and communities. Today, SFHDC continues to focus on serving people of color and the traditionally African American neighborhoods of Bayview Hunters Point and the Western Addition. SFHDC is the only nonprofit organization in San Francisco that is an experienced affordable housing developer, supportive service provider, HUD-certified housing counseling agency, and destination for comprehensive individual financial empowerment services. SFHDC has led housing workshops and individual housing counseling for 22 years, helped build over 900 units of affordable housing, and assisted hundreds of families in getting into homes. The organization's Financial Empowerment Center ("FEC") continues to provide extensive financial fitness, housing readiness, housing stabilization, and volunteer income tax preparation services

throughout the City, serving over 1,500 clients each year. In partnership with several other organizations, SFHDC is now actively engaged in the preservation or new construction of over 1,000 affordable housing units in San Francisco. They have expanded its supportive services and service connection to 825 households across six sites from 4.5 full-time equivalent positions to 27. New Community Life Foundation(NCLF) is a volunteer-based, 501(C)(3) organization established in San Francisco's diverse and historic Fillmore neighborhood in 2015. Since 2015, NCLF has produced, co-produced, or sponsored over 150 events engaging around 100 artists, musicians, culinary artists, and public speakers, and received a space activation grant from OEWD to produce 35 events at the Fillmore Mini Park from September 2017 through June 2019. During these events, NCLF has supported these artists in creating contracts, MOUs, permits, referrals to legal support, assisted in becoming incorporated, technical assistance, grant writing, referrals to credit repair, education on media tools, and more. Starting with a small, crowdfunded budget and a grassroots team of volunteers, NCLF raised a million dollars to renovate the Fillmore Mini Park, a dilapidated mini-park in the last remaining Black neighborhood in the gentrified Fillmore neighborhood and organized the community around a project to restore and reopen the former Yoshi's Jazz Club, now called the Fillmore Heritage Center (FHC).

2. Provide a brief overview of the proposed program. Summarize the objectives of the proposed program, and establish clear connections between the issues/need for assistance and specific objectives that will be implemented through Job Centers/Access Points, programs and service modules to address them. The overview should also address how the proposed program is aligned with and leverages the mission, programs, and expertise of the applicant or collaborative partnership. (3,000 character limit)

With strong leadership from SFHDC and NCLF, our collective of local African American-based projects and organizations aims to bridge the divide from the past to the current and future revitalization of the arts community in all San Francisco neighborhoods. NCLF works to transform and empower Black and other disenfranchised communities in San Francisco in direct alignment with the objectives of Life in the Arts. The legacy of racism and disinvestment has hurt the health and well-being of low-income communities of color. This is reflected in countless ways, from shorter life expectancy to disproportionately high rates of illness, injury, and death, limiting access to healthy food, health care, parks and recreation, and other resources for healthy living. Equitable access to economic opportunities is essential for improving the health of disinvested neighborhoods and the people who live there. Embedding an explicit focus on culture can enhance the effectiveness of health equity strategies. A direct application of this lens is evident in programs that heal trauma through engagement in arts and culture.

Throughout history, artists have used their art to catalyze social movements, spark revolutions and change entrenched societal beliefs. These artists often emerge from current struggles and work to change narratives around racial inequity, community health, housing, and economic displacement. Our artists will provide programs to bridge gaps and amplify the voices of those who may not otherwise be heard. Our project includes mural paintings, culturally influenced artwork, community learning projects hip hop, and R&B music development, introduction to arts, music, and the technology incorporated in and around arts and music, along with other career pathways in and around the entertainment industry, and art therapy for healing. Each program will utilize existing connections to the African American community to ensure their programs provide quality resources for their participants. We are focused on arts and culture internships, apprenticeships, educational curricula, and organizational resources to build cultural and art components into adult and education programming that can deliver

powerful placemaking and equitable development outcomes. Our target base will have completed high school and seeking postsecondary education within or outside San Francisco. The African American postsecondary completion success rates are the lowest in the state of California; San Francisco is no exception. Providing additional financial information and incentives for students to persist and complete their postsecondary education goals is of the utmost importance to our collaboration; financial stability acts as an incredible determinant of larger academic success. Our goal is to ensure that all participants are able to make informed decisions on their post-secondary education options, employment opportunities, and business development and management.

3. Describe the target populations you will serve through this proposed program, your experience serving them, and key needs you hope to address with this funding. Highlight the economic, social, financial, institutional or other issues that require a solution. Please also share any work you have done with the relevant communities to confirm that this proposed project is appropriate and necessary. Examples may include: • Surveys or focus groups with community members • Organizing or advocacy efforts with community members • Research or review of demographic data, studies, or assessments and best practices serving the target population(s). See Appendix F, Socioeconomic Neighborhood Profiles, San Francisco neighborhood and demographic data. (3,000 character limit)

Our collaborative of local African American-based projects and organizations aim to bridge the divide from the past to the current and future revitalization of the arts community among local SF black neighborhoods. The median income for Black families in SF is below \$40K while it is over \$100K for white families. The median income for Black families in District 5 is below \$30K and District 12 is below \$40k. Engaging with and empowering young Black adults requires a deep understanding of what it means to come from extremely low-income families. This disparity is related to a range of hardships for these youth and their families, which are all only made worse by the COVID-19 pandemic. There is a severe lack of recreational and cultural programming in local neighborhoods as well as a lack of quality employment programs that serve black families. Studies have shown that sections of SF with a strong arts presence had greater population growth and a more rapid decline in poverty during the 1980s; that this revitalization does not fit common notions of gentrification; that patterns of participation of community arts programs contribute to revitalization by breaking down social and economic barriers separating communities; and that community arts programs are strategically located to serve as facilitators of community economic revitalization. Throughout history, artists have used their art to catalyze social movements, spark revolutions and change entrenched societal beliefs. These artists often emerge from current struggles and work to change narratives around racial inequity, community health, housing, and economic displacement. Our volunteer-based, 501(C)(3) organization was established in San Francisco's diverse and historic Fillmore neighborhood in 2015. Starting with a small, crowdfunded budget and a grassroots team of volunteers, we have accomplished many great things since our inception. We raised a million dollars to renovate the Fillmore Mini Park, a dilapidated mini-park in the last remaining Black neighborhood in the gentrified Fillmore neighborhood. We also organized the community around a project to restore and reopen the former Yoshi's Jazz Club, now called the Fillmore Heritage Center (FHC). FHC is a 50,000 square foot entertainment center for hosting vibrant events designed to connect and empower the members of our community. Through our hard work, Black people in Fillmore felt for the first time in decades that they again have a voice in the community. Through programs encompassing cultural upliftment, historic preservation, economic development, civic engagement, artistic empowerment, equity advancement, and much more, we are

working to empower San Francisco's Black community while uniting with all of our city's stakeholders and decision-makers to work collaboratively toward bold initiatives for economic and racial justice.

4. Describe your staffing plan for the proposed program. Please answer all of the following in this section: • List the names, titles and qualifications of staff, partners, and subcontractors that will make up the proposed program team, including who will play the primary role in delivering services, eg. your Program Director. If you do not have a person identified yet (e.g. if you have a vacant position), please provide information on the status of the hiring process. • How will work be distributed within the project team? • Share any specific cultural, linguistic, educational or other skills that will help the team deliver the proposed program. (4,000 character limit)

5. Describe any past experience successfully implementing similar workforce development programs or activities, including grants or contracts with the City of San Francisco or other funders. You may include details on active/ongoing programs as well as prior/completed programs. Please be sure to highlight successful outcomes for the target populations or neighborhoods in the program area. (2,000 character limit)

The Life in the Arts Collaborative is bringing the whole City together to work collectively on several art projects, rap album, R&B album, as well as, history, woman music history, healing through hip hop, and social advocacy to organize community arts projects: all while bringing together mentors and communities impacted by violence. Our team has decades of combined senior leadership experience in every artistic and cultural discipline and area of functional management expertise. All team members have lived in the San Francisco neighborhoods for a combined total of 100+ years and are strong advocates for causes among the black community members that encourage health, wellness, safety, social justice, education, artistic enrichments, along with economic empowerment for communities, families, businesses, organizations, leaders, artists, and individuals. They are well known and respected among city leaders, OEWD staff, CBOs, local businesses and artists, community members, and faith-based organizations. The NCLF Program Coordinator (Majeid Crawford) is responsible for the development and oversight of the overall programs and in the implementation process. Through support from SFHDC, NCLF will have the ability to provide financial support services (i.e., artist tools, permits) to artists during the project period. The Bookkeeper/Data Manager (Mary Rivers, contractor) is responsible for administrative oversight of the program including payroll, accounting, and record-keeping (payables & receivable), and data input and reporting to the Program Coordinator. She will report and

SFHDC is the only nonprofit organization in San Francisco that is an experienced affordable housing developer, supportive service provider, HUD-certified housing counseling agency, and destination for comprehensive individual financial empowerment services. SFHDC has led housing workshops and individual housing counseling for 22 years, helped build over 900 units of affordable housing, and assisted hundreds of families in getting into homes. The organization's Financial Empowerment Center ("FEC") continues to provide extensive financial fitness, housing readiness, housing stabilization, and volunteer income tax preparation services throughout the City, serving over 1,500 clients each year.

track artist demographic information, programmatic outcomes, and other programmatic data as requested by OEWD. The Technical Assistant Consultant (Ericka Scott, contractor) is responsible for the program operation, providing technical assistance to all participants and reports to the Program Coordinator. Each program will manage their Social Media and are responsible for maintaining all social media sites and promotion of their individual programs including special events, projects, and showcasing artists. NCLF is responsible for outreach to local school systems, youth organizations, all local CBOs, and businesses, members of the art communities, housing properties, and engagement with city officials. Each of the programs that make up the collaborative, will have its own Program Director, responsible for program operations and assessment. These include Star Quality Youth Camp (Walter (Wally G) Redding), The Seastrunk Brothers/Bay Area Entertainment Association (Donald Seastrunk and Richard Beal), Work It Well Project, Inc.(Suga-T Stevens), Hip Hop Manifesto (Hugh (EMC) Gregory), SFCATS Academy (Daniel Landry), and NCLF (Majeid Crawford). All of our program directors have proven experience providing community-based arts services to communities or institutions, experience in developing contract and/or subcontract agreements with independent artists, and previous experience providing workforce training services to the community and/or experience educating artists on career success techniques. NCLF has developed and will manage a targeted outreach, information, and orientation strategy to effectively engage members of the local African American arts community and promote activities of the programs. They have the proven ability and knowledge to engage property owners for permission, permits and meet legal requirements if needed for project approval and completion. Our project will engage community members for input on the project(s), where applicable. To ensure integrity and trust among the African American communities, all collaborative leaders will maintain constant partnership and dialogue with residents, business owners, and community-based organizations as part of our outreach program.

In partnership with several other organizations, SFHDC is now actively engaged in the preservation or new construction of over 1,000 affordable housing units in San Francisco. It has expanded its supportive services and service connection to 825 households across six sites from 4.5 full-time equivalent positions to 27. NCLF is working to empower SF's Black community while uniting with city stakeholders and decision-makers to work collaboratively toward bold initiatives for economic and racial justice. Starting with a small, crowdfunded budget and a grassroots team of volunteers, they have accomplished many great things since inception. NCLF raised a million dollars to renovate the Fillmore Mini Park, a dilapidated mini-park in the last remaining Black neighborhood in the gentrified Fillmore neighborhood, and organized the community around a project to restore and reopen the former Yoshi's Jazz Club, now called the Fillmore Heritage Center (FHC). They are currently competing for city funding to revitalize the Fillmore Heritage Center to encase the arts community programming and workforce development for our young and adult black populations bringing together a collaboration of CBOs, artists, and business owners.

Part II. Program Description - Section 2 (Page 9 /14)**Section 2: Approach, Activities and Outcomes (40 points)**

This section should outline a plan of action that describes in sufficient detail the specific scope of services applicant(s) propose and how the proposed work will be accomplished. The plan should address all functions and activities for which applicants seek funds. Cite factors that might accelerate or decelerate work, explain rationales for strategies selected, and describe any unique or unusual features of the proposed project, such as design or technological innovations, cost or time saving strategies, or methods to increase engagement of targeted stakeholders in services. Include and make clear the organizations, cooperating entities, consultants or key individuals who will work on the proposed activities. **For Program Areas with Supplementary Questions please address them in this section, unless otherwise noted.**

1. Clearly state your approach to the proposed program. Provide detailed goals and objectives, and describe any evidence-based practices that inform your project design. (4,000 character limit)

Our overall goal of providing long-lasting support to African American young adults in SF in a COVID-safe way consists of several key objectives. The most important goal is to interrupt unhealthy choices and empower young adults to be in control of their future. Youth and young adults will participate in creative and technical internships to prepare them for higher education and careers. They will be empowered to make better lifestyle choices when they participate in diversified activities, understand that resources for support exist and how to seek them out, and have deep connections with mentors outside of their home. Hands-on learning opportunities in areas such as hip-hop music, painting murals, and creative art design/expression, social advocacy, and business development and management provide them with perspective to make informed decisions about their futures and ensure one does not feel limited in their choices. Through our rotating instructors and mentorship program, youth will be exposed to different ideologies and different versions of "success," thus widening their understanding of what their lives could look like. All of the skills needed to complete an art project, like planning, organizational skills, and resourcefulness, are foundational to academic and professional success. Art requires patience, for example, which will help youth to not feel easily discouraged if they don't understand a concept in academic environments. Concretely, we will leverage existing relationships so that our program can serve as a feeder for institutions such as SF High School of the Arts, the African American Arts and Cultural Complex, and Academy of Art University. We will work to secure funding for scholarships to be made available for some of our participants to attend local art academies and community-based arts programs. As we have acknowledged, our young adults face an exorbitant and disproportionate amount of obstacles in pursuing academic and professional passions. Young black adults already will have a disadvantage in infiltrating the white dominant arts industries. Our program lowers as many barriers as possible and empowers young African Americans to believe they belong in spaces that historically exclude them. We will empower them to participate in advocacy and social justice through arts. In addition to providing an important outlet for creative self-expression, art is an important tool in communicating within and outside of our communities. By altering how we feel about ourselves, our society, or our culture, art can express truth in a way that influences people positively. We present art as a tool for young adults of color, who are confronted with intersecting systems of oppression, to give voice to their experience and fight against injustices. In

conjunction, we will infuse our programming with opportunities for understanding how to engage with civics and why it is important. We will use our programs to create a sustainable model that can be reproduced in other underserved communities. Our team will document the process and evaluate long-term best practices to dismantle barriers for future organizations to serve similar populations through art programming and small business and grassroots program development. Resources will be developed to provide current and future participants with equitable access to financing systems, including low-cost lending for artists, arts and culture organizations, and cultural entrepreneurs, setting them up for a college education or sustainable career. Through Life in the Arts, the collective participants, partners, and community organizations will experience a greater sense of history and pride, cultural awareness, literary, artistic, and visual technique, increased knowledge and exposure to Black art (past and present), a platform for self-expression, and gain a greater sense of community ownership and identity.

2. Describe the services to be provided. For each service component, provide detail on the following, as appropriate: types of activities; number of hours; frequency of services; location(s) of services; and methods that will be used to deliver services. If proposing with multiple program partners, be clear on who will lead elements of your service plan. (10,000 character limit)

SFHDC will provide fiscal oversight (and financial sustenance prior to funding availability) for the grant period and mentors as needed. NCLF will take the lead and oversight of the proposed project, as well as technical assistance, outreach, data tracking, and accounting. NCLF will organize a series of community meetings on Zoom in July and August to introduce the overall program, collaborative organizations, and arts opportunities to Black community members, organizations, and artists. They will support each collaborative partner with developing and implementing a community engagement strategy to recruit artists, residents, and other stakeholders from targeted Black neighborhoods and spaces in San Francisco. Our collaborative program is designed to be as safe and connective as possible as required by public health directives. ensuring everyone uses appropriate PPE and hand sanitizers, allowing for safe-distancing. We will ensure every participant has technical resources to participate in virtual programming if necessary. Each program will provide mini-funding to 100+ local artists and entrepreneurs to create opportunities for young artists to develop their skills and talents into a sustainable business. Star Quality Youth Camp The program will consist of four 12-week sessions cycling through Hip Hop Music Design and Compilations. Participants will create a City-wide hip hop compilation album that will include rap artists from every Black neighborhood in San Francisco. Studio time will be booked to create a CD with up to twenty songs and will include artist discussion sessions and business development. The Seastrunk Brothers and Bay Area Entertainment Association The program will consist of 2 six month sessions cycling through R&B music. Participants will create a city-wide R&B compilation album that will include R&B artists from every Black neighborhood in San Francisco to motivate and inspire each other to create an album to bring the rhythm, blues, and soul back to San Francisco. Work It Well Project, Inc. The program will consist of four 12-week sessions cycling through arts, music, and the technology incorporated in and around arts and music, along with other career pathways in and around the entertainment industry. They will provide programming for 200 students per year through in-person mentoring, with more opportunities for participants through ongoing outreach and grassroots marketing for virtual programming. The mentoring program will be a virtual online self-paced distance program that will meet once a month with the CEOs (Certified Empowerment Officers). The Hip Hop Manifesto The program will consist of four 12-week sessions cycling through the History of Hip

Hop, where participants will discuss social consciousness and create a CD of their art (Spoken Word, Music, Poetry) and Healing Ourselves and Communities through Hip-Hop, which includes five-week 1-hour workshops with 30 min Q&A sessions. SFCATS The program will consist of 2 six month sessions cycling through social advocacy and artistry to create programs and services that foster self-improvement and community development through cultural arts. Project #1: A Fillmore Fallen Soldiers Mural project: Participants will paint the largest mural in the Fillmore Western Addition alongside the Muni Substation wall of a tombstone with an eyeball and teardrops, with a slogan "May God Be Pleased With You" and Fillmore Fallen Soldiers. Project #2: Tree of Life in the image of a Tombstone. Artists will plant a small tree which will be a permanent memorial landmark for the Community to have candlelight vigils. NCLF will lead two projects: Tenderloin 233 Eddy Storefront Window Art and Northern Police Station Beautification Photo Display Project #1: Participants will work with the S.F. Arts Commission, local Tenderloin Nonprofits and direct resident outreach to identify artists to display their work at 233 Eddy St. They will utilize the S.F. Arts Commission's Art in Storefront toolkit to address issues around liability issues, insurance, schedules, contracts and moreover the course of 6 months to complete the project with several meetings and planning sessions. Project #2: Participants will learn to advocate (for 6 months) with city officials to erect a photo array of past and present historical photos to be installed on the Northern District Police station, ensuring that every resident and visitor can feel completely knowledgeable about what the Fillmore truly means to the City of San Francisco and its residents. They will attend several city meetings to learn the process of obtaining permission, permits, and what legal requirements are needed in order to complete local projects. Each program will take a one-week break in between sessions, with the exception of the Seastrunk Bros. and SFCATS who will have two 6 month sessions each. All sessions explore professional fields through interactive projects. We have taken a personalized approach to every aspect of each project, with the best planning to ensure Life in the Arts is a success.

3. Describe the qualitative and quantitative outcomes your program proposes to achieve. Provide proposed projections of the accomplishments to be achieved for each activity or function proposed, such as the number of activities or steps to be accomplished or number of individuals or businesses to be served. If accomplishments cannot be quantified, list them in chronological order to show a sequence of steps and their projected start and end dates. (5,000 character limit)

1) 65% of African American participants will complete their first year within Educational Pathways programming. 2) 75% of African American participants will complete their first semester within Educational Pathways programming. 3) 100% of African American participants will enroll in Educational Pathways Programming. 4) 76% of African American participants will finalize and submit a FAFSA (Free Application for Federal Student Aid) for their relevant academic years. 5) 100% of participants will acquire the knowledge necessary to become an entrepreneur. 6) 100% of participants will receive a certificate of completion. Star Quality Youth Camp 1) 10 rap songs will be produced on one compilation album. 2) 25 rap artists will receive a \$500 mini-grant, complete lyrics, and perform one or more verses on a song. 3) 10 music producers will receive a \$1,000 mini-grant each to complete a music track. 4) 15 rap artists will receive 2-hours of technical assistance to impact their music career and/or increase financial capacity. 5) 100% of participants will have created a CD of their completed compilation album for their portfolio. The Seastrunk Brothers and Bay Area Entertainment Association 1) 10 R&B songs will be produced on one compilation album. 2) 18 R&B artists will receive a \$500 mini-grant and complete lyrics and perform one or more verses on a song. 3) 10

music producers will receive a \$1,000 mini-grant each to complete a music track. 4) 10 R&B singers will receive 2-hours of technical assistance to impact their music career and/or increase financial capacity. 5) 100% of participants will have created a CD of their compilation album for their portfolio. Work It Well Project, Inc. 1) 60 people will attend Her Museum mobile exhibit to explore the impact of women in arts and entertainment in the Bay Area 2) 20 women will participate in 4 hours of artist mentoring by industry professionals. 3) 20 women will receive a certificate of completion of the Creator Mentorship program. 4) 20 women will receive 2-hours of technical assistance to impact their entrepreneurship and/or increase financial capacity. The Hip Hop Manifesto 1) 20 people will complete 2 booklets (10 per booklet) with CDs made up of voice expressions. 2) 20 people will receive a \$250 mini-grant to attend a 5-week Healing through Hip Hop series and complete a spoken word project, via rap, poetry, or speech. 3) 45 people will attend a two-hour History of Hip Hop in San Francisco workshop. 4) 45 people will attend a two-hour History of Hip Hop in Social Activism workshop. 5) 100% of participants will have created a CD of voice expressions for their portfolio. SFCATS 1) 100% of participants develop awareness through the visual art of the unfortunate experiences of black/African Americans young men and women who were killed from street gun violence. 2) 100% of participants gain knowledge working directly on hands with grassroots urban contemporary expressional art and culture. 3) 100% of participants will understand the value of healing a community through art and cultural tribute to the families and friends who are left behind to experience the impact of dealing with the loss of a life taken. 4) 100% of participants will develop independent art project skills and foster personal created inner talent to manifest beautification art to take on future art projects. 5) 100% of participants will learn the process of garden horticultural, cultivating, and preserving the Tombstone Memorial Tree. 6) 100% of participants will have a video of their completed project for their portfolio. NCLF Tenderloin 233 Eddy Storefront Window Art 1) 7 painting artists will receive a \$1,000 mini-grant to showcase their art at a one-month exhibit at 233 Eddy street, including our two large storefront windows. 2) 10 painting artists will receive 2 hours of technical assistance 3) 1000+ Tenderloin residents will be exposed to artwork from painting artists from Bayview, Fillmore, Sunnysdale, Lakeview, Potrero Hill, and Tenderloin. 4) 10 painting artists will participate in a meeting with a City department or CBO that provides services or support for artists. 5) 100% of participants will acquire the knowledge necessary to become a community advocate and public speaker. NCLF Northern Police Station Beautification Photo Display 1) 30 people will attend a workshop about the Arts Commission, learn the resources and opportunities the Arts Commission provides, and how to engage with the Arts Commission. 2) 30 people will attend one workshop on how to organize a public art project. 3) 20 People will learn how to prepare a 2-minute speech to present to a City department or commission regarding a public art project. 4) 15 People will present at a City department or commission meeting supporting the project. 5) 100% of participants will acquire the knowledge necessary to become a community advocate and public speaker.

4. Provide a program timeline. Please include all major milestones and target dates, as appropriate. Describe any factors that might speed or hinder implementation of the project, and explain how you will manage unanticipated proposed program hurdles, should they arise. (3,000 character limit)

Star Quality Youth Camp July 2021 - Press conference for city-wide rap album compilation. Aug 2021 - Finalize marketing campaign, identify rappers/music producers, host virtual city-wide community meetings Sep 2021 - Interview rappers/producers for mini-grants/ provide TA. Oct 2021 - Workgroup for artists/music producers create music

tracks. Nov/Dec 2021 - Artists work on material/provide TA. Jan 2022 - Rap album completed, begin marketing album. Feb 2022 - Record release party. March/June 2022 - Promote rap album/album single & artists receive TA. The Seastrunk Brothers/Bay Area Entertainment Association July 2021 - Press conference for city-wide R&B album. Aug 2021 - Finalize marketing, identify R&B singers/music producers, online city-wide meeting Sep 2021 - Interview singers/music producers & start TA./confirm 18 singers/producers. Oct 2021 - Singers working group/create lyrics/ producers create music. Nov/Dec 2021 - Artists working ground/provide TA. Jan 2022 - R&B album completed/begin marketing album. Feb 2022 - Record release party. March/June 2022 - Promote R&B album/ album singles/ Provide TA. Work It Well Project, Inc. July 2021 - Create marketing/materials for Her Museum. Aug 2021 - Set up Her Museum 2-month exhibit at 233 Eddy/press conference/exhibit grand opening. Sep 2021 - June 2022 Monthly Creator Mentorship meeting/ 3 Graduation ceremonies for Creator program completion, 3 Her Museum Mobile Exhibits in targeted neighborhoods/ provide TA to artists. Hip Hop Manifesto July 2021 - Design/finalize materials/marketing . Aug 2021 June 2022 - Three 'History of Hip Hop Role in Activism' workshops, three 'Hip Hop History of SF' and Two 5-week 'Healing through Hip Hop' sessions with graduations/booklets/CDs. SFCATS July 2021 - Outreach Aug 2021 - Start 1st project/A Fillmore Fallen Soldiers Mural project - 6 months. February 2021 - Outreach March 2022 - Start of 2nd project/ Tree of Life in the image of Tombstone-3 months. NCLF Tenderloin 233 Eddy Storefront Window Art July 2021 - Create marketing for outreach to find 7 painting artists to showcase their art at 233 Eddy Street storefront windows; each will receive a \$1,000 mini-grant. Aug 2021 - Promotion on social media/word of mouth. Sep 2021 - Conduct interviews/select 7 artists to exhibit. Oct 2021- June 2022 -Painting artist Exhibits #1-7. Provide TA for artists that did/did not win mini-grants. NCLF Northern Police Station Beautification Photo Display July 2021 - Community meeting (5 meetings during project term). Aug 2021 - Community education on Arts Commission. Oct 2021 - Training on how to make a presentation to the City Dept. Nov 2021 - Organize public comment at Police/Arts-Commission to support the project. Jan/May 2022 - 3 Workgroups - Public Comment at Arts Commission. June 2022 - Proposed project completion - Installation of Beautification Photo Exhibit on Northern Police Station.

5. If required, please respond to any additional **Supplementary Questions and Requirements as required by the Program Area G3.1.** (5,000 character limit).

In addition to completing the general application questions, please make sure that you address the following question in your proposal narrative under Section 2, "Approach, Activities and Outcomes": (a) Please describe your desired impact on the African American community and how your programming will support this desired impact. (5,000 character limit)

A group of like-minded African American artists has come together to organize a diverse collaborative, Life in the Arts, to increase knowledge and appreciation of the innovative works produced by Black artists. Our program consists of highly successful and respected and renowned hip hop artists, R&B artists, painters, photographers, grassroots organizations, and social activists, a Multi-Faceted National Multi-

Platinum Gold Producer, Performer, and Influencer of more than 20 albums - all of whom have endured the struggles, challenges, and adversity of being black men and women in a predominantly white culture. We aim to engage in conversations with and mentor diverse individuals seeking careers in the arts and culture sector. Collectively, we will enable understanding of the past, envisioning a shared, more equitable future. In disinvested communities, arts and culture act as tools for community development, shaping infrastructure, transportation, access to healthy food, and other core amenities. In communities of color and low-income communities, arts and culture contribute to strengthening cultural identity, healing trauma, and fostering a shared vision for the black community. Life in the Arts is needed to expose community members to the historic art form of poetry, encourage creative writing and art as an alternative means of expressing emotions, thoughts, and feelings, and cultivate cultural awareness and unity through the arts. Our project will be essential in building community, supporting development, nurturing health and well-being, and contributing to economic opportunity. We will partner with organizations that support emerging leaders of color and ensure job and educational opportunities are made available to our participants. Millions of African Americans live in communities that lack access to good jobs and good schools and suffer from high crime rates. African American adults are about twice as likely to be unemployed as whites, black students lag their white peers in educational attainment and achievement, and African American communities tend to have higher than average crime rates. These issues have been persistent problems. Increased employment would help people in these communities lift themselves out of poverty. In addition, because poor economic conditions are an important causal factor behind poor educational outcomes and high crime rates are correlated with high unemployment rates, creating job opportunities would help improve educational outcomes and reduce crime. Our program will utilize skills community members already possess and help them turn it into a sustainable career to move away from violence and drugs and build their community back better. We will provide culturally sensitive professional development support for low-income artists to eliminate barriers to financial security for underserved communities. The equitable development movement—which brings a racial and economic equity lens to the community development field—depends on the engagement of communities of color and low-income communities in prioritizing, designing, and implementing their aspirations for the futures of their neighborhoods, cities, and towns. Our collective - made up of social justice artists, arts and culture agencies focused on racial equity, and cultural centers that serve communities of color and low-income communities - lead to securing cultural assets, building greater social cohesion, and feeding economic vibrancy. We will cultivate sound business practices and form the networks and relationships that are crucial for leveraging resources and building community support for our participants. Perhaps most importantly, we will help artists understand their value and inspire them to be in control of their own narrative. Increased collaboration yields transformative and creative change. Arts and culture are critical

elements of an equity framework; they reflect the assets of communities and enable cohesion in a pluralistic nation. Without equity, community redevelopment can improve a physical place but leave the people behind, stifle broad creativity, bring economic benefit only to a few, lead to a homogeneous community, or displace many. Life in the Arts will accelerate equity, build communities of opportunity, and design for broadly shared prosperity. Committing to achieving equity requires responses to three questions: who benefits, who pays, and who decides. By reflecting on the needs of people and place, we offer the means for engaging diverse and pluralistic communities in exploring such questions and working together to find answers. To determine the desired outcomes, equity is the measure for success and a guide for course correction. Life in the Arts is focused on equitable development and community-centered arts and culture to unite and strengthen the equity impact of our work among young community members.

Supplementary Attachments

Upload Supplementary Attachments if required by the Program Area (e.g. letters of support, letters of commitment, Memoranda of Understanding). Click "add another response" to upload another attachment if needed.

Supplementary Attachment

Part II. Program Description - Section 3 (Page 10 /14)

Section 3: Performance Measurement and Reporting (15 points)

For this section, provide a narrative describing the following: • How data on proposed program activities and outcomes will be collected and reported. • Measures that will be developed and/or used to determine the extent to which the project has achieved its stated objectives. • How data will be used to determine whether the needs identified are being met and whether proposed program results are being achieved. • Any processes and procedures that are or will be in place to determine whether the proposed program is being conducted in a manner consistent with the work plan and how effectiveness and efficiency will be improved • How the outcomes proposed and measured will demonstrate positive impact based on the Scope of Work outlined within the program area. (4,000 character limit)

Our number one priority is to develop and implement functionality standards for data tracking. We are looking to implement a CRM, having researched Salesforce and NetSuite. We are currently in the design phase and have made much progress by learning best practices employed by nonprofit organizations which will capture business, public, community, and volunteer partnership systems and track key program metrics and funding sources. It will be operational no later than the second quarter of 2021, but our target is June. The effectiveness of our programming is essential to remaining relevant to our diverse community stakeholders. As such, NCLF will continue to establish metrics that measures and enable consistency in our performance across the five components of

our service offering: 1) soft skills (intake process and skills learned); 2) hard skills (projects); supportive service referrals; 4) community and business development; and 5) funding and donor sources, capital campaigns, funder tracking. There are several methods of collecting information to gauge the success of our art collaboration. At the start of each program, we will provide an intake assessment of each participant to determine how best we can serve them, outside of program services. We will utilize qualitative and quantitative data in our outcome-based evaluation process. Each client will fill out forms that detail the services provided. The information from assessment forms will be translated into this system. We will quantify participation in all activities, including the number of participants; the number of returning participants; retention rate between registration and completion; and growth between sessions, including the number of projects completed and a number of young adults that moved forward in developing their own business or post-secondary education. We will collect feedback and survey sheets from all program participants each month. Each program will conduct a participant survey assessment and report their findings to the program coordinator. This feedback will provide qualitative feedback from the participant's perspective. The surveys will be anonymous so that participants feel comfortable in sharing any and all information requested. Key questions include "What worked and what did not?" "What could be done better?" "Did team members interact in a welcoming manner?" "Were we able to provide you with the needed resources and instruction to develop your own business or to go further in developing your skills i.e. education, trade school, etc?" At the end of each session, each program will review surveys with their team of program leaders, local artists, partnering CBOs and leaders, and volunteers to determine if we are on track to achieve the stated goals and/or do we need to adjust the next sessions based on received feedback. We will also use these reflective sessions to record best practices and lessons learned in working with our target population. At the completion of the grant period, we will compile all information gathered into a brief that we can disseminate to other groups as to the effectiveness of our arts and community program for young adults of color. We will assess how, and if, we served our participants according to our overall project goals, and what changes need to be made with future projects. We will see increased self-awareness, self-esteem, and hopefulness in our participants as they participate in our program and are successfully progressing toward their goals. As we grow, we will continue to monitor and implement key dedicated infrastructure systems that are required to effectively provide services and operation as an organization: Web-based Client Engagement, Human Resources, Finance and Payroll Department, Outreach Coordinator, Marketing Department, and key staff members.

Part II. Program Description - Section 4 (Page 11 /14)

Section 4: Financial Management and Budget (15 points)

Please provide a brief narrative detailing the financial management of the organization. In this section, you should respond to the following, as applicable: **Describe the key features of your organization's financial tracking system and confirm it is capable of generating all financial information needed for required reports, including data needed to monitor, evaluate and if necessary, modify program performance. · **Describe in detail any cost allocation plan utilized when costs are chargeable to more than one cost category, or to more than one program and/or funding source. Applicants must follow the guidelines

established in the Office of Management and Budget (OMB) circular or Code of Federal Regulations applicable to their type of organization. · **Provide a narrative justification for items in the budget. If proposing a fiscal fee, please identify how the requested percentage was identified. · ** Identify the staff positions at your organization that are authorized to receive or deposit grant funds, issue financial documents, checks or other instruments of payment for workforce development program costs. The individuals in these positions must be bonded in a minimum amount of the contract award should WIOA funds be part of the award. · **Confirm that all financial and program records, including any supporting documents, will be retained for at least three years from the date of the Workforce Investment Board's (WIB) submission of close-out reports or for at least 3 years from the close of the grant term, whichever is later. In addition, if any litigation, claims or audits are begun prior to expiration of the three-year period, all records shall be retained until such litigation, claims or audits relating to the records have been resolved. Confirm that records relating to non-expendable personal property that are authorized to be purchased with grant funds will be retained for at least three years after the final disposition of the property. · **Confirm that the actual and accrued expenditures will be reported on invoices and that reconciliation between actual and accrued expenditures will be conducted on a payment-by-payment basis. · **Confirm that your agency will utilize generally accepted accounting principles in order to account for and control all grant funds. · **Any program income received as a result of OEWD grant awards must be reported to OEWD and used prior to payment of any City funds. Confirm that your agency will track and report any program income earned as a result of the grant award and that it will be used for job training purposes only. The use of program income against workforce development services must be documentable and traceable through the financial system. It must be reported as part of the invoice. · **In order to ensure fiscal accountability and prevent waste, fraud and abuse in programs administered under WIOA, applicants shall have a procurement system, which adequately provides, maximum, free, and open competition. To accomplish this, applicants must have a system which: 1) provides for full and open competition, 2) has written procedures for procurement transactions, and 3) has a code of ethical standards, which adequately provide for the avoidance of any conflict of interest. To evaluate this, please confirm that your organization will comply with the WIB's/OEWD's procurement policies and directives for materials, supplies, and services. · **Provide details on any matching or leveraged funds including anticipated source, amount, and restrictions. Although always encouraged, matching funds may be required by some program areas. Refer to the program area descriptions in Section II of the RFP to determine if a match is required. (4,000 characters) Note: in addition to your written narrative (limited to 4,000 characters), make sure to upload a proposed budget for the proposed program using the budget template available on the RFP 122 website ("Appendix B").

This project supports 1 Program Coordinator at a rate of \$20,000 per year. Payroll taxes per year include FICA, Federal, State, SDI, and Medicare @\$4,630 annually; 1 Bookkeeper/Data Manager Contractor/Consultant @\$15,000 per year; 1 Technical Assistant Consultant @\$5,000 per year. Each subprogram of the project collaborative will be provided with funds to be used as outlined in their project proposal budget. NCLF Photo Display will provide 1 Project Organizer @\$5,000; Photos Mounted @\$3,100; Paint @\$2,800; Installation @\$1,700; Artist @\$4,500; and Maintenance @\$2,000. NCLF Storefront Display @1 Project Organizer @\$5,000; 7 Artists @\$7,000 total; Graphic Design @\$1,000; Website @\$500; Printed Material @\$500; Supplies and Labor @\$1,865. Star Quality Youth Camp will provide Project Management @\$7,000; 25 rap artists mini grants @\$500 each; 10 Music Tracks mini grants @\$1,000 each; Mastering Album @\$2,000; Album Graphics @\$500; 2,000 CDs @\$500; 500 T-shirts @\$500; 100 Hoodies @\$1,500; Website; Radio Promotion @\$2,500; Album Release Party @\$3,000; Online

Platform for Album Sales @\$1,500; and Marketing @\$2,000. Hip Hop Manifesto will provide a Program Director \$10,000; 20 mini grants @\$250 each; 25 printed collective booklets/CDs with certificates @\$1,000; studio time @\$6,400; food @\$2,000; printing @\$500. Seastrunk Brothers and Bay Area Entertainment Association will provide Co-Project Management @\$2,500; Co-Project Management @\$2,500; 18 Singers@\$500 each; 10 Music Tracks @\$1,000 each; Mastering Album @\$700; Album Graphics @\$500; Radio Promotion @\$2,000; Album Release Party @\$3,000; Bundle Package Online Sales @\$1,000; and Marketing @\$2,000. SFCATS will provide 1 Administrator @\$1,000; Art Design Fee @\$1,000; Lead Artist's fee @\$5,000; Fees for 3 Stipend apprentice @\$3,000; Fees for Stipend for 3 apprentice assistants @\$3,000; Art Supplies: Paint, Brushes, etc. @\$2,000; Wall Prep. @\$550; Wood Background Canvas @\$1,000; Scaffold Lifting (2) equipment @\$1,500; Marketing, neighborhood outreach @\$500; and Miscellaneous@\$1,450. . Work It Well Project, Inc. will provide 1 Program Developer @\$7,000; 14 Photos Display @\$3,000; 5 Full-size stand up Images @\$1,000; Video Editing @\$500; Graphic Design @\$1,000; Printing @\$1,000; Security @\$1,920; Four (4) Her Museum Mobile Exhibit @\$2,400; Food, water and supplies @\$800; Guest Presenter @\$1,000; Uhaul Truck Rental @\$800; 2 presenters for Monthly Creator Mentoring Program @\$1,200; and Storage @\$1,800. NCLF has a detailed Financial Policies and Procedures Manual that outlines all policies and procedures to be followed by Board Members and staff and is available to the public as requested. All financial and program records, including any supporting documents, will be retained for at least three years from the date of the Workforce Investment Board's (WIB) submission of close-out reports or for at least 3 years from the close of the grant term, whichever is later. In addition, if any litigation, claims, or audits are begun prior to the expiration of the three-year period, all records shall be retained until such litigation, claims, or audits relating to the records have been resolved. All records relating to non-expendable personal property that are authorized to be purchased with grant funds will be retained for at least three years after the final disposition of the property. the actual and accrued expenditures will be reported on invoices and that reconciliation between actual and accrued expenditures will be conducted on a payment-by-payment basis. SFHDC and NCLF will utilize generally accepted accounting principles in order to account for and control all grant funds. We will track and report any program income earned as a result of the grant award and that it will be used for job training purposes only. Our organization will comply with the WIB's/OEWD's procurement policies and directives for materials, supplies, and services.

Proposed Budget

Total Proposed Program Budget Amount - The amount of funding requested from OEWD for this proposed program.

225,000

Proposed Leverage Amount - The amount of funding being leveraged from other funding sources for this proposed program, if applicable.

Appendix B: Budget Template - Upload the budget for your proposed program using the Excel template provided. No other budget formats will be accepted.

Life in the Arts - Budget RFP 122 .xlsx

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Primary Point of Contact for This Application

Please provide contact information for the primary point of contact for this application. This person should be authorized to clarify programmatic and budgetary questions on behalf of the Primary Applicant.

Primary Point of Contact Name	Primary Point of Contact Title	Primary Point of Contact Email Address	Primary Point of Contact Telephone Number
Mary Rivers	Grant Writer/Bookkeeper	[REDACTED]	[REDACTED]

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Submission Authorization

I agree that I am an owner or officer of the proposing firm, agency or organization who is duly authorized to bind the Primary Applicant. I agree to accept all conditions, provisions, requirements, and specifications contained in the City and County of San Francisco Request for Proposals. (It is the responsibility of the Primary Applicant to ensure that all named partners are in agreement with the proposal prior to submission.) I agree that the Proposal shall be binding for no less than one hundred twenty (120) days. I understand that, if selected, my organization must comply with City and County ordinances and contracting requirements including general liability and auto insurances, compliance with Equal Benefits Ordinance, and current San Francisco business tax certificate, as applicable. Further, my submission of this proposal confirms that my organization is not currently debarred or suspended from participation in local, State or Federal programs.

I certify that the information provided in this application is true:

Name	Title	Date
David Sobel	CEO	03/30/2021

Program Lead Executive Director/CEO Approval

Name	Title	Date
Majeid Crawford	Executive Director	03/30/2021

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Ready to Submit?

The "**Submit**" button is located below. Do not press this button until ready to submit the final application. If the application contains errors in need of correction, an error message will be generated, and the errors will need to be fixed before submission is possible. After successful submission, an automated message will confirm receipt.

Applications will not be accepted after the deadline.

Helpful information is available on the [OEWD RFP 122 website](#).

For technical support, email oewd.procurement@sfgov.org.

Attached Files:

-  SFHDC Work Chart - Feb 2021.pdf (169 KB)
-  SFHDC Agency-Wide Financials.pdf (195 KB)
-  NCLF 2021 Budget (1).xlsx (52 KB)
-  Life in the Arts - Budget RFP 122 .xlsx (77 KB)
-  Organization Chart - NCLF.pdf (61 KB)