

**U.S. PROGRAMS
Strategic Opportunities Fund
Summary of Recommended Grants
September 2011**

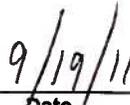
Strategic Opportunities Fund

Organization	Grant Code	Recommended	Term	2011	2012	2013
Research & Development: Art & Culture Advancing Social Change						
Allied Media Projects	T1: 21125	\$ 150,000	2 years	\$ 75,000	\$ 75,000	
Cornerstone Theater Company ¹	T1: 21125	\$ 300,000	2 years	\$ 150,000	\$ 150,000	
	T1: 24449	\$ 50,000		\$ 25,000	\$ 25,000	
Design Studio for Social Intervention (Third Sector New England is fiscal agent) ²	T1: 21125	\$ 50,000	2 years	\$ 25,000	\$ 25,000	
	T1: 21116	\$ 50,000		\$ 25,000	\$ 25,000	
Inner-city Muslim Action Network ³	T1: 21125	\$ 120,000	2 years	\$ 60,000	\$ 60,000	
	T1: 21132	\$ 50,000		\$ 25,000	\$ 25,000	
Penn Center	T1: 21125	\$ 350,000	2 years	\$ 175,000	\$ 175,000	
Provisions Learning Project	T1: 21125	\$ 150,000	2 years	\$ 75,000	\$ 75,000	
Realistic Education in Action Coalition to Foster Health (REACH LA)	T1: 21125	\$ 150,000	2 years	\$ 75,000	\$ 75,000	
Split This Rock	T1: 21125	\$ 250,000	3 years	\$ 100,000	\$ 75,000	\$ 75,000
Total Recommended:		\$ 1,670,000		\$ 810,000	\$ 785,000	\$ 75,000

GRANTMAKING TOTAL THIS DOCKET:

\$ 1,670,000


Approval Signature


Date

¹ This grant of \$350,000 to Cornerstone Theater Company is fully funded by the Strategic Opportunities Fund, T1: 21125 (\$200,000). Teatro Jornalero Sin Fronteras, for whom Cornerstone is its fiscal agent, will be co-funded by the Strategic Opportunities Fund, T1: 21125 (\$100,000) and the Equality & Opportunity Fund, T1: 24449 (\$50,000).

² This grant of \$100,000 to Design Studio for Social Intervention is co-funded by the Strategic Opportunities Fund, T1: 21125 (\$50,000) and the Democracy & Power Fund, T1: 21116 (\$50,000).

³ This grant of \$170,000 to Inner-city Muslim Action Network is co-funded by the Strategic Opportunities Fund, T1: 21125 (\$120,000) and the National Security & Human Rights Campaign, T1: 21132 (\$50,000).

MEMORANDUM

TO: Aryeh Neier
FROM: Erlin Ibreck, for the Strategic Opportunities Fund
DATE: September 9, 2011
RE: Strategic Opportunities Fund, September 19th, 2011 Docket Meeting

We look forward to discussing with you the Strategic Opportunities Fund (SOF) docket recommendations on September 19, 2011. Our eight grant recommendations, which total \$1,670,000, are attached. They include co-funds with the Democracy and Power Fund, Equality and Opportunity Fund, and National Security and Human Rights Campaign. Below is a summary of how these grants connect to SOF's priorities.

In its primary role of providing research & development (R & D) for US Programs strategies in select areas, SOF is completing a three-year initiative to learn about the role that art and culture play in advancing social change. In this docket, we recommend six renewal grants and two new grants that are part of this R & D initiative. The range of work represented in the docket is summarized below, beginning with the organizations for which we seek renewed funding.

Allied Media Projects, which has developed its annual conference into a critical organizing and advocacy venue at the intersection of art, technology, culture, education, youth activism, media policy, and social justice;

Cornerstone Theater Company, which is a model of theatrical practice that engages a community of day laborers (through its partnership with the National Day Laborer Organizing Network) in ways that complement advocacy strategies;

Design Studio for Social Intervention, which attempts to explore and address complex social problems through creative interventions that connect the worlds of art, design, community organizing, and policy generation;

Provisions Learning Project, which supports a residency project that aims to expand and strengthen the cross-disciplinary nature of the art and social change arena;

REACH LA, which engages LGBTQ youth of color in the 'underground' cultural gathering spaces that they frequent in major U.S. cities, using these spaces for community organizing and HIV/AIDS prevention and education;

Split This Rock, which seeks to call poets to the center of public life and to celebrate the poetry of witness and provocation written, published, and performed in the United States today, and to involve poets in both local and national campaigns for social change.

Organizations that are new to our portfolio are:

Inner-city Muslim Action Network, a Muslim-led community-based organization that produces an annual arts festival aimed at inspiring participants to become civically engaged and to take action around pressing social issues; and

Penn Center, a landmark cultural heritage center that serves as a cultural hub for artists and tradition bearers and acts as a catalyst for regional self-sufficiency for African Americans in the Southeastern United States.

As SOF prepares to complete this R & D enterprise, we have begun an evaluation process two of our initiatives. The first part of the evaluation focuses on our three-year R & D project that guided the launch and pilot phase of the transparency initiative in New Orleans. The second strand of the evaluation aims to examine the assumptions we have made about our social justice art and culture funding. Specifically, we seek to test how and when social justice art and culture funding is effective in strengthening community, building social capital, and expanding social networking. Through the multiple paths of influence that grantees use, we also hope to learn which grants strengthen the skills, confidence, and dedication of the already committed, and which grants recruit newcomers to the cause. We see this evaluation as being beneficial to U.S. Programs' overall approach to R & D initiatives, particularly in light of the board's interest in expanding ways to generate ideas, knowledge and strategy development.

We look forward to discussing our recommendations with you when we meet. In the meantime, please let us know if there is further information we may provide in advance of the docket meeting.

Strategic Opportunities Fund Grant Recommendations
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Docket III, September 19, 2011

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Grant ID 20033489

Legal Name of Organization: Allied Media Projects

Tax Status: 501(c)(3)

Purpose of Grant: To support an annual convening of organizers and advocates who use media to advance racial and economic justice across a range of issue areas, including immigration reform, media policy, criminal justice, and LGBTQ rights

Grant Description: The grant is recommended as part of a research and development initiative coordinated by the Strategic Opportunities Fund to explore the roles that art and culture play in advancing social change. Allied Media Projects advances strategies for using media to investigate, illuminate, and implement visionary solutions to the crises faced by marginalized communities. This grant will support the organization’s core program, the Allied Media Conference, a national organizing and advocacy venue at the intersection of art, technology, culture, education, youth activism, media policy and social justice. Based in Detroit since 2007, the organization fosters a year-round cycle of connectivity and collective action. Advocates and organizers – primarily young people in the 20-30 age range, working across issue areas and throughout the country – gather each year in June at the national convening, collaborate on projects throughout the subsequent months, and present their work at the following year’s conference.

Previous OSF Support: \$50,000 – 1 year grant from the Campaign for Black Male Achievement, Strategic Opportunities Fund and Transparency and Integrity Fund, 2010

Organization Budget: \$813,956

Project Budget: \$512,422 – 2 year budget

Major Sources of Support:

Media Democracy Fund	\$ 20,000
Nathan Cummings Foundation	\$ 50,000
Broadband Technology Opportunities Project	\$100,000

Conference Program Fees \$167,510

Amount Requested: \$150,000 over 2 years

Is this a contingent grant?: No

Amount Recommended: \$150,000

Term: 2 years, beginning January 1, 2012

Matching Requirements: n/a

Description of Organization:

Allied Media Projects (AMP) advances strategies for using media to investigate and implement solutions to the problems faced by marginalized communities. The organization’s core program is the annual Allied Media Conference. Since its founding in 1999, AMP has developed its conference into a critical organizing and advocacy venue at the complex intersection of art, technology, culture, education, youth activism, media policy, and social justice. Based in Detroit since 2007, AMP fosters a year-round cycle of connectivity and collective action. Advocates and organizers – primarily young people in the 20-30 age range, working across issue areas and throughout the country – convene each year in June at the national conference, collaborate on projects throughout the subsequent months, and present their work at the following year’s conference. As the Allied Media Conference has evolved over the past 12 years, AMP has expanded its national role as a leader in the grassroots movement for media policy reform and in community organizing to advance social justice.

Description of Program for Which Funding Is Sought:

Allied Media Projects seeks renewed support for its 2012 and 2013 Allied Media Conferences. As this annual conference continues to grow, AMP aims to build on the successes of prior years and foster greater cross-movement collaboration by: offering renewed financial support and technical assistance for network-wide grassroots fundraising initiatives; providing additional support for AMP network initiatives that extend beyond the conference; and, developing, refining, and expanding the online infrastructure of the conference.

The AMP definition of “media” is expansive and includes video production, blogging, street art, breakdancing, construction of radio transmitters, and open-source software design. Conference participants are artists, community organizers, educators, technologists, alternative media makers, advocates, and grassroots community leaders. They comprise, collectively, a diverse group of cultural producers and change agents who are using media-based organizing strategies and do-it-yourself media production processes. The Wayne State University campus in downtown Detroit serves as the primary venue, though conference workshops and sessions are often presented in

neighborhood locales throughout the city, reflecting AMP's multifaceted identity as a national convener that is rooted intentionally in its home community. Through the conference track structure, participants explore how media strategies can be applied across multiple issue areas. These tracks in 2011 included:

- *Resisting the Incarceration Nation* coordinated by *Appalshop* (a current SOF grantee), *Critical Resistance*, *Detention Watch Network*, and *Prison Legal News*.
- *Radio Active: Transformative Transmissions* coordinated by *Prometheus Radio Project* and *People's Production House* (a current SOF grantee founded by former New York Community Fellow *Deepa Fernandes*).
- *Media Policy for Social Justice* coordinated by *Center for Media Justice* and the *Open Technology Initiative* (grantees of the *Transparency and Integrity Fund*).

Each annual conference evolves from the previous year's events as new networks expand the base of participation, leading to consistent and rapid growth, from 400 participants in 2006 to over 1,800 (the largest AMC attendance to date) in June 2011. With renewed support, AMP will improve its web infrastructure to support greater self-organization among members of the network. AMP's ongoing goal is to minimize the staff infrastructure required to organize the conference while maximizing opportunities for the network to self-organize the conference. A stronger online infrastructure will allow conference proposals to undergo a comprehensive online peer review process to ensure that all sessions are as well coordinated and engaging as possible. Conference workshops and curriculum material will be available online to be used and replicated by advocates and organizers across the AMP network and beyond.

Grant support will also enable AMP to renew the Allied Resource Initiative, a program developed in 2009 to support groups with little financial wealth to participate in the conference without becoming reliant on a centralized scholarship fund. Through this initiative, Allied Media Projects works with organizations year-round to develop and implement grassroots fundraising strategies to cover their costs of attending the conference. They also provide direct support in the form of seed grants for grassroots fundraising in cities and regions that need the most support. For the 2012 conference, the Allied Resource Initiative will provide targeted support of grassroots fundraising efforts in the South, in rural areas, and in Native Nations.

Finally, AMP plans to refine a tool developed specifically for participants to document the conference. Each year, AMP collects blog posts, videos, and radio and TV footage documented by AMP volunteers and local stations, as well as online discussions about the conference, conducts an online survey of conference participants to gather feedback on content, and conducts phone interviews with conference coordinators to evaluate success. The documentation process enables AMP staff to hear directly from its ever expanding participant base while fostering critical reflection.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address crosscutting issues. This grant advances SOF's exploration of the role that art and culture play in advancing social change. The Fund seeks to raise awareness of the potential for art to advance a broad spectrum of social justice concerns and issues of specific interest to U.S. Programs' priorities. Specific priorities in this case include: racial justice for historically marginalized communities; empowering communities of color to share their stories and narratives to counter negative perceptions and stereotypes of Black men and boys; and protecting the public's interest in media and communications policy and ensuring that policy reflects the needs of diverse communities.

Since its founding in 1999, Allied Media Projects has developed a sophisticated and iterative understanding of the role that art and media play in building social movements and advancing economic and social rights. Youth-led and youth-centered, the conference supports a fast-growing intergenerational constituency of change agents engaged in issue-based advocacy, grassroots organizing, creative arts production, and policy generation at local and national levels. In 2007, AMP relocated its base of operations to Detroit and made the intentional decision to root the annual conference in its new home city. This move signaled a shift in organizational priorities as AMP leaders recognized that more young people, people of color, and people from low income communities were participating in the conference and that Detroit offered opportunities for constituents to connect with the city's movement building legacy. At the same time, the organization has continued to draw a broad and consistently expanding base of advocates from across the United States.

AMP demonstrates its core organizational values of participatory leadership, innovation, transparency, and critical reflection throughout the conference design and organizing processes. It is a testament to both the richness of its content and the energy of its organizers that other national conferences regularly approach AMP for consultation on how to create and design their own gathering spaces, as well as how to merge their existing conferences into AMP's conference. We mention this here not as a congratulatory aside, but rather as evidence of AMP's position within the landscape of 21st Century advocacy. At the 2011 conference, the organization distributed *How We Organize the Allied Media Conference*, documenting AMP's networking principles, organizing values, and conference planning strategies.

In 2011, at least 10 U.S. Programs' grantees participated in the conference, many returning for the second or third time. These organizations described their experiences at the conference as among the most valuable opportunities for learning new organizing strategies and means of media production and for connecting with peers across various and seemingly disparate fields of practice. The conference enables participants, including USP grantees, to engage in critical reflection and revitalize their work. This element of reflective inquiry is important in advocacy work, yet is often not evident. Through this

practice, AMP fosters real innovation related to network-building and media-based organizing.

AMP is in a growth period as it becomes increasingly identified as an important national gathering for organizers working at the intersection of creative practice and social change. The organization faces the challenge of providing the necessary infrastructure to support this growth while maintaining its high level of quality control and depth of partnerships. While AMP has successfully developed a diversified approach to income generation, it seeks to fortify the structures that will ensure the long-term financial sustainability and participant-owned nature of the organization and its core work as convener of the conference. As a lean organization, with just three full-time staff members, AMP is buoyed by the strength of its broad-based network. SOF staff are confident that AMP can weather these growing pains in a manner that is sustainable over time.

SOF made its first grant to AMP in the fall of 2010 in the amount of \$50,000 over one year as one of our early research and development grants exploring the intersection of art, culture, and social change. With renewed and expanded Open Society support – in the amount of \$75,000 per year over the next two years – Allied Media Projects will build upon the rapidly expanding success of its Allied Media Conference. The Strategic Opportunities Fund is pleased to recommend a grant in the amount of \$150,000 over two years for support of this work.

Grant ID: 20033488

Legal Name of Organization: Cornerstone Theater Company

Tax Status: 501(c)(3)

Name of Fiscal Sponsor: n/a

Purpose of Grant: To support the organization’s work as a national hub for socially engaged theater and to support Teatro Jornalero Sin Fronteras, a day laborers theater troupe developed in partnership with the National Day Laborer Organizing Network

Grant Description: The grant is recommended as part of a research and development initiative coordinated by the Strategic Opportunities Fund to explore the roles that art and culture play in advancing social change. Cornerstone Theater Company is an ensemble-based theater that commissions and produces new plays through the collaborative efforts of professional theater makers and community-based collaborators. Through this approach, Cornerstone builds bridges between diverse communities in its home city of Los Angeles and nationwide. This two-year project grant will support two components of the organization’s work: 1) extending its capacity to function as a nexus for community-engaged artistic practice; and 2) expanding the work of Teatro Jornalero Sin Fronteras, a day laborers theater troupe that the organization has developed in partnership with the National Day Laborer Organizing Network, (a current U.S. Programs grantee).

Previous OSF Support: \$50,000 from the Equality and Opportunity Fund and the Strategic Opportunities Fund, 2010

Organization Budget: \$1,483,370 (FY11)

Project Budget: \$1,112,800 for Cornerstone Theater Company; \$370,000 for Teatro Jornalero Sin Fronteras

Major Sources of Support:

Ford Foundation	\$75,000
Hearst Foundation	\$100,000
Irvine Foundation	\$125,000

Mellon Foundation \$234,000
National Endowment for the Arts \$75,000

Amount Requested: \$350,000 over 2 years

Is this a contingent grant? No

Amount Recommended: \$350,000
- \$100,000 per year to support Cornerstone Theater Company's "Hub" project; and \$75,000 per year to support Teatro Jornalero Sin Fronteras (\$100,000 from the Strategic Opportunities Fund T1: 21125 and \$50,000 from the Equality and Opportunity Fund T1: 24449)

Term: 2 years, beginning January 1, 2012

Matching Requirements: n/a

Description of Organization:

Cornerstone Theater Company is an ensemble-based theater that commissions and produces new plays through the collaborative efforts of professional theater makers and community-based collaborators. By making theater with and for people of many ages, cultures, and degrees of theatrical experience, Cornerstone builds bridges between diverse communities in its home city of Los Angeles and nationwide. Over the past 25 years, the company has commissioned work from more than 60 playwrights, trained over 2,000 students in its methodology, and worked with tens of thousands of community members across the country. Cornerstone bases its work on the belief that theater should be inclusive of the vast majority of people who do not regularly participate in or attend the performing arts.

Founded in 1986 as a traveling ensemble, Cornerstone settled in Los Angeles in 1992 in order to focus on multi-ethnic urban collaborations. With L.A. as its base, the theater launched a series of multi-year play cycles, including: the Watts Residency Cycle, five plays seeking to build bridges between African American and Latino residents of Watts; the Faith Cycle, exploring spirituality; and the Justice Cycle, a six-play series investigating how laws shape and disrupt communities.

Description of Program for Which Funding Is Sought:

Cornerstone seeks renewed and expanded project support from the Open Society Foundations over the next two years for two components of its work: 1) extending the organization's capacity to function as a nexus for community-engaged artistic practice; and 2) deepening the work of Teatro Jornalero Sin Fronteras, a day laborers theater troupe that the organization has developed in partnership with the National Day Laborer

Organizing Network (a current grantee of the Equality and Opportunity Fund and the Democracy and Power Fund).

Institutions such as Cornerstone that operate in the community-based theater field often struggle in regard to organizational capacity and access to resources. The reality is that social justice advocacy – which is a core element of Cornerstone’s practice – places significant demands on small- to mid-size organizations, particularly arts organizations that are generally undercapitalized. As a longtime leader in this field, Cornerstone aims to provide an accessible space in which organizations, activists, community members, and artists can share strategies for addressing issues that impact their communities.

Cornerstone is moving forward to create a “Hub” for the community-engaged theater field so that arts practitioners and their related organizations can convene to share ideas, aesthetics, processes, and philosophies in order to build their effectiveness to affect key social justice issues. This Hub will begin on a virtual level, providing an online space for alumni of Cornerstone programs as well as for partner theaters and arts and activist organizations. It will also provide a context for community-engaged organizations from across the country to convene and share ideas, methods, and pedagogy. Through this online presence, Cornerstone will seek to amplify what it hears as the dynamic, fresh, innovative voice of its diverse constituency. Its objectives are to connect artists, activists, and art-making organizations from across the country to address social justice issues through networked collaboration; empower advocates nationwide to use and share the tools of community-engaged theater; and formalize elements of the organization’s infrastructure to support communication with national partners and to document impact.

Plans for establishing the Hub build upon the long-running Cornerstone Institute, through which the organization trains next generation artists and activists. Alumni of the Institute – including artists, educators, activists, and everyday neighborhood residents – apply Cornerstone’s practices in communities around the country and throughout the world. With the Hub, the organization will expand its impact across the national fields of artistic practice and social justice advocacy.

Cornerstone also seeks renewed support for Teatro Jornalero Sin Fronteras, an emergent ensemble theater company creating plays by and for the day laborer community to improve the lives of day laborers, educate immigrant workers about their rights, and humanize the immigration debate within the public sphere. Teatro began as a program of Cornerstone, which now acts as the fiscal agent for the project. Following Cornerstone’s production of *Los Illegals* (a play produced through the theater’s Justice Cycle, referenced above), the organization was approached by Pablo Alvarado, Executive Director of the National Day Laborer Organizing Network, to consider possibilities for collaboration. With seed funding from the Ford Foundation, day laborer members of the production launched Teatro Jornalero Sin Fronteras (Day Laborer Theater Without Borders) as a new theater ensemble dedicated to work by, for, and about day laborers. Since fall 2008, the 15-member troupe has developed and produced short plays that examine social justice issues relevant to its audience and that promote immigrant rights. The theater’s priority is to perform its plays at sites where day laborers gather, both at

organized day labor centers as well as locations where large numbers of day laborers seek work across the county. Performances typically consist of three short, often comedic, plays and several songs that together comprise a 60-minute production and serve the multiple functions of education, entertainment, and organizing. The theater has received national and international media coverage in the *LA Times*, BBC World, *Christian Science Monitor*, National Public Radio, and, in July 2011, *The New York Times*.

Between July 2011 and July 2013, with renewed Open Society Foundations support, the theater will launch a new round of trainings and performances, including its first full-length play, *Caminos al Paraiso: Paths to Paradise*. Working with Dr. Maribel Alvarez – a highly regarded researcher and evaluator in the field of socially engaged arts, based at the University of Arizona – theater staff and ensemble members will engage in a series of workshops that address strategic planning and skill building. Operating with a solid infrastructure, the theater aims to coordinate a national network of day laborer cultural workers and others in new immigrant communities.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address crosscutting issues. This grant advances SOF's exploration of the role that art and culture play in advancing social change. SOF seeks to raise awareness of the potential for art to advance a broad spectrum of social justice issues of specific interest to U.S. Programs' priorities, including justice for historically marginalized communities. Specifically the grant advances two core priorities of the Equality and Opportunity Fund (which is co-funding the Teatro Jornalero project): to stem the erosion of the civil and human rights of immigrants; and to ensure justice and equality by lifting barriers that prevent people from participating fully in economic, social, and political life.

Cornerstone Theater provides a model of artistic practice that is advancing social justice for marginalized communities. Its strategy of developing multi-year theater projects enables it to build deep relationships over time with collaborating partners at the local and national levels – partners that range from faith-based institutions, such as All Saints Church in Pasadena, to criminal justice reform organizations such as Partnership for Re-Entry Program.

Responding to degrading work environments and an increasingly anti-immigrant national climate, Teatro Jornalero uses theater, music, and dialogue to: educate and inform immigrant workers about their rights under United States law with regard to labor and immigration status; activate a community of laborers to use theater as a tool for advocacy; engage this community in reflecting upon their stories; and humanize the “immigration debate” for the community at large. This approach serves the multiple functions of education, entertainment, and organizing. It is a challenging model to scale: Teatro Jornalero troupe members have a difficult time negotiating travel outside of California due to their immigration status, and financial resources are limited. But the immediate power of the work – as experienced by USP staff who attended a parking lot

performance by the theater in downtown Los Angeles this year – points to the value of culturally based organizing that enables those most affected by injustice to address their peers directly, speak to their present conditions, and take action to inspire change.

SOF and EOF staff view Cornerstone as an anchor organization for justice-minded artistic practice in the United States. Staff are impressed by the excellence of its work, the quality of the productions, and its commitment to working in marginalized communities with a spirit of respect for the expertise and talents of everyday people. Joan Dunlop, as a member of the U.S. Programs Board and an advisor to SOF, has expressed her particular enthusiasm for the work of this organization. With this recommendation SOF aims to supplement its support for Teatro Jornalero with additional support for Cornerstone to advance the national networking activities described above. The total recommended grant amount breaks down to \$150,000 over two years to support Teatro Jornalero, and \$200,000 over two years to support Cornerstone’s “Hub” project.

It is important to note that the Cornerstone Theater Company does not maintain a physical theater space. All of its performances are site specific, with venues ranging from community-based theater spaces to Home Depot parking lots. Its work happens where regular people live and work. Yet the organization has been described by the publication *Theater Journal* as: “Possibly the closest entity to a National Theater that the United States may ever have.” This verges on hyperbole. But it is useful to imagine that our country could support a national theater that is committed to advancing in equal proportion, as is Cornerstone, artistic excellence, truly accessible theater, and justice for the most marginalized communities.

The Strategic Opportunities Fund, with co-funding from the Equality and Opportunity Fund, is pleased to recommend increased multi-year support in the amount of \$350,000 over two years to Cornerstone Theater Company as it deepens and expands its work as a hub for socially engaged theater and as the institutional home of Teatro Jornalero Sin Fronteras.

Grant ID: 20033741

Legal Name of Organization: Design Studio for Social Intervention

Tax Status: Other

Name of Fiscal Sponsor: Third Sector New England

Purpose of Grant: To provide core project support for the Design Studio for Social Intervention’s social justice advocacy work across the art, design, organizing, and policy sectors.

Grant Description: The grant is recommended by the Strategic Opportunities Fund as part of a research and development initiative to explore the roles that art and culture play in advancing social change and by the Democracy and Power Fund to support cultural organizing. The Design Studio for Social Intervention is a Boston-based non-profit that borrows methodologies from design practices and implements them in innovative ways to build social justice campaigns. The organization works primarily with social justice organizations and marginalized communities, bridging gaps between the worlds of art, design, community organizing, and policy generation.

Previous OSI Support: \$50,000 over 1 year from the Democracy & Power Fund and the Strategic Opportunities Fund, 2010

Organization Budget: \$255,442

Project Budget: n/a

Major Sources of Support:

Frances Fund	\$20,000
Hyams Foundation	\$15,000
Robert Wood Johnson Foundation	\$75,000

Amount Requested: \$100,000 over 2 years

Is this a contingent grant? No

Amount Recommended: \$100,000 (\$50,000 from the Democracy and Power Fund T1: 21116 and \$50,000 from the Strategic Opportunities Fund T1: 21125)

Term: 2 years, beginning October 1, 2011

Matching Requirements: n/a

Description of Organization:

Third Sector New England (TSNE) is a Boston-based nonprofit formed in 1998 to provide information and services to build the knowledge, power and effectiveness of non-profit organizations that engage people in community and public life. It promotes a wider recognition of community-based organizations as the primary stewards of core societal values. TSNE is grounded in and guided by principles of social and economic justice and mutual respect.

The Design Studio for Social Intervention (DS4SI) is a research and development organization that explores the intersection of creative practice and social justice advocacy in the public sphere. It provides a space in which activists, artists, academics, and the community members come together to imagine new approaches for addressing complex social issues. The organization describes a social intervention as an action taken to reconfigure social habits, unspoken agreements or arrangements that, prior to the intervention, added to the durability and normalcy of a social problem. DS4SI designs social interventions that engage communities in imagining and designing new solutions to entrenched social and systemic problems.

Description of Program for Which Funding Is Sought:

The Design Studio for Social Intervention seeks renewed support from the Strategic Opportunities Fund and the Democracy and Power Fund for its core work to address complex social problems through creative interventions. With renewed Open Society Foundations support, the organization aims to deepen its work with social justice organizations and with marginalized communities and to continue bridging gaps between the worlds of art, design, community organizing, and policy generation.

DS4SI works primarily with social justice organizations and with community members, bridging the gaps between the worlds of art, design, community organizing, and policy generation. It applies a fresh perspective to entrenched social problems by using design thinking – identifying form and process to give people new angles from which to assess obstacles and opportunities. The organization works to get groups to think differently, reflecting the statement of Hans Rosling (Trendalyzer developer and frequent TED conference presenter): “The problem we face is not ignorance but pre-conceived ideas.”

The organization’s methodology aims to circumvent many of the traps that community organizing groups face when trying to advocate for social change. Too often a group hits a wall when familiar activities lose their effectiveness and organizers find themselves unable to pivot to new strategies. DS4SI intervenes to ask:

- What structures are connected to the situation in which you are intervening? How do you intend to affect the connected structures with your interventions?
- What are the systemic patterns of cause and effect at play in your situation? How does your intervention intend to interrupt the pattern?
- At what scale is the situation playing out? How will the intervention affect that scale?
- What symbolic universe is at play in this situation? How will the intervention intersect with that symbolic universe?
- What sensations are at play in this situation? How are you trying to affect these sensations with your intervention?

A successful example of DS4SI's approach is the following: One "unspoken agreement" that commonly leads to escalation of violence among young people in Boston neighborhoods (where DS4SI is based) is the "grill" or glare. If someone "grills you" while you are walking on the street, you are expected to grill them back, from which point tensions escalate and often lead to a violent encounter. The social practice of grilling caught DS4SI's attention as it looked for an entry point to interrupt the problem of violence committed by young people against each other. In this case, the grill symbolized the larger dynamic of violence, but was also a literal act that could be called out. Working with a local artist, DS4SI developed "The Grill Project" and designed an intervention meant to complicate the moment of the grill interaction. Youth interns created a portable, life-size Polaroid frame and asked hundreds of youth on the streets of Boston to pose holding the frame while giving "their best grill."

This project did not attempt to offer a solution or even a moral to the social situation at hand, but rather an intervention or interruption of a social habit. The next time these young people were grilled on the street in a challenging way, their experience with DS4SI and the absurd and comical activity of posing on the street subtly distracted them from the grill's power to demand escalation – and shifted the dynamics of their thinking as well as their actions and reactions.

DS4SI believes that artists are critical to social change as art works with symbols and artists understand how people, communities, and cultures use symbols to make collective meaning. DS4SI believes social justice work should incorporate an artistic approach that takes as its intended outcome illumination, rather than solution. Even as organizers and advocates feel tremendous urgency in their work – in the case of "The Grill Project," to decrease social violence among young people – there is a parallel though less considered urgency to expand the collective understanding of the complex terrain in which advocacy and organizing take place. DS4SI supports social justice proponents by honing their abilities to create interventions that bring the public into conversation with each other and with artists and designers. These interactions and interventions enable people to take on complex social problems and to address them at scale in their communities.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund is to conduct research and development related to new areas of learning that address crosscutting issues. This grant advances SOF's exploration of the role that art and culture play in advancing social change. As the Fund seeks to raise awareness of the potential for art to advance social justice issues of specific interest to U.S. Programs' priorities, DS4SI has served as an important partner in regard to innovation, idea generation, and creative practice. The Democracy and Power Fund continues to deepen its efforts to integrate cultural organizing into broad-based organizing and advocacy, challenging old models of public engagement. Culture and creativity are essential tools for organizing in the new millennium and the Design Studio for Social Intervention provides critical training and techniques to organizations that are struggling to identify new approaches.

DS4SI is an organization committed to bridging the worlds of art, design, and social justice. It brings the artist's perspective on spectacle, inquiry, and symbolism to community organizing and offers a distinct perspective on creating social change. Its strategies are informed by international models, including the work of Antanas Mockus, former mayor of Bogota, Colombia, who used art as a way to shift civic participation to address complex social issues such as establishing Schools of Civic Security to train citizens and police to work together for community policing and establishing "Night for Women," a campaign that both highlighted the role of women in society and challenged gender norms in Colombian society. Currently DS4SI is adapting these methods within the U.S. to combat youth violence, address the foreclosure crisis, and respond to neighborhood gentrification. Both D&P and SOF appreciate the organization's work with artists, activists, and academics that see the capacity of interventions to shift public habits.

The organization is led by founder Kenneth Bailey, who was trained as a designer and has worked as an educator and community organizer. He credits his experience with The Boston Foundation's *Building Community Strengths and Assets* initiative as providing the impetus to launch DS4SI, by way of responding to what he perceived to be a lack of imagination in advocacy work. As an emerging initiative, DS4SI has relied, successfully, on word of mouth and on targeted outreach by staff; and, Bailey is a dynamic speaker and writer on the subjects of art, design, and social change.

DS4SI's work is viewed by some as risky: the skill set required of artists to engage in this work is of a high level, requiring an understanding of form and systems; and its methods are not easily translatable on paper for the eyes of policymakers. At the same time, the work is taking shape at the cutting edge of thought leadership in the social justice field. Aware of these obstacles, USP staff are excited to recommend a grant to the DS4SI and look forward to continued work with it to understand new organizing models that can build a better platform for social justice advocacy.

The Strategic Opportunities Fund and the Democracy and Power Fund are pleased to recommend a renewal grant for the Design Studio for Social Intervention in the amount of \$100,000 over two years.

Grant ID: 20033590

Legal Name of Organization: Inner-city Muslim Action Network

Tax Status: 501(c)(3)

Name of Fiscal Sponsor: n/a

Purpose of Grant: To help launch its Arts Collective and coordinate a series of social issue themed arts events in Muslim communities across the United States

Grant Description: The grant is recommended as part of a research and development initiative coordinated by the Strategic Opportunities Fund to explore the roles that art and culture play in advancing social change. The Inner-city Muslim Action Network is a community-based nonprofit that works for social justice, delivers a range of social services, and cultivates the arts in urban communities. It was formed in 1995 and incorporated in 1997 by Muslim students, community residents, and leaders responding to the pervasive symptoms of inner-city poverty and seeking to create an organization guided by the spiritual ideals of community service, social justice, and human compassion. The organization’s direct services, organizing and advocacy activities and arts and culture programming all stem from this set of spiritual convictions, particularly in regards to support for marginalized people of color. This project grant over two years will support the organization’s Arts and Culture Program, including the launch of its Arts Collective as well as a series of social issue themed arts events in Muslim communities across the United States.

Previous OSF Support: None

Organization Budget: \$2,100,000

Project Budget: \$665,212 – 2 year budget

Major Sources of Support:

Doris Duke Foundation for Islamic Art	\$100,000
Four Freedoms Fund	\$30,000
Marguerite Casey Foundation	\$100,000
Woods Fund	\$40,000

Pending Request: Doris Duke \$225,000

Amount Requested: \$170,000 over 2 years

Is this a contingent grant? No

Amount Recommended: \$170,000 over 2 years
(\$120,000 from the Strategic Opportunities Fund, T1: 21125 and \$50,000 from the National Security and Human Rights Campaign, T1:21132)

Term: 2 years, beginning January 1, 2012

Matching Requirements: n/a

Description of Organization:

The Inner-city Muslim Action Network (IMAN) is a community-based nonprofit that works for social justice, delivers a range of social services, and cultivates the arts in urban communities. IMAN was formed in 1995 and incorporated in 1997 by Muslim students, community residents, and leaders responding to the pervasive symptoms of inner-city poverty and seeking to create an organization guided by the spiritual ideals of community service, social justice, and human compassion. The organization's direct services, organizing and advocacy activities as well as its arts and culture programming all stem from this set of spiritual convictions, particularly in regards to support for marginalized people of color.

Based in Chicago and led by Muslims, IMAN works for and alongside community residents of all ethnic, cultural, and religious backgrounds, as reflected in its diverse constituency. IMAN has established a broad membership base by engaging the American Muslim community on local, regional, and national levels. In its work at each of these levels, IMAN seeks to foster a dynamic and vibrant space for Muslims in urban America, to serve and empower disadvantaged individuals and communities, and to inspire community members to embrace civic engagement and work for social justice.

Description of Program for Which Funding Is Sought:

IMAN seeks support from the Open Society Foundations over two years for its Arts and Culture Program, one of three core programs for the organization. This program has, in turn, three signature components:

Takin' It to the Streets

Launched in 1997, *Takin' It to the Streets* is a Muslim-led community festival aimed at inspiring participants to become civically engaged and take action around pressing social issues. Though it takes place in IMAN's home city of Chicago, the festival has been recognized nationally and internationally as a unique gathering point for

Muslims who demonstrate proactive engagement in civic life. The 2010 festival drew more than 20,000 attendees.

Community Café

Inspired by the success of *Takin' It to the Streets*, IMAN established its Community Café in 2003 as a series of smaller Muslim-led events for socially conscious people to engage collectively in creative artistic expression. The Café enables community members to utilize the arts as tools for cross-cultural communication, civic engagement, and social change. Presenting stories, music, movement and visual art from cultures across the Muslim world, IMAN continues the Muslim tradition of creating powerful artistic movements. Each Community Café has a theme linked to IMAN's broader work and is preceded or followed by a facilitated discussion, workshop, or direct action.

IMAN Arts Collective

In 2006, IMAN launched an occasional Arts and Culture Retreat for activists, artists, and spiritual leaders from its national network. The retreat enables participants to share work with one another, reflect upon the roles they play in their communities, and explore the connections between art, culture, spirituality, and social change. The most recent retreat, held in 2011, generated the notion of an Arts Collective that would lend a formal structure to IMAN's community of artists and connect them intentionally to its ongoing work.

In 2009 and 2010, IMAN took Community Café to New York City for the first series of these events outside of Chicago. It reported an overwhelming audience response: at the Malcolm X and Betty Shabazz Memorial Center, it turned away more than 200 people due to capacity constraints. At the Apollo Theater, it sold out the 1,300 seats.

With Open Society support over the next two years, IMAN seeks to launch its Arts Collective, which will include: presenting Community Cafes in Chicago, Atlanta, Detroit, New York, and Oakland; facilitating social justice workshops and trainings linked to each Community Café; hosting artist gatherings in each of these cities; and coordinating art-based organizing projects in Chicago in 2012 and in additional cities in 2013. A central goal of the Arts Collective is to engage artists from IMAN's network in taking greater ownership of their collective work, specifically in the interest of fostering deep collaboration at the intersection of art and social change. The Collective model will also provide a structure through which IMAN can field requests to bring its work to other cities across the United States.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address crosscutting issues. This grant advances SOF's exploration of the role that art and culture play in advancing social change. SOF seeks to raise awareness of the potential for art to advance a broad spectrum of social justice concerns and issues of specific interest to U.S. Programs' priorities,

including justice for historically marginalized communities. In particular the recommendation supports several priorities of the National Security and Human Rights Campaign, including: using art and culture strategies to counter anti-Muslim bigotry, promoting the acceptance of Arab, Middle Eastern, Muslim, and South Asian (AMEMSA) communities and individuals in American society, and building civic engagement in America's AMEMSA population.

Over the last decade, IMAN has grown from the grassroots efforts of an ethnically and socioeconomically diverse and multigenerational community membership – operating in the early years on a very small budget and working out of storefront office space. Today the organization is run by a professional staff, manages its own building, and operates with an annual budget of approximately \$2.1 million dollars. While its headquarters continue to be located on Chicago's Southwest Side, IMAN has extended its network considerably in terms of both breadth and depth, engaging artists and community leaders across the greater Chicago area, around the country, and in Muslim communities throughout the world. The organization's Arts and Culture Program has been instrumental in this growth over time and in linking the work of IMAN to the work of advocates and cultural organizers across this wide geography.

IMAN's approach to cultural organizing – through which organizers employ culturally based strategies for approaching advocacy campaigns and social justice work more broadly – distinguishes it as an innovative leader in the field of Muslim advocacy organizations within the United States. The organization's culturally rooted work draws significant audiences as well as colleague organizations that are eager to collaborate. IMAN stands out in this regard as a leader in the field and as a strong potential partner for Open Society Foundations' grantees pursuing work in this arena. Since 1997 and the first *Takin' It to the Streets* festival, IMAN has placed cultural work and support for artistic practice at the center of its programming.

As the Strategic Opportunities Fund has observed the organization over the past 18 months and has begun to engage it in conversation, OSF staff have appreciated IMAN's analysis of the connections between community health, cultural and spiritual strength, and social justice – in particular for people of color, people earning low incomes, and residents of the country's often neglected urban centers. In IMAN's view, artistic practice, spiritual expression, and creative expression all inspire social change. The organization believes that balanced, healthy communities are best positioned to take up advocacy on their own behalf and that cultural strength is core to individual and community well-being.

While SOF staff make a strong recommendation for Open Society support of IMAN's good work, staff do have a concern related to its organizational capacity. Certainly the organization has demonstrated its ability to manage growth over time in terms of budget, programming, space, and partnerships. However, in terms of leadership, it is not clear to staff yet how IMAN will position itself for succession. Both Rami Nashashibi (the current and longtime Executive Director) and Asad Jafri (Director of the Arts and Culture Program) have proven to be effective and inspiring leaders over time. Staff are interested

to observe how they “build a deeper bench” and take intentional steps towards supporting the next generation of leadership for the organization as well as for the field of Muslim community-based advocacy. For staff, this is not a red flag but a pointed observation. SOF will seek to learn more and lend support over time from its position as a national funder with an extensive network of grantees that have addressed these challenges in their own work.

The Strategic Opportunities Fund is joined by the NSHR Campaign in recommending a grant in the amount of \$170,000 over two years to the Inner-city Muslim Action Network as it deepens and expands its work at the intersection of advocacy and the arts in Muslim urban communities across the United States.

Grant ID: 20033482

Legal Name of Organization: Penn Center

Tax Status: 501(c)(3)

Name of Fiscal Sponsor: n/a

Purpose of Grant: To provide general operating support

Grant Description: The grant is recommended as part of a research and development initiative coordinated by the Strategic Opportunities Fund to explore the roles that art and culture play in advancing social change. Penn Center is an advocacy organization that supports cultural expression and community sustainability for the Gullah people, descendants of former slaves from Africa, in the southeastern United States. Penn serves as a cultural hub for artists and tradition bearers and acts as a catalyst for regional self-sufficiency across the Sea Islands of Georgia and the Carolinas. The organization engages grassroots, academic, and policy partners at the state, national, and international levels around education for young people of color, land use in Southern communities, and cultural expression and revitalization, among other issues. From the period of emancipation to the Civil Rights era to today, Penn Center has been a regional anchor institution for African American people in the South and a national advocate for racial and economic justice.

Previous OSF Support: None

Organization Budget: \$1,279,536

Project Budget: n/a

Major Sources of Support:

U.S. Department of Agriculture	\$110,000
Individual Contributions & Major Donors	\$314,150
Earned Income	\$194,645

Amount Requested: \$350,000 over 2 years

Is this a contingent grant? No

Amount Recommended: \$350,000

Term: 2 years, beginning January 1, 2012

Matching Requirements: n/a

Description of Organization:

Penn Center is an advocacy organization with the mission to support cultural expression and community sustainability for African American communities in the southeastern United States. Penn serves as a cultural hub for artists and tradition bearers and acts as a catalyst for regional self-sufficiency across the Sea Islands of Georgia and the Carolinas. It engages grassroots, academic, and policy partners at the state, national, and international levels around education, land use, and cultural expression and revitalization, among other issues.

For nearly 150 years, Penn Center has documented the contributions made by African Americans to social and economic advancement throughout the South and across the country. The organization's origins date to the period of slavery. Founded in 1862 by Quaker missionaries and named in honor of the humanitarian William Penn, it was established as the Penn School for formerly enslaved Africans as part of the Port Royal Experiment. This was a plan by the federal government to "test the capabilities of the Negro for freedom and self-support" during the Civil War. Over time, the school became a model institution in the United States as it embodied the principles of racial equality and justice. By fostering literacy, Penn prepared its students to own land, become homeowners, pursue economic opportunity, and embrace civic life. In this way, Penn has served as an anchor institution for tens of thousands of descendants of formerly enslaved Africans living in the southeastern United States, known as the *Gullah* people.¹

When the Penn School was closed in 1948, its Board of Trustees reevaluated its own capacity to meet the changing needs of the Gullah community of St. Helena Island, where the school had been established, and its neighboring Sea Islands. Penn Center emerged as a leading advocacy organization on the grounds of the original school campus. Under the leadership of executive director Courtney Siceloff (an appointee to the U.S. Civil Rights Commission), Penn challenged racial segregation during the days of Jim Crow. In the early 1960s, it was the only place in the state of South Carolina where racially integrated groups were able to meet. Dr. Martin Luther King, Jr. and the Southern Christian Leadership Conference held numerous retreats at Penn Center, which became a sanctuary for the movement. Siceloff also established partnerships with the International Peace Corps and the American Friends Service Committee to use Penn's facilities for training

¹ The term *Gullah* refers to the descendants of millions of enslaved people who were forcibly removed from their homelands in West-Central Africa and brought to the Lowcountry of South Carolina (the southern portion of the state) between about 1700 and 1808. The cultural landscape of the region has been influenced deeply by the beliefs, histories, languages, art, and traditions they carried across the Atlantic Ocean to the rice, cotton, and indigo plantations that consumed the Sea Islands of South Carolina, Florida, and Georgia – including St. Helena Island, which is home to Penn Center.

hundreds of volunteers. From its base in a tiny Sea Island community, Penn served as a leader in fostering international humanitarianism.

Penn Center's regional leadership during the 1970s expanded as it addressed a critical component of community sustainability for African Americans in the South and across the country: land ownership and retention. The greatest threat to Gullah culture since emancipation has been the potential for land loss due to corporate development and increased taxes. On neighboring Hilton Head Island, more than 80% of the African American community was displaced when 120,000 acres were sold to resort developers in less than ten years. Due to advocacy by Penn Center, St. Helena has maintained local African American land ownership of about 90%, though it is separated from Hilton Head by just a few miles. In 1972, Penn established the Black Land Services Program to assist islanders in retaining their land by providing educational opportunities, legal services, and loans. The Center also negotiated a landmark proviso with Beaufort County to institute an heir's property exemption for African American landowners. Hundreds of thousands of acres of Black-owned land have been protected by this statute.

In 1974, Penn Center was designated as a National Historic Landmark District by the United States Department of the Treasury in recognition of its historical provenance and its influential advocacy on behalf of social and racial justice for African Americans along the Gullah/Geechee corridor. In 1979, executive director Emory Campbell launched a \$1.5 million capital campaign to renovate the campus as a national cultural center and conference venue. He leveraged \$1 million of support from the National Endowment for the Humanities and the Ford Foundation to renovate a building that would come to house the York W. Bailey Museum and to preserve the Center's historical collection, one of the largest and most significant African American post-Civil War collections in the nation.

Today, Penn Center continues to support cultural and community stabilization and revitalization through core programs that include: *Land and Environment*, promoting regional Black land ownership and environmental stewardship; *Youth Education and Community Outreach*, advancing advocacy related to 21st Century African American education and civil rights; and *History and Culture*, celebrating and cultivating Gullah heritage, language, and artistry. The African ancestors of the Gullah inhabitants of the Sea Islands were an indigenous people whose religious customs, cultural traditions and artistic practices were closely interwoven with the struggles of daily living. Art was an integral part of community life and was called upon to describe the relationship between the spiritual, natural, moral, and social elements of the world. Cultural life and place became inextricably linked for these communities. Rooted on the site of the original Penn School, the Center serves as a steady force in honoring this connection.

Description of Program for Which Funding Is Sought:

The proposal seeks general operating support.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address crosscutting issues. This grant advances SOF's exploration of the role that art and culture play in advancing social change. We view Penn Center as a leader and national model at the intersection of art, culture, advocacy, and social justice.

In our evaluation, Penn Center stands out as much for its remarkable history and longevity as for the compelling ways in which its work makes clear the interconnectedness of cultural practice, community well-being, policymaking, racial equity, and economic justice. As a physical campus on the island of St. Helena and as an organization that has been directed by people of color for decades, the Center manifests the cultural legacy of enslaved Africans and their Gullah descendants and the justice legacy of Dr. King and the Civil Rights movement, and the contemporary challenges facing marginalized communities of color in the South and throughout the United States.

We likewise appreciate the organization's demonstrated ability to innovate. In 2005, it garnered national attention by launching the Gullah Studies Summer Institute as a graduate program for scholars, historians, and educators. With South Carolina State University, the History and Culture Program has addressed the problematic issue of school curricula that misrepresents or minimizes the contributions of African Americans to U.S. history and culture. The failure rates of African American children in schools today suggests educators and policy makers must look especially closely at the relationship between education and culture. A core objective of Penn Center in the 21st Century is to build the public will to create culturally-rooted learning environments.

The challenges facing Penn Center in the 21st Century are daunting, and the organization will struggle in the years ahead as it addresses sustainability. Funding streams are precarious. One of the organization's most significant revenue sources is the United States Department of Agriculture (USDA), for which Penn Center serves as a liaison to small farmers and landowners by providing technical assistance through the USDA Farm Bill. Clearly this is not the organization's core work. On a brighter note, Penn is being considered currently by the National Parks Service for designation as one of four national interpretive centers in the newly identified Gullah/Geechee Cultural Heritage Corridor, of which former director Emory Campbell serves as a commissioner. While this designation would be a boon for Penn Center, it would also create a surge in the number of travelers who make St. Helena Island a tourist destination. The organization must deepen its capacity to absorb such a windfall. One of SOF's interests is to connect Penn Center to the work of the International Coalition of Sites of Conscience (a current grantee of SOF, EOF, and the President's Office), as the Center may be a strong candidate for membership in the Coalition's network of historic sites.

With general support from the Open Society Foundations, Penn Center will address its staffing needs, particularly related to institutional advancement. On the program side, the organization will expand the Institute for Gullah Traditional Arts & Culture and the

Gullah Language & Oral History Research Initiative. These projects are critical to Penn's broader advocacy work related to regional economic development and the advancement of social and economic rights for African Americans across the South. As the Arts and Culture initiative of SOF is now in its third and final year, it is likely that this grant to Penn Center may prove to be one-time support from the foundation. Nevertheless, SOF staff believe it is meaningful support, particularly at this moment. The Strategic Opportunities Fund is therefore pleased to recommend a grant in the amount of \$350,000 over two years to Penn Center for general support.

Grant ID: 20033481

Legal Name of Organization: Provisions Learning Project

Tax Status: 501(c)(3)

Name of Fiscal Sponsor: n/a

Purpose of Grant: To support the Provisions Residency Program for artists, scholars, advocates, and social justice organizations engaged in the field of arts and social change

Grant Description: The grant is recommended as part of a research and development initiative coordinated by the Strategic Opportunities Fund to explore the roles that art and culture play in advancing social change. Provisions Learning Project is an arts and social change research and development center that conducts ongoing research projects and educational programs. It also sponsors an exhibitions program to demonstrate the arts as an effective instrument for social change. The proposal seeks support to carry out the next phase of the Provisions Residency Program for artists, scholars, advocates, and social justice organizations. The program will heighten the visibility of arts for social change work, increase access by practitioners to Provisions' resources, generate new research, and serve a critical networking function for the field.

Previous OSF Support: \$50,000 from the Strategic Opportunities Fund, 2010

Organization Budget: \$515,000 (over 2 years)

Project Budget: \$363,390 (over 2 years)

Major Sources of Support:

Andy Warhol Foundation	\$ 68,800
Lambent Foundation	\$100,000
Peter Norton Family Foundation	\$ 55,000

Amount Requested: \$200,000 over 2 years

Is this a contingent grant? No

Amount Recommended: \$150,000

Term: 2 years, beginning November 1, 2011

Matching Requirements: n/a

Description of Organization:

Provisions Learning Project is an arts and social change research and development center founded in 2000 as an operating program within the Gaea Foundation and with a mission to foster social change by identifying and amplifying compelling voices of writers and artists from around the world. It was established as an independent non-profit organization in 2004. Provisions began by assembling a 6,000-volume resource library of alternative social change books and periodicals, a collection that forms the intellectual basis for the project's ongoing research, educational programs, and acclaimed exhibitions program. As Provisions' name implies, its mission is to encourage creative visions for bringing about positive social change.

Provisions views art as a critical tool for moving public will towards the practice of tolerance and inclusion.

The organization's approach is rooted in the power of the arts to inspire dialogue and action around social change. It demonstrates this power through artistic and educational programs and events such as exhibitions, public art projects, readings, performances, workshops, festivals, lectures, panel discussions, screenings, and online forums. Provisions serves as both a resource and a facilitator, building connections among students, artists, activists, scholars, and the community at large. Provisions broadens the context of its exhibitions by adding related historical and scientific information and makes the exhibitions widely available through new media forms. Recent programs have included:

Revisiting Histories, an exhibition by the artists Sanford Biggers, Andrea Geyer, & Simon J. Ortiz, whose photography, video, and poetry investigate and reconstruct narratives that empower critical interpretations of African American and Native American history. A public conversation among the artists is documented in an online catalogue with audio excerpts.

Focus on Juvenile Justice, featuring documentary films, reading groups, educational resources, and a panel discussion on the local and national impacts of juvenile justice policies. Discussion topics included prison reform, racial profiling, gang violence, and youth rehabilitation.

The True Cost of Coal, a graphic campaign by the Beehive Collective (a volunteer-driven, nonprofit organization that uses graphic art as an educational and organizing tool) that exposed the devastating effects of mountaintop removal coal mining, a highly destructive surface mining practice that has extensive environmental and human health

ramifications. The final product is a detailed graphic art banner that is used across the country for public education.

The Innocents, an exhibition produced in association with the Innocence Project (a grantee of the Criminal Justice Fund), featuring photographic portraits by Taryn Simon of wrongfully convicted individuals who have been exonerated using DNA evidence. Through research, documentation, and public programs, the project examined the intersections of criminal justice, forensic photography, and genetics.

Provisions extends the impact of its programming through strategic partnerships, presenting exhibitions in collaboration with the Nathan Cummings Foundation, Lambent Foundation, American University, and Denison University. The Balkans Project, which examines artistic practice in a post-conflict region, relies on foreign policy expertise from Foreign Policy in Focus and the Institute for Policy Studies (a current grantee of the Democracy and Power Fund). Provisions' community-based program, the Floating Lab Collective, partners with grassroots organizations such as Life Pieces to Masterpieces (in Washington D.C.), CASA de Maryland (an OSI-Baltimore grantee), and Tenants and Workers United (a Northern Virginia-based organization working to promote social and economic justice).

Description of Program for Which Funding Is Sought:

The proposal seeks renewed support over two years for the Provisions Residency Program which engages leading artists, scholars, and activists from the art and social change community – supported in its 2010 planning phase by the Strategic Opportunities Fund.

Provisions is committed to the development of culturally-based social change practices to complement policy, legislative, and legal forms of social change. Practitioners in residence will represent the different working methodologies practiced by artists, activists, and scholars. As the field of art and social change continues to define itself, individuals with experience and range of perspectives will work together through the residency program to develop shared understanding and best practices. Too often artists, academics, or activists have little time to reflect or engage with colleagues working in other corners of the field. The program will seek out and identify individuals or collectives that can strengthen the cross-disciplinary nature of the art and social change arena, laying the groundwork for strategies that can move the field forward.

In 2012, Provisions proposes to continue its individual residencies and to expand the program to provide residency opportunities for arts and social change organizations, as represented by key staff. Participating organizations will interact with other residents for an intensive period of collaboration as they gather resources and build partnerships within the arts and social change community. Provisions believes this program addresses the need for greater coordination, cooperation, and collaboration within the vast but insufficiently defined field of arts and social change practice.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address crosscutting issues. This grant advances SOF's exploration of the role that art and culture play in advancing social change. SOF seeks to raise awareness of the potential for art to advance social justice issues of specific interest to U.S. Programs' priorities, including justice for historically marginalized communities.

As a complement to SOF's support for the art and social change field-mapping initiative undertaken by Animating Democracy (a program of Americans for the Arts) in 2009-10, this grant supports research related to art and culture that advances social change, civic engagement, and open society goals. Provisions' Residency Program will extend the organization's capacity to serve as a common space for deepening and broadening collaboration and connections between artists, social change movements, and institutions of higher learning. Furthermore, online promotion of the project will be linked to Provisions' re-launch of its website, which has recently been reorganized and redesigned. The new site – which includes a database related to intersectional social change issues – will promote activities of the Residency Program and make curricular tools available for universities where related programming is taking place.

SOF made its first grant to Provisions in 2010 to develop the initial phase of the Residency Program. Due to the financial crisis faced by the Academy for Educational Development (AED) – which has for some years provided Provisions with in-kind support in the form of office and library space in downtown Washington, DC – the organization was forced to alter its original program timeline. This turn of events was a great disappointment to the organization's leadership and staff but was entirely outside of the organization's control as the AED difficulties were unforeseen, even by AED leadership. The loss of AED in-kind support is a contributing factor to SOF's decision to increase the level of renewed support.

Seizing an opportunity in a challenging moment, Provisions has formed a partnership with George Mason University (GMU) in Fairfax, Virginia, to establish a university-based research facility for arts and social change. This move has long been one of the organization's strategic goals and will substantially increase its capacity for research and programming. The relationship to GMU will afford Provisions access to a large and growing academic community, while also providing salary, overhead, and fundraising support. This partnership also allows Provisions to remain an autonomous 501(c)(3) organization with control over its own grant resources and programming, but to enjoy the benefits of extensive university resources.

As an anchor resource organization for this small but robust field, Provisions stands to serve as a critical partner to U.S. Programs as well as to its grantees. The Residency Program will enable artists, organizers, and community stakeholders – including many connected to grantee organizations and partners – to garner greater visibility. The Strategic Opportunities Fund is pleased to recommend a renewal grant to Provisions

Learning Project in the amount of \$150,000 over two years for support of the Residency Program.

Grant ID: 20033483

Legal Name of Organization: REACH LA

Tax Status: 501(c)(3)

Name of Fiscal Sponsor: n/a

Purpose of Grant: To support the mobilization of a national movement of African American and Latino LGBTQ cultural communities to advance prevention and care related to HIV/AIDS and its impact on low-income youth

Grant Description: The grant is recommended as part of a research and development initiative coordinated by the Strategic Opportunities Fund to explore the roles that art and culture play in advancing social change. REACH LA is a Los Angeles-based, youth-driven social justice organization committed to educating, motivating, and mobilizing poor urban youth of color (ages 14-23), especially African American and Latino young men who identify as LGBTQ. This renewed project support grant will mobilize these communities to advance prevention and care strategies related to HIV/AIDS and its impact on low-income LGBTQ young people of color.

Previous OSF Support: \$50,000 over 1 year from the Equality and Opportunity Fund and the Strategic Opportunities Fund, 2010

Organization Budget: \$540,000

Project Budget: \$349,880

Major Sources of Support:

Centers for Disease Control	\$60,000
Children’s Hospital Contract	\$75,000
Liberty Hill Foundation	\$33,000
Macy’s Passport Fund	\$35,000

Amount Requested: \$150,000 over 2 years

<u>Is this a contingent grant?</u>	No
<u>Amount Recommended:</u>	\$150,000
<u>Term:</u>	2 years, beginning January 1, 2012
<u>Matching Requirements:</u>	n/a

Description of Organization:

REACH LA is a youth-centered social justice organization in downtown Los Angeles that is committed to educating, motivating, and mobilizing poor urban youth to address critical issues facing their communities and impacting their lives. Through a comprehensive curriculum that integrates artistic practice, cultural values, digital media, and web-based technologies, REACH LA trains young people (ages 14-23) to design, operate, and test model arts programs aimed at improving the social conditions of their communities. Since its founding in 1992, REACH LA has served a target audience of low-income, LGBTQ youth of color, maintaining an ‘open door’ policy by offering free, inclusive, and non-judgmental programming to youth of all ethnicities, races, and sexual orientations. The organization seeks as its long-term mission to support the social and emotional development of young people, especially African American and Latino young men, and to support them in developing creative solutions to pressing social problems.

Description of Program for Which Funding Is Sought:

REACH LA seeks project support for its work to mobilize the national movement of African American and Latino “House & Ball” cultural communities, and to advance prevention and care related to the impact of HIV/AIDS on LGBTQ low income young people of color. House & Ball culture – also known as the “House system” or “the Ballroom community” – is a long-running LGBTQ cultural movement in the United States through which people compete for trophies and prizes at dance events. REACH LA has developed expertise in using the Ballroom social scene – a space where young LGBTQ men of color in particular convene – as a space for advocacy and community organizing.

House & Ball culture is rooted in Black traditions of communal social support in response to economic and social exclusion. This “underground” community is comprised largely of African American and Hispanic/Latino gay, bisexual, lesbian, and transgender individuals who organize into sub-groups called “houses,” each consisting of members and key leaders or “House parents” who provide guidance, resources, and mentorship within a family-style structure. Each house family is active in ball competitions, engaging in elaborate performances for the purposes of entertaining, socializing, and gaining status. New York City serves as the birthplace of the House & Ball scene and has produced affiliated houses in major cities such as Chicago, Miami, Los Angeles, and Oakland. The Ballroom scene provides a safe place where youth and adults can utilize their creativity

and artistry to become celebrities within their communities. For many young people, being part of a House confers prestige, popularity, and honor.

The first project for which REACH LA is seeking support builds upon work supported by the Strategic Opportunities Fund and Equality and Opportunity Fund in 2010: to convene national leaders from the Ballroom community and the HIV/AIDS prevention sector and to develop a National House/Ball Community HIV/AIDS agenda that aligns with the National AIDS Strategy. The second component of REACH LA's proposal is a media-based campaign entitled *Don't Censor Yourself, Speak Up*, which seeks to address social injustice within LGBTQ youth of color communities and to inspire young people to challenge the discrimination they face on a daily basis.

Background and Context for the House & Ball - HIV/AIDS Project

In 2006, REACH LA began its HIV prevention programming focused on high-risk youth from the Los Angeles House & Ball community. It identified the 16-24 age range as one in which young people are exploring sexuality and personal identity, perhaps experimenting with drugs and alcohol, and engaging in "gateway" activities, which for many low income LGBTQ young men of color in cities such as Los Angeles and New York means attending their first Ball. In the same year, the organization hosted the first *REACH for Ovahness* Ball for 250 young people and 100 adults. "Ovahness" is a House & Ball cultural term that means "to reach for greatness." At the Ball competition in 2006, REACH LA provided one-on-one risk-reduction counseling and screened HIV prevention and safe sex multimedia work. The Ovahness Ball, now an annual event coordinated by REACH LA, has grown to include more than 500 attendees.

In 2008, People of Color, a REACH LA national partner based in Brooklyn, hosted a three-day event that celebrated the artistry of the House & Ball community and also provided the opportunity to address social issues affecting community members through a mini-conference. Supported by a 2010 grant from the Strategic Opportunities Fund, REACH LA aims to replicate the event on a national scale in October 2011 with its *Ball Star Weekend – Los Angeles* convening, which will bring together 20 key leaders of House & Ball communities from across the country. This convening will mark the first in-depth discussion about HIV/AIDS and its impact on youth in the House & Ball community. The goals of the convening are to: 1) address health disparities that affect the House & Ball community; and 2) develop an agenda that is tied to the National AIDS Strategy. REACH LA and its partners will disseminate abstracts of the agenda at the 2012 U.S. Conference on AIDS.

Background and Context for the Media Campaign Project

REACH LA's *Don't Censor Yourself, Speak Up* media outreach campaign seeks to elevate the visibility of young leaders from local and national House & Ball communities as spokespeople for their peers. Part blog and part traditional media campaign, the campaign will feature "up and coming" gay, bisexual, and transgender youth artists speaking out against social injustices that have personally affected them, in an effort to call attention to the disparities that marginalize poor urban LGBTQ youth. The blog will provide a forum for young LGBTQ men of color who are infected or affected by

HIV/AIDS, enabling them to access information and resources while also providing entertainment that incorporates fashion, music, videos, and social events. This arts-based community mobilization campaign aims to reframe the image of what it means to be an LGBTQ young person of color imagining his or her future, and to offer links to youth-friendly healthcare, social services, education, job training, and advocacy work.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address crosscutting issues. This grant advances SOF's exploration of the role that art and culture play in advancing social change and to raise awareness of the potential for art to advance a broad spectrum of social justice concerns. While the Equality and Opportunity Fund is not able to provide co-funding support on this recommendation for renewal, the EOF staff remains supportive of and enthusiastic about the organization's work. The grant advances the goals of EOF and U.S. Programs more broadly to strengthen LGBTQ rights and lift barriers that prevent people from participating fully in economic, social, and political life.

REACH LA has a history of working with House & Ball communities whose members typically do not seek clinical services for sexual health issues due to lack of insurance, bad clinical experience, or fear of judgment about sexual activity and/or orientation or gender identity. According to the Centers for Disease Control (CDC), one in five (20%) of gay/bisexual men in a survey of 21 major cities in the United States are infected with HIV, and 40% of these young people do not know their status. CDC studies likewise report that HIV infection rates among young Black men who have sex with men has increased by 93% between 2001 and 2006 and continues to rise. REACH LA understands that an impactful approach to this complex social problem must honor the community deemed "at risk," build trust with key leaders, and begin subtly to infuse social justice messages about HIV/AIDS into the social scene.

Through the strategies it has developed to turn the Ballroom scene into a social justice organizing space, REACH LA has taken the concept of "using art and culture for social change" from notion to action. Rooting its work in African American cultural traditions, REACH LA has established an empowered constituent base both in its home community of Los Angeles and across a national network of advocacy partners. From its location in a repurposed commercial space atop a downtown parking garage, the organization does this work with little fanfare beyond the community of young people, generations of them now, who view the space as their home. In the view of SOF staff, REACH LA's work to integrate culture, advocacy, and engagement with one of our country's most marginalized populations is truly innovative.

The proposed project will advance HIV/AIDS prevention and advocacy for LGBTQ youth of color, especially African American and Latino young men and, at the same time, will build the capacity of REACH LA as a national leader in this broadly overlooked corner of the social justice organizing field. SOF staff are confident that REACH LA – which is a highly collaborative and innovative organization working with modest

resources – will leverage renewed support from the Open Society Foundations to the advantage of its constituent communities and their networks of colleagues, extending the effects of this support throughout the national urban LGBTQ youth of color community.

A note on organizational capacity: REACH LA's current annual budget is approximately \$540,000. However the organization is in a final round of consideration for support from the Centers for Disease Control, which would almost double that annual budget. SOF's renewal recommendation is modest in comparison, but OSF's initial grant to REACH LA in 2010 has certainly helped to leverage this additional funding.

The Strategic Opportunities Fund is pleased to recommend increased multi-year project support in the amount of \$150,000 over two years to REACH LA.

Grant ID: 20033480

Legal Name of Organization: Split This Rock

Tax Status: 501(c)(3)

Name of Fiscal Sponsor: n/a

Purpose of Grant: To provide general operating support.

Grant Description: The grant is recommended as part of a research and development initiative coordinated by the Strategic Opportunities Fund to explore the roles that art and culture play in advancing social change. This grant will support Split This Rock, a literary arts organization that aims to foster a national network of socially engaged poets and poetry audiences. Its signature program, the *Split This Rock Poetry Festival*, is a convening of national and international poets and audiences that takes place every two years in its home city of Washington, DC. Split This Rock seeks to call poets to the center of public life and to celebrate the poetry of witness and provocation being written, published, and performed in the United States today. This multi-year general operating grant will support the organization's 2012 and 2014 festivals and the launch of several new initiatives.

Previous OSF Support: \$100,000 over 2 years from the Strategic Opportunities Fund, 2009

Organization Budget: \$227,940

Project Budget: n/a

Major Sources of Support:

Nathan Cummings Foundation	\$50,000
National Endowment for the Arts	\$15,000

Amount Requested: \$300,000 over 3 years

Is this a contingent grant? No

Amount Recommended: \$250,000

Term: 3 years, beginning November 1, 2011

Matching Requirements:

\$75,000 (1:1) in Year 3

Description of Organization:

Split This Rock is a literary arts organization that aims to foster a national network of socially engaged poets and poetry audiences. Its signature program is the *Split This Rock Poetry Festival*, a convening of national and international writers and audiences that takes place every two years in its home city of Washington, DC. Through the festival and across its programming, Split This Rock seeks to call poets to the center of public life and to celebrate the poetry of witness and provocation being written, published, and performed in the United States today. The organization articulates its theory of change as follows:

“At a time of war and economic, social, and environmental injustice, systemic and wide reaching change is needed, at the level of government, but also at the individual and social levels. Poets have a unique role to play in this political climate, telling the human stories of the impact of injustice and war, speaking the difficult truths, and emboldening the citizenry to imagine a better future. Throughout history, poets have engaged social issues in these ways, giving voice to our deepest longings for democracy, human dignity, and justice.

“Without the voices of poets and artists guiding us to an alternate vision of the future, we too easily succumb to the limited vision of the propagandists, those dedicated to enforcing the status quo. As the poet Adrienne Rich writes, ‘When poetry lays its hand on our shoulder, we are to an almost physical degree, touched and moved. The imagination’s roads open before us giving the lie to that slammed and bolted door, that razor-wired fence, that brute dictum, *There is no alternative.*’”

Guided by this conceptual framework, Split This Rock seeks to enliven social change movements through the creative vision and language of poetry. Its national and DC area programs include: the biennial festival as well as campaigns mobilizing poets and audiences around critical social issues; forums for discussion and analysis; a monthly reading series; bimonthly poetry workshops; youth programs; social media engagement; and national collaborations with literary outlets, including Copper Canyon Press, *Poets & Writers* magazine, and the annual conference of Associated Writers & Writing Programs.

Split This Rock’s inaugural festival in 2008 emerged as an outgrowth of DC Poets Against the War, a movement that responded to U.S. government policies after the attacks of September 11, 2001, and the subsequent U.S. military invasion of Iraq. The organization’s connection to Washington, DC is therefore multifaceted. As the capital, Washington serves as a national forum for public debate about rights, justice, and democracy. Poets have long joined forces with activists in coming to the city to protest war and intervention abroad and to speak out for humane social policies at home. At the same time, Washington’s literary history is rich with the tradition of socially engaged

poetry of the highest caliber. Walt Whitman wrote of the impact of war while working in the city's Civil War hospitals; Paul Lawrence Dunbar worked and wrote there; in the 1920s, DC poets such as Jean Toomer and Langston Hughes joined Harlem Renaissance poets in documenting the African-American experience. Split This Rock celebrates this tradition by locating its festival in the U Street neighborhood that has long been the center of the city's African-American cultural life. As a reflection of this tradition, the organization takes its name from Langston Hughes' World War II era poem "Big Buddy," a call to action which reads:

Hey, Big Buddy,
Don't you hear this hammer ring?
I'm gonna split this rock
And split it wide!

Over the next three years, Split This Rock aims to: deepen its DC roots through expanded community engagement, particularly with young people of color; increase the involvement of poets in both local and national campaigns for social change; integrate poetry into the organizing strategies of social change movements; expand the audience for poetry through the biennial festival and the use of new media and technology; amplify voices of socially engaged poets; and spearhead campaigns for fostering diversity in the literary community.

Description of Program for Which Funding Is Sought:

The proposal seeks general operating support.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address crosscutting issues. This grant advances SOF's exploration of the role that art and culture play in advancing social change. We seek to raise awareness of the potential for art to advance a broad spectrum of social justice issues of specific interest to U.S. Programs' priorities.

In 2009, SOF made its first grant to Split This Rock, which at that time was operating as a fiscally sponsored project of the Institute for Policy Studies. Over two years, SOF support has enabled the organization to build upon the momentum of its inaugural 2008 festival by: coordinating a second edition of the festival in 2010; expanding its national and DC-based program of readings, workshops, and issue-based advocacy efforts; establishing itself as an independent 501(c)(3) organization; cultivating a Board of Directors; and completing a multi-year strategic plan, including a fundraising plan.

At the October 2009 docket meeting, at which SOF staff presented its first recommendation for Split This Rock, Mr. Neier expressed a frank concern: "This sounds to me like a recipe for some very bad poetry." His explicit wish – that the foundation

support art and culture work only of the highest quality – is one that SOF staff share and have taken very seriously during the past two years, not only in regard to Split This Rock but across the whole arts and culture portfolio. Split This Rock is not the festival of Mona Van Duyn, Anthony Hecht, James Merrill, or even Rita Dove – outstanding American voices of the last century whose poetry emphasized the small pleasures of linguistic play and ironic distancing. Rather, it is the festival of Sonia Sanchez, Joy Harjo, and Adrienne Rich – distinguished poets who are vocal advocates for social justice. It is also the festival of emerging points of view, such as those expressed by Patricia Smith in *Blood Dazzler*, her book-length sequence of poems about Hurricane Katrina; Sherwin Bitsui, a young poet from the Dine/Navajo community who experiments with new varieties of formalism; Arthur Sze, a Chinese-American writer and distinguished translator poet. These are certainly not the only great writers of this era, but they are among the best, and they do not draw a line in their poetry between the pleasures of language and the compelling issues of the day.

In the context of the contemporary literary scene, Split This Rock’s audiences are strikingly diverse. Of those registered for the 2010 festival, 45% were people of color, including significant participation by Arab Americans. *Sunday Kind of Love*, the organization’s monthly poetry series at Busboys and Poets Café in Washington, attracts an audience that includes large numbers of young African Americans and is the only series in the city to present primarily “page” poetry (rather than primarily spoken word) to this demographic group. Split This Rock programming features at least 50% people of color; for the 2012 festival, the figure is 73%. At the same time, Split This Rock prioritizes engagement with DC residents, especially young people of color. In this way it is a literary institution that understands where it lives.

In the view of SOF staff, the key challenge faced by Split This Rock is the need to develop a broad base of revenue in the years ahead as the organization positions itself for long-term social change work. Open Society has been its largest funder to date, a circumstance that is not typical of grantees supported by the Strategic Opportunities Fund. In this case, SOF staff feel the organization is playing a truly unique role. Staff are aware of no other work that is focused intentionally on bridging what has historically been a wide gap between the contemporary poetry establishment in the United States and the social justice advocacy sector. While still quite a new initiative, Split This Rock has begun to prove itself in the literary world as a dynamic force for civic engagement, critical dialogue, and social change as it reaches broad audiences who are eager to engage at the intersection of art and action. SOF staff have been impressed by the organization’s success in the course of a relatively short period of time since the inaugural festival in 2008 and view the organization as being poised for further success in the years to come.

As SOF prepares to pivot its research and development focus towards new areas of inquiry, this grant will likely be the last staff recommend to Split This Rock. Although SOF staff typically recommend multi-year grants over two years, in this case staff are recommending a three-year grant, with a match requirement in 2013, to enable the organization to strengthen its core operations, leverage other sources of support, including private foundations and individual donors; plan intentionally towards a 2014

festival; and pursue the goals of its thoughtful and comprehensive strategic plan. For these reasons, the Strategic Opportunities Fund is pleased to recommend this multi-year grant in the total amount of \$250,000 over three years to Split This Rock for general support.