

**Women's Audio Mission
CAC Creative Youth Development Application**

TOTAL OPERATING REVENUE

Total Operating Revenue from last completed fiscal year (TOR). This amount must match the figure reported in your submitted Budget Snapshot, Total Operating Revenue field.

\$1,643,433

Organizations may request up to \$40,000 for the two year grant period.

*** GRANT REQUEST AMOUNT**

\$40,000

*** Provide a brief summary of your proposal indicating how CAC grant funds would be used.** *This description will be used to introduce your proposal to the review panel. If funded, this description may be used as the Scope of Work in your grant contract and will be binding. It may also be edited by CAC and used to summarize your proposal in public documents.*

Please begin your summary with the following: "With support from the California Arts Council, @client@ will..."

With support from the California Arts Council, Women's Audio Mission's Girls on the Mic (GOTM) program, a groundbreaking after-school program, will provide 2,000+ Northern California girls and gender-diverse youth from under-resourced communities a year with free, hands-on music/media arts training, leadership development, and mentorship in professional recording studio environments.

*** Describe, from the commencement of the organization, how you have evolved to or how you have continually engaged and uplifted historically and systemically under-resourced communities.**

Fewer than 5% of the people producing all music, messages, and sound in the soundtrack of our lives are women/gender-diverse, and even fewer are Black, Indigenous, People of Color (BIPOC). Women's Audio Mission (WAM) was founded to address this systemic exclusion. By supporting and promoting over 22,000 women/girls/gender-diverse people who have been traditionally excluded from both music production and performance spaces, WAM has been steadily increasing gender and racial equity in the music industry for 19+ years.

Dedicated to the advancement of women/girls/gender-diverse people in music production, performance, and the recording arts, WAM's professional recording studios are the only in the world built and run entirely by women/gender-diverse staff. They are safe and inclusive spaces that center and uplift women, girls and gender-diverse youth

from historically and systemically under-resourced communities so that they have the resources and training to amplify their voices and stories.

Named “Best Hope for the Future of Music” by the SF Weekly, WAM has been an essential part of the Northern California music ecosystem/community, with locations in the heart of the SOMA/Pilipinas Cultural Heritage District and in Oakland’s Fruitvale district. WAM was chosen to advise the national Diversity, Equity and Inclusion Task Forces of both the Recording Academy (GRAMMYS) and The Academy of Country Music.

WAM’s programs are informed by 19+ years of dialogue with the communities we serve, providing:

- Music Production/Recording arts training to 4,000+ women/girls/gender-diverse artists and youth every year (96% low income, 92% BIPOC)
- Paid artist commissions, performance opportunities and recording residencies in WAM’s studios – serving 20-30 women/gender-diverse artists every year (100% BIPOC since 2019)
- Conferences/Networking: WAM hosts 2-3 conferences and vital networking opportunities every year reaching 1,500 music producers and artists and connecting them to music professionals working with artists like Cardi B, P!nk.

*** Describe, from the commencement of the organization, how you have evolved to or how you have continually engaged and uplifted historically and systemically excluded and erased artists, cultural practitioners, or arts and cultural practices.**

WAM’s artist programs focus on promoting and supporting artists who are underrepresented in the music industry and face financial/other barriers to professional recording services/promotion. WAM has provided paid commissions and performance opportunities, recording residencies, and promoted the work of 120+ women/gender-diverse artists (over 80% BIPOC) and reached 8,500+ people through free concerts.

- Traditional artists – Nutgiin Ayalguu (Mongolian folk musicians/throat singers), Van-Ahn Vo (Vietnamese traditional đàn tranh player), Mariachi Femenil Orgullo Mexicano (all-female mariachi ensemble)
- BIPOC LGBTQ artists – Maya Songbird (San Francisco native singer/songwriter), Lalin St. Juste of The Seshen (Haitian-American Singer/Songwriter), La Femme Papi (queer Salvadorenx DJ), Ruby Mountain (Afghan-American singer-songwriter), AH-MER-AH-SU (Black trans singer-songwriter), Dio Ganhdih (indigenous rapper/emcee)
- Immigrant artists – Meklit (Ethiopian-American Ethio-Jazz musician), Diana Gameros (formerly undocumented Mexican-American singer/songwriter), Naima

Shalhoub (Lebanese-American singer/songwriter), Gina Madrid (Mexican-American rapper/emcee), B-Side Brujas (DJ collective)

- BIPOC hip-hop artists– Chhoti Maa (indigenous/Latinx rapper/singer), Rocky Rivera (Filipino-American rapper/emcee), Versoul (Filipino-American queer rapper/emcee)
- Black women/gender-diverse artists – STONI (Oakland Rapper), Rayana Jay (R&B artist), The Onyx (all-female R&B/soul ensemble)

WAM's arts education programs reach 4,000+ women/girls/gender-diverse individuals every year and include: free after-school youth programs, accessible and award-winning music production training classes, and adult education scholarships for BIPOC students.

WAM's youth programs serve students from low-income, Title 1 Bay Area schools. 93% are BIPOC, 96% low-income, and over 40% primarily speak Spanish. WAM's instructional staff reflect the students they serve: 100% female/gender-diverse, 83% BIPOC, 50% Spanish-speaking and trained in culturally responsive education. Instructors regularly attend workshops to help them support and engage students of color who experience systemic racism, trauma, and have a greater likelihood of having been disproportionately impacted by the pandemic.

Through WAM's mentor/internship program we have placed over 1,200+ women/gender diverse people in music/media industry jobs at Dolby, Pandora, Sony and Tracy Chapman.

*** Describe the actions you have taken to build trust and ongoing relationships with these communities, artists and cultural practitioners.**

Address how you:

- a. Plan to evaluate success for the proposal and what success will look like**
- b. Will listen and respond to the communities and artists / cultural practitioners through the project**

WAM is committed to creating programming, learning environments and a community that fosters a deep sense of belonging, prioritizes racial equity, and centers the voices and perspectives of all girls/gender-expansive youth so that they can become the next generation of artists, innovators, and leaders we need in the music industry.

For our youth program participants, WAM has created a sanctuary learning environment where girls/gender-diverse youth can develop their voices and stories and find a creative career identity within a traditionally cisgender male dominated field.

WAM listens and responds to the youth and communities we serve through:

- Recruiting and hiring from the communities we serve so that students can see themselves in their instructors/mentors. WAM's Instructional team is 100% BIPOC-led, 88% BIPOC and 50% bilingual Spanish.
- Youth-driven curriculum design with input on class themes and project topics. Recently, youth developed two new classes: Social Justice Podcasting and Beat-making 101.
- Cultural responsiveness training for all program staff
- Internal DEIJ work to strengthen anti-racist framework of organization, including pathways to leadership roles, strategies for sharing power.
- Surveys/polls to gain student input

Evaluation:

- Ongoing feedback surveys, collected verbally after every class by instructors, and through official pre/post- program surveys.
- External program and instructor evaluation from education specialists at SF Department of Children, Youth and Families using the Youth Program Quality Assessment (YPQA).
- Meetings/feedback from school partners

Success looks like:

- 50+ school partners served across San Francisco, Oakland, San Jose Unified School Districts
- 2,000+ girls/gender-diverse youth receive free music production/media arts training and mentoring
- 2,000+ girls create an original music/media project
- Positive feedback from students regarding our programs and their sense of belonging
- 94% report learning to express themselves with music/media
- 95% report an increase in confidence and leadership skills

(300/300)

Program Design & Implementation: Indicates clear artistic and community-based objectives, achievable goals, a realistic timeline, and appropriate budget. Design includes methods to evaluate and measure success, collect and analyze data, and document activities.

1. Select the artistic discipline(s) your project teaches:

Music & Media Arts - animation, video, digital photography, film, podcasts, other forms of new media

2. Provide a detailed description of your proposed project, including the hands-on learning to occur and the specific activities youth will engage in. Identify the activity locations, providing the name of the artistic venues,

community settings, and/or school sites involved. Include the number of sites to be served, estimated number of individuals participating, and the duration and frequency of program sessions (e.g. one hour twice a week for 12 weeks). Be sure to include how your project will accomplish one or more of the program goals:

- *Provide social-emotional creative experiences in safe and nurturing environments.*
- *Foster creative abilities of youth through culturally and linguistically responsive arts learning.*
- *Support arts programs that seek to activate youth voices, narratives, and perspectives.*
- *Utilize cultural assets of the local community to support positive self-identification and respect for diverse cultures.*
- *Empower youth through the preservation, revitalization, and/or reclamation of cultural practices.*
- *Cultivate the development of transferable life skills such as critical thinking, problem solving, leadership, and collaboration.*

HANDS-ON LEARNING:

- *Podcasting:* Students learn the power of storytelling by creating and recording their own podcasts.
- *Music Recording:* Students participate in music-making activities to create and record songs using instruments and their own voices
- *Soundtracks:* Students recreate soundtracks to cartoons by writing, recording, editing dialogue, sound effects and music, and syncing them with picture.
- *Maker Projects:* Students use electronics kits to build their own synthesizers
- *Coding:* Students use code to create drum machines and sounds.

ACTIVITIES:

- 1,000+ free after-school and summer workshops – 2,000+ instructional hours
- Dedicated mentoring with diverse, women/gender-diverse artists
- Open Mics and project showcases for students to present their creative work to peers, families, communities

LOCATIONS/ # OF SCHOOL SITES: WAM has long-term partnerships with 50+ public schools across San Francisco, Oakland and San Jose school districts. Locations on site at schools or at WAM's studios in San Francisco or teaching lab in Oakland.

STUDENTS SERVED: 2,000+ middle/high school girls/gender-diverse youth.

FREQUENCY/DURATION: Year-round programming, 12-15 workshops/week, 5 days a week. Workshops are 1.5-2 hours long. Students attend 1-2 times/week for an average of 12 weeks depending on the school partner.

PROGRAM GOALS ACCOMPLISHED:

- Social-emotional experiences: access to dedicated mentors, group projects that encourage teamwork and social-emotional ties with peers and adults.
- Foster creativity/activate youth voices: Youth amplify their creativity, voices and stories through music/media arts hands-on projects facilitated by diverse, bilingual instructors that provide culturally responsive education in an inclusive learning environment.
- Cultivate Skills: GotM teaches critical thinking through analysis of music/media they consume, problem solving by creating sounds with code/building synthesizers and leadership skills by rotating through leadership roles and collaborating on group projects.
- Diverse Cultures: Students encouraged to share lived experiences in projects, and explore hands-on art skills tied to their interests and cultures.

3. Provide a detailed timeline of all key arts programming and/or services that will occur within the Grant Activity Period.

January 2023: Spring schedule begins 14-18 classes/week with San Francisco/Oakland school partners through June 2023. Interview/hire additional teaching artists as needed. Winter/Spring mentor cohort begins. Expansion of on-demand training materials added to Google Classroom.

April 2023: Director of Education schedules Summer Intensives with partner schools.

May 2023: Student Project Showcases. Youth Program Quality Assessment Framework (YPQA) Program Assessment. Winter/ Spring program evaluation. Summer mentors interviewed/selected. Additional on-demand training materials added to Google Classroom.

June 2023: Spring program evaluation. Summer intensive programs begin. New mentor cohort starts.

July 2023: Finalize fall schedule. Director of Education schedules fall workshops with new partner schools.

August 2023: Summer program evaluation: survey data analyzed and documented, meetings with program directors for feedback. Interview/select mentors for fall.

September 2023: Fall schedule begins with 14-18 classes per week through December 2023. Fall mentor cohort starts and extends to December.

November 2023: Connect and schedule 2024 workshops with schools/organizations.

December 2023: Student Project Showcases. YPQA assessment. Full Fall program evaluation. Finalize Winter/Spring schedule.

Key Arts Programming: Each class includes: guided, hands-on, project-based training in music/media technology as well as career exploration and team-building exercises.

4. Is your project tuition-based? If indicating “yes,” the applicant must describe a robust equity and accessibility plan that includes scholarships and reduced fees.

No, WAM’s youth program is completely free to eliminate financial barriers for our students. GotM intentionally prioritizes Title 1 schools/schools serving low-income and under-resourced communities with limited access to after-school arts programs. WAM partners directly with 50+ Northern California schools to reach middle and high school girls/gender-diverse youth facing systemic barriers to after-school creative development opportunities. Our youth programs will always remain free and students are encouraged to attend our other offerings such as national conferences, concerts, and more free-of-charge.

One student shared that “our school’s music program is underfunded so I feel lucky to have gained such awesome experiences like recording in WAM’s studios, getting to attend WAM’s conference, meeting empowering women like our instructors Marta and Kiki and growing close to my talented peers.”

5. Are therapeutic outcomes proposed for this project? Confirm the qualifications and experience of any individuals supporting therapeutic outcomes who are involved in your project design and describe their approach as it relates to your project. Provide degrees, certifications, and/or evidence of cultural competency for the participants being served.

WAM’s instructional staff and dedicated mentors facilitate self-reflection exercises and check-ins with students on their well-being and emotional journey throughout the program. WAM strives to help youth:

- Make socio-emotional connections to each other, the near-peer mentors and instructors and many projects are completed in teams to promote/develop leadership, communication, and team-building skills.
- Build and strengthen confidence and self-esteem by using music and media to express themselves and tell their stories.

GoTM instructional staff are intentionally hired from the communities we serve, reflect the racial and gender diversity that helps to create a safe affinity space for learning and exploration, and enroll in workshops/trainings for cultural competency from the San Francisco Department of Children, Youth, and Families, including “Healing Centered Engagement Certification,” in which WAM’s Director of Education is currently enrolled.

One example of students making socio-emotional connections to each other: San Francisco's Gateway Middle School class decided for their final project to present a karaoke performance in which students rotated from singing to running the sound board as live sound engineer. At the end, they performed a holiday duet together. This final showcase was student-driven, inclusive, highlighted hands-on application of new technical/performance skills, and joyful. Many students form friendships and build community through our classes.

At the end of one class in our recording studio introducing students to using the recording console, a student confidently declared, "this is easy! I could run this!" We want all students to feel self-assured and confident in the skills they have gained in the GoTM program. Program graduates are ready to raise their voices and demand space in places where they may not have been comfortable before participating in WAM programming.

6. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.

7. Complete a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.

Artistic Merit: California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project.

Application Questions and Required Documents

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in this project. Include name, title, whether to be supported by CAC funds, relevant experience as it relates to this project, and role within the proposed activities.

Terri Winston, Executive Director: Terri founded WAM in 2003 while she was a tenured Professor & Director of the Sound Recording Arts Program at City College of San Francisco (2001-2011). Winston was a major-label recording artist, engineer and producer and is currently serving on the Recording Academy's (Grammy's) and The Academy of Country Music's National Task Forces on Diversity, Equity, and Inclusion. She has managed WAM's programs (including GotM), expansion, and strategy since its inception. Winston's role is to manage grant funds and provide fundraising support for the program.

Christina [REDACTED] Director of Education, supported by CAC funds. Christina has over a decade of experience teaching K-8 in Oakland, and in arts administration as well as youth program design at programs throughout the Bay Area. She previously managed education programs at SFJAZZ and Jazz at Lincoln Center. She received a BA from New York University in Psychology, Philosophy, and French, and her MA from Mills College in Oakland in Education, Teaching, and Curriculum. She brings a wealth of experience, grounded in local schools and the communities GotM students live in. Her role is to provide curriculum oversight and program evaluation.

Joyous [REDACTED], Youth Program Manager and Instructor, supported by CAC funds. Joyous is a singer-songwriter, community circle facilitator, and youth educator with a B.A. in American Studies with an emphasis on Race and Ethnic Studies from Wesleyan University. They have worked in youth development, education, and restorative justice in schools in the Bay Area since 2013.

They are responsible for the overall program management of the Girls on the Mic program, collaborating with the education team to ensure strong program outcomes including curriculum development, collecting and maintaining accurate program data, creating program grant reports, and managing the instructional staff.

Girls on the Mic Instructors/Teaching Artists, supported by CAC funds lead classes at WAM's studios and at partner schools. Instructors include:

- Marta [REDACTED] musician/songwriter/audio engineer
- Nancy [REDACTED] DJ/podcast producer
- Kiara [REDACTED] songwriter/ DJ
- Alicia [REDACTED], DJ/producer/songwriter/audio engineer
- Anais [REDACTED] songwriter/composer

Daniela [REDACTED], Education Coordinator & Youth Program Instructor. Daniela graduated from The Academy of Art University in San Francisco where she received her Associate's degree in Sound Design for Visual Media. Her role is to assist the Director of Education for all programming, coordinate cross-teams, and teach youth classes for Girls on the Mic.

Mary Ann [REDACTED] is WAM's **Studio Director and Lead Producer & Engineer** and has over 25 years experience in the recording industry. Mary Ann served on the National Board of Trustees of the Recording Academy and was San Francisco's Board Chapter President. As an educator, Mary Ann has taught studio recording, production, entertainment business and audio post production. Her role is to oversee all recording studio duties and to coordinate with the education team to host studio field trips for youth and interns.

In hiring process, Mentor Program Manager: TBD

This position is responsible for WAM's paid internship program management and their mentorship to Girls on the Mic participants.

2. Describe how California artists are involved at every stage of the project design and execution.

WAM's GOTM program is 100% artist-led.

Director of Education **Christina** [REDACTED] is a dancer and musician. She conducts educational and administrative oversight and management of WAM's education programs. Her responsibilities for the Girls on the Mic program:

- curriculum development and implementation (Christina is currently revamping program activities to strengthen our project-based learning approach, which has proven more effective for historically marginalized students)
- program evaluation development and oversight of data collection/analysis
- supervision and evaluation of all program instructors
- School partner outreach and coordination

Singer, songwriter, and co-lead of Thrive Choir in Oakland, **Joyous** [REDACTED] is the Girls on the Mic Program Manager & Instructor. They are responsible for the overall program management of the Girls on the Mic program that provides music production classes to girls and gender-expansive youth ages 11-18. They collaborate with the Director of Education to ensure strong program outcomes including curriculum development, collecting and maintaining accurate program data, creating program grant reports for the Director of Education, and managing the instructional staff including WAM interns.

GotM instructional staff are 100% artists - musicians, songwriters, composers, dj's, and podcast producers. They contribute to and support program and curriculum design, and lead classes for program execution, meeting with and reviewing outcomes with the Director of Education and Program Manager throughout each cycle.

Studio Director **Mary Ann** [REDACTED] is an accomplished audio engineer and classically-trained violinist. She hosts studio visits for students, coordinating with the instructors to create an informative and fun visit.

Mentor Program Manager (in final stages of interviews – both candidates are artists) is responsible for WAM's paid Internship and Mentor Program management and job placement efforts and for coordinating the mentors for Girls on the Mic participants. Having near-peer mentors for our youth is critical to the program's success.

(299/300)

3. Describe how the artist(s) involved demonstrate skills, expertise, and experiences that are central to the goals of the project.

Led by Terri Winston, WAM's Founder and Director, who is a former major-label recording artist and music producer (30+ years) as well as a former tenured professor

and director of the Recording Arts Program at City College of San Francisco (10+ years), our entire program staff consists of accomplished musicians, songwriters, DJs, recording engineers, youth organizers, and activists. All have music, songwriting, recording, and youth education backgrounds as well as lived experience as being a minority in a chronically cisgender, white male dominated music industry. All are passionate about empowering girls/gender-diverse youth to amplify their voices and stories.

Director of Education, Christina [REDACTED] is an accomplished elementary school teacher and performing arts instructor with over a decade of experience teaching K-8 in Oakland schools. She also has an MA from Mills College in Education, Teaching, and Curriculum. She brings a wealth of experience, grounded in local schools and the communities GotM students live in.

Joyous [REDACTED] Youth Program Manager and Instructor is a singer-songwriter, community circle facilitator, and experienced youth educator. Joyous has worked in the fields of youth development and restorative justice in schools in the Bay Area since 2013 and has a degree in Race and Ethnic Studies from Wesleyan University.

Daniela [REDACTED] started as a WAM intern/mentor, was hired as a youth instructor and was recently promoted to Education Coordinator/Youth Instructor. Daniela is a passionate audio storyteller and videographer.

Girls on the Mic Instructors/Teaching Artists are 83% BIPOC, 100% women/gender-diverse, experienced youth instructors and artists who are trained in culturally responsive instruction. Fifty percent of instructors started as paid mentors at WAM and all are deeply invested empowering girls/gender-diverse youth.

The mentors in the GotM program are all musicians/performers/audio artists, majority BIPOC, 100% women/gender diverse, and represent the communities in which WAM offers programming.

4. Provide no more than three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, audio, video, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Community Engagement & Social Impact: Project demonstrates reach and/or depth of engagement in an identified community. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.

Application Questions and Required Documents

1. Describe the community of youth who will participate in the project, including ages or age ranges served.

WAM increases access to arts and creative youth development programming to students from the most vulnerable communities in Northern California, addressing music and arts education gaps at 50+ school partners (majority Title 1, low-income serving schools):

- 96% low-income
- 93% BIPOC
 - 37% Latinx
 - 34% Black
 - 16% AAPI
 - 7% White
 - 5% Multiracial
 - 1% Native American/Alaskan Native
- 78% have never played a musical instrument
- 43% primarily speak Spanish
- 73% had no access to a computer/mobile device before the pandemic

Girls on the Mic participants are disproportionately impacted by the digital divide and the lack of messaging that their voices and skills are important. Girls and gender-diverse youth are not getting the proper messages in their lives to succeed and become leaders because so few women and gender-diverse people are involved in the production of those messages.

The opportunity to train at WAM's professional recording studios, surrounded by the latest technology, is a once-in-a-lifetime opportunity for the students we serve. WAM programs attract and recruit youth with a wide array of arts programming including music, songwriting, video games, podcasts and coding. The strength of GotM is that it caters to both those interested in performance and those interested in behind-the-scenes production. Students receive hands-on experience making all of the media they regularly consume: music, podcasts, film soundtracks, etc. The program provides wrap-around support with dedicated near-peer mentors and provides opportunities for exposure to new careers and invaluable training and experience.

One student shared that "I came to WAM with no music experience and I learned so much over my time at WAM and now I think I found my new passion. Thank you!"

It is WAM's goal to provide access to creative opportunities to as many under-resourced students as possible.

2. Describe how the project design provides for safe, healthy, and appropriate learning environments for the youth participants.

GotM has been serving under-resourced youth for over 19 years, removing economic barriers to music and media arts training by delivering free classes that center and amplify the voices of girls and gender-diverse youth. Girls on the Mic partners directly

with 50+ Northern California schools with MOUs in place with three school districts (San Francisco, Oakland, San Jose) to provide safe and consistent after-school learning environments.

School partners commit to consistent facilitation of GotM at their school for a minimum of 6 weeks (preferably 14-18 weeks) and commit to having dedicated teachers or coordinators who can work closely with WAM's instructional staff to ensure appropriate and safe spaces at the school or can facilitate safe walking passage or transportation to WAM's professional recording studios that are run entirely by women/gender-diverse audio engineers.

The GotM curriculum is youth-driven and co-created with experienced instructors based on National Core Media Arts/California Department of Education Standards. WAM's instructors receive regular culturally responsive education training from the SF Department of Children, Youth, and Families (DCYF). Our program and instructors are evaluated annually by DCYF, ensuring quality instruction and an environment that fosters belonging. All instructors undergo district required Livescan background checks and TB Testing.

WAM's reputation as a safe haven for girls/gender-diverse youth is evidenced by feedback we receive from students, care-givers and school partners. One parent called WAM a "vital lifeline" for her daughter and a teacher shared: "Students who had been disengaged for much of the year came alive during the music lessons with y'all. In their end of semester reflections, many wrote about WAM being the highlight of their fall semester back to in-person classes... it was awesome to have y'all come in each week, with a fun lesson and human-power for the students to get the direct support they deserve."

3. Describe how the artistic and/or cultural providers will measure the artistic and developmental outcomes of the youth participants.

The primary tools for measuring artistic and developmental outcomes of participants:

- Outside evaluation via Youth Program Quality Assessment (YPQA), an evidence-based assessment program used across many school districts. Education specialists from SF Department of Children, Youth, Families assess student engagement through observation of instructors and classes, review of lesson plans and interviews with instructional staff and students.
- One-to-one interviews with students via instructors and mentors
- Pre/post program evaluation surveys with students
- Review of completed student projects
- Meetings with partner school program directors

These evaluation tools allow WAM to measure student learning outcomes compared to the National Media Arts/California Performing Arts Standards and collect the following data – the number of girls/gender-diverse youth that:

- Successfully complete a cycle of training.
- Create an original music/media project
- Present or perform their project at a WAM open mic or school/family showcase.
- Report that they have gained music, media, storytelling or creative expression skills
- Report knowing about creative music/media careers they did not know about before.
- Publish their projects online or share projects via mobile devices.

We also track participants' demographics and native language, ensuring that we have adequate bilingual staff; pre/post program enrollment in music or media classes; instructional hours delivered, and the number of new school partners served and geographic reach.

Student feedback is critical. One student shared “Coming out of your program, I see music in a whole other way that I really wanted to learn: as a songwriter and producer! The welcoming and supportive environment you’ve provided has been so impactful for me as a young musician. What Felicia said about my singing will stick with me...that was the first time I’ve ever heard encouragement for my voice and you have no idea what it meant to me.”

4. Describe how your project design and implementation reflects a commitment to include and represent the communities to be served.

WAM specifically partners with schools/students from the most under-resourced communities in Northern California and under-represented in the music industry. GoTM intentionally centers girls/gender-diverse youth because of the chronic gender inequity and representation in the music industry. Only 2-3% of music producers and 12% of Billboard-charting songwriters are women or gender-diverse artists according to the latest USC Annenberg study and far fewer are BIPOC.

More than 90% of WAM students are BIPOC and 96% come from low-income communities. The GotM program is free to all youth to remove economic barriers.

WAM prioritizes hiring local BIPOC teaching artists who are from the communities we serve and has developed an exceptional instructional team that is led by 100% BIPOC women/gender/diverse artists with 88% BIPOC instructors. This ensures that our curriculum is led and created by artists from the communities we serve.

Instructors are highly trained in creating culturally-responsive curriculum and facilitating youth co-creation of course objectives and project topics. Through our partnership with the San Francisco Department of Children, Youth, and Families, instructors receive regular evaluation and training to support and engage students of color who experience systemic racism and trauma.

The GoTM curriculum is rooted in the National Media Arts/CA Arts Standards and is continually updated based on youth input to remain culturally relevant, student-centered and project-based, an approach rooted in active exploration, discovery, and direct learning that has been shown in studies to be more effective for historically marginalized students (2014 Life Sciences Education Study, New York Times). There is bilingual instruction/curriculum to engage ESL/bilingual students (over 40% of our students primarily speak Spanish). Student-led final projects are based on student interests/lived experiences, and have included musical projects about feminism, Black Lives Matter, and multilingual songs and podcasts in Spanish, Mandarin, Tagalog, as well as podcasts about issues in student's communities.

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.

ADA COMPLIANCE: WAM's studio facility is ADA compliant and recently passed the Accessible Business Entrance assessment. All performance spaces are on the ground floor. There are multiple sidewalk ramps surrounding WAM buildings, satisfying the ADA guidelines for location. Entrances and bathrooms are wheelchair accessible and meet current ADA guidelines.

LANGUAGE: WAM provides bilingual instruction (Spanish/English) and curriculum for our free youth program, Girls on the Mic, to engage the 43% of students who are primarily Spanish speakers. WAM is working on hiring an ASL interpreter for future events.

FINANCIAL ACCESS: All Local Sirens performances are free and open to the public, helping to eliminate financial barriers, and performances take place in venues that are open to all ages so that youth and caretakers can participate. WAM's youth program is offered tuition-free, as are many of our adult classes and member events.

LOCATION: WAM's studios in San Francisco and Oakland are accessible by major transportation hubs (BART, MUNI subway stops, multiple bus lines). All local venues that WAM partners with are located within walking distance to major transportation hubs (BART, MUNI subway stops and multiple bus lines) and are ADA accessible.

VIRTUAL/LIVE-STREAM: WAM's award-winning classes, some concerts and conferences can be accessed online, with captions. As we transition from pandemic

programming to hybrid programming, recordings of live performances may be available after live shows, and training may take place in-person, online or both. .

For all events/classes, WAM includes a section for participants to request special accommodations, and WAM has been able to meet all requested accommodations. Our assigned online class materials include both audio narration and onscreen transcripts and instructors narrate what they are doing in class to accommodate people with visual impairments.

2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title.

Christina [REDACTED]
Operations Manager

Women's Audio Mission: Girls on the Mic Budget 2022-2023		
Salaries/Wages	Percent Time	
Executive Director	.25	\$37,500
Interim Director of Strategy/Development	.25	\$30,000
Director of Education	.5	\$50,000
Intern Program Manager	.25	\$16,250
Grant Writer/Manager	.35	\$26,250
Executive Assistant to E.D.	.05	\$3,250
Digital Marketing Associate	.3	\$22,500
Studio facilities Coordinator/Staff Engineer (PT)	.05	\$2,400
GOTM Program Manager/Instructor (@ 32 hrs)	1	\$52,000
Girls on the Mic Instructor/Education Coordinator	.65	\$38,025
Girls on the Mic Instructors PT x 5	1	<u>\$137,500</u>
Total		\$415,675
Benefits/Taxes		
Vacation Expense		\$16,142
Payroll Taxes		\$35,035
Employee Benefits (non-pension)		\$27,135
Workers Comp Insurance		\$2,100
Payroll Processing Fees		\$980
Human Resources Expenses		\$4,200
Intern Stipends @ 50%		<u>\$22,500</u>
Total		\$108,091
Professional Fees		
Accounting Fees		\$2,500
Fundraising & Grantwriting Services		\$6,000
Legal Fees		\$2,800
Other Consulting Fees (DEI/Evaluation)		\$30,100
PR & Marketing		\$1,429
Website Design & Maintenance		<u>\$2,143</u>
Total		\$44,971
Printing, Publications, Postage		
Postage, Shipping, Delivery		\$700
Printing & Copying		<u>\$1,750</u>
Total		\$2,450
Audio and Video Supplies		\$5,250
Software		\$1,400
Travel and Meetings		\$15,000

Occupancy Expenses		
Rent, Parking, Other Occupancy		\$32,000
Utilities		\$2,100
Telephone & Internet		\$2,520
Security System Monitoring		\$1,260
Facility Maintenance		\$5,250
Supplies		\$1,400
Furniture		\$4,200
Personal property taxes		<u>\$175</u>
Total		\$48,905
Administrative Expenses		
Advertising Expenses		\$2,800
Office Supplies		\$1,750
Meals		\$500
Insurance - Non Employee		\$2,975
Subscription Services		<u>\$2,800</u>
Total		\$10,825
Total Expenses		\$652,568