

**CLARION ALLEY MURAL PROJECT
3-YEAR STRATEGIC CAPACITY BUILDING PLAN
FYE 19 – FYE 21**

ORGANIZATIONAL OVERVIEW 2018

The Mission of Clarion Alley Mural Project (CAMP) is to support and produce socially engaged and aesthetically innovative public art as a grassroots community-based, artist-run organization based in San Francisco.



CAMP







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Clarion Alley Mural Project

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BOARD OF DIRECTORS

- Megan Wilson, President
- Christopher Statton, Treasurer
- Ivy McClelland, Secretary
- José Guerra Awe
- Susan Greene
- Fara Akrami
- Kyoko Sato
- Anabelle Bolaños
- Rigo 23, Emeritus

VOLUNTEER STAFF

- Megan Wilson, Co-Director
- Christopher Statton, Co-Director

VOLUNTEER ORGANIZERS

- Mike Reger
- David Petrelli

VOLUNTEER BLOCK PARTY ORGANIZERS

- Mike Reger, Erin Amelia Ruch, Jason Storm, David Petrelli, Antonio Roman-Alcala, Corrina Goldblatt, Doug Rhodes, TxuTxo Perez, Mike Ramos, Brad Villemagne, and Jean Yaste



MISSION STATEMENT:

The Mission of CAMP is to support and produce socially engaged and aesthetically innovative public art as a grassroots community-based, artist-run organization based in San Francisco.

GUIDING PRINCIPLES:

1. Visual messaging can provide a powerful vehicle for supporting political, economic, and social equity and dismantling intersectional oppression.
2. Sensitivity and awareness of cultural, racial, economic, migratory, sexual, and gender-related challenges and identities is necessary for CAMP to function as an inclusive organization that maintains space for people of all backgrounds and experiences.
3. Non-commodified public spaces are critical for building and maintaining healthy communities.
4. It is critical to the health and sustainability of CAMP to respect and honor the generosity of the residents of Clarion Alley in their support of the project.
5. Murals and other forms of street art have a long and strong history of helping to build understanding and respect within and among communities.
6. There are multiple sides to every story. Therefore, we prioritize places of alignment and recognize that full agreement is not necessary for collaboration.

BRIEF HISTORY OF CAMP:

Clarion Alley Mural Project (CAMP) was established in October 1992 by a volunteer collective of six North Mission residents: Aaron Noble, Michael O'Connor, Sebastiana Pastor, Rigo 92, Mary Gail Snyder, and Aracely Soriano. Currently CAMP is run by volunteer Co-directors Megan Wilson and Christopher Statton with support from its Board of Directors and a revolving collective of volunteer organizers and curators.

The mission of CAMP is to support and produce socially engaged and aesthetically innovative public art as a grassroots community-based, artist-run organization in San Francisco. Over the past 26 years CAMP has produced over 700 murals and worked with many talented artists, most of whom are just starting their careers and looking for opportunities to publicly display their work – some would identify themselves as primarily muralists or public artists, for others it's a chance to create public work for the first time. The styles have ranged from folk influenced to spray-can works to conceptual projects. In addition to works directly on Clarion Alley, CAMP has produced a number of offsite projects in collaboration with community partners.

CAMP has been a fiscally-sponsored project of Independent Arts & Media since 2015. Prior to that, CAMP was fiscally-sponsored by Intersection for the Arts.

CAMP's Work with and Support of Organizations and Artists

CAMP has worked with many collaborative initiatives, including La Casa de las Madres, Poor Magazine, Creativity Explored, the San Francisco Print Collective, Oasis For Girls, Horizons Unlimited, the American Indian Movement Youth Council, the Anti-Eviction Mapping Project, the South of Market Community Action Network (SOMCAN), Hospitality House, WRAP (Western Regional Advocacy Project), San Francisco Poster Syndicate, Arab Resource and Organizing Center (AROC), and Art Forces. CAMP has also presented major gallery installations at the San Francisco Art Institute, New Langton Arts, and Intersection for the Arts.

Many of the artists who CAMP has worked with have gone on to become highly regarded locally, nationally, and internationally. This list includes:

Brad K. Alder; Rene Amini; Anti Eviction Mapping Project; APEX; AQUA; Tim Armstrong; Anthony G; ATOM; Tauba Auerbach; Jose Guerra Awe; Saif Azzuz; Bahama Kangaroo; Bay Baes; David Benzler; Amy Berk; BFK; BIGFOOT; BLIS; James Bode; Mark Bode; Chaos 938; Chor Boogie; Vichian Boonmeemak; Emily Butterfly; Chuy Jesús Campusano; Carolyn Castaño; Cecil; CK1; Codit, Scott Cowgill; Ryder Cooley; Andy Cox; George Crampton; DAGON; Diana Cristales-David; Shaghayegh Cyrous; Ethan Allen Davis; BEMS; Bryan Dawson & Rogelio Martinez & Sayaka Tagawa; Diamond Dave; Matt Day; Eric Derail; DESIE; Elinor Diamond; DNO; Daniel Doherty; Emory Douglas; DRT; Christianne Dugan, DX; Arie Dyanto; Ezra Eismont; Emily (Butterfly); EON 75; ESA; ESPO; ESTRIA; EURO; Yuka Ezoe; John Fadeff; Farhansiki; Erin Feller; Julio Flores and Luis Lule; Pablo Fonseca de Pinho; FREE; Friends' School; Amilca Fuentes/American Indian Movement Youth Council; Shaghayegh Cyrous; C. Gazaleh; J Garcia; GIANT; Corrina Goldblatt; Danny Gotimer; Chris Granillo; Susan Greene; Ruben Guzman; QR Hand (poem); Chad Hasegawa; Maya Hayuk; Art Hazelwood; Heart 101;

Cliff Hengst; Ron Hennebler; Crystal Hermmann; Max Hermann; Marisa Hernandez; Scott Hewicker; Horizons Unlimited (class taught by Carolyn Castaño and Amy Berk); Horea; Mia Houlberg; Scott Hove; Kenneth Huerta; Victor Hugo; Samuel Indratama; IVY; Roisin Isner; Marisa Jahn; Xylor Jane; Mario Joel; Chris Johansen; K2; Jamila Keba; Saroun Khan; Keith Knight; Mari Kono; LANGO; Locust; Vatos Revere Life; Michael Loggins and Jamie Morgan; LUCHA; LUNO; Chris Lux; MACE; Scott MacLeod; Carlos Madriz; Mark Martin; Jet Martinez; Alicia McCarthy; Barry McGee (TWIST); Jessica Miller; Julie Murray; Natel; Victor Navarette; Ruby Neri (Reminisce); Nite Owl; Aaron Noble; Sirron Norris; Ivan Nunez; Oasis For Girls (Sierra Bloomer, Micaiah Caplong, Su Mei Mai, Sunum Mobin, Nancy Salcedo, Amber Sanchez, Jennifer Tse, Lily Zhen); OKAE; Naoki Onodera; Onomy; OOPS; Kelly Ording; Arya Panjalu; PastTime; Sebastiana Pastor/La Casa de las Madres; Ray Patlan; Michaela Pavlatova; Hilary Pecis; PEZ; Ray Patlán/Eduardo Pineda (Fresco); Jesús Angel Perez; David Petrelli; Pablo de Pinho; Poor Magazine; Precita Eyes Mural Arts Center/Susan Cervantes; Texta Queen; RMA; Kyle Ranson; Mike Reger; Bunnie Reiss; Renos; Martin Revolo; Doug Rhodes; Mike Ritch; Rigo 23; Clarence Robbs (CUBA); Isis Rodriguez; Cynthia Rojas; Antonio Roman-Alcala; Al Rose (poem); Jeff Roydson; Erin Amelia Ruch; Ron Salmeron; San Francisco Art Institute (class taught by Kristin Calabrese); San Francisco Art Institute (class taught by Megan Wilson and Aaron Noble; students: Georgina Barney, Helen Bayly, Alex Braubach, Suzie Buchholz, Tom Farthing, Mei-Tsung Lee, Alice McGinn, America Meredith, Seija Metsola, Brooke Ripley, Ryan Rivadeneyra, Erin Ruch, and Rebecca Young); San Francisco Print Collective; Andrew J. Schoultz; Mary Scott; Daniel Segoria; Stev Sechovec; SESI; SF Poster Syndicate; Steve Shada; Christine Shields; Aminah Slor; Greta Snider; SnoMonkey; Spenser; SPIE; Christopher Statton; Mats Stromberg; Shilo Suleman; Alfonso Texidor; Gabriel Thormann; Them Hellas; Sara Thustra; Brian and Jasper Tripp; TWICK; UFO; Smael Vagner; Lucena Valle; Vatos Mexicanos Locos; Josh Wallace; WARNED; Nano Warsono; Mark Warren Jaques; Mel C. Waters; Whole9; Scott Williams; Bradley Wilson; Megan Wilson; Tanya Wischerath; Lena Wolff; Nina Wrights; Zore & Hyde; Daisy Zamora (poem), and Zulah ... and more.

CAMP's Community Engagement and Education Programming

In addition to its direct work with artists and organizations through the production of murals, CAMP has been very active in the community through participation in public presentations about public art and its role in social activism. (See more on this below in the Programming section.)

CAMP's LANDSCAPE:

Beginning in the mid- to late-nineties San Francisco began to experience major changes in its demographics and housing prices due to the Dot-Com-Boom¹ with many longtime residents being evicted and replaced by new tech workers (SPUR, 2005). The area hardest hit was the Mission District where by 1998 two-thirds of the residents in the neighborhood were new arrivals (Cespedes, Crispell, Blackston, Plowman, and Graves, 2015). Between 1990 – 1999 approximately 925 households were evicted in the Mission (MEDA, 2001). For the arts community the impact was also considerable with the closing of many respected alternative spaces due to increased rents that included Four Walls, Scene Escena, ESP, and New Langton. In 2001 CAMP also lost its warehouse space that was home to its base of operations to make way for luxury condominiums.

While the dotcom boom was in decline by 2002 the changing demographics continued. From 1990 – 2010 San Francisco's white population grew by 2,000 and its Asian population by 32,000. However, its African American/Black population decreased by 18,000 (Cespedes, Crispell, Blackston, Plowman, and Graves, 2015). Between 2010 – 2014 the Asian population continued to grow by 2.9% and the white population grew by 1.6%. At the same time the African American/Black population dropped by 9.9% and Hispanic population dropped by 1.7%. Additionally, the male population 2010 - 2014 increased by 1.7% and the population of residents aged 35 and under grew by 2%, while those aged 36 and older decreased by 1.2% (San Francisco Rent Board, 2016). The arts community has also continued to face displacement. According to a 2015 report from the San Francisco Arts Commission, based on responses from 579 individual artists, 72% either had already been or were facing imminent displacement, due to eviction, rent increase, and/or rising costs of living.

San Francisco's population of people experiencing homelessness has also continued to rise with the Department of Public Health reporting 9,975 homeless individuals in the city in 2014/15 (Palomino, 2016). However, the Coalition On Homelessness' executive director Jennifer Friedenbach estimated that the number was closer to 13,000 individuals (Palomino, 2016). All signs also point to the city's lack of action to address the growing crisis. In 2017 there were 61,738 luxury units of housing in the pipeline, with only 2,262 units of affordable housing slated to be built (Paragon Real Estate Group; SF MOHCD, 2017). A recent article on *SF Curbed* looked at listings for a single bedroom apartment in San Francisco on five online rental platforms and found the average to be \$3,100 - \$3,400/month (Brinklow, 2017).

¹ An historic period of excessive speculation and growth from 1997 to 2001 in the usage and adaptation of the Internet by businesses and consumers. Many Internet-based companies were founded, and failed.

Other factors that have impacted the character of San Francisco include the rise of the ‘Sharing Economy’ (e.g. Uber, Lyft, AirBnB) business model and marketing campaign to match technology with the image of a greater social good and a new model for moving forward. Rather, the “Sharing Economy” uses the same capitalist model that has been operating throughout the industrial/technological revolution: exploit labor and deregulate to maximize the profits for investors (Gumbel, 2015). A study released by the San Francisco County Transportation Authority in June 2017 found that there are 5,700 Uber and Lyft cars roaming the streets every week day between 6:30 – 7pm, at the height of rush hour (Said, 2017).

CAMP has also been impacted by Uber and Lyft, with a considerable increase in the number of these vehicles driving through the alleyway and disrupting foot traffic, as well as the residents whose entryways face the alley.

It does not appear that the gentrification of San Francisco will be changing anytime soon. With the completion and opening of the new 1,070-foot Salesforce Tower as part of San Francisco’s Transbay redevelopment plan (Wikipedia, Salesforce Tower, 2018), as well as the opening of the city’s largest Whole Foods (Dineen, 2018), San Francisco looks to be making way for changes that fit the current trends.

CAMP Responds:

To date CAMP’s responses to the growing tensions that have resulted from the ongoing and increasing gentrification that San Francisco is experiencing have included:

- Creating and supporting the creation of murals that address local and global concerns. One of the most powerful examples was the mural *Wall of Shame & Solutions*, created by CAMP organizers that called out San Francisco’s mayor and board of supervisors for passing legislation that provided large tax breaks to tech companies in a rapidly gentrifying neighborhood with a large population of homeless encampments, and offered solutions for how to better respond to community needs. Others examples of these murals include opposition to luxury developments, opposition to the privatization of city parks and recreation services, and opposition to the Trump presidency.
- Joining community coalitions such as the Plaza 16 coalition in opposition to luxury developments in the Mission neighborhood.
- Supporting community partners by creating murals that highlight their work and holding press conferences and celebrations in conjunction with these, including the Coalition On Homelessness, Gubbio Project, Hospitality House, South of Market Community Action Network, Anti-Eviction Mapping Project, Western Regional Advocacy Project, Art Forces, and Arab Resource Organizing Center.

- Organizing and participating in community protests and actions against luxury housing developments in the Mission neighborhood, as well as, in opposition to the city's 'Google buses', that use public transportation stops, creating additional traffic and slowing down public transit.
- Writing articles and blogs that call out specific entities negatively impacting the communities represented by CAMP.
- Working with legal counsel to protect and represent CAMP and its artists in cases of copyright infringement.

While CAMP has received a considerable amount of attention for these acts of resistance and advocacy, the efforts have been periodic, rather than consistent. With an established structure and strategic plan in place, the ability for CAMP to have a more tangible impact – e.g. policy change – will likely be greater.

A recent situation with one of the project's new murals also supports the need for greater organizational structure and a comprehensive plan. In 2017 CAMP collaborated with two organizations – the Arab Resource Organizing Center (AROC) and Art Forces - to support the creation of a mural described as one that “manifests and expresses the resilience and resistance of the Bay Area community to attacks on freedom and liberties of Arab, Muslim, people of color, immigrants and refugees.” In November of 2017 prior to finishing the mural CAMP was contacted by representatives from the Jewish Community Relations Council (JCRC) and the Anti-Defamation League (ADL) who expressed concerns about the mural and requested a meeting. CAMP met with the two representatives and listened to their concerns. The tone of the meeting stayed friendly; however, CAMP's representatives clearly stated that the mural would not change. Following the meeting CAMP's Board of Directors determined that it would be useful to have a position statement on the mural to release, if needed. The statement reads in part:

Murals often tell unfiltered stories from a firsthand perspective helping to breakdown larger complex issues into smaller more manageable and understandable pieces. The alley connects the murals so the stories are woven together as a tapestry speaking to these social concerns. We must be thoughtful of how we use this power and keep our core integrity, which is one of the project's greatest strengths.

This incident illustrates the importance for CAMP to be prepared and have protocols in place to support and defend its work in the face of opposition.



Key Strategies:

CAMP employs several key strategies in its organizational structure, programming and support networks to best fulfill its mission. These include:

All-Volunteer-Run Non-Profit Organization: CAMP has operated as an all-volunteer-run organization since its founding in 1992. While CAMP administrators /organizers /curators have received small stipends at various times for specific projects (e.g. overseeing the Labor Temple project; overseeing the *Sama-Sama/Together* exchange), CAMP has never had any paid or contracted-retainer staff. This model has both strengths and weaknesses.

Strengths:

- All administrators/organizers are committed and dedicated to the project out of a strong belief in and/or love for the project its work, not because it's a paid obligation.
- Not having to ensure that the organization makes payroll every two weeks or month, allows CAMP to be more autonomous, outspoken and focus on the programming – versus being beholden to any funder(s).
- It models a non-capitalist organizational structure that exists for the benefit of our communities and society.
- The value of anyone's work is not equated to the value of money.

Weaknesses:

- Over the course of CAMP's history, its success in continuing to thrive is largely due to one or two individuals who are doing the lion's share of the work at any one time – this is due in large part to the project being a side-project for those in the role of managing it. The one time that that began to fall away, the project suffered. Thankfully, there were individuals who stepped in to take on the commitment.
- The structure as it currently exists only allows for one or two people to be in the administrative role, which puts significant pressure on those individuals, while also not providing additional support for the project.

- People can become resentful and feel not valued when they are not paid for their work in monetary terms.

Visual Messaging and Community Gatherings in Support of Political, Economic, and Social Equity and Dismantling Intersectional Oppression: CAMP prioritizes its work to provide a space and platform for visual messaging, as well as community events/gatherings, that gives voice to political, social, racial, and economic justice. This strategy is very much at the core of who and what CAMP is in our local and greater communities.

Protecting The Rights of Artists and Their Work: CAMP now requires that all of its artists: 1) sign an MOU to give CAMP the ability to represent the artist(s) in the case of usage of a mural(s) by a corporate and/or for-profit without permission; and 2) register their mural works with the U.S. Copyright Office. CAMP has consistently pursued cases in which we find out that there has been copyright infringements and/or use without permission. CAMP also represents its artists to ensure that if there are requests to film or photograph on the alley that the artists will receive equitable fees and/or acknowledgement when applicable.

Programming Provided by CAMP:

The goals of the CAMP's programs are:

- Provide a space and force that uses murals and street art as a means for supporting political, economic, and social justice messaging
- Nurture creativity, support arts education, and broaden cultural participation in order to enrich, develop, and celebrate communities.
- Increase opportunities for access by all to participation in diverse cultural and artistic experiences.
- Cultivate and support arts programming that fosters creativity, self-expression, cross-cultural exchange, and civic participation.
- Cultivate and support efforts to deepen, expand, and diversify audiences for artistic and cultural presentations.
- Cultivate and support the use of art and cultural participation in building communities. Invest in the development and the presentation of diverse artistic practices reflective of the myriad of communities in the region.

Mural Production: CAMP provides space and support for the creation and production of mural works – on Clarion Alley and with various off-site projects. Over the past 26 years CAMP has supported the production of over 700 murals. Artists/organizations are selected by CAMP organizers based on their fit with CAMP and CAMP's programming goals. CAMP also accepts unsolicited proposals, for which a small number are selected each year. However, there is no formal selection process currently in place.

Annual Block Party: CAMP hosts an annual Block Party in October that has consistently brought over 1,000 people to the celebration, which features new murals, live and DJ music, film and video projections, and more.

Community Events: CAMP regularly hosts community events to celebrate new CAMP murals by artists who share CAMP's vision for social and economic justice. These works are often created in conjunction with community-based organizations partnering with CAMP to provide a platform in support of social, economic, racial, and environmental justice. CAMP also collaborates with community organizations to host events and performances.

Off-Site: CAMP periodically collaborates with organizations or businesses to create murals at locations outside of Clarion Alley. Examples of this include inside the Redstone Building at 16th and Capp (a cluster of its own, includes twelve murals), on Rainbow Grocery, at 18th & Lexington, on Project Artaud, on LeBeau Nob Hill Market, and in the lobby and bathrooms of CAMP's community partner the Roxie Theater's Little Roxie.

Educational Programming: CAMP provides tours and presentations for classes that range from elementary school through graduate and post doctoral programs. We tailor our presentations to fit the appropriate educational levels and interests. In addition to its mural work, CAMP has been very active in the community through participation in public presentations about public art and its role in social activism, including panels and presentations at Intersection for the Arts, the Commonwealth Club, Southern Exposure, San Francisco Art Institute, UC Berkeley, Stanford University, USF, and at the Cemeti Art House in Yogyakarta Indonesia. CAMP organizers Aaron Noble and Megan Wilson participated in the Penny Stamps Distinguished Visitors Program at the University of Michigan, Ann Arbor to present CAMP, work with students individually, and provide consultation on developing a mural program to a group of community members in Detroit. Noble and Wilson also taught a public art course at the San Francisco Art Institute through the Painting Department that used CAMP as the framework and studio for the class. In 2010, CAMP was a featured presenter at the de Young Museum as part of the series Street Art San Francisco: Mission Muralismo. In 2012 CAMP organizers Antonio Roman-Alcala, Jean Yaste, Jet Martinez, and Megan Wilson presented the work of CAMP at an event organized and hosted by Shaping San Francisco.

International Exchanges: In 2003, CAMP collaborated with Apotik Komik, an artists collective in Indonesia, and Intersection for the Arts to organize and present the project *Sama-sama/Together*, an international collaboration and exchange between community arts organizations and artists from San Francisco and Yogyakarta (Indonesia). The project was designed to foster understanding of recent world events and Muslim and non-Muslim cultures between the two communities through the creation of new works, as

well as through cross-cultural dialogue between participating artists and the public at large. Through *Sama-sama/Together* six artists from CAMP completed a six-week residency in Yogyakarta Indonesia painting murals, exhibiting work, and participating in public discussions; and four artists from Yogyakarta completed an eight-week residency in San Francisco painting murals, installing exhibitions at Intersection for the Arts and the Asian Art Museum, visiting classrooms, and participating in public discussions. Most importantly the exchange provided a vehicle for conversations about public space, community and the perceptions and misconceptions of different cultures. Fifteen years later *Sama-sama/Together* continues to generate fertile, cross-cultural exchange amongst the two communities and beyond.

In 2015 CAMP co-directors Megan Wilson and Christopher Statton participated in the Geneng Street Art Project #3 in Yogyakarta Indonesia, organized by Ruang Kelas SD. The theme of the project was "Gemah Ripah Loh Jinawi," which translates to a critique of the unprecedented levels of development and displacement, impacting farmers and the natural resources in the areas surrounding the city of Yogyakarta. Wilson and Statton were two of the 30+ artists to paint murals on the facades of the homes in the farming community of Sewon. CAMP has launched a second international exchange with Jogjakarta that will take place in summer/fall 2018.

Assessment & Impact:

2017/18 Interviews with CAMP Stakeholders:

In depth interviews were conducted with 29 stakeholders who represent: CAMP Board members, CAMP co-founders, CAMP artists, CAMP organizers, journalists/writers, legal counsel, community partners, community businesses, government officials, administrators and programmers with San Francisco arts institutions (Asian Art Museum, de Young Museum, Intersection for the Arts, Precita Eyes Murals, Roxie Theater, Museum of Craft and Design).

These individual interviews took place December 2017 – January 2018, with each interview requiring 1 – 2 hours. The interviews were conducted in various locations that included participants' homes, participants' places of work, and cafés. Interviewees represented a broad range of CAMP stakeholders, all of whom have worked with CAMP in some capacity. Many of the participants have also had multiple roles with CAMP – e.g. artist and organizer, artist and Board member, arts administrator, community partner, and artist. Eight questions were posed to each of the participants except for the co-founder, who required a different set of questions. All of the questions were semi-structured, allowing the participants space to tell personal stories that helped to capture more complexity and depth of their experiences, as well as allowing the interviewers to ask additional follow-up questions.

The interviews provided a solid picture of the organization throughout its history, including how people describe the project, the role it's perceived having, its strengths, its weaknesses, and what people would like to see CAMP build on.

While it is understood that qualitative data is not about numbers, it was useful for the scale of this assessment to create a numeric summary of the responses in combination with the narratives. The reasoning behind this decision was to capture trends in responses to help identify areas to prioritize. The following reflect the top three responses for each question, taking into account that each were not specific responses, but interpreted within the context of the session and based on all of the responses provided for each question – e.g. a participant might have noted several responses for 'greatest strengths' and all were captured:

Stakeholder Interviews		
1. How did you first become aware of Clarion Alley?		
# 1	Walking In The Mission Neighborhood	42%
# 2	Friends, Family, and/or Colleagues	35%
# 3	Grew up in San Francisco	8%
2. How did you first become aware of CAMP the organization?		
# 1	Friends, Family, and/or Colleagues	73%
# 2	Internet Search	8%
# 3	Professional Network	8%
3. What has your relationship been with CAMP?		
# 1	Community Member	65%
# 2	Artist	58%
# 3	Professional Collaboration	58%
4. How would you describe CAMP – Who/What is CAMP?		
# 1	Pocket of Humanity / Communal Space	73%
# 2	Social Justice – Activism – Messaging	58%
# 3	Community	50%
5. What's the role you see CAMP playing in our communities – locally and beyond?		
# 1	Community Voice	73%
# 2	Social Justice – Activism – Messaging	58%
# 2	Community Hub	58%
# 3	Education and/or Storytelling	54%
6. Has CAMP been a resource for you and/or your organization, and how?		
	Yes	100%
# 1	Community	65%
# 2	Personal Growth	54%
# 3	Artist	50%
7. What do you see as CAMP's greatest strengths? Weaknesses?		
Strengths:		
# 1	Integrity	69%
# 2	Strong, Accessible Public Artwork	50%
# 2	Takes Risks	50%
# 3	Determination / Fighting Spirit	46%
Weaknesses:		
# 1	No Physical Space	31%
# 1	Co-directors Need More Support	31%

# 1	Structure that has led to too much weight on co-directors	31%
# 2	No Signage on alley about overall project	27%
# 3	Anonymity – Need more recognition	19%
8. Is there anything you would like to see CAMP do more, or less of?		
More:		
# 1	Community Outreach / Building	65%
# 2	Events	54%
# 3	Educational Activities	42%
Less:		
# 1	Miscommunication	8%
# 2	Photo Shoots on Alley	4%
# 2	Confrontation	4%

One of the most useful interviews was with an individual who in addition to serving on CAMP’s Board, has been on the Board of one of CAMP’s community partner organizations for almost 20 years. The partner organization is also an all-volunteer-run art space; however its structure has allowed for it to alleviate too much weight being placed on one or two individuals. The organization’s structure is rooted in a self-sufficient mechanism that draws on a pool of the community for support so that it’s more seamless. Currently the venue has 23 staff/volunteers that must give 8 hours/month, or two 4-hour shifts to support the following committees: grantwriting, programming, gallery, storefront window gallery, volunteer coordination, and facilities maintenance. This current model has been stable for the last 15 years, and continues to have minor challenges structurally.

Through the interview process it became clear that CAMP is perceived by its stakeholders as an inclusive community hub that provides a strong voice for social justice. The responses also support the need for CAMP to have more structure – organizational and physical bricks and mortar, as well as the need for more community building and outreach.

CAMP’s Impact and Influence:

CAMP’s impact and influence have been significant. CAMP has become a highly-sought destination for tourists and locals with over 200,000 visitors each year and ranks higher than the American Conservatory Theater, San Francisco Opera, San Francisco Symphony, and Aquarium of the Bay, on *TripExpert*.² Additionally, CAMP has been highlighted in numerous books, including *Hollow City* by Rebecca Solnit, *Staying with the Trouble* by Donna J. Haraway, and *Street Messages* by Nicholas Ganz, as well in publications such as *Forbes*, *The Guardian*, *The New York Times*, and *CNN*. CAMP is also featured in: two Netflix series - *Sense8* and *Girlboss*; the film *An Examined Life*, directed by Astra Taylor; and the music video “Storm” by Lenny Kravitz. CAMP was

² *Trip Expert* uses a combination of *Michelin*, *The New York Times*, *TimeOut*, *Frommer’s*, *Fodor’s*, and *Travel + Leisure* to calculate its scores.

approached by the authors and/or producers of all the above publications and productions. It is worth considering CAMP's inclusion in the above taken together as a whole, as it indicates CAMP is viewed as a signifier of contemporary storytelling in urban culture and as helping to lead the movement in the Bay Area in support of social, economic, and racial justice. This distinction is especially impressive given CAMP's historical lack of paid staff and its organic structure.

From a larger, global perspective CAMP initiated and directed the first and only international public arts exchange and residency in the San Francisco Bay Area – *Sama-Sama/Together*. The strength of this effort was recognized in 2013 when the U.S. State Department in collaboration with the San Jose, California arts organization Zero One launched *American Arts Incubator*, “an international new media and mural arts exchange program to bring community-driven public art projects to underserved communities.”



Art Forces, AROC, 2017



CAMP is currently made up of five parts:

- 1. Two volunteer Co-Directors with experience in the community**, who lead the organization's vision and direction in conjunction with the Board of Directors, help develop and implement programming, and oversee the day-to-day operations. One of the co-directors has been involved with CAMP since 1998 and has an extensive organizational memory, including holding digital files for the organization going back to the late nineties. Both co-directors currently contribute at least 20-30 hours/week on CAMP-related activities. This current organizational structure relies too heavily on its co-directors to implement almost all of the organizations administrative needs. As a result, they are unable to spend enough time on what is most needed: representing the organization in the community, strategic partnerships, fund development, marketing, and building the Board of Directors. The infrastructure needs to be reorganized in order for the co-directors to focus on institutional advancement.
- 2. Fiscal Sponsor – Independent Arts & Media** that enables CAMP to receive tax-deductible donations and grants from individuals and organizations, as well as many additional services and support.
- 3. A supportive Board of Directors** that offers guidance to the co-directors and supports CAMP's programming efforts. Once CAMP activates its non-profit status, this body of eight to twelve persons will have legal responsibility for oversight and maintenance of CAMP. Board members are selected for a three-year term, but are allowed to serve indefinitely. The Board meets as a whole quarterly.
- 4. Volunteer Organizers** are individuals who have been working with CAMP for at least several years and are familiar with the organization. These volunteers help with curation, restoration, and representing CAMP in the greater community.
- 5. Block Party Volunteers** are individuals who are primarily involved in organizing the annual Block Party; however there might be some crossover with Volunteer Organizers. Block Party Volunteers are primarily engaged with the project during the two months leading up to the annual party, and a few weeks following it.



CAMP is directed by the Co-Directors and is governed by its fiscal sponsor Independent Arts & Media and the Board of Directors. Below is a brief overview of the role of the Fiscal Sponsor and the principles that guide the Board’s composition, recruitment, and development; and information on the current Co-Directors, Megan Wilson and Christopher Statton.

Fiscal Sponsor – Independent Arts & Media

Independent Arts & Media enables CAMP to receive tax-deductible donations and grants from individuals and organizations, as well as many additional services and support.

The Board

The Board consists of an Executive Committee: President, a Treasurer, a Secretary, and additional members. This body of 8 persons currently provides guidance and direction for the organization. However, the Board currently has no legal responsibility for oversight and maintenance of CAMP. Board members are selected for a 3-year terms and are allowed to serve for an indefinite number of terms. The Board meets as a whole quarterly. The Executive Committee is the only standing committee. The Board will rewrite its by-laws once it has activated its non-profit status.

The current Board members represent expertise in the following areas: public art, non-profit management, community building, conflict resolution, social sciences, and journalism. All are deeply committed to the vision of CAMP as a community, a public space, and an organizing force that uses murals and street art as a means for supporting political, economic, and social justice messaging. There are no plans for Board turnover in the next year. The Board is seeking new members with knowledge and experience in the following areas: technology and legal. Additionally, the Board is committed to ensuring that its members are diverse and reflect the communities the organization works with and represents. In addition, at least half the Board must be made up of people of color and at least half the board must be made up of women.

Current Board members include: Megan Wilson (President), Christopher Statton (Treasurer), Ivy McClelland (Secretary), José Guerra Awe, Susan Greene, Fara Akarimi, Kyoko Sato, and Anabelle Bolaños.

The Volunteer Co-Directors

Megan Wilson has worked in non-profit development, planning, and management for over 20 years, ranging from in-depth strategic planning and organizational development to grant writing and research. In addition, she has extensive experience with program development, community organizing, and social and economic justice activism. She is currently co-organizing a second exchange project, *Bangkit / Arise* between artists from Yogyakarta and San Francisco/Bay Area, scheduled for 2018.

Wilson is a visual artist, writer, and activist based in San Francisco. Known for her large-scale installations, public projects, and street art, she incorporates a broad range of pop culture methodologies and aesthetics to address conceptual interests that include home, homelessness, social and economic justice, anti-capitalism, impermanence and generosity. Wilson has been a core organizer of CAMP since 1998 and co-director 2001-2005 and 2010 - present. In 2003 she curated, co-organized, and raised the funds for the international exchange and residency *Sama-sama/Together*, a collaboration between community arts organizations and artists from the San Francisco/Bay Area (USA) and Yogyakarta (Indonesia) designed to foster understanding between Muslim and non-Muslim cultures following 9/11. Wilson also participated with CAMP co-director Christopher Statton in the Geneng Street Art Project #3 in Yogyakarta in 2015.

Christopher Statton is an artist, arts administrator, and community activist based in the San Francisco Bay Area. Working hands on within the social justice and arts communities for over a decade, Statton served as Executive Director of San Francisco's Roxie Theater, blocks away from Clarion Alley, overseeing the theater's transition to a non-profit community-based independent film venue. Statton became involved with Clarion Alley Mural Project as part of its 20th anniversary, joining CAMP's organizing committee for the Block Party celebration. Since then, Statton has collaborated or individually painted six murals on The Alley and one off site project as part of the *Geneng Street Art Project #3* in Yogyakarta. As a community organizer and activist, Statton co-founded *Better Homes and Gardens Today* with collaborator Megan Wilson and in 2007 co-founded *Sidewalk Sideshow*, both projects working directly with or through organizations serving the street communities and people experiencing homelessness. In 2013, Statton was the recipient of The San Francisco Film Critic Circle's Marlon Riggs Award for courage & vision in the Bay Area film community and received The San Francisco's Board of Supervisor's Certificate of Honor, sponsored by District 9 Supervisor David Campos. Currently, Statton is a candidate for graduation from The Saïd Business School at Oxford University and co-organizing a second exchange project, *Bangkit / Arise* between artists from Yogyakarta and San Francisco/Bay Area, scheduled for 2018.



CAMP has a strong balance sheet and has ended each fiscal year since 1993 in the black. The overall financial picture is strong. Expenses match revenues, and programming is provided with secure funding.

1. CAMP distinguishes itself among its peers by its significant stream of earned income through: 1) licensing fees for usage of its murals in productions such as programs for Netflix; 2) fees for tours; and 3) fees for speaking engagements.
2. The organization now requires all of its murals to be registered with the U.S. Copyright Office, allowing the organization to pursue legal action and collect monetary compensation when corporations use its works for profit-making activities without CAMP's permission.
3. CAMP receives approximately \$5,000 in unsolicited individual donations annually, indicating that community members appreciate the work of CAMP.
4. When CAMP does seek grant funding through foundations it has a high rate of success with highly respected foundations, such as the Ford Foundation, San Francisco Foundation, the Asian Cultural Council, and the Creative Work Fund.
5. CAMP currently has very few overhead expenses, most notably the organization does not pay rent or have a mortgage, nor is it burdened with payroll expenses.
6. In the long-term, CAMP will be more financially secure by increasing its grant funding and individual donations. The organization will need to put more directed attention and resources towards this effort.



Clarion Alley, 2002



Throughout its history CAMP has drawn attention for its unique work and position, which at the time of its founding in 1992, CAMP was one of the only mural alleys in the country. Of note, CAMP currently controls the facades/ visuals of one entire street block in the middle of San Francisco's Mission District. As previously noted, CAMP's impact and influence have been significant. CAMP has become a highly-sought destination for tourists and locals with over 200,000 visitors each year and ranks higher than the American Conservatory Theater, San Francisco Opera, San Francisco Symphony, and Aquarium of the Bay, on *TripExpert*.³ Each year CAMP draws a considerable amount of attention and press, without any solicitation. CAMP also receives weekly requests for interviews from students, as well as requests to do film or photo shoots on the alley. Most of the film and photo shoots are rejected or they're provided with the top rate fee so that the project and its artists are paid equitably and so that the alley does not become a backdrop set for 'cool', 'hip' 'urban life'.



Seen from *Sense 8*, 2015

³ *Trip Expert* uses a combination of *Michelin*, *The New York Times*, *TimeOut*, *Frommer's*, *Fodor's*, and *Travel + Leisure* to calculate its scores.



Community health grows exponentially when organizations realize the limitations of what they can accomplish alone and the strength that working with partner organizations can provide to support one another to this end. This vision requires a level of clarity, alignment and coordination that can only be accomplished through strategic alliances.

CAMP's community partners include:

Clarion Alley: CAMP's deepest gratitude goes out to Clarion Alley and its residents/neighbors who have shown their support through the permission we've obtained from nearly every property owner on the alley to paint on their buildings. Along with this go the various practical helps from the residents such as access to water and telephone and electricity, occasional gifts of food and drink to muralists, and donations of painting and prep supplies. Alley residents and nearby neighbors have also donated time as photographers and videographers. During the first dotcom boom neighbors showed their support by collecting and saving segments of murals destroyed during the demolition of buildings on the alley slated for luxury condo development – and giving these fragments of our history to CAMP.

Independent Arts & Media: Independent Arts & Media has been CAMP's fiscal sponsor since 2015.

Community Thrift: Community Thrift was the first neighbor on Clarion Alley to give CAMP spaces to paint our first six murals in 1992. Community Thrift has continued to work with CAMP since our inception, supporting the project's curation of the walls on its building, allowing CAMP to store our ladders and some materials in its space, donating tables for the project to use during events, and helping out with the project's occasional need for electricity and water. Additionally, over the years many of Community Thrift's employees have been CAMP organizers and/or artists. Likewise, CAMP artist and organizer Jet Martinez painted Community Thrift's facade.

Redstone Labor Temple: In 1997 CAMP collaborated with the Redstone Labor Temple and The Lab (located in the Redstone) to paint 12 labor inspired murals in the stairwell of the Lab and lobby of the Redstone as part of CAMP's Labor Temple Project.

ATA (Artists' Television Access): Since its inception CAMP and ATA have been solid community allies with one another in their visions and programming to help support social and economic justice for the Bay Area and beyond. CAMP has also collaborated with ATA on various projects throughout its history. Most notably, ATA has curated video projections for CAMP's annual Block Party, beginning in 1998. Additionally, many of CAMP's artists and organizers have painted murals in ATA and/or worked with them over the years.

Le Beau Nob Hill Market: Le Beau Market partnered with CAMP to provide wall space for artists Nano Warsono and Arya Panjalu on the market at the corner of Clay & Leavenworth streets for CAMP's international exchange and residency project *Sama-Sama/Together* with Apotik Komik of Yogyakarta Indonesia.

Rainbow Grocery: Rainbow Grocery partnered with CAMP to provide wall space on the market at the corner of Trainor and Division streets for CAMP's international exchange and residency project *Sama-Sama/Together* with Apotik Komik of Yogyakarta Indonesia.

Roxie Theater: As part of CAMP's 20th Anniversary in 2012 CAMP artists painted the lobby and bathrooms, and created a window installation in the Little Roxie Theater. Additionally, the Roxie hosted an evening of shorts from CAMP over the previous 20 years, including early footage from the first year of CAMP, filmed by Fiona O'Connor, narrated by Rigo 23.

San Francisco Film Commission: The San Francisco Film Commission informs people interested in filming on Clarion Alley of the need to obtain permission from CAMP for filming in order to receive a permit to film. In kind, CAMP informs people who are interested in filming on Clarion Alley of the need to obtain a permit to film from the SF Film Commission.

San Francisco Poster Syndicate: The San Francisco Poster Syndicate grew out of the crisis around higher education— student debt and the abuse of adjunct faculty. The Poster Syndicate creates and screen prints original political images, continuing the rich history of posters as a form of political messaging. They print the posters live at political actions, exhibitions and on the street, and give away the work in order to target a variety of current social/economic justice issues. The Poster Syndicate brings art and design to many different people's movements in hopes that their message can be heard and seen to a greater audience.



Clarion Alley, Google Maps view, 2017