



Strengthening arts, culture,
and creative expression as the
tools to cultivate a better
California for all.

Gavin Newsom, **Governor**
Jonathan Moscone, **Executive Director**
2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
(916) 322-6555 | www.arts.ca.gov

**NOTICE OF PUBLIC MEETING
CALIFORNIA ARTS COUNCIL MEETING**

**Wednesday, August 30, 2023
10 AM - 5 PM**

**Kings Art Center
[605 N. Douty Street](#)
Hanford CA, 93230**

Online meeting access will be provided at
<https://arts.ca.gov/about/council-meetings/>

ASL Interpretation will be provided via
Zoom. Interpretación simultánea en
español – transmisión de audio por
Zoom.

10:00 AM (5 min)	1. Call to Order	V. Estrada
10:05 AM (15 min)	2. Land and Peoples Acknowledgment (TAB H)	Celestino Rayos
10:20 AM (5 min)	3. Welcome from the Kings Art Center (TAB I) <i>Welcome from Kings Art Center Executive Director Stephanie Magnia</i>	Stephanie Magnia
10:25 AM (5 min)	4. Executive Director's Report and Community Agreements (TAB J)	J. Moscone
10:30 AM (15 min)	5. Council/Committee Meeting Calendar & Creative Economy Workgroup Discussion (TAB K)	J. Moscone



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<p>10:45 AM (10 min)</p>	<p>6. VOTING ITEM: Minutes from Previous Meetings <u>(TAB L)</u></p> <ol style="list-style-type: none"> 1. <i>Council Meeting: April 28, 2023 (Stockton)</i> 2. <i>Open Executive Committee Meeting: June 14, 2023 (Los Angeles)</i> 3. <i>Open Strategic Framework Committee Meeting: July 31, 2023 (Virtual)</i> 	<p>V. Estrada</p>
<p>10:55 AM (30 min)</p>	<p>7. General Public Comment</p> <ul style="list-style-type: none"> • <i>Two forms of general public comment will be offered:</i> <ol style="list-style-type: none"> 1) <u><i>Comments will be accepted during the meeting in person, on Zoom or over the phone.</i></u> 2) <u><i>Written comment submissions will also be accepted online prior to and up through 10 a.m. on the business day following the close of the meeting.</i></u> • <i>Live public comments will be limited to 2 minutes per person and 30 minutes in total, as allowed by Bagley-Keene.</i> • <i>Access and instructions will be provided at</i> www.arts.ca.gov/about/council-meetings. 	<p>V. Estrada A. Armenta</p>



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<p>11:25 AM (110 min)</p>	<p>8. VOTING ITEM: 2023 Grants</p> <p><i>The Allocations Committee will present 2023 grant allocations recommendations for Council discussion and put to a vote:</i></p> <ul style="list-style-type: none"> ● <i>Impact Projects</i> ● <i>Statewide and Regional Networks</i> ● <i>Folk and Traditional Arts (Administering Organization)</i> ● <i>Arts & Cultural Organizations General Operating Support</i> ● <i>State-Local Partners</i> ● <i>State-Local Partner Mentorship</i> 	<p>C. Montoya</p>
<p>11:25 AM</p>	<p><i>Introduction (30 min)</i></p> <ul style="list-style-type: none"> ● <i>Programs Memo (TAB M)</i> ● <i>2023 Grant Review Panelist Demographics & Biographies (TAB N)</i> ● <i>2023 Actual Budget Memo (TAB O)</i> ● <i>Allocations Recommendations Memo (TAB P)</i> 	<p>V. Estrada O. Raynor A. Kiburi K. Margolis</p>
<p>11:55 AM</p>	<p><i>Voting Item-Specific Public Comment (15 min)</i></p>	<p>C. Montoya A. Armenta</p>
<p>12:10 PM</p>	<p><i>Council Discussion (50 min)</i></p>	<p>C. Montoya</p>
<p>1:00 PM</p>	<p><i>Council Vote (15 min)</i></p>	<p>C. Montoya</p>
<p>1:15 PM (60 min)</p>	<p>9. Art Experience and Lunch (TAB Q)</p> <p><i>Hanford Multicultural Theater Company will engage Council and public in an interactive puppet demonstration.</i></p>	<p>Silvia Gonzalez Scherer and HMTC Company Members</p>



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2:15 PM (10 min)	10. Chair's Report (TAB R)	C. Montoya
2:25 PM (15 min)	11. VOTING ITEM: Fiscal Sponsor Change Request (TAB S) <i>The Programs Policy Committee will present a recommendation to the Council to allow staff to determine fiscal sponsorship change requests.</i>	C. Montoya
2:25 PM	<i>Presentation (5 min)</i>	E. Gavin L. Goodwin
2:30 PM	<i>Voting Item Specific Public Comment (5 min)</i>	C. Montoya A. Armenta
2:35 PM	<i>Discussion and Vote (5 min)</i>	C. Montoya
2:40 PM (30 min)	12. Committee Reports (TAB T)	C. Montoya
2:40 PM	1. <i>Equity Committee (10 min)</i>	G. Clarke C. Duarte
2:50 PM	2. <i>Programs Policy Committee (5 min)</i>	E. Gavin L. Goodwin
2:55 PM	3. <i>Legislative Committee (5 min)</i>	A. Israel C. Montoya
3:00 PM	4. <i>Strategic Framework Committee (5 min)</i>	P. Mercado O. Raynor
3:05 PM	5. <i>Allocations Committee (5 min)</i>	V. Estrada O. Raynor



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3:10 PM (50 min)	<p>13. DISCUSSION ITEM: <u>True Costs with the Hewlett Foundation</u></p> <p><i>Jessica Mele (Principal/Jessice Mele Creative), Jennifer Wei (Hewlett Foundation’s Organizational Effectiveness Program Officer), and Marcus McGrew (Hewlett’s Director of Grantmaking, Learning, and Operations) will engage Council in discussion around true costs to inform Council on 2024 programs guidelines.</i></p>	J. Moscone J. Mele J. Wei M. McGrew
4:00 PM (20 min)	14. 2024 Budget Update <u>TAB U</u>	A. Kiburi
4:20 PM (10 min)	15. In Memoriam	V. Estrada
4:30 PM	16. Adjournment	C. Montoya

*Agenda items included within this public notice may be added, removed or altered until 10 days prior to meeting time.

1. All times indicated and the orders of business are approximate and subject to change.
2. **Any item listed on the Agenda is subject to possible Council action.**
3. A brief mid-meeting break may be taken at the call of the Chair.
4. The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).
5. Per Executive Order N-29-20, the Council Meeting may be held via teleconference through December 31, 2023.
6. Public meetings held featuring a virtual/Zoom component will include online Spanish and ASL interpreters whenever possible. Should you need additional reasonable accommodations, please make sure you request no later than August 23, 2023 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at kimberly.brown@arts.ca.gov.
7. Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.
8. Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to info@arts.ca.gov outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration and may or may not be accepted and subsequently scheduled.

TAB H

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CELESTINO “TINO” RAYOS

Tino Rayos is a poet and storyteller. Born in Texas and raised in Central California. His mother’s parents are Chiricahua Apache and Cherokee. His father’s parents are Yaqui and Irish. He’s on the journey connecting with his ancestry and helps his community reconnect with Native American culture. Tino suffered generational traumas but uses lived experiences to break the cycles and help be a healer. He’s in recovery from alcohol and opiates but is still addicted to chocolate, coffee, and tacos. Tino married his high school sweetheart and has three sons, the best part of himself. He graduated California State University Fresno with a dual Bachelor of Arts in English and Chicano Latino Studies, with a Minor in Ethnic Studies. He worked as a substitute teacher and made learning fun. He works as a drug and alcohol counselor and Youth Prevention Coordinator. He is the Diversity Equity and Inclusion trainer for his company. As a lifetime activist, he stands against all injustice. He has performed poetry, comedy, song, Hip-Hop, Drum Circle, Aztec dance and drumming at the Arts Consortium, Visalia Arts, Hanford Multicultural Theater’s Indigenous Voices, Headliners Open Mic, churches and colleges. He is published in Traditions of the Ancestors cultural arts page at www.tota.world. Tino is the 1st place Champion at: Loudmouth Poetry Jam in Visalia, Inner Ear Beat Down and The Rogue Festival in Fresno, and the San Jose Poetry Slam. He made it to the BlackBerry Peach National Slam Poetry Competition in Orlando Florida and ranked 18 th in the Nation. Check out “Tino Rayos” on TikTok, Instagram and YouTube. For bookings contact tinorayos1@gmail.com.

TAB I

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KINGS ART CENTER

Kings Art Center enhances the lives of Kings County residents and friends by providing a center to experience the visual arts.

The Kings Art Center provides hands-on art education coupled with high quality exhibitions of artwork from throughout California as well as from local artists. Together, our education and exhibition programs provide a comprehensive visual art and cultural experience to our visitors.

The Kings County Art Center Foundation, Inc. is governed by an Executive Cabinet and a Board of Trustees. Long range goals are to continue to offer art programs and services to the public, members and students of Kings County. Support for these programs comes from memberships, sponsorships, fee-based services and donations.

TAB J

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EXECUTIVE DIRECTOR'S REPORT AUGUST 30, 2023

I want to start by thanking our generous hosting organization, the Kings Art Center, the Executive Director Stephanie Magnia and Administrative Assistant Oliver Krings, for having us today here in Hanford, California. I first came to Hanford in early Spring before I visited Corcoran State Prison to experience arts programming in confinement. The warmth and openness of everyone here at KAC and throughout Hanford reminded me of the best part of this job – meeting the cultural workers – artistic and administrative – as well as the culture bearers, who are doing the work of providing relevant arts experiences and engagement for communities throughout California. And to be generous at a time when our field struggles at every level is the reason why I am in the arts, and now: in arts policy.

Whether rural and remote or urban and densely populated, every community in our state counts. And each community deserves access to and engagement with beautiful artistic and cultural experiences. A better California for all, our mission states.

When I came to the job nearly a year ago, I set myself to focus on deepening our accountability. That means really looking into all aspects of policies and procedures to ensure they are reflecting best practices to serve our field. Because that is whom we are accountable to. We are doing this by analyzing our application questions; through our assessment of our Arts in Corrections program; and through many other areas of the agency.

Today's Council book, an epic tome if there ever was one, - is a reflection of our growing commitment looking at everything. In the book, you see budgets, calendars, program descriptions, panelist information, recommendations from our Allocations committee – with more budgets, narratives, and alternate scenarios --- among other documents ---- All of this in service of providing the Council and our community with as much information as possible as we strive to make strategic and equitable investments through our 2023 grant programs.

We will also talk with the folks at the Hewlett Foundation, to understand the range of policy possibilities around indirect costs, ie, what it truly takes to make the work happen. This conversation will serve Council in developing a thoughtful and responsive policy inside of our 2024 grant guidelines.

There is a lot of work ahead of us today, and a lot of work that got us here. Over several meetings and many many hours of work, the Council's Allocations committee members - supported by Agency staff, developed recommended and other funding scenarios based on strategic thinking, equitable distribution of grants, and responsiveness to the real time numbers of applications we received for the 2023 grants, which clocked in at over 1800.

With a finite set of dollars, recommendations were not easy to make. Nor will the Council's decisions today be easy. Everyone at the Agency and in the Council is all too aware of the fact that not everyone gets funded, in any cycle, at any time. But that consciousness does not result in a prioritization of one program over another, for we are accountable to every community member who is being served by our field.

Each and every one of our 2023 programs (and indeed all of our programs) are designed to impact communities. I have developed first-hand knowledge of many of our county arts agencies, and I see a wide range of services that correspond to the specific needs and nature of each part of our state. Direct granting, advocacy, leveraging county dollars, coalition building, artist directories, and direct programming to communities. I see it everywhere and very differently – from Eureka to San Diego, San Bernardino to Alameda. And we have four more agencies to go before every county is served by a state and local partner, Kings being one of them. I've seen what it's like without a county arts agency, and so I know how essential this work is.

State and Regional Networks do the same, as do the Administering Organizations that directly support culture bearers via Folk and Traditional Arts. And direct funding to organizations and artists via General Operations and Impact Project grants is all about community impact, because that is what everyone in our field, no matter where, no matter what, no matter who, is focused on.

So as the tough decisions get made, we all must remember this. We are here for our communities. And together, only together – through generosity, of spirit, can we continue make it possible for everyone, regardless of circumstance or background, to live an artful life. Let us debate, discuss, consider and vote with grace and thoughtfulness and care for all of our programs, all of our field, and all of our communities. We owe our field no less.

Underneath all of this is a strategic focus on equity, which the Agency has been a pioneer in throughout state government and among other arts agencies throughout the country. Working from the foundation of racial equity, we are building our competency and commitment to Disability Inclusion and Access. And beyond that we continue to examine the geographic equity that is so important to ensure that we meet everyone where they are at.

Equity doesn't happen overnight, nor does it happen in a vacuum. It is intersectional. It is everywhere. There is no end to the journey. This is the journey. And the creative

sector can work towards an equitable California better than anyone because our sector is just that, creative.

Thank you.

TAB K

California Arts Council | Public Meeting | 08/30/2023

Draft Council Dates: August 2023 - February 2024

August, 2023

- Allocations Committee Meeting - August 17 re. 2023 grants.
- Programs Policy Committee Memo prep - Staff
- Committee meetings to follow up on Council Advance
 - Governance
 - Equity
 - Ad Hoc Arts and Accessibility
 - Ad Hoc Partnerships
 - Programs
 - Strategic Framework
 - Legislative
 - Executive

August 30, 2023: Council Meeting #5 In Hanford and Virtual

- Voting Items:
 - Approve awards for 2023 Cycle grants
 - To change FS change request policy (allowing staff to approve these without Council vote & as an example, 2 current FS change requests)
- Discussion Items
 - Meeting Agreements between Council/Staff
 - Reports out from Committees re. Council Advance and discussion of priorities
- Engagement Items
 - Indirect Costs Discussion with Hewlett Foundation
 - Programs Specialists will engage Council in discussion and learning on certain programs (exact programs TBD)
 - Performance by Multicultural Performing Arts Company, Hanford
 - Night before Listening and Learning session, 6-8pm, Arte Américas in Fresno
 - Post Council meeting social events hosted by Caleb and Chelo in Fresno

September 2023

- Programs Policy Committee meeting – week of Sept 6 to prepare for open meeting
- Committee meetings to follow up on Council Advance
 - Governance
 - Equity
 - Ad Hoc Arts and Accessibility
 - Ad Hoc Partnerships
 - Programs
 - Strategic Framework
 - Legislative
 - Executive

September 20, 2023: Open Programs Policy Committee Meeting - Zoom (2 ½ hours)

- DISCUSS: grant program ideas for 2024 & any grantee/final report feedback
- Specialists present programs not in allocations, which could begin or return in 2024 (JumpStArts, ReEntry through the Arts, Touring & Presenting, Arts Ed, Cultural Pathways, Impact, SRNs, SLPs, SLPM's, Tribal government grant program)

October 2023

- Programs Policy Committee meeting to prepare discussion memo for Programs discussion and for Guidelines discussion for October 25 meeting.
- Allocations Committee meeting - prep for discussion memo for Allocations meeting.
- Nominating Committee meets to prepare for nominations solicitation
- Committee meetings to follow up on Council Advance
 - Governance
 - Equity
 - Ad Hoc Arts and Accessibility
 - Ad Hoc Partnerships
 - Programs
 - Strategic Framework
 - Legislative
 - Executive
- October 24, 2023 Listening and Learning Session.

October 25, 2023: Council Meeting #6: Oakland - Live and Virtual

NOTE: ALL STAFF WILL BE INVITED TO ATTEND AND PARTICIPATE

- Discussion Items
 - Solicit nominations for Chair and Vice-Chair
 - Continued discussion on Programs
 - Start discussions on Priorities to inform Allocations and Guidelines Committee work
 - Staff present initial feedback from summer/early-fall listening sessions.
- Engagement Items
 - Council and Staff Team Building Exercise
 - October 24: Staff listening session with Alameda County constituents
 - Creative Corps presentation/discussion - YBCA and SF Foundation
 - Oakland Director of Cultural Affairs Roberto Bedoya and/or Alameda County Arts Council Director Rachel Osajima
 - Possible post Council meeting visit with Rotten City Cultural District, Emeryville.

November, 2023

Programs Policy Committee meets to prepare voting memo for Programs 2024.

Equity committee meets to prepare for discussion around 2024 programs and panel outreach.

Disability Access and Inclusion committee meets to prepare for discussion.

November 17, 2023: Council Meeting #7 - Virtual

- Voting Item
 - Programs for 2024
- Discussion Items
 - Allocations and Guidelines for 2024
 - Presentation by Racial Equity Manager Megan Morgan on tribal partnerships (may not be ready by Nov)
 - Racial equity training by Megan
 - Equity discussions on 2024 programs.
 - Disability Access and Inclusion Committee discussion on 2024 programs.
 - Equity committee discussion on 2024 panel outreach.
 - Follow-up staff discussion on learnings from field/outreach/listening session

Week of November 27, 2023

Possible Open Allocations Committee meeting to have Council discussion in preparation for December Allocations vote. Date TBD

After that:

- Allocations Committee meets to begin preparing Allocations memo for December vote

Early December, 2023

- Equity and DAI Committees meet to prepare discussion memos for December Council meeting.

December 12, 2023: Council Meeting #8: Redding and Virtual

- Voting Items
 - Allocations (program by program)
 - Chair and Vice Chair
- Discussion Items
 - Equity and Accessibility guidelines for 2024
 - Native Artists Convening Report- invite tribal liaison to be a part of this

- CCO success in first-time awards to Native artists/orgs from cross-county collaborations
- Engagement Items
 - Tour Redding Cultural District
 - Meet with Creative Corps AO for Northern California - Eliza Tudor
 - December 11, 2023 Listening and Learning Session.

January, 2024

- Programs Policy Committee meetings - early-mid-January to prepare guidelines
- Committee meetings to follow up on Council Advance
 - Governance
 - Equity
 - Ad Hoc Arts and Accessibility
 - Ad Hoc Partnerships
 - Programs
 - Strategic Framework
 - Legislative
 - Executive

Late January, 2024: 1st Council meeting Date TBD

- Voting Item
 - Guidelines guidelines, program by program, sufficient time allotted (6 hrs)
 - Including 1 hour for staff to present on each program.
- Discussion Items
 - TBD
- Engagement Items
 - TBD

Late February, 2024:

- Programs are released in English and Spanish, and to ensure access for people with disabilities.
- Late February - Mid April - Grants Application grants process.

TAB L

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DRAFT MINUTES OF PUBLIC MEETING

April 28, 2023
1 p.m. to 5:40 p.m.

University of the Pacific, College of the Pacific
Alex and Jeri Vereschagin Alumni House
1022 Dave Brubeck Way
Stockton, CA 95211

The members of the California Arts Council convened in Stockton with web conference availability to discuss and vote on various items as listed in the minutes below. The full audio and video of the meeting can be accessed [here](#).

PRESENT:

Council Members

Consuelo (Chelo) Montoya, Chair
Vicki Estrada, Vice-Chair
Gerald Clarke
Caleb Duarte
Leah Goodwin
Phil Mercado
Roxanne Messina Captor
Nicola Miner
Olivia Raynor

Arts Council Staff

Jonathan Moscone, Executive Director
Kayla Ungar, Chief Deputy Director
Ayanna Kiburi, Deputy Director
Artemio Armenta, Public Affairs Director
Kimberly Brown, Public Affairs Specialist
Qiana Moore, Outreach & Events Coordinator
Wes Breazell, Graphic Designer
Zachary Hill, Information Technology Associate

[Note: Agenda Item 13 was taken out of order. These minutes reflect this agenda item as listed on the agenda and not as taken in chronological order.]

1. Call to Order

Chair Chelo Montoya opened the meeting at 1:04 p.m. An acknowledgement was made thanking the University of the Pacific in Stockton for hosting the meeting. A number of particulars were mentioned in ways to participate in the meeting.

2. Land and People's Acknowledgement

Council Member Caleb Duarte made a brief introduction in Spanish and transitioned to English.

I come with limited knowledge of this land and the indigenous peoples' relationship to the land. As of yet, there is no formula for land acknowledgement. Some Native Americans have a love/hate relationship with this ritual.

As part of the Equity Committee, we are trying to see what is ahead of us and what we want to see as land acknowledgments progress.

Land acknowledgement is a symbolic gesture to ignite urgent action. Land acknowledgement is a living entity. It is something that evolves as we learn and listen with humility and build and nurture relationships.

We attempt to decolonize our minds and our spirits away from viewing land as a commodity but rather as a living entity as part of our collective bodies.

My respect and gratitude goes out to all the ancestors that once lived here and to my native brothers and sisters who are here now living and thriving, resisting and celebrating that have been determined to always be in existence despite genocidal attempts to eliminate them.

Yokuts Plaza Monument placed on the Fresno City College Campus in 2014 has become an important site for celebration recognition.

I consider myself an economically displaced immigrant from Northern Mexico in the state of Sonora.

I understand that I am a guest on this land. This land is home to the Yokuts people who were forcibly removed from the once Tulare Lake in the Central Valley.

My relationship to the land is thick fog and a surreal corporate farm landscape.

My relationship as a campesino field worker is pesticides and repetition of labor.

I have a real strong disconnect to the place that I am from.

Before the arrival of European settlers Tulare Lake was home to more than 20,000 Yokuts. The disappearance of the Lake led to an almost entire genocide of the Yokuts people.

It is important to recognize this California genocide as we shift and tone here.

Between 1846 and 1873 it is estimated that non-Natives killed between 9,000 to 16,000 California Natives.

These acts were encouraged, tolerated and carried out by the state authorities and the militias.

In 1853 the first governor of California, Peter Burnett issued an order for all extermination of all Native Americans in the Central Valley.

By 1880 the population of the Yokuts was just over 600.

Just recently in 2019, California Governor Gavin Newsom apologized for the genocide and called for a research group to be formed to better understand the topic and to inform future generations.

Land acknowledgement has always been in indigenous culture for centuries.

It is not coming from the top/down. It is not coming from states or systems of power. It is the people who are shaking things up.

It is a centuries-old effort to be seen, recognized and validated but most importantly to be seen as free agents of Native communities in the pursuit of self-determination.

This is a commitment, and we have to be responsible for land acknowledgements in our personal lives.

As a Council we have to ask ourselves if we are acting in ways that strengthen our land acknowledgements and benefit Native communities.

We are going to continue doing land acknowledgements and we have to dedicate intentional funding to Native artists through Native community initiatives.

Land acknowledgements can be a form of dismantling white supremacy and to stimulate other forms of understanding our relationship to the Earth and to our bodies.

I am inspired by the Zapatista Movement of 1994.

We can use art as a main vehicle for social/political transformation.

I am inspired by the Zapatista's efforts to dismantle the capitalism/colonization status quo.

The unaccompanied indigenous youth from Guatemala that are currently residing in Oakland, California continue their struggle to improve Native American's situations. The water protectors are also an inspiration and have helped to cause shift change.

As the moral and ecological bankruptcy of the capitalist class becomes evident, indigenous people who have challenged the colonial paradigm of resource extraction and plunder are being vindicated.

Indigenous people are responsible for protecting 22 percent of the Earth's surface and 80 percent of its biodiversity.

We can think of these land acknowledgements as an urgent call for survival.

3. Roll Call and Establishment of a Quorum

Public Affairs Director Armenta conducted a roll call.

Present: Chair Chelo Montoya, Vice Chair Vicki Estrada, Council Members Gerald Clarke, Caleb Duarte, Leah Goodwin, Phil Mercado, Roxanne Messina Captor and Nicola Miner.

A quorum was established.

4. Welcome from University of the Pacific, College of the Pacific

Executive Director Moscone introduced Agenda Item 4. I am honored to be here at the University of the Pacific, my father's alma mater when it was the College of the Pacific. To welcome us I have invited Dean Lee Skinner and the Vice President for University Development and Alumni Relations, Scott Biedermann.

Vice President for University Development and Alumni Relations Scott Biedermann addressed the Council:

Thank you to the California Arts Council and Jonathan it is always nice to see you again. Welcome to the University of the Pacific on our Stockton Campus.

We are the first chartered university in the state of California, and we are the oldest.

We started in the Bay Area and moved to Stockton in the 1920s.

We are a three-campus university with our main campus in Stockton and a campus in San Francisco and Sacramento.

We were the first co-educational institution in the state of California in 1871 and the first medical school.

We were also the first conservatory of music west of the Mississippi and the seventh oldest conservatory of music in the United States.
We are the arts and cultural institution for San Joaquin County and the Central Valley.

Dean Lee Skinner spoke to attendees:

I welcome you to our campus, city and to our county.

The University of the Pacific is the first university in the state of California and College of the Pacific was the founding unit of that university.

We house all the visual and performing arts departments at the University.

We offer theater and film as well. These events are open to the public to enjoy the arts that we produce.

Art and the appreciation of art in all its manifestations I consider one of the crucial elements of being a human being.

Thank you for visiting with us today.

5. Chair's Report

Chair Montoya continued with Agenda Item 5. Thank you so much and I will move to the Chair's Report.

April is a designated Arts, Culture and Creativity Advocacy Month. It is a month where the field gathers and advocates for the work that we do.

As a Council we have been selected to serve and bring to the table our dynamic perspectives and experiences.

This month has been an abundant one for me.

Just last week I was in San Diego and Palm Springs representing the CAC to our constituents.

Earth Day is also in April, and it is critical to be conscience of our physical environment, histories and creative ecosystems.

Stockton is in San Joaquin County which is one of the four counties who have not had a designated state local partner (SLP) since the program began.

Despite this the County has yielded scores of some of the most important creatives and leaders of our time.

I am going to request that after each name I read that you respond with, "*presente*".

The following list was read followed by a group "*presente*":

Poet and activist Janice Mirikatani
Author and feminist Maxine Hong Kingston
Radical artist Nao Bustamante
Spoken word poet and winner of the 15th season of America's Got Talent, Brandon Leake
Labor leader and civil rights activist Dolores Huerta
Contemporary artist Kara Walker

I am thrilled to see us move forward with our State and Local Partners Mentorship Program which will be one of the initiatives I hope to achieve as a result of my participation on this Council.

I look forward to the day when we can say that all 58 counties across the state of California have vibrant and thriving SLP programs.

Last week I attended the California Arts & Culture Summit at the Capitol with Council Members Ellen Gavin and Olivia Raynor.

Californians for the Arts CEO Julie Baker and the team put this convening together that fostered opportunities for sharing, coalition building and movement visioning.

Dancing was led by CFTA Board Member Tamaira "Miss Tee" Sandifer which helped wake everyone up in time for the first panel that I participated in. It was entitled, Lessons Learned Advancing Equity, Arts Education and Policy.

Panel members included Kristin Sakoda, Tara Lynn Gray, Jennifer Bates and Mark Slavkin. The panel was led by David Holland, Deputy Director of WESTAF.

The following day swarms of us participated in the Arts Advocacy Rally that features our joint Committee for the Arts co-chairs, Speaker Anthony Rendon and Senator Ben Allen among others.

Our representatives also were being refreshed with purpose after their marathon-long hearings.

I attended the Sub 4 Budget Committee chaired by Assemblywoman Wendy Carrillo.

Thank you, Jonathan, Kayla, Ayanna, Kristin and all the CAC staff for the diligent work that you are doing to make sure our legislatures know how these resources are connecting throughout California.

I was also very inspired last week by the intersectional conversations among presenters at the Mobius Conference in Palm Springs, which is organized by Tizoc DeAztlan and Team Mobius. I look forward to this meeting of innovative thinkers and critical conversations each year. There I met up with our Council Member Gerald Clarke and was able to see his thoughtful and playful work, Immersion, which honors Native American and Indigenous histories and is featured in Desert X.

Desert X closes next week, for those of you who have not made it out there yet and are needing some art and a recharge. How lucky we are to have such an amazing artist on our Council. Thank you, Gerald, for coming out and meeting up with me.

I have also been appreciating my chats with Council Members across California.

I also met up with a few Council Members virtually and will continue to meet with our Council throughout the year. It is important for us to get to know each other and our communities.

I would like to ask for volunteers to share with us what got you interested in the arts and what inspires you to serve.

Council Member Roxanne Messina Captor stated that the arts is the most important equalizer in the world. It is so important for young people to have the opportunity to experience and work in any field of the arts. And that is why I am here.

6. Executive Director's Report

Executive Director Moscone provided the report as follows:

Thank you Chelo and Caleb for a most provoking and deep-diving experience around something that is just the beginning of the work.

In the written report that I put in, you see a transcript of exactly what I said to the chair of the Sub 4 Budget Committee, Wendy Carrillo and also to the Assembly leader. It gives a very clear example of how we are equitably trying to spend our money to support our field.

Our six programs for 2023 are open and thank you team for making that happen. (Collective applause in room) Everything we know is on the website including all of the resources. We want to see as many people as possible apply for grants.

I know we use the word "community" a lot and in our press release I actually asked our Public Affairs team to replace the word "community" with "workforce." I do that for one

reason. Not because I don't like the word "community" but I think it is used a lot, used way too much. What is not used enough is exactly what we are, we are workers. We are cultural workers. Artists, culture bearers, cultural workers in arts organizations and service organizations are members of the workforce, the creative workforce.

That creative workforce exists at the California Arts Council. Our agency's staff are cultural workers. They are part of the workforce and I am going to name them: Leslie Giovanini, Anatasia Griffin, Josy Miller, Natalie Peeples, Jonathan Estrada, Zachary Hill, Palwinder Daliwal, Kristin Margolis, Qiana Moore, Gabrielle Rosado, Kimberly Brown, Charlie O'Malley, Amy Ng, Kayla Ungar, Kapua Kahumoko, Artemio Armenta, Carla Pareja, Mary Durkin, Richard Diaz, Kala Kowtha, Margaret Durkin, Lan Yan, Ayanna Kiburi, Amy Garrett, Mari Strickland, Elisa Gollub, Julie Starkey, Nicole Sanchez, and our other new addition, Wes Braezell. Welcome.

The final one is Yaquelin Ruiz, and I am mentioning her last because she, with staff support, put together our panelist pool. It is central to the way that we can have an equitable distribution of funds. We have published in the book so you can see the names of everybody who has said, yes – I want to do this.

Welcome Wes and Artemio and we now have a Public Affairs Team.

I want to acknowledge the loss to the agency of Elizabeth Azevedo. She has moved back to her previous job with the state. Liz brought a level of integrity and strategic thinking, active listening and deep rootedness that will stay with us. I wish her all the best. (Collective applause in the room and on screen)

Our workforce is going to be the key thing that we are going to need to focus on as we go forward. It is going to matter the most in California that we ensure that people have jobs and that is what the Creative Core Pilot is about. We can help our activists who will then support SB 628 which is unfunded legislation that supports the creative workforce. I know that is what the governor wants and we support the Speaker of the Assembly and the Senate Pro Tem leader.

We are going to have a retreat in May at the Japanese American Culture and Community Center inside Little Tokyo, one of our 14 designated cultural districts.

Next up I am going to Amador County to meet with the arts agency and the arts community there. We continue to actively listen. Thank you.

7. Voting Item: [Council Minutes from Previous Council Meeting, March 24, 2023](#)

MOTION 1: Vice Chair Estrada moved approval of the March 24, 2023 CAC Meeting Minutes; seconded by Council Member Messina Captor.

VOTE: Yes: Chair Chelo Montoya, Vice Chair Vicki Estrada, Council Members Gerald Clarke, Caleb Duarte, Leah Goodwin, Phil Mercado, Roxanne Messina Captor and Nicola Miner.

No: None.

The March 24, 2023 CAC Minutes were approved.

8. Public Comment (General)

Chair Montoya explained the purpose and prohibitions for making Public Comment at CAC meetings. Public Affairs Director Armenta explained the process and provided specific instructions.

Live public comment in the meeting room:

Mark Calonico, Vice President of the Stockton Chorale stated: My name is Mark Calonico. I am the Vice President of the Stockton Chorale. We are a very grateful umbrella chorale organization here in the Stockton and Lodi area. We were a beneficiary of your General Operating Relief Grant this year.

I am sorry that the UOP folks are gone because we have a really strong connection with both the University of the Pacific and the San Joaquin Delta College. All of our artistic staff are graduates of this conservatory and so we have roots in the musical community here.

Your grant allowed us to do several things this year coming out of the pandemic, the first of which is two collaborations. We were able to do a collaboration last October with an all-female mariachi group from Sacramento and in March we were able to do a collaboration with a local high school.

Because of your grant we also took a long look at our accessibility process and we have added ASL interpreters and large print documents to our concerts.

So I just wanted to thank you because the funds that you have given us this year have allowed us to expand our program and to dig a lot deeper into how we can make our art more accessible. So thank you very much.

Elazar Abraham addressed the Council: Thank you, Chelo. Thank you everybody on the Arts Council for coming down to Stockton and all you virtually for hanging out with us. My name is Elazar Abraham, I am the Executive Director and co-founder of HATCH Workshop. I also serve on the boards of the Stockton Arts Foundation and the Stockton Art League.

So I just wanted to stand in front of you all for a second, again, to thank you for coming to Stockton because, unfortunately, this city and this region is underrepresented on a

statewide view. But also to kind of bring up some of these ideas that we have been working on here at the City.

We are a grassroots organization. We are located downtown. We have a woodshop, a metal shop and a ceramics studio. What I tell people is we are a community center and maker space. But truthfully what it has become is a resource and a platform for local artists. Because in a city like this, and I imagine in ways that I haven't seen, you all have seen a statewide issue where communities feel disempowered, which causes them to look away from the pathways that might bring them out of the darkness, so to speak.

I am just being very metaphorical because I don't have a lot of time. But it can be difficult when working with young people that are stringing together four or five part-time jobs. And we have to introduce people to words and concepts that are so high level that people don't really have time for. So we have been working on educating our community to some of these complex issues of economic and community development.

Jonathan, I want to commend you for focusing on workforce development. We have been doing the same thing down at HATCH is recognizing that if we don't actually talk about artists as workers and work to fill in that gap then we are going to be left behind.

And so again, thank you all. I want to say that we actually were able to apply to the KDA Creative Corps. They were the only ones I think that were serving San Joaquin County specifically. But I think the intention was really great to try to create an education and training program as well as jobs.

I passed Qiana some reports I am hoping that she will be able to pass out and you all can review and then I will send a virtual copy along as well. Thank you for your time.

Amy Portello Nelson commented: I am Amy Portello Nelson from the San Joaquin Community Foundation and I just want to echo what the other public commenters have said. Thank you so much for being here; being in our space in our county today.

As I said, I work for the Community Foundation in San Joaquin County. We are a local intermediary so we do grant-making locally but mainly what we are doing is we act as a connector. So we are trying to figure out what is going on in our community and how are we connecting people to resources and connect them to each other in a big arts club in a really beautiful way. And so we are trying to get the arts community in this space and to advocate.

So, we are definitely going to sharing out those grant opportunities. Thank you for highlighting those and making it as easy as possible. But we were really interested in continuing investment and blending and creating funding from things like California Arts Council and other state-funded opportunities because we have a beautiful, robust community of artists and creatives and our entrepreneurial workforce that is doing this great work but they don't always have the staff to connect, to communicate it out to collaborate.

I was lucky enough to be a facilitator for a strategic planning process with Elazar and other members of the Stockton Art League and Art Foundation a few years ago. The vision and the opportunity for collaboration and the desire to do that work here and the community of folks that want to do it is vast. But the funding for that kind of collaborative work and to be able to create a workforce that is not cobbled together part-time but that is sustainable, living wage jobs with benefits, is something that we sorely need. So we look forward to continuing to learn more about opportunities to collaborate and for investment in this community. And I have so much more to say but no time so hopefully we will continue to be in touch. Thank you so much for your time.

Live public comment via teleconference:

Orion Camero was recognized: Hello, everybody. Regretfully I can't make it in person, but I just wanted to come in and give a mirror of gratitude like previous commenters for coming to Stockton, particularly San Joaquin County. My name is Orion Camero. I am an arts activist and narrative strategist that is currently based in Oakland, California. But I have a love for Stockton and continue to try to community organize between both places, especially given the fact that root-cause issues impact multiple regions in different ways.

I guess I just wanted to come on here to thank you all recently for really stewarding the California Creative Core Program. When it first came out the 60 million allocation to different groups to administer was really amazing; and to be able to see the different ways that that funding is really nurturing the next generation of creative cultural workers, artists, that are able to tap into and influence society and more broadly, in general. So I just want to give special gratitude for that.

As someone who has been working on really keeping an eye on the fields of creative place-making, radical philanthropy, decentralized ways in which we are working on workforce development, one of the curiosities I have is really thinking about programs that might be specifically attuned to cross-regional collaboration and ways in which communities that suffer the same sort of root struggles are able to connect and be able to be in kinship with each other and in solidarity, even if we don't live in the same proximity.

I think oftentimes I find myself and the experience of the Central Valley in particular not having the resources for young people to be able to be mobile and to experience different things. And just knowing that that stimuli, that ability to be in new spaces, to be able to connect to others that share the same struggles, are very impactful and very inspiring at the end of the day. So more to say but that's all I can say for now so much love.

Maeva addressed the Council: My name is Maeva, I am an interdisciplinary conceptual artist based in Los Angeles on Tonga land. Hello, everyone. It has been a little while. It

is nice to see everyone. And I love the land acknowledgement presentation now, I just want to comment on that. But let me get to what I wrote for this comment.

I do have an important question for the Council and it is about how do you design your methodology to ensure equitable financial stewardship? And the reason I am asking is because something very alarming came to my attention regarding the state cultural districts, which were chosen by the Council in 2017. So I know it was 2017.

So, there isn't a Black/African American cultural district. So, when I found this out, I immediately wondered about who else may have been left out of the conversation, and that each BIPOC group recognized on the California census data should have at least one specific cultural district clearly represented among the first class of districts that were chosen across the state. So there is not a Black/African American one, there is not a Native American/Indigenous cultural district, and there isn't a Pacific Islander cultural district either.

So it would seem like the Council would kind of push those back to be recognized in the second class of cultural districts, which would only happen if the program was expanded; which was a bit shortsighted because just last year is when the state budget decided to slate some funding for the districts, even though it hasn't been distributed yet. So it is imperative that we figure out a way to go back to the drawing board on this and reorganize that before the funding is actually distributed. And I am saying this for a couple of reasons.

One is because there is a new Assembly Bill 812 that was introduced by Assemblymember Horvath about adding artist housing to cultural districts. So those who weren't represented within the cultural districts are going to have to wait for that and that is how inequities are created and perpetuated in our culture and in our society.

Tim Taylor, Executive Director of the California Small School District Association spoke: Tim Taylor, I am the Executive Director of the California Small School District Association. We represent two-thirds of the districts in California, 585 to be exact, and we are out there in the rural frontier and small towns of California.

And I can't thank this Council and all you do to support the arts. I have been in education 33 years. And the work you guys are doing I missed when I was a teacher and really appreciate what you are doing.

I love hearing Chair Montoya; love the way you run meetings by the way. You can handle the gavel for my board anytime. I love hearing you mention Alpine and Glenn Counties.

I submitted something and I didn't know if it got through because I am not the best at technology but I just want to continue to emphasize the art communities have been devastated by wildfires. We had last year 240 that had to evacuate or close due to wildfires. We had floods throughout our state this year that were primarily in small, rural

towns such as Planada and they lost their entire school. I like the fact that you continue to focus on equitable funding for rural schools.

And secondly, I just hope you guys continue to commit. I am really a fan and I love the success when we see urban and suburban programs, embrace rural communities and have the kids come into their communities to help them diversify. I think that's the best spent money we can give to rural communities is get our youth down to those communities.

And then lastly, I just really want to say that I like your program Arts in Corrections. As a former correctional teacher, thank you so much.

Peace to all of you. And I'm sorry, even though I am in Sacramento, Go Warriors. Thank you.

Chair Montoya asked if there was anyone else that would like to contribute a public comment as there was time remaining in the Public Comment Period.

Audience member Rebecca stated: I wanted to be one of the panelists but I was really sick with bronchitis. I don't want to change the application at all, I'll let it stand. But I couldn't see really well so I am not sure if I let my correct address, email address or network. So I just wanted to know if there is a way that I can do that to make sure that you have it.

Executive Director Moscone replied: I am going to ask Kayla to work with you, okay?

Rebecca stated: Thank you.

Written public comment submissions:

- Tim Taylor (He/Him/His), Small School Districts' Association of California

I am Tim Taylor, Executive Director of the Small School Districts' Association and we represent 2/3 of all school districts in California and most of our schools are in rural, frontier, and small towns. I cannot thank the California Arts Council for all do to support the arts and beyond in our great state.

During Camp Fire devastated over 5000 families' lives and evacuated 50,000 people. The arts were instrumental in helping the children, teachers, and families recover from the trauma and loss. One example was music teacher Sam Gronseth from Paradise High School created a choir called Voices United with over 100 high school kids from 8 high schools. They sang in assemblies when the children returned to school in temporary facilities and throughout the state as part of the healing process.

Natural disasters continue to decimate our communities and it is imperative, we support the communities with funding and resources for the arts.

My request:

Provide specific funding for rural organizations or provide extra points in the process. It is nearly impossible for a program to compete in a small town in Modoc with organizations in cities like Los Angeles or the Bay Area.

Continue to encourage your current partners to reach out to me to connect their programs to our communities.

Create a program for youth in rural and tribal communities like the Arts in Corrections Programs.

I welcome any questions or further discussions with staff or the board.

- DeeAnn Hopings (She/Her/Hers), Cathedral City Public Arts Commission (Chair), Riverside County

As Chair of the Cathedral City Public Arts Commission, we continue to be inspired by the strength of the arts community in our State of California and the California Arts Council. We are aware of how public art adds to the livability of our city and how it attracts new residents and new business. Recently we received a bit of unsolicited recognition that I would like to share.

This relates to an article in the USA version of The Independent from the United Kingdom. The link is:

https://www.independent.co.uk/travel/north-america/usa/california/cathedral-city-guide-california-best-hotels-restaurants-b2321910.html?fbclid=IwAR3Z8_b0RsfO2LTBebbRdjEPv5s2qx2QA9lajkhrHxls1NAZfjsNBm2yq_I

For the article titled:

“How to spend a day in Cathedral City, Palm Springs’ avant-garde neighbour in the California desert”

The first 3 paragraphs relate to the arts community here. Also, over time, a number of those 70+ professional artists living here in the city have participated in projects brought forth by the Public Arts Commission and some have served as commission members.

Note that in previous times, Cathedral City has been the home of nationally, and in some cases, internationally recognized artists, such as Agnes Pelton, Bill Anson, Tim Townsley and Joseph Novak. Although these 4 artists are no longer with us, they have been recognized by having their names included in the street signs where they lived.

- Ashley Little (She/Her/Hers), Los Angeles County
Agenda Item 9. Voting Item: Grant Review Panelists Pool

Thank you for not only advocating for indigenous peoples but also for anyone who is a person of artistic nature. The most important point is to remember we are all people and

the more we are all seen as equal the better and more creative this world will be. The integration to view art as an expression and not only designated by race.

- Maeva (My-EEE-vuh) (She/Her/Hers), Artistically Elevated Design, Los Angeles County

It says on the CAC website: "Written comments may also be submitted in advance of the meeting of the Council and up through 10 a.m. on the next business day following the close of the meeting."

I thought I heard someone say during the meeting on Friday, 4/28/23, that written public comments were due at 10am tomorrow (at the time this was spoken, tomorrow meant Saturday). Does the CAC consider Saturday a business day, or did someone misspeak or did I mishear them? Also, I noticed that there is only one General Public Comment section now in the agenda and it is now limited to 10 speakers, so having the weekend to craft written comments is helpful so more voices are heard without people having to sacrifice sleep in order to meet a close goal date...(it's me...I'm people in this scenario.)

I also recall in the meeting that y'all were still trying to figure out better language to speak about deadlines...may I submit for your consideration: Goal Line or Goal Date.

Just Another Random Suggestion:

Since the meeting was at 1pm, written public comments should stay open until 1pm the following business day...rather than still close at 10am.

And maybe clarifying on the website that if a meeting is on a Friday, written public comments will be due on the following Monday...(or the next day on Saturday, if that's how y'all get down...just be clear about it.)

Thank you!

- Maeva (My-EEE-vuh) (She/Her/Hers), Artistically Elevated Design, Los Angeles County

Part 1:

"The past few tumultuous years have sparked a widening recognition that cultural prominence is directly tied to political and economic power, that it's easier to keep people down when their art and literature and even their cooking are swept to the sidelines." -Pete Wells from the NY Times

My company released an official stance on Cultural Districts. What follows is a blended summary and snippet of what is written. Feel free to contact me if you are interested in reading the entire document.

How does the CAC design its methodologies to ensure equitable financial stewardship as an outcome of its efforts?

The answer to that question is important because something very alarming came to my attention regarding the State Cultural Districts, which were chosen by the Council in 2017. There isn't a Black/African American Cultural District. When I found this out, I immediately wondered about who else may have been left out of the conversation. At the very least, each BIPOC group recognized on the California census data should have had one specific Cultural District clearly represented amongst the first class of districts that were chosen across the State. This is how we respect and honor BIPOC communities and voices.

(Note: I am aware that there was a competitive process involved; however, there should have been some checks and balances to ensure that the chosen districts reflected, honored and respected the rich diversity of California's residents.)

- Maeva (My-EEE-vuh) (She/Her/Hers), Artistically Elevated Design, Los Angeles County

Part 2:

Not only is there not a Black/African American Cultural District, there isn't a Native American Cultural District, nor is there a Pacific Islander Cultural District. Even if there weren't any applications from those cultural groups, outreach could have taken place because as of right now, it seems like the Council pushed those districts to be recognized in the 2nd class of Cultural Districts, which would only happen if the program were expanded. (And it just so happens to be the cultures that are known for being a bit more melanated, more connected to the land...and tend to have more Indigenous/ancestral practices. Perhaps some form of implicit bias was at work here?)

These cultural populations are not a bargaining tool to secure future funding and if that was the strategy used in 2017, shame on the Council for playing with the lives of their constituents. (I'm sure that is a game that these cultural communities did not and would not consent to play as it is harmful to them.) This injustice should have been fixed the moment anyone on the State level realized that it wasn't representative and that there were holes in the foundation. The pandemic didn't happen until 2020 so the State had 2017 until the first couple months of 2020 to rectify this issue.

I'm left wondering:

Did anyone on the 2017 CAC speak up for those excluded? Did anyone even oppose their exclusion? Did anyone even notice or were these cultural groups invisible to them?

- Maeva (My-EEE-vuh) (She/Her/Hers), Artistically Elevated Design, Los Angeles County

Part 3:

Cultural preservation and investment shouldn't be a luxury only enjoyed by lightly melanated populations. What we do in the micro reflects in the macro (and vice versa) so deciding not to represent all of CA's residents within the Cultural Districts builds an unwelcoming environment, especially for those who are highly melanated. We need representatives on all levels of government that have the foresight to account for these

types of discrepancies so that CA isn't actively participating in the erasure of cultural communities.

"There is healing in recognition." - Abigail DeVille, NY-based Artist

Delaying the State recognition of the BIPOC groups that were excluded was shortsighted because it was only last year that the districts were slated for funding in the state budget...(even though it hasn't been distributed as of yet.) I am also aware that the 14 Districts have been enjoying some benefits since being recognized by the State in 2017. It is imperative that we figure out a way to go back to the drawing board on this and reorganize the Cultural Districts by adding the groups that were wrongfully excluded prior to distributing funding and further building the districts; this is to ensure the expansion actually happens and that these cultural groups are included in receiving funding and other investments with the original 14. Based on CA census data, at the very least, it would change 14 Districts to 17 Districts.

(This struggle should never have existed.)

- Maeva (My-EEE-vuh) (She/Her/Hers), Artistically Elevated Design, Los Angeles County

Part 4:

"You can use an eraser on the drafting table or a sledgehammer on the construction site." - Frank Lloyd Wright

Due to the way things were founded and built within this country, there's been a lot of sledgehammering in the past decade. To not repeat the mistakes of the colonizers, it is much better to fix these inequities now prior to the funding being distributed to the 14 Cultural Districts. It is worth the time and the effort NOW; it will be much harder to fix later, especially since it exacerbates an already oozing wound in our society. In an effort to invest in the Creative Economy, our State is trying to build upon this unstable and unhealthy foundation that the CAC set in 2017. (Although not always available, foresight is much better than hindsight.)

As you may already know, there is a proposal to add Artist Housing to Cultural Districts (AB 812, introduced by ASM Horvath in 2023). I think this is fantastic and I love the investment in the Creative Economy; HOWEVER, due to the inequity created by the 2017 CAC, this will only perpetuate injustice in our country. Waiting for the expansion of the Cultural District program would delay housing and any subsequent investments for Black/African American artists who would like to live/remain in a Cultural District that reflects their heritage; this would also be the case for any other demographic left out of the conversation.

"You can't activate what you don't have access to." - Bishop TD Jakes

- Maeva (My-EEE-vuh) (She/Her/Hers), Artistically Elevated Design, Los Angeles County

Part 5:

What we do in the micro reflects in the macro and vice versa.

(The urgency of diversifying the Cultural Districts that are represented cannot be overstated.)

I don't know the demographic make up of the CAC in 2017 but in 2023, there aren't any highly melanated individuals on the Council. However, no matter the ethnicity or amount of melanin of our representatives, they should still be able to see beyond themselves and authentically respect, honor and elevate those who don't look like them or share their heritage.

And as I mentioned in my public comment that can be found in the meeting minutes from 9/15/22:

"When it comes to improving the landscape of California's creative economy and the lives of our workers, Impact wins over Intention every time...(as it should.)"

I support a reorganization of the first class of Cultural Districts by adding three Cultural Districts that represent the remaining ethnic populations that are recognized on the CA Census prior to distributing the funds that were allocated to the Districts and prior to adding Artist Housing. (The three groups from the CA census that were excluded were listed earlier in Part 2 of my comment.)

- Maeva (My-EEE-vuh) (She/Her/Hers), Artistically Elevated Design, Los Angeles County

Part 6:

Also, it is worth noting that the census can sometimes incorrectly lump groups of people together for simplicity's sake and for the convenience of those creating the census, which can sometimes result in the cultural erasure and the invisibility of some communities. For instance, the South Asian community is distinctly different from the East Asian community so hopefully, that was considered when there were talks of expanding the program to include other cultural districts.

You can never go wrong with respect...and it is always a better place to start.

There is beauty and strength in diversity.

No longer will we accept lip service from those who say that equity, equality and the liberation of all peoples is their goal but then don't take any significant action when the opportunity presents itself...or they don't put in the effort to create such opportunities where there are none. Our Cultural Communities and the Creative Workforce deserve better than that.

No longer are we willing to be a dream deferred. (Shout out to Langston Hughes)

- Amy Portello-Nelson (She/Her/Hers), Tuleburg Press (representing as a volunteer), San Joaquin County
Former or Current Grantee: Veterans in the Arts

I am a Stockton resident and participant in the CAC-funded Pieces to Peace (P2P) project with Tuleburg Press. This program started in 2019 as a Veterans Grant, helping vets process trauma by transforming uniforms or other items into handmade paper, then journals, to process their experiences. I had heard about the program's success and thought it could help me. As a survivor of an abusive marriage that still co-parents with my abuser, my trauma is a daily battle. In 2020, I took my wedding dress and turned it into a journal to create a writing practice to process my journey. It was a cathartic, incredible experience that pushed me to look at pieces of my life I wanted to forget. Afterward, I was asked if I'd write about my experience and perform it. Tuleburg had started a partnership with a Medi-Cal provider to host an event for folks to perform spoken word pieces created through P2P. I was terrified to perform something so vulnerable but decided to be brave. It was life-changing (https://youtu.be/D_cBK-FQzYo).

Since then, I've become an advocate, connecting other orgs working with youth and survivors of violence and creating documents for facilitators to use to refer participants to clinical care, as needed. Mental health is still daunting and stigmatized, but this program allows space to begin that work without judgement. Please continue to fund therapeutic programs like this that catalyze healing and create space for people like me to find their way back to themselves.

9. Voting Item: [Grant Review Panelists Pool](#)

Chair Montoya moved on to Agenda Item 9.

Live Public Comment via Teleconference:

Deputy Director Ayana Kiburi presented the following: I am happy to be here today to talk to you about something that is very important to our agency which is our panel process.

We do not adjudicate panels. We convene a panel of community members and art practitioners and cultural bearers to do that work for us so that we can keep it grounded in equity and grounded in community and responsive to the community needs.

I want to give a lot of kudos to the staff that Jonathan so graciously honored earlier. I want to acknowledge all the hard work that staff did on this particular item.

The purpose of the memo we have shared with you today is help the Council review the process of the recruitment of panelists and our pool of panelists as well as to look at the demographics that represent the panelist pool.

This year we got a whopping 801 applicants wanting to be a panelist. So we have a huge panel pool and we are very grateful for that.

We do a lot of work to ensure that the panelist pool is as diverse as possible. We publicize the opportunities and we include former panelists. We work with our organizational partners, statewide regional networks, state and local partners, California Creative Corps grantees and cultural district grantees. We also share this widely through social media and communications channels.

Another outreach strategy that we used this time was that we actually put these opportunities in libraries across the state.

We are really trying to ensure that the workforce is aware of these opportunities to become a panelist in our pool.

We are going to be looking at new strategies for extending that recruitment process and ensuring diversity of our pool.

The pool is a number of people that are committed to being a panelist. We procure that pool when we are ready to do our programs and we ensure that the panels themselves are diverse based on backgrounds, race, ethnicity, age and gender.

The demographics of the pool will show some distinct differences between the pool, the total number of folks that are on panels and those that actually end up being panelists.

When we finish our panels at the end of the year, we will bring that back so that you will be able to see that those panels are very diverse.

We have provided information and background information of people applying to be panelists.

The data entries were submitted directly by panel applicants, the language, spelling, grammar and capitalization remain as originally recorded. We want to make these authentic applications, so we do not want to alter them very much.

Deputy Director Kiburi discussed and summarized the demographic data supplied to the Council.

Chair Montoya asked for public comment on Agenda Item 9.

Susie Tanner stated: I am Susie Tanner. I am the founder and director of Theater Workers Project. I am very proud to have once again been included in the panelists Pool. I am looking forward to possibly being chosen to adjudicate one of the grants this year. I have been on numerous panels before and they have always been in person and I would imagine that these are going to be virtual. I am hoping that even though they may be virtual that the panelists will be able to meet virtually and discuss their scores,

talk about the progress of the programs and collaborate. I understand that that has not always been done in the past when the panels are virtual and I think being able to talk to your fellow panelists and dialogue really does increase the quality of adjudication. It gets everybody to be able to share their thoughts and their passions. I am hoping that the Council will consider it and the staff will consider it this time around. So thank you very much. I am excited. You guys are fabulous, you are doing a great job. I love the tone that Jonathan has set for this Council so rock on everybody.

Tim Taylor was recognized: Real quick I just want to thank the staff or whoever put together the data. That is fantastic. For someone who is not a detail person I love having that at my fingertips and for everybody else. To staff or whoever put that together, or to staff, thank you very much. Thanks.

MOTION 2: Council Member Clarke moved to approve the Grant Review Panelists Pool as presented; seconded by Council Member Goodwin.

VOTE: Yes: Chair Chelo Montoya, Vice Chair Vicki Estrada, Council Members Gerald Clarke, Caleb Duarte, Leah Goodwin, Phil Mercado, Roxanne Messina Captor and Nicola Miner.

No: None.

The Grant Review Panelists Pool was approved as presented.

Council discussion was as follows:

Vice Chair Estrada had a question for Deputy Director Kiburi. It is important to meet in person and have face-to-face discussions as opposed to just meeting virtually. Is it a possibility to have each panel get together before the rankings are finalized?

Deputy Director Kiburi stated: I would offer that it certainly has been discussed and we need to think about the logistics of how to do that. We are going into a hybrid world so the opportunity is there but I know that it is quite a lot of labor to have that included into the process. So, as an agency we would really have to consider how we are going to do that.

I do not think it is off the table. I think it is something that we need to talk about.

Council Member Clarke was recognized: I would just echo what Vicki said. I too have heard the same comments that the panelists have a desire to discuss their rankings. I encourage staff to consider that possibility.

Council Member Goodwin stated: I want to stand in solidarity with my colleagues. I have had people that wanted to serve as panelists so they could talk about it. I also feel that as we move into equity, having people being able to talk about the

organizations, that they may know more about the healthy index. When you get into those small-point averages; having the chance to collaborate makes sense. Chair Montoya stated: There is a great improvement that I have seen in the panelists pool since I started on the Council.

10. Presentation and Discussion on Bagley-Keene

Chair Montoya introduced Agenda Item 10. The Chair welcomed Milad Dalju from the California Department of Justice who made a virtual presentation to the Council.

Milad Dalju presented the following: I am a Deputy Attorney General with the Department of Justice. An in-depth discussion of the Bagley-Keene Act was given to the attendees with a robust presentation of detail and legal parameters inherent in the Act via a slide presentation.

Questions and clarifications sought by Council Members were held until Milad Dalju completed their entire presentation.

Vice Chair Estrada started the discussion. This was a good presentation and knowing our Council perhaps a few more examples would be useful. For example, we have subcommittees of two people right now. The issue is if we have three people on the subcommittees then we have to notice all those meetings.

Council Member Messina Captor stated that this is confusing to me. When we have a committee meeting we are only allowed to have two people if it is a closed session, is that correct?

Milad Dalju asked for clarification. When you say a subcommittee, you mean a subcommittee of this Council? This was affirmed and the Deputy Attorney stated that if that subcommittee does not have decision-making authority; they are only going to make presentations to the full Council and it is two members, then they do not qualify as a body that has to adhere to Bagley Keene and a public meeting is not required.

Once you have more than two people on a subcommittee it becomes what is called an advisory committee and you have to follow Bagley Keene at that point. So you would not be able to have non-public meetings if it is more than two.

Council Member Messina Captor asked if public comments had to be at the beginning of a meeting or could they be at the end, the major part of the public comment, not the individual ones on the voting items.

The response was that as long as you are having public comment before or during deliberation of each item, when you have open forum when people can comment on anything, there is no legal requirement to have that before, after or during the meeting. You can put that wherever you want. You can have general public comment anywhere in your meeting.

You have to allow for public comment during or before every decision and every discussion that is agendaized. If you are not allowing for public comment after every agenda item, then it makes more sense to have one at the very beginning because then you are covering everything.

Chair Montoya stated that the public comments at the Sub 4 Budget Committee were at the end of the meeting. They were not voting on anything at that meeting. My understanding is that if we have an agenda with voting items that we should always have an opportunity for public comments which can be at the top of the meeting to cover our bases; is that right.

Milad Dalju agreed that this was correct.

Executive Director Moscone asked about “serial communications”. It refers to the term, quorum. You cannot have a quorum of people in a serial communication. When I hear that word I keep thinking about six people, that is six out of eleven. Can you clarify that for us, Milad?

In the response it was explained that serial communication is prohibited when it leads to a meeting of the majority of the body. So if you create a three-member subcommittee then you cannot have serial communication between any of those three members because if any two members communicate with each other outside of a public meeting; that is an unnoticed, non-public meeting and that is a prohibited serial meeting.

But when it comes to your full Council of 11 Members, then we advise against this. To stay safe you should never have more than two people communicating outside of a meeting. Technically, if only three people communicated with each other outside of a meeting about a matter that is going to be before the full Council, it is not prohibited. It does have to be a quorum for it to become a meeting and be prohibited.

Executive Director Moscone added: And a quorum in this context would be six, correct? We are an 11-member body. Milad Dalju agreed with this.

Milad Dalju added that this is assuming that we are not talking about a subcommittee.

Vice Chair Estrada offered a hypothetical: So, if we get the agenda sent to us and one of us has a question, not on how to vote, but a specific clarification question; and then they send it out to the entire Board – you cannot do that?

Milad Dalju explained that this would be considered a meeting and it would be prohibited. For an item that is agendaized we very strongly suggest that you never send communication out to the whole Council. There is an exception where individual members can discuss items with staffers. So if you have a clarifying question about a staff presentation, Vice Chair, you could send a message or call the staffer and discuss

that item as long as that staff person is not then communicating your questions or your comments to other Council Members. That is called, the staff briefing exception. Vice Chair Estrada continued: But if the staff sent six emails only to two people each, without communicating to the whole Council, I mean, it is kind of going around the issue. But is that something that would be okay? Words have to get out to us on a particular matter, right? Go ahead Ayana.

Deputy Director Kiburi stated: Well, the way that we have handled it so far is that we always bcc communications to the whole Council. You are just getting the information and cannot respond and have everybody else hear your concerns.

Vice Chair Estrada noted: So if you have questions on it then that is a different issue.

Deputy Director Kiburi added that if you had specific questions then you could talk about that.

Executive Director Moscone chimed in: Let's go back to Vicki's actual example. Milad, the question is – Vicki, propose that scenario again about two people.

Vice Chair Estrada responded by saying, well, say it is just clarification. Staff wants to tell us to consider a this issue or this issue in your evaluation; you cannot send that to all 11 of us but if they send in six different emails, five and a half different emails, whatever you want to call it; is that okay?

Milad Dalju responded by seeking clarification of the example. If staff has something they want to clarify or some point they want to make about a presentation or something that is on the agenda; they can blast it out to all the Council Members. They do not have to bcc everybody. We very strongly recommend bcc-ing because you do not anyone to accidentally, "Reply All". If any of the Council Members, "Reply All", even if they just, "Reply All" with a thumbs up or a smiley face; that is still potentially a violation of Bagley Keene. And that is why most staff members will use bcc on all communications whenever they are communicating with a majority of the members.

Council Member Goodwin noted that the Council is doing statewide work and it is really tricky to not communicate with one another on issues. My question is because we have committees of two, Policy and Programs is Ellen and I, Equity is Gerald and Caleb. Am I hearing that Gerald and Ellen can meet?

Milad Dalju sought clarification: You are talking about crossing between the two subcommittees? And Council Member Goodwin asserted this was what she was referencing. Milad Dalju said that we see this quite a bit. So technically, if only four members discuss something, technically, it is not a violation of Bagley Keene because it is not a quorum. We really discourage cross contaminating between subcommittees because if one of those four people happens to have discussed something with one or two other subcommittees, it becomes really difficult for you to control or to be aware of what another subcommittee member may have discussed with a third subcommittee, for

example. We recommend that you keep it to two people because that is just the safest but the scenario you just described is four people are only talking to each other about a matter and they are not doing it consistently, regularly – then no, it is not a violation of Bagley Keene. In this particular case because a quorum requires six people.

Executive Director Moscone sought clarification by saying; and Milad, by regularly and consistently equals what?

Milad Dalju replied that this fact pattern of, regularly meeting, came from a decision or advice that came out a while ago where a group of members of a commission were having a weekly brunch together to discuss items so that they could be in uniform when they went and voted later in the day. If it is something that is done regularly and it is organized, it can be seen as a subcommittee of an advisory body and thus have to adhere to Bagley Keene. But if it is just once in a while, one subcommittee talks to another subcommittee about something, it is not regular, it is not sanctioned by the full council, then again, it is not going to be a Bagley Keene violation if it is just within those four members.

Vice Chair Estrada stated that this is a fine line. Just on occasion or too much, it is hard to decide when is it and when is it not? You can understand our dilemma.

Milad Dalju replied that I absolutely can. It is very fact specific unfortunately. It really depends on the specific facts and that is why we have the, “The Rule of Two” which is – if you want to be really sure that you are complying with Bagley Keene, the only sure way to do it is to stay within two. I would say that if you have subcommittees talking to each other and it is not regular, so you are not planning on always talking to each other before you go before the full council or you do not plan on regularly discussing things; then you are going to be okay. But again, once it becomes more regular, you are kind of getting close to the line.

Deputy Director Kiburi had a specific example that was shared with the attendees. There are two of the committees that often want to speak with one another because at the end of the day, what is going to be presented at the Council meeting, the two policy recommendations are related. So, the Policy Committee is meeting separately, and the Equity Committee is meeting separately about a different piece of that elephant, if you will, so what happens is a lot of times both of them want to talk, they want to talk about it to each other so that they can be on the same page. But what happens is, we said no to that because now we are into four people talking about something that is actually going to be presented as a recommendation to the Council. So, what is your advice on that?

Milad Dalju stated that I cannot tell you for sure whether that would be considered a Bagley Keene violation or not, but I would tell you our office tends to give pretty conservative advice to our clients. And my conservative advice would be to stay within the subcommittees. Again, if once in a while there is just the topic where the subject is so overlapping that it just does not make sense not to coordinate it before bringing it to

the full council; as an exception you can do that but I would say that staying away from that is probably the safest bet.

Deputy Director Kiburi mentioned that when you all came before us a few years ago one of the thoughts that was conveyed was that when we have Council meetings – all issues that are coming to vote should be discussed at the Council meeting so therefore everybody is hearing it, have a discussion, and vote on it. I am curious about your perspective on this. Rather than having different committees discussing different parts of an issue in separate committees that are not public. So, do you have an opinion about that?

Milad Dalju repeated for clarification: So, if those separate committees are not making decisions but they are gathering information and deliberating on something; as far as Bagley Keene goes, as long as it comes before the full council for a final decision, that is pretty standard practice. There are a lot of state bodies that do that. As long as it is two people it just gives you a lot more freedom in information gathering. So those two people can go out and meet with people or gather information without having to notice it for 10 days and without the logistics of having a public meeting. But again, if you want full public participation as a policy decision, you could decide to have that information gathering process as a full council. The way that you described it now is completely compliant with Bagley Keene.

Vice Chair Estrada followed up by citing another hypothetical, say it is just incredibly important that two subcommittees and issues that they are going to propose to the full Council, they need to talk about it. So we send out, if we have a group of four, two and two meet, then we have to have a 10 day notice put on the website. Now on the website, it just to say, here is a meeting between these committees; if you are interested click here. You do not put the information on the web. They just have to be aware of it and if they want more information then that would be sent to them. That is what I thought you said.

Milad Dalju replied that if you qualify as an advisory body, you have the same notice and public meeting requirements as the full Council. So, you would have to post an agenda at least 10 days before and you would have to have the meeting available to the public. Right now, you can do it remotely if you have remote participation available. But, historically, you would have to have a public meeting like you have now where members of the public can come and participate.

Executive Director Moscone stated that I feel like maybe I heard two very different things. What I heard from Milad Dalju is that if subcommittee one needs really important information from subcommittee two so subcommittee one can do its work, get information; that does not need to be 10 days and noticed. Correct?

Milad Dalju answered, yes. If it is not a regular and it is not – yes. Basically, if it does not qualify as an advisory committee, right, then no, they can talk to each other as long as none of those four members have discussed it with anybody else.

Executive Director Moscone replied, that is great. That is good. I just wanted to get that clear because that is different from what Vicki said.

Vice Chair Estrada chimed in by saying, my question was, yes, sort of, can everybody hear that? Do you understand that Leah?

Chair Montoya added, extend that to five. What if it is five? It is still under quorum. Milad Dalju stated, correct, technically it is. I am sorry to keep bringing this up but the more people you get involved the more likely it is that one of those people has discussed it with another Council Member.

Technically, if only five people are discussing it, it is still not a meeting.

Chair Montoya agreed, yes – because the example would be subcommittee one really needs to talk to subcommittee two but they are inquiring if they could do that or the chair would be the interface person to know about these meetings or attend if needed. We have been trying to explore this because it has been a challenge with Policy Committee and Equity Committee working on guidelines, for example, that incorporate equity as a principle. So that has been a very challenging thing. But what you are sharing with us kind of leans towards that it is permissible, it is not advisable. Right? And you have to be extremely careful to leak past that five circle. Once you get past that five circle you are in the territory of Bagley Keene. This is always in advance of a discussion. It is in preparation of an item to be recommended for discussion. Then there is another meeting before a vote. It is just a very difficult layering of our work to dance around this issue when these four people cannot meet to get that work done.

Council Member Goodwin added, this is not like every month, all these people want to get together and start creating a subcommittee. But if it is because it is a project that is something that we have to do together, I think that this is encouraging.

Chair Montoya repeated: Okay, if they meet once it is not a serial meeting. If a follow-up meeting is necessary, you know the information that they needed they discuss in the meeting. And then they need one more meeting to make sure the language that they want to recommend is, everyone is on the same page, that is two meetings, a serial meeting.

Milad Dalju stated that this is really getting fact specific and I do not want to give you information and then sort of –

Chair Montoya interjected, we just want to make it –

Milad Dalju continued, right and honestly, if you have something really fact specific you can always have staff send us the specifics and have us do the research and give you a much better researched answer. I hate to give you off-the-cuff advice right now. It sounds like you are talking about something that is pretty, is going to happen soon to your Council. I would suggest writing in and getting advice from us. We give advice on

Bagley Keene a lot. It is just safer to do it when we have time to do the background on it.

Executive Director Moscone stated, well, this is actually referencing work that has already been done. We have stayed within the rules very strictly. But it made it really, really hard. And now we are trying to understand as we move forward. So, it is not an imminent issue, it is not like next month, next week, but it is something very important for us to understand.

Chair Montoya added that our solution was that we held an open committee meeting just to make sure it was publicly noticed that allowed any and the specific Council Members that needed to inquire that discussion as well as other who wanted to participate. But it is helpful to know. We do not want to encourage the four or five. It gets really close to cross-pollinating which we do not want to do.

Vice Chair Estrada stated that I want to make sure that we fully understand what we can or cannot do and what the boundaries and the guidelines are. Before we send them emails and get back very conservative answers, I would like to have our entire Council be able to ask questions or staff.

Deputy Director Kiburi said that I just wanted Milad Dalju to go over the actual liability. Who is liable for a violation of Bagley Keene. Can you explain how that happens? What happens?

Milad Dalju answered that I usually do not go over a lot details but I can tell you generally there are two areas. The most common area is having a decision reversed by a court. If a judge finds that you were not in substantial compliance of Bagley Keene, they have the right to reverse the decision of the Council. That can cause a lot of issues because you do not want to end up in litigation for a year and then a year and a half later after all these resources have been spent a judge decides to reverse a decision that you made; especially if that decision has financial – I know that your Council issues a lot of grants, involves a lot of money. So, I think it would be detrimental for something like that to be reversed a year later. It would cause a lot of issues for not just yourself but also the person who receives the grants, potentially. So that is the most common. It does not happen very often but that is kind of – you can see people getting sued because people are claiming that the public did not have the right or the public was not allowed to participate in the decision-making. The second and the more extreme version which does not happen very often but it definitely is a possibility, is a criminal liability for an individual Council Member. I do not have the language right in front of me, it is something I can share with staff and they can share it with the rest of the Council. Essentially, if a Council Member knowingly violates Bagley Keene and violates somebody's right to be involved in the process, there are criminal sanctions that are available.

Vice Chair Estrada stated that I want to make sure that Council Members are sure of the details discussed. The Vice Chair asked individual Council Members if they were

clear on the matter and received varying degrees of affirmation from them. The consensus was that as long as subcommittees were kept at two members each then this was the safest thing to do.

Council Member Goodwin stated that keeping it at two members was a good general practice but in circumstances that for the greater good of the organization that four, maximum five with the Chair, would be something like once a year or once in a while we would not be in violation. That is what I heard.

Vice Chair Estrada made one more round of calling on Council Members to ascertain that they were all comfortable with the details. No further comments were received. After receiving no questions from staff, Vice Chair Estrada yielded the floor to Chair Montoya.

Chair Montoya emphasized that this was a whole new cohort of Council Members and that is why this was extremely important that the Council be grounded on this. The Chair was moving to break but announced that after the break, Item 13, The Committee Updates, would be discussed and that this was not per the Agenda order because we are ahead of time.

(A 30-minute break was taken)

11. Presentation from San Joaquin County Office of Education

Chair Montoya introduced Agenda Item 11. I want to introduce Erika Chapman and Jane Steinkamp of the San Joaquin County Office of Education (SJCOE) to present their arts education programming and their Color the Summer Art Camp.

Erika Chapman presented the following: I want to thank Jane Steinkamp for being here with me via Zoom. I would like to share a brief video with all of you. (A slide presentation was played for the attendees) Here are pictures of our young ones that joined us last year. In 2022 we started the Color the Summer Art Camp. We brought 100 elementary students as participants and 12 high school students to be the teachers and cabin leaders. It generated lots and lots of interest. Erika introduced the Student Events Team along with individual pictures of the team.

Our camp has doubled this year, so we have hired an Assistant Camp Director. Our CAC Grant has enabled us to do this wonderful work with our youth. This year we are offering 70 scholarships enabling the grantees to attend for free. We will repeat this next summer as well. Some of the scholarships did go unused. We reached out to local organizations like the Boys and Girls Club and other programs to be able to send students for this next summer.

Erika shared the history of SJCOE enumerating a list of activities and promotions that enhanced art opportunities for district students. We are exploding at the seams right now and we are trying to keep up with the demand.

Jane Steinkamp addressed the Council: Thank you for inviting us to present this to you today. We are excited to talk about our art and music programs.

We have a number of challenges that we are dealing with. We have limited art organizations in San Joaquin County. Our business environments tend to be around administration and ag focus. So, how do we create additional partnerships? How do we expand industry focus to create art? Teacher credentialing and retention is always an issue. Obtaining a single-subject art credential is a daunting task. A lot of art teachers enjoy teaching, but they also enjoy being artists and sometimes they do not want to necessarily teach art in a school. They want to teach art as an artist.

Prior to AB 185 there was a lack of funding. AB 185 is super exciting for us. It is infusing additional monies into the schools. The response from the governor has been to reduce the Art and Music Block Grant substantially. One of the problems with AB 185 is that it is a school-based focus rather than a district focus. Since approximately 80 percent of it has to be around staffing, it is difficult to hire staff. We are hoping we can partner with districts to be able to hire one, full-time, credentialed teacher that they can share among multiple schools.

Another challenge is when art is an elective because they are not always given the broad breadth and depth that they need in order for art to really take hold. When budget cuts come these are some of the first classes to go.

Erika mentioned that the, Best of the Best Art Show, for high school students was well received and winners were chosen. A total of 59 students were awarded in the San Joaquin County Art Show.

We are trying to grow the Visual and Performing Arts Department at SJCOE and get some district and college connections established. We have a number of art activities that we are currently conducting to expand the art experience for our students. We are showing school districts that art can really help develop the core curriculum and help students that have a hard time learning in certain areas.

Executive Director Moscone noted that this organization is one of the very few grantees in San Joaquin County. We thought this was an opportune time for the Council to learn about art and youth programs. This is a perfect example of work that is happening right now and the challenges faced in the field.

Chair Montoya thanked the presenters and moved to Agenda Item 12.

12. CAC Youth and Arts Programming: Presentation and Discussion

Deputy Director Kiburi presented the following: I want to thank the staff that put these slides together. This update is intended to support new Council Members who have heard about Arts & Youth Programming.

CAC Arts & Youth Programming is funded through the General Fund Local Assistance funds under Arts & Youth. These programs are focused on supporting arts aspects for youth. The programs funded include: Artists in Schools, Arts Education Exposure, Arts Integration Training, Creative Youth Development and JUMP StArts.

The CYD funding has helped support the ongoing programs already established. In 2021 there was a one-time infusion of \$40 million which helped the CAC expand the quantity and quality of art programs throughout the state of California.

Creative Youth Development provides youth access to art outside of the school system. These programs are provided during school and outside of the school environment. And this is really an equity program that honors the fact that art exposure can happen in a very meaningful and culturally relevant way outside of the school environment. It also supports inter-generational education and exposure to art for young people.

Some considerations moving forward are as follows: Need Remains High, One-Time Funding Allocation may not be renewed causing a decrease in grantees, Culturally and Linguistically-Responsive Arts Education is often not included in standard curricula and, Leveraging Other Arts Funding has the potential to increase CAC programs.

Council Discussion

Vice Chair Estrada asked how geographically dispersed was the program throughout the state? How does CAC get the word out to counties that may not even know about the program? Are we doing our best to actually serve those counties that are not aware of the program?

Deputy Director Kiburi stated that we are doing our best and we are getting ready to do a lot better. We now have a Public Affairs team and we have more capacity now than in the past. We are going to be working with the Public Affairs team and the Program Department to develop real solid strategies along with the Equity Committee to make sure that the strategies are based on equity objectives.

Council Member Clarke added that we had a public comment from the California Small School Districts Association which I did not know existed. What a perfect source for networking. I jotted that down.

Council Member Goodwin stated that the CAC is doing great work. I want to figure out what our advocacy plan is and what is our plan as a Council so that when we move into next year's funding we need to keep our momentum going. We need to establish a working balance of advocacy and connectivity to keep moving the needle forward.

Chair Montoya stated that one of the things that came up with panelists the process, there is a shortage of certified teaching artists. We are behind the curve on that and we need to look at it holistically and our grant programs help fill in some of those gaps. There is a lot more work to be done.

Deputy Director Kiburi noted that CAC has programs in 44 of the 58 counties in California. We will be prioritizing those counties that are not yet participating.

Executive Director Moscone was recognized, It is an opportunity to deepen our partnerships. We are in great partnership with Californians for the Arts. They really carry the advocacy for the arts. We need to strengthen our relationship with Creative California. This is going to be a time where there is not going to be extra money for quite some time. It is about leveraging partnerships where there are opportunities for more money so we are not retracting so dramatically.

Deputy Director Kiburi used the word, “impact”. We must always remember that the number of grantees is important but really what we are doing is, serving the communities. We need to focus on, impact. The difference between a great application and a great applicant is one who is focused on a deep impact to those communities. That is our lens and we focus on that. That is where we are going to have to win. That is who we are here for. That is our mission, all Californians – not all California grantees – all Californians. I just wanted to emphasize this.

Chair Montoya noted that in observing the budget process, the decision-makers want to see data. They want to see the results so that they can continue to fund those things. People running programs in communities must be able to capture this quantitatively and qualitatively. You must find the right tools to show the progress and impact that you are making.

Deputy Director Kiburi noted that elevating that impact in ways that will affect funding is advantageous and important. We are currently recruiting for a research data specialist.

13. Committee Updates

Chair Montoya reconvened the meeting at 3:50 p.m. We are moving Item 13 up for the next item on the Agenda. We will start with the Legislative Committee. I am going to invite our new Chief Deputy Director, Kayla Unger, to come present.

Legislative

Chief Deputy Director Unger presented the following: I am going to present today on the state’s budget process. I will not get into detail on the CAC’s budget process. The state budget occurs throughout January through July 1 for each fiscal year.

Crafting the budget provides an opportunity for California to present values and express priorities as a state.

The state of California works on three budgets simultaneously, the past fiscal year, the current fiscal year, and planning for the upcoming fiscal year.

Fiscal years for the state begin on July 1 and end on June 30.

The governor is required per the State Constitution to present a proposed budget on or before January 10 of each year.

After the proposed budget is presented departments within the Executive Branch must clear their proposals through legislative hearings during which legislative members review the governor's proposals and make initial decisions.

The Senate and the Assembly each have their own budget committees that hear the budget bills.

Budget hearings are conducted throughout the spring.

The Department of Finance is required to give the legislature all proposed adjustments by April 1.

The governor must release the May revision on or before May 14.

The legislature typically waits for the May revision update before final budget decisions are made or any major programs are axed.

The governor's budget must be accompanied by a budget bill which itemizes recommended expenditures and which shall be introduced in each house of the legislature.

Upon adoption of the budget by the full committee, a recommendation is made to the floor for a full house vote.

Upon a simple majority of the house, the budget bill is passed to the other house.

A budget conference committee is then appointed to work out the differences between the two houses, the Senate and Assembly versions of the same bill.

Upon completion of action by the conferey committee, a simple majority vote, the conference version is then sent to both houses for approval.

The Constitution requires that the legislature pass the bill by June 15.

The governor may sign the budget bill and budget-related bills as well as any vetoes by July 1.

We are in the period right now where there is a lot of legislative activity, a lot of advocacy activities, this is prime time in the budget process to make our voices heard.

After the May revision there will be a renewed period of legislative interest and advocacy interest in the budget process. Thank you, Madame Chair.

Executive Director Moscone stated: At the Sub 4 Committee that I testified at, Gustavo Herrera from Arts for LA spent the entire day there so that he could testify in support of arts funding, as did Julie Baker. We had four people comment, which was three more than any other agency. It is great to know that we have the field behind us to support this work.

Chair Montoya added that since we were totally virtual, this is the first year we were able to participate in the knocking on doors of legislatures. We can do this all the time. You can make appointments with your legislature. You can make appointments with their staff. People actually do matter, that people power. So please continue to advocate, especially during prime time.

Governance

Council Member Nicola Miner addressed the Council: We are working the Board Handbook right now. Staff is doing a fantastic job and there is a lot of better information in there. We will present it at the Board Retreat.

Equity

Council Member Clarke presented the following: Much of what the Equity Committee has been working on what we have somewhat discussed already at today's meeting.

We are relooking at the Land Acknowledgement of not just making a statement but also creating a plan of action.

Another thing we are looking at is the outreach strategy for finding our panelists. We want to look at the whole process. We want our panelist pool to represent the diversity of our state.

We are also researching appropriate and legal language that we can use to revamp our Equity Statement. We did have an information-gathering call with the Attorney General's Office regarding Prop 209 regarding what other state agencies are doing with allowable language that will help us identify and target these communities that historically have been excluded from many of these types of programs.

These are all the things that we are looking at in order to be able to accurately and legally guide our different grant programs and get resources to the communities that need it the most.

Chair Montoya continued: Thank you very much. Any brief comments?

Executive Director Moscone stated that what was great about the meeting with the AG's Office is that we were in touch with the Civil Rights Division which was a different division than we were originally in touch with which was the Government Law Division, which is a very strict, most conservative division. The Civil Rights Division has to follow

the law as well but is seeing this as a question that many other agencies are also asking.

Council Member Clarke added that in that outreach we spelled out all our needs, all our challenges, and we are waiting for a response from them. They are taking a look at our issues.

Council Member Goodwin was recognized: As we are talking about panels and the Equity Committee, I am hoping that there is a little extra layer about educating our panelists on the importance of equity. When we are looking at a really well-funded organization saying they are doing inclusion work versus the boots-on-the-ground organization that may have their students writing a grant, that they are understanding that it is not always about the perfect grant. It is about the perfect grantee. I do not know if there are ideas about how we actually train our panelists; but give them some real training.

Deputy Director Kiburi stated that a lot of energy is being put into how we train panelists, and we keep evolving our training curriculum for our panelists. We have done implicit bias training. We have actually called out – do not get caught up in the glossiness of the application, look at the content. We hope that our review criteria reflects that. And the review criteria is actually approved by the Council. So, everybody has an opportunity to see, what are we asking the panelists to assess? And we can always use our equity lens when we look at that. We are always open to doing that. We are going to be allocating more staff resources to look at that training coming up soon. It is a time of looking at innovation around how we are training our panelists. Please let us know what you are seeing.

Council Member Clarke added that our earlier discussion about getting panelists together so that they can discuss these things and learn from each other is another important reason why that would be important.

14. Voting Item: [Fiscal Sponsor Change Request](#)

Chair Montoya yielded the floor to Council Member Goodwin.

Council Member Goodwin presented the following: On behalf of myself and our Chair Ellen Gavin we would like to consider this recommendation. Our grantee, SAPP, needs to change their fiscal sponsor. Under our actual statement, it says that an awardee can change their fiscal sponsor when it is necessary and reasonable and if an organization is not able to support them in their work.

They would like to have their fiscal sponsor to be, Community Partners. We need to allow them to make a change to a new fiscal sponsor so that their grant can be continued.

MOTION 3: Vice Chair Estrada moved to approve the Fiscal Sponsor Change Request; seconded by Council Member Mercado.

VOTE: Yes: Chair Chelo Montoya, Vice Chair Vicki Estrada, Council Members, Caleb Duarte, Leah Goodwin, Phil Mercado, and Nicola Miner.

No: None.

The Fiscal Sponsor Change Request was approved as presented.

Council discussion was as follows:

Vice Chair Estrada asked if this was something that had happened before? Is this the first time that this has happened?

Deputy Director Kiburi stated that this was not the first time this has occurred. Before if the grantee did not have their sponsor, they would just lose the opportunity for the funding. Now the Council has agreed that in exceptional circumstances it can come to the Council for a reconsideration.

Executive Director Moscone stated that the Council voted on a policy that when it was out of the control of the fiscally-sponsored organization, that they were allowed to make that request. I would like the Council to consider making that the policy and that enabling the staff to then just do that and trust that the staff will do that because is 100 percent committed to not breaking any law. I feel fully entrusting of the program team and operations team to really understand the individual case as long as we commit to the policy. So, I would recommend that you consider that as part of the future of the work so that we do not have to actually each and every one of those to the Council for voting.

Deputy Director Kiburi said that it will come to the table of the Programs Policy Committee.

Council Member Goodwin stated that is a great presentation. I was a little surprised that we had to come all the way up to us for this change. We cannot amend the motion on the table but we can definitely bring it into the policy.

Deputy Director Kiburi added that it is a fair and equitable decision to allow for some flexibility. I have shifted and have had a shift of my perspective over the years because there are unforeseen circumstances that these grantees encounter where their fiscal sponsor just dropped completely out and it is very unfair for them to not be able to have a grant. We appreciate your consideration on that.

Chair Montoya clarified that the next opportunity to include that language would be in our next round of grants for next year. So, the Policy Committee would then

work those in and that would be how we move forward. I agree that it should not further delay payment of those grantees.

15. In Memoriam

Chair Montoya moved to Agenda Item 15, In Memoriam.

Vice Chair Estrada presented the following: This is always the bittersweet part of our meetings. The first person died yesterday and I struggled with categorizing this person. The Vice Chair shared some inspirational quotes with the Council.

The first person is Jerry Springer. He changed the whole genre of that kind of show. It was performance in a sense. A lot of it was made up and there was some value in that.

The next person is Harry Belafonte. He was a civil rights activist in addition to his singing and acting.

I am sharing, Ginnie Newhart, Bob Newhart's widow. Ginnie Newhart came up with the last episode of the Bob Newhart Show where he wakes up in bed and shares a most intriguing dream with his stage wife, Emily. Behind the scenes that was the best episode Bob had.

Carol Locatell was an actress that lived in LA. She died on April 11 after a battle with cancer. She was 82 and was in tons of TV shows for 45 years.

I grew up with *Mad Magazine* and I consider it art. Al Jaffee wrote for *Mad Magazine* until he was 99 in 2020. He kept writing and never retired. He affected a lot of different people.

Michael Lerner played as a character actor in a lot of TV shows. He was involved in numerous shows.

Vivian Trimble performed in a band known as, Luscious Jackson, all women. She died April 4 from cancer at 59 years old.

Again musically, Ryuichi Sakamoto wrote music heard in *The Last Emperor*. People behind the scenes have impacts.

Keith Reid wrote, A Whiter Shade of Pale, a song from Procol Harum during the 1960s. He never sang and never performed but without those lyrics we never would have heard the song.

Robert Patrick was a playwright and he died in LA on April 23. He participated in around 300 productions of plays.

Executive Director Moscone added that Heklina was an American actor and drag queen and a central figure in San Francisco queer arts and community. She started what was called, Tranny Shack, then changed the name to, Mother, and performed since the 1990s. She then, along with other drag performers, opened The Oasis, which is a home to our community. It is a very sad day especially when we are being pummeled around trans rights, around drag. This is one that was meaningful to me.

Staff member, Josie Miller, Arts Program Specialist commented. I wanted to honor John Iacovelli who we lost at the age of 64 to cancer. He was one of the heartbeats of the Los Angeles theater scene. John was an Emmy Award scenic designer and designed over 300 productions in his career of over four decades. John was a professor of design at U.C. Davis where I got to know him. He was an incredible educator, devoted collaborator and wonderful professor.

Vice Chair Estrada stated that in the future during the closing of the meeting to have each Council Member make a quick announcement that might be of importance to attendees. For example, on Tuesday, the county of San Diego had their first Art Commission meeting. This is a good time to do this. Things of this nature are of interest.

16. Adjournment

Chair Montoya adjourned the meeting at 5:03 p.m.

DRAFT MINUTES OF PUBLIC MEETING
CALIFORNIA ARTS COUNCIL RETREAT/ADVANCE
(EXECUTIVE COMMITTEE OPEN MEETING)

June 14, 2023

9:15 a.m. to 6:00 p.m.

Japanese America Cultural and Community Center (JACCC)
Within the Little Tokyo Cultural District
224 San Pedro Street
Los Angeles, CA 90012

The members of the California Arts Council convened in Los Angeles to discuss various items as listed in the minutes below. Audio and video of the meeting can be accessed [here](#).

PRESENT:

Council Members

Consuelo (Chelo) Montoya, Chair
Vicki Estrada, Vice-Chair
Gerald Clarke
Caleb Duarte
Ellen Gavin
Leah Goodwin
Alex Israel
Phil Mercado
Roxanne Messina Captor
Nicola Miner
Olivia Raynor

Arts Council Staff

Jonathan Moscone, Executive Director
Kayla Ungar, Chief Deputy Director
Ayanna Kiburi, Deputy Director
Kristin Margolis, Director of Programs Services
Elisa Gollub, Programs Manager
Amy Garrett, Arts Programs Manager
Megan Morgan, Race Equity Manager
Artemio Armenta, Director of Public Affairs

Kimberly Brown, Public Affairs Specialist
Qiana Moore, Outreach and Events Coordinator
Zachary Hill, Information Technology Associate

WHO AND WHERE WE ARE

Welcome and Expectations for the Day

Chair Chelo Montoya opened the meeting at 9:26 a.m.

Executive Director Moscone presented a brief overview of the agenda which included procedures for attendees as well as participation guidelines. It was announced that everyone on the Council was present in the room. Most of the staff were watching online but some staff were in the room with Council Members.

Executive Director Moscone thanked the JACCC for hosting the Retreat and for JACCC in attendance.

Desired Outcomes were enumerated:

- Build the community of our Council and strengthen the relationship between Council and Agency Staff.
- Gain fluency in all the tools we have to do our work.
- Start conversations towards the shared vision for the future.
- Leave here inspired, informed, and empowered.

Community Agreements included, always:

- Assume good intentions.
- Respect others' personal and professional experiences.
- Take space and definitely give space.
- Ask questions to learn why.
- One microphone, one diva.
- Correct gently.
- Be respectful of each other and be nice.

Community Agreements included, never:

- Engage in personal attacks.
- Fail to listen to what others are saying.
- Jump to conclusions.
- Resist being gently corrected.
- Interrupt.
- Pontificate.
- Judge others' opinions.

Most of all, attendees should practice grace.

Land and Peoples Acknowledgement

Council Member Gerald Clarke presented the following: This is the newest draft of the Land Peoples Acknowledgement from the Committee. The California Arts Council acknowledges the original inhabitants of the land now called California and that California continues to be home to many indigenous communities, generations where tribal communities developed deep understandings of the land and continued longstanding relationships with the land, water, air, plant and animal beings through ceremony, culture, and stewardship. These communities are not only an important part of our history as contemporary Californians but are also important voices in our understanding of this place. In acknowledging the violent history of the founding of the state of California, its support of state-sponsored genocide or misrepresentation of indigenous people and their culture and the erasure of their contributions to our shared histories, we at the California Arts Council recognize our responsibilities to these indigenous communities and we are compelled to support tribes, tribal organizations, and related organizations, including arts organizations, in their efforts to uplift indigenous people in the community.

For us here in Los Angeles this morning, the original people are the Tongva, and their ancestral lands extended from Palos Verdes to San Bernardino to Saddleback Mountain and the San Fernando Valley.

We thank them for allowing us to be here and to carry on our work.

Welcome from JACCC

The JACCC representative welcomed attendees to the facility. The Director of Sustainable Little Tokyo and Community Arts, Celeste Shimowa, briefly discussed the different organizations involved in their agency.

Little Tokyo recently received two National Endowments for the Arts grants. Advancement of the arts will be facilitated using these grants.

Art Moment #1: Ice Breaker

Vice Chair Vicki Estrada gave instructions for participation in Art Moment #1.

Vicki stated that Council Members did not really know each other very well.

Four questions will be asked of each Council Member to answer on the notepads in each Council Members possession. The answers are not to be signed. The answered questions will be collected and put into a container so that they can be pulled at

random. Each Council Member will pull out one form and try to guess who answered the questions that they pulled out.

The four questions were as follows:

- If you were an animal, what animal would you be?
- One of your top 10 favorite movies.
- One of your favorite artists.
- The one musician or band that has impacted your life the most.

Completed notes were picked at random and Council Members endeavored to guess whose note they picked. The activity engendered a lively discussion and Council Members were entertained and at times surprised by some of the answers.

HOW WE ARRIVED HERE

A Brief Written and Oral History of the CAC

Executive Director Moscone introduced the item. Videos of people who have been a part of CAC were shown. The four people highlighted were Wayne Cook, Jodie Evans, Juan Carillo, and Josie Talamantes.

The CAC was established in 1976. The first budget was for \$700,000.00.

Former Council Member Jodie Evans was a Council Member at the formation of the Council and Jodie's video presented the following:

Jodie Evans discussed the political events of the 1970s. The arts were essential to the engagement and politics of this era.

The original Council was formed to enhance the representation of the diverse groups in California. This was a new concept counter to the politics of the Reagan Administration.

San Francisco area artists were integral to the original Council. At the time, California artists were not taken seriously at a national or international level.

The original CAC Members were very engaged with the politics of the time and committed to improving the lives of all citizens through the arts.

The commitment to listening to the wants and needs of all the diverse communities was a real and important aspect of the original CAC.

The state and local partnerships evolved from these listening sessions and became a crucial element of the CAC.

In 1980 the state and local partnerships began.

Juan Carrillo was a former employee of the CAC, from 1978 – 2005, and Juan's video presented the following:

He represented the Royal Chicano Air Force of Sacramento. They were a group of artists working in Sacramento around 1976/1977.

The CAC budget quickly increased from the original \$700,000 to 1.5 million within a year's time.

These monies were all grant money and spent completely in funding California artists.

The beginning of the CAC was wonderful, and it was the job of a lifetime.

People involved with the CAC were quite uplifting and the outreach to underserved communities was inspiring.

A diversity of demands were made of the Council and this helped motivate its members to do their utmost to meet those demands.

The Arts in Corrections Program was founded in 1986 in partnership with the California Department of Corrections and Rehabilitation and still exists today.

Wayne Cook served on the CAC from 1989 – 2015. Wayne served in the role of expanding arts in education, and it was not necessarily Arts in Corrections, and Wayne's video presented the following:

Wayne brought that concept along with himself from Folsom State Prison. The CAC was delving into the idea of Arts in Corrections at that time.

Wayne's membership in the CAC at that particular time was fortuitous and conducive to expansion of the Arts in Corrections Program.

Most of the staff of the CAC at that time were all artists. The agency entered the communities and worked with local artists to develop the different programs.

The agency survived some really hard times in the state of California, and pioneered some enduring changes that gained a real respect for the CAC throughout the state.

In 2003 the budget went from \$10M to \$15M down to \$1 million dollars and was almost eliminated. Due to the powerful relationships and the powerful alliances that the CAC had nurtured, the agency survived.

Wayne is very proud of the CAC and the fact that it survived. Having a background in the arts gave him an ability to problem solve and to be flexible. The arts were so helpful to Wayne in making important choices in life.

Arts education is so important for the youth of our society. We need to expose them to the arts as soon as possible.

Wayne is still involved with Arts in Corrections and continues his work in this program.

In 1987, the CAC had the first grants awarded to communities of color. They were originally called Minority Arts Development Grants, and the CAC began awarding grants to organizations representing communities of color through its Multi-Cultural Arts Program.

Josie Talamantez served on the CAC from 1987 – 2011. The Artists in Community Program was part of the Artists in Residency Program. Josie's video presented the following:

An artist and an organization applied together to support that artist.

At that time the CAC was providing jobs for artists. However, the California Legislature did not want to hear that. So, it was labelled as services to the community.

At the time, the CAC could not market the program as providing jobs, because the Legislature did not want jobs being provided for artists. Years later, everything focused on jobs, but early on, the agency could not talk about it in this way.

The Legislature mandated that 50 percent of CAC funding that was going to large organizations in the organizational support program go to artists of color or to impact diversity.

Three components were created: the Multicultural Entry Program, the Multicultural Advancement Program, and the Multicultural Development Program.

The Multicultural Entry Program was a critical program because it looked at these artists collectives and these small-budget organizations and allowed them to apply for funding.

Small organizations were able to grow and exert a greater influence on the arts world.

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Olivia Raynor in 1994 became the Founding Director of the UCLA National Arts and Disability Center. At that time, Wayne Cook was the ADA Director for the CAC.

Wayne and Olivia traveled throughout the state speaking to the communities and finding out what their needs were.

The NADC became the Administering Organization under a contract with the CAC in 2000.

In those early years, those working with artists with disabilities recognized that the lion's share of the work was addressing stigma, prejudice, discrimination, low expectations, and accessibility.

The key obstacle then was chiefly physical but sometimes attitudinal, but it was always exclusionary.

The Arts and Accessibility grants have supported hundreds of artists in their career development and hundreds of organizations have been made more accessible to their communities.

For 20 years the CAC has been at the forefront of equity work in terms of artists with disabilities. They have provided unwavering support and continuous support.

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The Poet Laureate was established in 2001. Lee Herrick is here today.

In 2003 the CAC suffered severe budget cuts that lasted almost 10 years.

Kristin Margolis mentioned that the budget cut of 2003 was devastating. The entire budget consisted of one million dollars.

The arts are always devalued, and this is a heartbreaking thing. Artists live with the threat of their monies being cut.

In 2003, the CAC lost an enormous number of staff, and it was traumatizing.

Staff and Council had to pivot and recreate the organization, and strategize on ways to support artists with minimal funding. They had to devise a way to keep their network intact so that when funding came back, the CAC still had viable relationships with the artist communities.

Kristin expressed never-ending gratitude to the Administration and the Legislature for deciding to grow the CAC because it could have gone the other way. And now, the agency is back where it was before, and that is remarkable.

She said the agency has learned from the past and strengthened its partnerships.

Under the Newsom Administration, the CAC has had the ability to do this type of work more than ever.

In 2016 the CAC joined the Government Alliance on Race Equity (GARE). The CAC is a leader in state agencies around this work.

In 2023 the California Cultural Districts were created.

Jodie Evans, Juan Carrillo, Wayne Cook, Josie Talamantes and Kristin Margolis all shared their hopes for the future regarding the CAC.

WHAT WE DO

Handbook Q&A and Handout of Reader

Chief Deputy Director Kayla Unger presented the following:

Those on the Governance Committee have been working very hard to update the Council Handbook.

[The Handbook is an all-in-one reference book which includes basic information about the Council, Council meetings, and Council Member responsibilities.](#)

It is meant to be an evergreen document that you can always refer back to.

The Handbook is an evergreen document versus the Reader which contains information such as personal contact information, our roster, and our staff organization chart all of which are updated on an ongoing basis.

Our focus was to streamline and update the Handbook.

The Handbook is divided into three sections. The General Information and bylaws is the first part. The second is Council meetings. The third is the Council Member responsibilities.

Discussion should include if the Handbook is complete. Is the language clear? Does it work visually?

We felt the Reader should be as small as possible and most of the information should be in the Handbook.

We would like to see any recommendations on orientation. Was there anything else that you needed to know?

We will talk about the content that deals with our meetings. We have to abide by the Bagley-Keene Act and Robert's Rules of Order.

We are still not sure if we are allowed to move, Public Comment, to the end of the meeting.

A review of Robert's Rules of Order by Council Members is in order.

Travel reimbursement guidelines and parameters are being finalized.

Grant payments and reimbursements need to be speedier than what currently exists.

Member roles and responsibilities deal with attendance and orientation.

Committees are vital and staff input on these is very important.

Council meetings are not meant to be used to do Committee work.

Council Members must take classes as if they were staff to get reimbursed for mileage.

This is a book that is constantly being updated.

Council Members should familiarize themselves with our bylaws. These bylaws are open to revision and were updated in January of 2019.

We do have a Robert's Rules of Order training session that is going to be mandatory for our executive leadership.

We need to ask questions as to why we have had problems and what we are doing to solve these problems.

Deputy Director Kiburi presented the following:

We realize there have been historic challenges with timely reimbursements.

We are streamlining and making payments timelier with some ongoing procedural changes.

Grantee and Council Member payments, challenges and procedures were discussed.

The only aspect of the Handbook that the Council would vote on is the bylaws.

HOW WE DO IT, PART I

Part I: The Nuts and Bolts

Executive Director Moscone presented the following:

I want you to focus on the big ideas and write stuff down.

The Council sets policy.

The staff supports the development of Council's policy.

The staff advises the Council on the development of policies.

The staff implements Council's policies via the use of one or more of the following list of actions.

The Council serves our creative workforce of artists, culture bearers and cultural workers throughout our 58 counties.

A grant program overview was discussed.

Some of the weaker aspects of the process included creating undue pressure, unendurable stress, unnecessary rush, and the fact that this situation is not sustainable.

This situation does not benefit the people we are working to serve.

Changes in a short amount of time contribute to this situation.

We are now creating a timeline that supports the process of our Council, our Agency staff, and our creative workforce.

A draft of a calendar for the next 10 months was shown for group discussion.

Council Member Olivia Raynor reviewed the order of the group's presentation on Framework and Tools.

We want to make sure that what the CAC is already doing well be maintained.

Where do we need to be putting additional attention and resources?

What has happened in the field especially given the pandemic that might impact or modify the aspirations that we previously identified?

Are there any areas that we can let go of?

The Strategic Framework that is posted on our website was adopted in early 2020.

It was all developed pre-pandemic.

We revised the Agency's mission, vision, and value statement.

It introduced the CAC's first racial equity statement and definitional language for key terms like equity, access, implicit bias, and the decision-making tool that is the basis for which we are to reflect on and make important decisions.

We spent a lot of time discussing key areas that we should be addressing. What are some of the barriers that individuals or communities face? How can we best address

these barriers? These barriers fell into the categories of grantmaking, programs, partnerships, policy, and public communications.

Council Member Phil Mercado presented the following:

The Strategic Framework was adopted in 2019. It was to cover the time from 2020 to 2027.

It is the document that is the guidepost for the Council.

The Mission Statement and the Vision Statement are super important.

The Strategic Framework was agreed upon before we had the pandemic and things changed. Do these categories still apply? We have to decide as a Council if these are still important and is this what we still want to address?

The Vision is where we are looking to go. We envision a California where all the people can flourish with universal access to and participate in the arts.

Last year's evaluation helped us look at ways to help us satisfy our long-term vision.

Our aspirational goals were delineated and mapped out from the evaluation into these seven buckets that you see on this slide.

Our Committee has been asked to establish some goals and outcomes. Without your input on these, we really cannot move forward.

Some of the ideas put forward for discussion were as follows:

- It is about the political complexities of the time.
- It is about the people.
- What does it take to develop a program?
- Give art to the youngest people possible.
- We must grow our resources and potential.
- Universal access is important.
- We must tier towards sustainability.
- Data is important when making decisions.
- Legislative focus on communities is critical.
- How do we expand accessibility and equity?
- What happens before the next grant cycle?
- Committee work versus Council work.
- Set up onsite visits, lists, and assign Council Members.
- Council Members should be invited to outreach meetings.
- Ask grantees to tell us about their major events.
- Is it possible for staff to have a calendar listing these events?

- Too many acronyms – don't expect us to know all of them.
- Using acronyms creates barriers with our communities.
- Can we recommend geographical diversity for Council Members?
- We must inform the public that CAC does not have the power to award all grants.
- We have heard that CAC must cut out the middleman and deal directly with the artists. We do not have the capacity to do that.
- Hold each other accountable and help each other.
- Convene experts and stay sharp on subjects.
- Orientation follow-up and when to hold public comments.
- Year-by-year history of budgets and grants.
- Read and formally adopt minutes.
- Keep public comments after each topic versus aggregate at the end.
- We must be consistent with other state agencies on public comments.
- It is not fair for the public to make all their comments up front.
- Can ad hoc members be appointed to increase voices?
- We can have authorities come and talk about topics of importance.
- Handbook, logistics versus compliance Reader, reports and compile data.
- Confirm meeting dates in advance.
- Why is accessibility an ad hoc committee?
- We are at the beginning of looking at all the intersectionality regarding equity.
- Many artists with disabilities did not state what it was or see it as an asset.
- An area seldom talked about is ageism.
- The Equity Committee is looking at the continued diversifying of the panelists.
- It is not the staff's responsibility to coach grantees on how to fill out grant forms.
- Staff is too busy to be attempting to train different organizations on how to fill out forms.
- We need to figure out a strategy to help those small organizations that are unable to hire grant writers.
- We must rededicate our focus on small organizations.
- Let's have priorities and focus on the things we are here to do.
- Make known the impacts on our communities post-covid and changes needed to support the field.
- The bylaws can be voted on, but they must go through the formal voting process.
- Can the CAC receive matching grants from the private or public sector?
- Live up to our land acknowledgement such as dedicating funding to tribal councils or communities.
- How does budget affect our decision-making priorities?
- What is our role in supporting advocacy for the arts?
- What did we pull out of the Change Report that affected our programs?
- When we get private funding, it has to be in an area where the Legislature cannot use it as an excuse to defund the CAC.
- How are people aware of what we do?
- How are we aware of what the result of our grant making is?
- Do we check to see if a grantee does what they said they would do?

- Plan for real arts education partnerships.
- Create true partnerships with SLPs.
- We need to create partnerships with other state agencies.
- Develop a timeline for interacting with legislatures to educate and inform the state's investment in the arts.
- Take one item at a time.

Council Member Captor asked, what is the next step?

Ayana Kiburi stated that any decisions that are being made most of the time need to be discussed in public or only between two people.

Executive Director Moscone noted that by having more open Committee meetings we can get closer and closer to see the language then. That is the goal. The Council never used to have any Committees.

If we can conduct the Committee meetings effectively and efficiently, you can then see the language closer and closer to the point when we are at Council, so we are not wordsmithing.

If any of the Council has feedback for the Governor's Appointment Team, please contact them directly. They just appointed the whole slate of you all in January.

Arts in Corrections Update with Decision Support Tool

Ayana Kiburi presented the following:

I identify as a black, queer woman, a spouse, a mother to an endangered black son. I am a lifelong performing artist. A reader of theatre, creative director and a race equity visionary and practitioner.

I want to acknowledge and recognize one of my privileges as an able-bodied individual.

I have happily served as the Deputy Director at the Council for the last seven years.

I am here to share with you some important updates on the Arts in Corrections Program.

We have been managing the Arts in Corrections Program for many, many years.

We receive eight million dollars a year for our Arts in Corrections Program. Ten percent of this money is used to support staff and programming.

We currently fund 23 coordinating organizations who hire artists.

We serve all 34 adult institutions in California.

We are a star with the Department of Corrections and Rehabilitation.

I would like to thank Jonathan Estrada who is the latest program professional in our program. The professional leadership afforded by Jonathan has stewarded the program through a tumultuous period.

Some of the administrative changes to the program are as follows:

Due to the required mechanism that the procurement for Arts in Corrections contractors called, coordinating organizations, in order for us to comply with that, there are strict state contracting guidelines.

Non-state employees are prohibited from being involved in the adjudication of these contracts. This excludes Council Members in terms of voting and providing advice on how we do the contracting.

We want to open up how we run the Arts in Corrections Program to the Council.

An increase in communication and transparency is something we are working towards.

We are hoping to offer you opportunities to come to the program and observe the shows that are put on in the institutions.

Last year CCDR agreed to submit a technical budget change proposal in order for us to get the money into our budget so that we can control the timeline of payments to our contractors. This has happened and it is important because now we can pay the contracting organizations directly.

We are listening to our current contractors and those who seek to win coordinating organizations contracts from the CAC.

Money gets money, so we are trying to eliminate institutional barriers.

The state awards contracts to those organizations that come in with a lower budget.

Many current contractors are asking us to do something about this. We must abide by the state review criteria.

We want to make sure we are not disadvantaging a project that is innovative.

We did do an original support tool in January of this year. We sent the decision support tool to our Office of Legal Services in May, and we have gotten guidance back that we should do exactly what I just said.

The money that we get for Arts in Corrections is put into our budget. It is put into our operations budget above the line.

The only place that the Council cannot get involved is in the room when we are reading applications because only state employees can do that.

When we speak to the CCDR we are speaking two different languages. Part of it is appreciating each other's culture and what they are held accountable for so that we understand each other's language.

It is not the CCDR that is the barrier. It is the state contracting rules that are the barrier.

The state's emphasis on efficiency is not necessarily bad. It is just that there are some unintended consequences that impact the artists and organizations that we are trying to help.

We are diversifying the programming. Sometimes these rules really trip us up.

There is not one discipline that fits all of the residents in the institutions. When we talk about Arts in Corrections, that is only for the people that are in the institutions that can access these types of programs.

We are trying to do more collaboration with the Council but also with other state entities.

We are asking CCDR to become more participatory with us when we are making our decisions about awards.

What is put into the RFP is something the Council can help us with.

We can expect that participants in these programs will get more out of the activities with the changes we are making.

We expect to encounter productive and non-productive outcomes via the use of our decision support tool.

Lunch for Council Onsite, Catered by JACCC

Hello From Little Tokyo Cultural District

Kristin Fukushima addressed attendees:

I just wanted to say a quick hello. And thank you for having us and for supporting our Cultural District. We see Little Tokyo as a strong cultural tool to sustain, protect and promote Little Tokyo for future generations.

Little Tokyo is one of three remaining Japan Towns left in the country that at one time had over 80 across the country. We had 50 just in California.

Little Tokyo is also the second oldest neighborhood in Los Angeles. We hold these activities dear to our hearts.

We are really grateful for all the advocacy that you do. We thank everyone in attendance.

Chef Chris, who prepared the lunch, was recognized with a round of applause. Jane who runs the Culinary Arts Program was also introduced. Chezelle, was also credited with making the Retreat happen in that she coordinates events at the Center.

LOCAL AND NATIONAL VIEWPOINTS

Presentation: Los Angeles County Department of Arts and Culture

[Executive Director Moscone introduced Kristin Sakoda:](#)

Kristin is the Director of the Los Angeles County Department of Arts and Culture, a local arts agency with a mission of advancing art, culture, and creativity throughout the largest county in the United States.

Kristin is an art executive, an attorney, and a performing artist with almost 25 years in the field. Kristin has appeared on national and international stages,

Kristin is a colleague and sees it all. Kristin, welcome to the stage.

Kristin Sakoda addressed attendees:

That was quite a welcome. It is truly an honor to be with you. The role that the CAC plays in advancing arts, culture, and creativity throughout this incredible state, cannot be overstated.

I will present on our work at the L.A. Department of Arts and Culture and then we will engage in a more relaxed conversation.

Kristin presented historical, existing, and aspirational endeavors undertaken by the Department. Many examples and activities were cited and shared with the group.

It is an incredible time for arts and culture but also an incredibly important time in how we heal so many of the challenges that are facing all of us in our nation.

Discussion

Vice Chair Estrada asked: Is your jurisdiction only in the unincorporated areas of Los Angeles County? Do you do anything in some of the smaller cities? How often do you work with any other nearby art councils or agencies?

Kristin replied: Our jurisdiction is in and throughout Los Angeles County. It is not limited to the unincorporated areas. We work with all types of organizations throughout the County.

We do not provide contract services. Our programs are covered by our jurisdiction throughout the County.

Council Member Ellen Gavin asked: How did you navigate the language and the limits that have been placed on us around diversity and equity? It is always a bummer to have to be describing vibrant and beautiful communities in terms of disadvantaged, unhealthy and descriptions like that. We are trying to figure out as a Council how we can have a broader vision around celebrating the beauty and expansiveness of all our cultures in California without getting into trouble with the law.

Kristin stated that one of the phrases that I have retained is, "Culture Rich".

We have discussed the economic impact of the arts as opposed to the social impact of the arts in our communities. In a previous study it was stated that, communities that have a high proportion of cultural resources have better outcomes in things like public health, education, public safety, and it was even more pronounced when it was a low-income community.

This tells us it has to be community-based. The resources have to be there. The study talked about neighborhoods with inequity, low income and all those things, but they still were essentially, "Cultural Rich" or high in cultural resources.

These resources can help us as to where we want to "prioritize" our investments as opposed to "target" our funding. I do not like to refer to people as "targets".

The language we choose and how we prioritize is important and we need to recognize that many of these communities are "Culture Rich". They are a naturally occurring cultural district, (NODC). But how do we invest because they might have other things that were not of their making.

We must also ensure that we are not blaming the individuals. I see this not so much in the arts context but like sometimes in juvenile justice.

We have the power to change some of this via the language and terms we use as well as an honest view of causations contributing to negative outcomes.

The campaign for the promotion of Proposition 209 was very poorly handled. Sometimes, we have to move forward and ask for forgiveness later.

Sometimes progress is via data. Sometimes the use of strong and focused language is productive. We know who the cultural movers and shakers are and focusing on color and ethnicity is not necessarily productive because citing the cultural influencers in the community will get us to the same place.

This type of strategy will help you avoid the pitfall of being deemed as, "Race Based".

Private sector partners usually have more of a luxury to be more explicit.

We have funded Music Center and much of their access programs. They also participate in our Arts Internship Program.

Council Member Phil Mercado commented: Your last slide mentioned the 40 million dollars that you have that is matched from philanthropic endeavors. Is that something new? CAC is thinking of doing that. How is that going and where do you get your money? And are there pitfalls in doing that and risking governmental support?

Kristin replied that it is not that we did 40 and then there is a 40 match. It is two different complete balls of wax. We as an agency at the end of the year will have delivered 40 million directly to the field through all public sector dollars.

Totally separate from that, I knew influential people in the non-public sector, and I contacted them on an ongoing basis to explore avenues of funding. It took us months to get together with what ended up being The L.A. Arts Recovery Fund. It is literally the largest pooled fund and the biggest collaboration in the arts that has ever happened in philanthropy, and it took us a very long time.

The question was asked of how do you do this without risking your public funding? It is tough because I was trained to think, government people do not go and fundraise in general. And then in the arts, we are not competing against our grantees because they are out there fundraising.

When times are scarce, absolutely, you will feel a sense of seeking partners of all kinds. The pressure is to seek funds from sources without affecting authorized funds. Try to have it be innovative and be Triple P, public, private, partnership. How do we leverage what we are doing is how I think of it.

Regarding the fiscal cliff, I don't know the answer.

Chair Chelo asked: What is the amount that you regrant on an average, regular basis? What is your local assistance regranting budget? How much do you give to the County? How much do you regrant? How much is your budget serving organizations across the County.

Kristin answered that I don't know that regrant very much at all. How much are we giving out to the field? It fluctuates and because of the pandemic I don't even know where we are anymore. Our whole budget is like 50 million but right now it has been so much higher because of all these major, onetime initiatives.

This does not count the Civic Art Budget which a lot of people call their public art or off budget.

Chair Chelo stated that you do so much as a state, local partner and you are such a microcosm of California, tell me a little bit more about some highlights.

Kristin mentioned that in the pandemic the whole regranting thing has really become a thing in the field in a different way. There are so many arts organizations that became their own intermediaries.

One thing that is interesting for us is the idea that we are not only a local arts entity but we are representing one of the counties in the state. We are part of that coalition that comes together to have conversations with all of the state and local partners and how we can think about, what are some of the other ways we can be partners with the CAC?

This is a conversation I am really interested in having because as we look at things like Creative Workforce, as we look at things like cultural districts; we absolutely want to know – what roles can we play that can continue to be meaningful for everybody on the ground?

Executive Director Moscone asked: You had mentioned that when you are doing the CARES Act that you had what we call, administering organizations. You had partners. You had people who got money to places that you couldn't. Can you talk a little bit about that because that was a big, aha moment, to me.

Kristin stated that I won't say how we do it because, honestly, this is the first time we have done it. We are doing it on two different programs, The Center for Cultural Innovations and with Community Partners.

One of them is Creative Recovery L.A. because it was such a beast. We did a really good job on our outreach, and we got nearly 700 applications from arts organizations.

Partnering with them helps to shave off certain aspects of the work. We did it because we knew we didn't have the capacity. We pretty much have kept most of our ongoing programs going.

We have seen many changes in the arts over the last few years. We have seen many funders shift to general operating or just flexible funding in whatever way they could.

We also saw more funders increase equity in their grant making. We also did see the field have more intermediaries, making some organizations become regranters. When need to decide what is advantageous and what it is that we want to keep.

Executive Director Moscone thanked Kristin Sakoda for her time and for all her efforts on behalf of the arts community.

Chair Chelo thanked Kristin as well and requested a group photo in the garden.

(A brief break was taken)

Executive Director Moscone reconvened the program and stated that until 4:15 the attendees would spend time discussing programs.

HOW WE DO IT, PART II

Part II: Our Programs

Kristin Margolis addressed the attendees:

I am the Director of Program Services. I feel very fortunate to be here and this staff gives the state its money's worth.

Kristin read a list of most of the staff members in the organization.

We are going to be talking about what we are doing now. This is a place for you to start and to noodle on.

Ellen and Leah will talk about guiding principles at the end of all of this.

Amy Garrett our Arts Programs Specialist will talk about our one-time funding.

I will start off discussing Cultural Districts. There are 14 designated districts were just funded to the tune of \$617,000.00 and those checks are arriving in the mail now. We want to make sure you are aware of two pieces of legislation. The first one is AB 812 by Assemblywoman Boerner. It is the housing bill but it authorizes any local entity such as a city or county with an affordable housing percentage requirement to allocate 10 percent of that specifically to artists housing.

It needs to be within a cultural district or within 1.5 miles of a cultural district.

The second bill that we want you to be aware of is AB 1382 by Assemblywoman Quirk-Silva. It authorizes a permanent CAC staff position specifically to focus on cultural districts full time. We will be able to provide technical assistance to the field to cultural districts and it also requires the development of an inter-departmental working group comprised of the Department of Parks and Recreation and the Department of

Transportation along with us and it requires Visit California to put together an online wayfinding mapping system for each and every one of our designated cultural districts.

Both of these are in response to the continued momentum of cultural districts.

Creative Corps is the second one-time funded program. It has provided 60 million dollars in funding specifically to fund 14 AOs that are doing the work of regranting to entities and to individual artists that are supporting one or more of four particular pillars.

What is most interesting about Creative Corps is that each of these AOs are directly addressing equity utilizing the Healthy Places Index. They are prioritizing communities that are falling within that lowest quartile, within the geographic service areas.

The early feedback from Creative Corps is showing that with one Creative Corps allocation, 4.75 million, it is supporting one AO, but it is providing up to 600 jobs directly to artists, totally infusing workforce development. That is just one grant.

Additionally, at least 78 percent of these awardees have never been funded by the CAC before. It is a clear demonstration of the outreach success of the AOs and the direct capacity building for small organizations and those individual artists that we have not been able to reach before.

And AOs are further reporting that the funding need by far outpaces their capacity to fund. Each Creative Corps AO is funding between 15 and 30 percent of the applications that are coming in.

What is most interesting in the feedback is that they are surprised that in their professional development that they are putting out for their individual artists, that they are beginning to witness a shift in thinking.

They thought they would have to explain to local and civic organizations the benefits of utilizing artists in partnership, but they are seeing a shift for artists as well in that they are seeing their contributions as collaborators for solving civic problems and not just focused on that deliverable end product of a screen play or a mural or whatever. This is a clear example of the AOs knowing the needs of their particular communities and benefitting from their relationships with their local cultural organizations. They have the ability to engage artists that have been left out of the CAC grant process.

They are showing the artists how to write grants and building that capacity in the field.

Finally, they are already starting to receive interests in private funding. So they are already leveraging CAC's grants into broader support that will continue to exist beyond the pilot period.

Kristin stated that now we are going to move on to Baseline Funding. This is our bread and butter. It is where you all have the most impact. When you hear the presentation be thinking about priorities and different areas of focus that might be beneficial.

Amy gave one example of older baseline programs that CAC was able to reoffer is the entire Creative Youth Development Portfolio.

The Creative Youth Development Arts Education Portfolio includes programs that address each distinct aspect of arts education.

The first of those programs is Creative Youth Development, the program, which is separate and distinct from the overall portfolio name and is outside of school.

The next is Artisan Schools which is what we usually think of as your traditional arts education program.

The third of the programs is Art Education Exposure which specifically focuses on taking students out of their school environment and making sure that they have access to professional performances, exhibitions, and it usually a field trip program but sometimes those field trips are brought to the campus to make sure the entire school can participate.

And then the last of the programs is Arts Integration Training which employs community artists to go into schools and into school districts to directly train the teachers who are going to turn around and teach in class. It is also integrated arts teaching, so cross collaborative across different disciplines.

Elisa Gollub addressed the attendees. I am going to talk about literary arts, a very visible art and strongly supported by the Newsom Administration and the Legislature.

The position of the California Poet Laureate was codified by the Legislature in 2001. Governor Newsom appointed Lee Herrick the Poet Laureate in November of 2022. Lee was confirmed by the Senate in May of 2023.

Lee brings together voices from all of California in his project. Lee reaches even people outside of the arts world and creating projects that everyone can see themselves in. He has represented California and the CAC in events across the state.

For Poetry Out Loud moving into that program, what we wanted to emphasize was that this program reaches many students who would never otherwise touch poetry.

This is a nationwide program run by the NEA and the Poetry Foundation. The CAC has hosted California's Poetry Out Loud since 2005.

There is a massive state final each March and we then send our California champion to D.C. to continue.

Poetry Out Loud started as a partnership between the National Endowment for the Arts and the Poetry Foundation. The Poetry Foundation has a ton of money.

They were able to provide all of the materials and they worked with the Chairman at the time, Danny Gioia, and they made it mandatory for every state in the nation.

The CAC has in the past given a lot more money to make it happen in our huge state.

In this program we have had great private partnerships. We have worked with Starbucks. Target has given us 25,000 each year to pay for food because we cannot pay for food.

We will be discussing three CAC programs that serve people engaged by or and/or impacted by the justice system touching both youth and adults.

JumpStArts is our program reaching youth. It supports arts and culture education, apprenticeship or mentorship via artists and residence programs for young people through the age of 24.

Reentry Through the Arts supports adults who have been incarcerated within correctional institutions. It funds projects specifically for returned residents utilizing arts participation as an effective instrument for healing, community integration and skill building.

We will talk about our Folk and Traditional Arts Program which funds an AO program funding one or more AOs with a demonstrated capacity for statewide and regional reach that regrants funds at the local level.

The CAC voted to increase this funding so that we can regrant more deeply throughout localities in the state. Now, it is a two-year program as decided by Council.

Our Cultural Pathways Program is the program that led to our work with the attorneys. We remain proud of the impact of this program and the success of this work and the values of this work.

The purpose of the Cultural Pathways Program is to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups and to anchor the cultural creative work of these organizations into the cultural landscape.

The purpose of the Cultural Pathways Technical Assistance Program is to strengthen and build that capacity of cultural pathways grantees that are rooted in historically and systemically under-resourced communities and to anchor the cultural and creative work of these organizations into the cultural landscape of the state.

Statewide-Regional Networks will be discussed. And we will talk about state and local partnerships.

Statewide-Regional Networks (SRN) support the health and vitality of the creative workforce in California by creating a resilient network of arts service organizations and artists.

The SRN grantees can focus on one cultural group or be based in one discipline. The program provides the general operating support that facilitates the artistic work to happen.

State-Local Partnerships are required by the NEA to serve the entire state of California.

The SLPs are mandated to serve the counties in which they are located. They also need to have an imprint on surrounding counties and areas.

The State-Local Partner Mentorship Program is intended to support the establishment of a new county-designated, local arts agency in each of the four counties where there is none right now.

The Individual Artists Fund and Arts and Accessibility are mentioned together here. Through a network of regionally based administering organizations, the Individual Artists Fund recognizes, uplifts, and celebrates the work of individual artists practicing any art form.

It is unrestricted funding with 5,000 dollars going to emerging artists, 10,000 dollars going to established artists, and 50,000 dollars going to legacy artists.

Four AOs have been awarded pieces of an overall grant total of 3,250,000 dollars.

The AO program of Arts Administrators Pipeline funds the identification and yearlong fellowship for up to 11 emerging arts administrators who are each paired with an equal number of arts organizations who mentor them.

Our General Operating Support Program is also known as Arts and Cultural Organizations General Operating Support. This program recognizes arts organizations of all or many sizes. And providing this operating support is aligned with our Strategic Framework. Council has decided to make this a two-year program.

Our Impact Projects Program centers both community-based programs and very much serves community-defined needs. It supports arts organizations for collaborations between local artists and community members to develop projects that address community-defined needs.

As of 2006 we have nearly 2,000 grant applications submitted. The Gen Ops number is 1,163, which is nearly double what it was last year.

Impacts Projects number is also significantly higher at 560 applications.

Amy discussed panels with the group. They are the heart of our adjudication process.

Each year applications open up and this creates a new pool of panelists.

Once we receive all of the applications Council approves them which makes them eligible to serve in that particular year and in upcoming grant cycles.

Once grant applications close, staff takes final tallies and determines exactly how many panelists they are going to need to move through this process.

We generally try to create panels that review no more than 50 applications, panels that have no more than five reviewers and two alternates.

For the 2023 cycle we just saw 1800 applications across the open programs.

This means that 250 separate panelists need to serve. This does not account for the 75 more panelists that we invite in case there are any drop-offs in numbers.

Once panelists are secured specialists go on the basis of geographical diversity, art disciplines, and age - they pool together panelists so that each panel is as diverse as possible.

After this, panelists training begins. This training all occurs via Zoom and is separated into three distinct meetings – orientation, a mid-point training, and final ranking submitted.

Council then considers and approves funding and moves it along to staff to carry out the full grant award process.

Before 2020 the panel process met in person and required each panelist to review up to 70 applications which all needed to be read prior to meeting in person.

And in the most recent year in which we held in-person panels which was 2019, that process lasted four months.

By contrast, the pandemic altered that process and we shifted to hybrid. Each panelist now is reviewing up to 50 and the adjudication period has been reduced to six weeks.

This has drastically improved the demographics of the panelist pool. People are able to commit to six weeks versus over four months.

Because it is hybrid there are no travel requirements or requirements that you attend any particular time. The applications can then be reviewed when the panelist likes and participates fully in the process.

Our panelists survey reveals that 90 percent of our recent panelists had an overall very enriching experience with the hybrid process. Another 85 percent confirmed that the application review was clear and easy for them to do. And 82 percent said that the virtual panelist experience actually enabled them to serve.

Ellen stated that the CYD, the education programs are funded through separate legislation and that is solid.

The Arts in Corrections is funded through other legislation and that is solid.

The ones that we have no understanding whether they will be re-upped is, Creative Corps, Individual Artists Grants and Fellowships and we have put Cultural Pathways on a two-year basis. We have not had a plan for the disability money.

CAC still has direct control over the Organizational Support Program, the Impact Program, the Folk Arts, the SLPs and the Networks.

One that has been cancelled is the Fellowships of Color, the Leaders of Color fellowships and the technical assistance that goes with that.

Some of the current programs are really critical and they will not be happening unless we can figure out a way.

We have just started this process, and this is to stimulate thinking on this.

This situation of vastly different amounts of money in our budgets from year to year will mean that we have to be creative and innovative in looking at our programs.

On this slide you see the seven core principles we have developed in relation to funding.

Post It Notes were discussed:

- The Touring Grant was mentioned.
- WESTAF is made up of Regional Arts Administering Organizations.
- Look at weighting panel points with equity lens.
- What happens to criteria that bubbles up as part of the review?
- A program decision should be based on the data.
- More use of matching grants.
- Ensure panels look at many angles.
- How do we define art? Should we define art?
- How do you define culture?

- AO checks and balances, four million plus?
- More literary arts recipients, when?
- What is the criteria for panelists?
- Why are Council Members not allowed on panels?
- Can panels speak to each other when deliberating?
- How do you ensure geographic equity in your criteria?
- Has any consideration been given to another evaluation method other than points?
- Funding the next group of cultural districts, cultivating capacity.
- We need to crosswalk the principles that were presented today with priorities and the Strategic Framework.
- Are the seven principles anchored to the Strategic Framework principles?
- One application for funding from several programs.
- Principles need to be incorporated into applications.
- The SLP Mentorship Program, what are the counties being mentored in this cycle? What are the counties that are missing?
- How do we find out what programs we might want to begin as new programs? How do we go about doing this?
- How public can we make this process and how do we do this?
- Keep permanently funded programs in arts and education in CYD in dialogue.
- We need to really look at how we can streamline our applications.
- How are panelists solicited?
- Anchor institutions of color, multi-year support.
- Would love to see us organized around our pathways.
- Culture Corps, a unified statewide WPA program.

Art Moment #3: Our California

A poetry workshop led by [California Poet Laureate Lee Herrick](#) was conducted.

Council Members composed poems and the finale of the exercise was the sharing of those poems with the group.

This was a very well received activity and contributed to the success of the Retreat.

PUBLIC COMMENT

Public Comment

No public comment was given.

GARDEN

What We Brought up: Idea for Upcoming Meetings

- Deep dive, accessibility, by-laws.

- Explain what SLPs really are.
- More use of matching grants.
- How much is going to each program now.
- Partnership committee.
- State mandates for other agencies regarding the arts.
- AIC ad hoc committee.
- How else to help AIC grow.
- Governor's awards recommendations.
- Council members informed regarding date changes.
- Fact sheets to help with messaging.
- Have SLPs provide grant support for our programs.
- Legislative advocacy timeline.
- Develop a timeline for interacting with legislatures.
- Use of social media marketing.
- Marketing videos of testimonies.
- Safeguarding artist's jobs in the age of AI.

Executive Director Moscone stated that we do want to start up an ad hoc accessibility committee to help integrate CAC work into the equity framework.

We also want to start up an interagency and private partnerships ad hoc committee.

Leah and Phil volunteered for this committee.

Close of Meeting

Chair Montoya adjourned the meeting at 5:41 p.m.

DRAFT MINUTES OF PUBLIC MEETING
STRATEGIC FRAMEWORK COMMITTEE MEETING
July 31, 2023
4 to 6 p.m.

The members of the California Arts Council convened via web conference to discuss various items as listed in the minutes below. The full audio and video of the meeting can be accessed [here](#).

PRESENT:

Council Members

Consuelo (Chelo) Montoya, Chair
Vicki Estrada, Vice-Chair
Gerald Clarke
Caleb Duarte
Leah Goodwin
Nicola Miner
Olivia Raynor

Arts Council Staff

Jonathan Moscone, Executive Director
Kayla Ungar, Chief Deputy Director
Ayanna Kiburi, Deputy Director
Kristin Margolis, Director of Legislative Affairs
Megan Morgan, Race Equity Manager
Kimberly Brown, Public Affairs Specialist
Wes Brezell, Graphic Designer

1. Call to Order

Chair Chelo Montoya opened the meeting at 4:03 p.m. and shared Zoom particulars and meeting protocols.

2. Land and Peoples Acknowledgement

Council Member Duarte presented the following: My name is Caleb Duarte and I am part of the Equity Committee along with Gerald. We have been working on keeping the

Land Acknowledgement going forward and progressing as we help build and strengthen our communities.

I am an immigrant, Chicano, campesino background and I joined the California Arts Council in January of this year. This statement keeps evolving and changing with the feedback from the staff and other Council Members.

The California Arts Council acknowledges the original inhabitants of this land now called California and that California continues to be home to many indigenous communities. Generations of tribal communities developed deep understandings of the land and continue longstanding relationships with the land, water, air, plant and animal beings through ceremony, culture, and stewardship.

These communities are not only an important part of the history as contemporary Californians but are also important voices in our understanding of this place.

In acknowledging the violent history of the founding of the state of California, its support of state-sponsored genocide; we at the California Arts Council recognize our responsibility to these indigenous communities and we are compelled to support tribes, tribal organizations and related organizations including arts organizations in their effort to uplift indigenous people and communities.

We strive to learn a little bit more of what was called, *An American Genocide* by Benjamin Madley published by Yale University Press, 2017.

Part of the Acknowledgment is that we open it up to personalize it each time it is read.

With these ideas in mind I recognize that today I am living in and Zooming in from the homelands of the Yokuts here in Fresno, California, the Central Valley. The Gashowu, Hoinumni, Chukchansi, Lakisamni, Wukchumni, Tachi Tribe, and Chowchilla are some of the names under the Yokuts umbrella.

We would also like to highlight the recent news of this past week of the Bay Area nonprofit organization which is also an ACAC previous grantee that worked on the return of 43 acres near Oakland to the female-led, indigenous Sogorea Te Land Trust.

This concludes my formal Land And Peoples Acknowledgement and I open the floor to others who may be residing in other areas of California who may wish to acknowledge other tribal affiliations or specific tribal support, activities that they are a part of or aware of at this time. Thank you so much.

Chair Montoya thanked Council Member Duarte for his presentation. The Chair acknowledged that Los Angeles was on Tongva, Fernandefio, Tataviam, and Chumash land. The Chair also shared working with Visions 2030 with Chad Hamill from Cal Arts on an area of the festival to be known as, Indigenous, Deep Knowledge Circle.

Council Member Raynor added that becoming an avid hiker in the Santa Monica Conservancy has been life enriching. Council Member Raynor has learned more about the Chumash because some the trails hiked were some of the original trails for food purposes.

Council Member Goodwin shared that San Diego is the land of the Kumeyaay, Luiseño and Diegueño tribes, adding: Today I installed a historical role in a county building and we received two beautiful baskets made by a Native artist. And our first point on the history wall is that we are on Kumeyaay land.

3. Chair Introduces Discussion

Chair Montoya announced that today is an open committee meeting under the direction and facilitation of the Strategic Framework Committee led by Council Member Olivia Raynor. We are going to advance ideas from the Advance.

I want to acknowledge and thank Jonathan Moscone and the staff for all the work that went into putting together the Advance. It was a rich conversation. It was a first of its kind.

Today is about the next steps or advancing the Advance. I want to lead the session with our community agreements that we introduced at the Advance in June. These are living agreements meaning as things come up, we might need new guardrails for working with each other. We want to have open and healthy dialogue to continue this work.

4. Discussion: [Council Advance Next Moves](#)

Always:

- Assume good intentions.
- Respect other's personal and professional experiences.
- Take space and definitely give space.
- Ask questions to learn why.
- One microphone, one diva.
- Correct gently.
- Be respectful of each other and be nice.

Chair Montoya suggested: If you hear something that causes you harm or you feel it might be causing others harm; it is all about acknowledging and trying to explain to somebody that experience. And if you are not in a place to do so, maybe do so later.

We hope to correct each other if we miss something and say it in a harmful way to others.

Never:

- Engage in personal attacks.
- Fail to listen to what others are saying.

- Jump to conclusions.
- Resist being gently corrected.
- Interrupt.
- Pontificate.
- Judge other's opinions.
- Practice grace with other Council Members, with staff and with yourself.

Olivia has volunteered to spearhead our Open Strategic Planning Committee meeting. Phil is the second half of the Strategic Framework Committee, however, due to Bagley-Keene, we have decided that Olivia and I would collaborate on the preparations for this open committee meeting.

With that I yield the floor to Olivia to facilitate and lead us into this discussion. Olivia compiled all the notes from the Advance session reviewing the work that the CAC does to promote the arts throughout the state of California. We now need to plan the next steps.

Council Member Raynor covered a number of topics via slides shared with attendees. The main topics to be discussed were:

- Prioritizing areas of focus for the Council.
- Themes and actions generated at the Advance.
- Suggested Committee work and next moves.

Phil and I were asked to review the 2027 Strategic Framework and to begin to develop goals and objectives for the Council.

It was critical that each of the committees define for themselves what the priority actions for their work should be and then the Council as a whole discuss and develop those priorities.

The Strategic Framework outlines a whole series and organizes aspirational areas that were developed by the Council.

We are going to be asking the committees to look at whether the recommendations that came forth from the Advance actually are furthering some of the already-existing aspirations or are adding something new to the work that you believe the Council should focus on.

To move this forward we will continue to need the input and guidance from Council Members, staff, and the communities.

On the screen you see four broad questions for priority setting. We will have a discussion on these.

Executive Director Moscone chimed in: The original Strategic Framework and Aspirations were developed with existing staff and community input and we will continue to develop that practice as we go forward in order to honor that work.

We will be looking at ways to pivot, if necessary, because of the time that we spent in the pandemic. Advice, support, and implementation are essential from the staff.

Chair Montoya added that part of the Retreat and part of the Strategic Framework Committee work is to update us into present day and a lot has happened since that Strategic Framework was created.

This process is about reconciling what we set on the page and where we are at now.

Council Member Raynor continued: We clustered the approximately 100 Post It Notes generated by Advance participants into 21 themes.

Here is a list of six actions that we are going to be asking the committees to accomplish.

Council Member Raynor stated that the themes that came out of the Advance would be read to the group. Individual Committee Members would be asked to read the recommendations that were suggested for their respective committees.

In regard to the Program Committee themes, Executive Director Moscone stated that often there are concurrent staff actions with these recommendations.

Sometimes, you will see these repeated in another committee's work.

Council Member Goodwin noted that the work that we are doing is not in silos. It is all connected to the programs, the policies, the equities, and all of those things have to work in tandem with each other.

Council Member Raynor agreed and emphasized that if we are to move ahead and prioritize our work, it is not owned by one committee. They are all interrelated.

Council Member Estrada asked regarding Number 7, Assess Applications. You and I, Olivia, we are the Allocations Committee. If we have a question on a particular application, will it be provided to us? Or are we talking about looking at all of the applications? Or do we not know yet?

The overall question is, we, the Allocations Committee, has to work pretty closely with the Program Committee if we are, in fact, assessing the applications. I would think that assessing the applications would also be a number for the Allocations Committee, would it not, Olivia?

Council Member Raynor replied that this is part of what does assessing applications mean?

Executive Director Moscone interjected that the terminology may be a little bit misleading. We need to clarify it for everybody. This is about looking at the forms of the templates of our applications to see, just to analyze the templates, not to review applications. That remains in the peer panel review process.

It is more of an audit of the applications themselves. And this is something that the leadership team and the program staff is interested in doing and the Council wants to do.

But it is not about getting into the actual applications. I want to be clear about that.

Council Member Estrada said that this makes a lot more sense. Thank you, Jonathan.

Council Member Raynor stated that I want to reiterate Vicki's point. What you will see is that the Allocations Committee is the only committee that did not come out with a specific theme and responsibilities, yet, at some point we do need to take up a fresh look at the award scoring so that we have, perhaps, other ways to consider some of the evaluations of the individual awards.

Kristin Margolis commented that I have a follow-up question about these very broad items here. I am not sure what panel process means.

Council Member Raynor answered that I would refer you back – everyone in the packet received the theme as well as the specific Post It that was associated with that theme.

Ayana clarified that the Program Guidelines are also the application questions. In the Guidelines there is review criteria and they are numbered and there are questions that the applicant has to answer.

We are taking a forensic look at what does that question look like in the grants management system? Are there any barriers that we want to overcome? The Council approves the application questions and the guidelines themselves.

Council Member Raynor reminded the group that when we go through this process, some things are going to be things that we are going to be able to address and complete by 2024; others are aspects of our work that we want to examine and respond to over a longer period of time.

We want to be able point to the fact that the actions can be quantified or qualified in terms of outcomes. We want to begin to identify ways that within our priorities that we can measure our success in one form or another.

Council Member Goodwin emphasized the need to get what we need from our applicants. Maybe we should be asking for more stories and not so much data. We need to find ways to determine who is actually being served in these communities and optimum ways to do this.

Council Member Clarke read the recommendations from the Equity Committee. There were two recommendations from the Equity Committee.

Chair Montoya read the recommendation from the Legislative Committee.

Kristin clarified that when we talk about pathways, are we talking about pathways for legislative constituencies to be aware of our applications?

Executive Director Moscone stated that there is not a lot of training of what people can and cannot do to support the Legislative Committee and the legislative process. We are exploring appropriate ways to activate our Council to support our governor and our organization in getting our work done.

Kristin added that as we talk about pathways, pathways for applications is another thing. Recently, I had a conversation with the consultant for the Senate and the Assembly working on how we get information in their newsletter about when we are launching.

Council Member Raynor reiterated that the idea of the pathways was to know specifically where we fit in as Council Members and become more engaged in the process. This is so that we might take a more proactive approach and why it is important to be able to describe our impacts.

Vice Chair Estrada loved the idea of being more proactive. Wouldn't it be great if once a month or every two months, someone from our Committee actually speaks at the Assembly or at the Senate, kind of summarizing some of the great things that we have done. I am not sure that they read it all. That kind of presentation would have a great benefit as we go forward.

Kayla Ungar added that there is a Legislative and Joint Committee on the Arts. So there are members who are the arts advocates within the Legislature in that joint capacity. It is important that we recognize that we do have arts champions within the Legislature, and it is important for us to continue to build bridges with other members but also maintain those relationships.

Council Member Miner presented the two recommendations from the Governance Committee.

Kristin reminded the Council that at all times you should be sharing information with the person or individual who appointed you. They want to know what you are doing and you should be checking in with them.

I love the idea of public comment when talking about the Governance Committee. It is also important that we think about the fact that we are under the Governor's Office. We always want to be checking with them and sharing what we are doing in terms of by-laws and our Handbook and those types of things.

Vice Chair Estrada read the recommendations from the Executive Committee. There were three recommendations from the Executive Committee.

Vice Chair Estrada felt that I do not sense any friction between the staff and the Council. I really feel that we are coming together. We are like one family as opposed to separate entities.

Executive Director Moscone stated that we will be getting the Calendaring out to you all hopefully by the end of next week. This will accommodate the final voting for 2024 programs.

Executive Director Moscone read the eight recommendations from the Executive Director and Staff Committee into the record.

Kristen liked the idea of increasing the Council's visibility. We are primarily a granting agency but how are we providing services? And how are we doing that in an equitable way in such a diverse and huge state?

Executive Director Moscone emphasized that this is really, really, really important to underline. We are inspired by connections and we are talking about our services to the field.

As part of the work of the Advance we reinforced the notion of two important ad hoc committees – the Partnership Ad Hoc Committee and the Disability Access and Inclusion Committee.

Executive Director Moscone stated that I do want to share Council Member Gavin's desire to ensure that we do these committees as open meetings so that we can engage the Council in them because everyone on the Council should be engaged in partnerships.

We need to remind ourselves that the Disability Accessing Inclusion Ad Hoc Committee is established so that it can eventually become part of the Equity Committee's work.

Council Member Raynor mentioned the Allocations Committee. We are having substantive discussions and review of how we come about our allocations and ways that we determine the amount of dollars that are the balance in terms of the portfolio but also in terms of the making decisions about affirming via specific awards that we have included criteria that allows us to really affirm that we have made the proper choice and proper decisions.

Executive Director Moscone spoke about the Ad Hoc Committees. I am pretty sure that we will want to vote on the establishment of these committees at the next Council Meeting.

Ayana opined that I do not think that you have to have a vote. It is up to the Chair's discretion about a committee. I do not think it needs to be voted on.

Executive Director Moscone stated that if indeed it turns out that this is the case, we will do that – if not, we will get moving.

Council Member Raynor moved to the next slide and said that this is reiteration of the directions or the recommendations we were giving you of how to begin to have the discussions about the themes and actions and comments that were provided during the Advance.

The group chose a theme, "Calendaring" and used it as an example for practice on how to move forward with next steps and appropriate processes.

Chair Montoya reiterated that we just want to align with the bigger picture whenever possible.

Executive Director Moscone recommended to Council Member Raynor that you think about how the committees would consider a questions of, is this a one-time solution or a beginning of a practice solution or recommendation?

Council Member Raynor asked – do people feel that the questions that are here including Jonathan's recommended addition, would be an effective way for you to structure the conversations in your committees? Is this a useful series of questions?

Vice Chair Estrada stated it was.

Chair Montoya added that in some cases it will be a little bit adapted. But these are great frameworks to get into these conversations and make a path forward.

Council Member Clarke asked regarding Number 2, what is the high end expected benefit or the high level expected benefit? In the decision support tool – and one of the most important questions on that is, are there any areas that actually will not be of benefit? Maybe that could be added to this list.

Consideration of consequences of making that decision.

Council Member Goodwin stated that this discussion about the Governor's Award that kind of just showed up in the Program Committee would be something that we should unpack a little more at the Council and what do we actually mean? Is it something that the ACA used to do before? Or is it something that we are bringing back? Are we starting from scratch? Is it a one year or two year?

Kayla stated that this has not been done before. It is not resurfacing or resurrecting an old program. This would be brand new.

Executive Director Moscone added that this isn't to say that there wasn't a Governor's Award. But it was done by one governor, and it was not involving us whatsoever.

Kristin noted that we have done versions of this before. Kayla's point has more to do with of, what we are envisioning by this proposal. We have not done specifically like that. The governor has his own awards that he gives out but they are not specifically in the arts. We have had directors who have given out specific awards based on discipline or all sorts of different things.

Council Member Raynor added that when I think about the Governor's Award – who is the population that it is going to be culled from? Is it anyone within the state of California? Or are we trying to elevate someone who has already been recognized and been a grant recipient in one way or another through the Council?

Council Member Clarke stated that I was going to point out that question number 1, that review and clarify, you know, I saw a couple of different recommendations on the panelist's process. On the Equity Committee we are looking at where those panelists come from.

So, we are looking at the very front in, whereas maybe there is some other committee that was recommended, but they are looking later down the process.

So, this idea of reviewing and clarifying each one of our committees; that is what we need to do is look at those recommendations and really hone down what is being asked and then come back to the Council for clarity if they are unsure.

Executive Director Moscone stated that we did have a discussion of this among the leadership team around the Governor's Awards and we thought – we came to a thought that, there might be two different paths here. One that might be an actual Governor's Award and one that might be a Council award, a director's award, something that is lifted up potentially from the individual artist's fellowships. It might be something in that space.

And those are two different pathways. They can both happen. It does not mean both cannot happen. They just may not happen in the same lane.

Vice Chair Estrada commented on Number 2. I know we want to be as positive as we can. Along with what is a high-level, expected benefit – I think if we are going through a decision process we need to look at the expected opposite of benefit with the negative impacts of the action.

The way we are looking at Number 6, it doesn't really mention that at all. I think that this is something that is valid. What is the downside of doing this?

Executive Director Moscone shared that somebody brought this up a little bit earlier. This is great to have this reiterated. Hearing this twice means that it is extra important.

Council Member Raynor talked about Next Moves. Next, we will make the modifications based on the feedback to the questions. We will make sure that each of the committees have a copy of what we are providing as some guiding questions.

We will be expecting that this is what they are bringing back to the Council in their reports and also a suggestion to speak to the Executive Committee about any agenda items that need to be put on the agenda.

Chair Montoya commented about committee members actively reaching out to each other. We each have our standing rhythms of committee meetings. You can meet with your committee member but not a third member because that is a Bagley-Keene situation.

You can do some footwork in advance of the committee meeting with your staff collaborators. And this is totally permissible and encouraged.

We encourage you to use the staff space to do the vetting. Sometimes staff will clarify what the pathway is for the idea you may have.

Ayana added that staff is always available to support you in this. We are here to help you and support you in doing what you want to do. You can engage staff with whoever is the representative of your committee.

Kristin stated that we are in the middle of our panel process. We have made some changes in how we are gathering all of our forms that the panelists have to fill out.

We are seeing some of those forms turned in earlier which should help us on our payments. The panelists have done an amazing job.

We are gathering data on how many folks have submitted what we are asking them to submit in terms of their forms. That is where we are right now.

Chair Montoya said that I am so excited to welcome you to my hometown. You will be within 12 miles of where I grew up in California, a.k.a. a very rural town of 1200 people.

Hanford, California was the next town over and that is where our next meeting will be held in August. There are a lot of good cultural and community events happening.

It is one of those counties that does not have an SLP. Some of these counties do not have the representation to know about our resources.

Vice Chair Estrada said that whoever does the Land Acknowledgement on that day, I have been doing a lot of research on Tulare Lake. I did not realize that this is a sacred place to all of the local tribes. I would like to bring up the acknowledgement that they were chased out of this place.

Kristin added that the programs team has been working on a plan in terms of outreach. Part of that plan will be going to Hanford or Fresno the night before the Council meeting and doing a listening session. We will have all the programs team there and they will be available to answer questions folks may have.

This is kind of our first effort to reach out to folks who may never have received any grants from the California Arts Council. We are going to be doing a lot of outreach.

Executive Director Moscone emphasized that one of the high-level benefits expected of having these administering organizations on the Creative Corps is they have reached innumerable new constituents who will receive monies to do their work in service of these four issue areas.

Ayana underscored the work that Megan is doing with paying attention to everything that is happening across the agency and pointing out some of the equity work that is happening, particularly around the California Creative Corps. It is important that our Public Affairs Department is going to be working to pull that information out.

What the data is showing is that through this mechanism we are actually engaging with the community and we are serving those within the lowest quartile of the Healthy Places Index which means we are serving those that have been historically marginalized or ignored. We are actually making a difference.

It is quite amazing. We also need a strong feedback loop on what is happening and who is being served. There is a narrative that needs to get out there.

Please let us know of any successes that you might be aware of because this is our story and we might miss some of these stories. This is the narrative that we always talk about. We need to have the narrative documented that we actually got to the right people and that we are engaging communities that we have never engaged before.

Kristin stated that we should have a long-term plan of how Public Affairs is supporting our grantees on a regular basis statewide. And that plan is something that should be shared with the Council.

Megan stated that everything that has been said is great. I love seeing the CAC out there and the impacts that the programs and all the work that everyone is doing is having on the world and specifically on the Healthy Places Index.

You can count on me to keep track of all of this and communicating with all of you. And if you hear anything, please share it with me and please share it with us.

Ayanna mentioned that our Racial Equity Action Plan is really the area that we are gratefully able to now pick up and move a little faster through with Megan being a part of it. At some point we will be sharing all the successes we are having.

Council Member Goodwin shared that in San Diego there are 65 artists who are receiving these funds. They are diverse and they have not received CAC funds before. We are training them to do a lot of things.

It is amazing to see how supported they feel. Now that we have supported these artists and they are doing this great work and they are collaborating, it is really upon us to figure out – what are we going to do? Because this is great one-time funding and I am concerned about the sustainability of this.

If we can tell the stories well enough, it can turn into funds and dollars.

Ayana added that it is also the building blocks for justification to get permanent funding. We are all working to have this be ongoing. The story is important.

5. Public Comment

Chair Montoya explained the purpose and prohibitions for making Public Comment at CAC meetings. Ms. Margolis explained the process and provided specific instructions.

No members of the public addressed the Committee.

6. Adjournment

Chair Montoya adjourned the meeting at 5:47 p.m.

TAB M

California Arts Council | Public Meeting | 08/30/2023



Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023
To: California Arts Council
From: Kristin Margolis
Program Services Director
Re: Introducing FY2023 Programs Presentation

Program Overview

Six grant programs opened for proposals in FY2023:

- Arts & Cultural Organizations General Operating Support
- Impact Projects
- State-Local Partners
- State-Local Partner Mentorship
- Folk and Traditional Arts
- Statewide and Regional Networks

The CAC received 1,882 total applications, with significant increases in numbers of applications this year for the Arts & Cultural Organizations General Operating Support and the Impact Project programs (109% and 34% increases, respectively).

The Programs team at the CAC with support from IT expertly managed organizational certification and change requests for the grants database, carefully facilitating the high volume of submissions and offering technical assistance to applicants including videos, webinars, and answering individual questions when possible. Programs staff conducted detailed due diligence on submissions, reviewing each application for eligibility. 63 applications, or 3% of the total received, were found ineligible.

Panel Overview

Programs staff led robust panel processes to ensure each eligible application was ranked by a panel of peer reviewers, including selecting and training panelists, coordination of panels, providing orientations, check-ins, technical assistance, and now processing honorariums.

In the programmatic memos that follow, staff summarize notable feedback from panelists, highlighting a few questions that Council may wish to reflect on in development of 2024 program guidelines, including whether use of the Healthy Places Index as a tool to gauge

populations served can be refined, and whether accessibility & accommodations requirements can be further clarified and/or expanded.



Memorandum

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T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023
To: California Arts Council
From: Natalie Peeples
Arts Programs Specialist
Re: FY2023 Impact Projects Grant Program & Panel Overview

Program Overview

The Council approved the FY2023 guidelines for the Impact Projects (PRJ) program on March 24, 2023. Impact Projects support arts organizations for collaborations between local artist(s) and community members to develop projects that address a community-defined need. Collaborative projects utilize various creative practices to impact issues experienced by historically/systemically under-resourced communities in California at this time.

A total of 561 applications were submitted, with 8 deemed ineligible. This is an increase of 34% from FY2022, which had 417 applications with 8 deemed ineligible.

Panel Overview

The total number of panels for this program was 11, with 50 adjudicating panelists, and 50-51 applications read by each panel.

Each panel engaged in an online 2-hour orientation session that included training in the program purpose, review criteria, ranking system, and grants management system interface. The orientation session also includes a training module of identifying and interrupting implicit bias in the panel process. Panelists also participate in a midpoint check-in meeting after reviewing at least half of their assigned applications to ask any remaining questions and to talk through patterns and issues that they were encountering in the ranking process.

The panels utilized the review criteria stated in the guidelines and the 6-point ranking system. A total of 59 applications were ranked 6 (“Exemplary”), 322 were ranked 5 (“Strong”), 154 were ranked 4 (“Good”), 15 were ranked 3 (“Fair”), and 3 were ranked 2 (“Marginal”). The panel ranked zero applications a 1 (“Weak”).

Program Specialist Observations and Analysis

Each application was ranked on five review criteria:

- Centering Equity for an Inclusive Arts Landscape
- Program Design and Implementation
- Community Engagement and Social Impact
- Local Artist Support
- Accessibility and Accommodations

Panelists emphasized the importance of project budgets within the applications in the ranking process; panelists ranked organizations higher when they allocated more for their lead artist(s) as a larger part of the budget than funds for materials or operating expenses. This indicates panelists were prioritizing appropriate compensation to artists, a key goal of the program.

Panelists also noted that due to the community and equity based nature of this program, many of the application questions were similar across the Centering Equity for an Inclusive Arts Landscape (a cross-program section) and Community Engagement and Social Impact (program-specific) criteria sections. This resulted in similar responses in the application for multiple questions. Panelist feedback was to streamline the applications by reducing the number of similar questions. Panelists also commented on the Accessibility and Accommodations section (a cross-program section), noting that it could be more specific in the language used.

Panelists also had questions concerning the HPI (Healthy Places Index), including how it would account for communities that are underserved but do not reside in the lowest quartile tracts.



Memorandum

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Date: August 30, 2023

To: California Arts Council

From: Leslie Giovanini
Arts Programs Specialist

Re: FY2023 Statewide and Regional Networks (SRN) Grant Program & Panel Overview

Program Overview

The Council approved the FY2023 guidelines for the Statewide and Regional Networks (SRN) grant program on March 24, 2023. The Statewide and Regional Networks (SRN) grant program intends to contribute to the health and vitality of the creative workforce in California by creating a resilient network of arts service organizations and artists. The SRN program grantees provide timely and adaptive services which respond to the needs of culturally specific and geographically diverse communities.

Last year, for 2022 Cycle B, this program had an allocation of about \$3,018,895 million. The CAC received 77 applications and awarded 72 organizations (93.5% of those who applied).

For our 2023 grant cycle, the Council the CAC received 87 applications. Three applications were ineligible and 81 moved forward to the panel process. This cycle, the program guidelines stayed primarily the same, apart from the Centering Equity for an Inclusive Arts Landscape and Accessibility and Accommodations criterion that were changed across programs.

Panel Overview

Programs staff reviewed each submitted application for eligibility. This year the SRN program had a total of 9 panelists in 2 panels to rank 81 applications. Each panel consisted of 5 panelists to start, and each panelist reviewed about 40 applications each. This number is consistent with the panel numbers we observed in 2022.

Each panel engaged in an online 2-hour orientation session that included training in the program purpose, review criteria, ranking system, and grants management system interface. The orientation session also includes a training module of identifying and interrupting implicit bias in the panel process. Panelists also participate in a midpoint check-in meeting after reviewing at least half of their assigned applications to ask any remaining questions and to talk through patterns and issues that they encountered in the ranking process.

Program Specialist Observations and Analysis

Panelist were asked to review applications based on the following criteria:

- **Centering Equity for an Inclusive Arts Landscape:** In this section, organizations will demonstrate understanding, capacity, and ongoing commitment to building equity across the arts through inclusive policies, practices, projects, partnerships, and leadership. Organizations will also demonstrate how they serve and prioritize communities with the highest levels of need as indicated by the California Healthy Places Index (HPI).
- **Management and Leadership:** Demonstrates ability to fulfill programs and services identified in proposal in a sustainable manner. Organization provides evidence of strategies to strengthen organizational capacity, ensure appropriate leadership and compensation for staff, employ effective governance policies, and maintain a structure that is representative of the network. Organization provides evidence of strong fiscal and managerial health, including diversity of revenue sources. When applicable, fiscal sponsor demonstrates effective fiscal management and sound relationship with the applicant organization.
- **Statewide or Regional Services:** Contributes to the health and vitality of an identified network of artists, creators, tradition bearers, and/or arts and cultural organizations. Programs and/or services provide engagement and access throughout all counties and/or municipalities within the statewide or regional network.
- **Accessibility and Accommodations:** 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, Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Common issues as identified in the midpoint check-in meeting

During our Midpoint Check-In meeting our panelists identified two areas of concern when it came to determining rankings for applications.

The first area of concern was the new Centering Equity for an Inclusive Arts Landscape criteria that included questions asking applicants to reference the Healthy Places Index (HPI). Panelist were curious about how in depth the answers needed to be when it came to this criterion or how to address applications that completely ignored the HPI portion of the question. Applicants also indicated that they had difficulty answering this question specifically if they were in areas where the HPI did not provide extensive information. Staff did indicate to both panelists and applicants that the HPI should be referenced and that the HPI is a tool that could be utilized along with other tools to demonstrate how they serve and prioritize communities in underserved areas. Panelists wondered how this question should be weighted, given that SRN applicants are meant to find extensive reach, potentially into multiple geographies.

The second area of concern were how to rank the Accessibility and Accommodations sections. Panelist asked if the CAC had a rubric to reference in terms of answering how applicants best met this criterion. They also wondered how to rank applicants who detailed minimal ADA accommodations.



Memorandum

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www.arts.ca.gov

Date: August 30, 2023
To: California Arts Council
From: Leslie Giovanini
Arts Programs Specialist
Re: FY2023 Folk and Traditional Arts (FTA) Grant Program & Panel Overview

Program Overview

The Council approved the FY2023 guidelines for the Folk and Traditional Arts (FTA) grant program on March 24, 2023. The Folk and Traditional Arts (FTA) grant program directs resources at the local level by funding one or more Administering Organizations (AO) with demonstrated capacity for statewide and regional reach that will regrant funds, provide technical assistance, and/or build capacity with artists and arts organizations in support of folk and traditional arts expressions. The AO will work directly with artists who practice traditional art forms. The forms of traditional expression can include but are not limited to crafts, music, dance, ritual, and technical skills.

As a reminder, the Council voted to significantly increase the FTA allocation to \$1 million for the 2022 grant cycle, with a one-year grant activity period and allowable administration costs of up to 10%. The CAC received 5 applications and awarded 1 organization a \$1 million grant.

For our 2023 grant cycle, program guidelines were revised to institute a two-year grant activity period with an allocation of \$1 million dollars per year (total award of \$2 million).

The program design and implementation costs were increased to up to 30% for program design and implementation, including up to 10% to support administrative costs and 20% for staff salaries for artists and culture bearers to implement required program activities.

This cycle, the CAC received 17 applications, 14 of which were ineligible, and two applications moved forward to the panel process. While we expected to fund one grantee as per past cycles, FTA guidelines read:

- “The CAC is proposing to serve one AO for this program. However, if it is determined that multiple applicants will meet the requirement of implementing statewide and engagement strategies to priority communities and trusted culture bearers, the CAC will consider distributing awards to multiple AOs.”

Panel Overview

Programs staff reviewed each submitted application for eligibility. This program generally has a high number of ineligible submissions due to field not understanding our AO model, as it is a

newer model for the CAC – and many applicants are ineligible because they applied for specific projects and not to serve the entire state.

There was one panel to rank the two applications, which is consistent with 2022. Each panel engaged in an online 2-hour orientation session that included training in the program purpose, review criteria, ranking system, and grants management system interface. This program panel includes the review of what an Administering Organization is supposed to do, including administering a statewide funds to support individual and arts organizations. The orientation session also includes a training module of identifying and interrupting implicit bias in the panel process. Panelists participate in a midpoint check-in meeting after reviewing at least half of their assigned applications to ask any remaining questions and to talk through patterns and issues that they were encountering in the ranking process.

We had a unique situation this year as we had two eligible organizations who ranked exactly the same in the panel process down to the decimal point (Alliance for California Traditional Arts, our currently awarded grantee, and The Center For Cultural Power.) Each organization scored a 5.2 which resulted in a rounded rank of a 5 for both.

Program Specialist Observations and Analysis

Panelist were asked to review applications based on the following criteria:

- **Centering Equity for an Inclusive Arts Landscape:** In this section, organizations will demonstrate understanding, capacity, and ongoing commitment to building equity across the arts through inclusive policies, practices, projects, partnerships, and leadership. Organizations will also demonstrate how they serve and prioritize communities with the highest levels of need as indicated by the California Healthy Places Index (HPI).
- **Management and Leadership:** Demonstrates effective management.
- **Program Design and Implementation:** The project budget is detailed, includes all expenses relevant to the stated project activities, and includes rates of pay that appropriately compensate the labor of all individuals working on the project.
- **Community Engagement and Social Impact:** Indicates clear objectives of your proposal that will support folk and traditional art programming that includes a realistic timeline of activities that support the realization of those objectives. Demonstrates the ways in which the project will foster and promote traditional arts within the communities they are a part of. The proposal centers on funding folk and traditional arts to support these strongly rooted communities.
- **Accessibility and Accommodations:** 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, Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

The panel process was very straightforward, with no major feedback received from panelists.



Memorandum

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Date: August 30, 2023

To: California Arts Council

From: Leslie Giovanini
Arts Programs Specialist

Re: FY2023 Arts & Cultural Organizations General Operating Support (GenOps)
Grant Program & Panel Overview

Program Overview

The Council approved the FY2023 guidelines for the Arts & Cultural Organizations General Operating Support grant (GenOps) program on March 24, 2023. The Arts & Cultural Organizations General Operating Support grant program provides direct funding to arts and cultural organizations in support of ongoing operations. This grant supports the well-being of California's cultural vitality by helping sustain a robust and diverse arts workforce and infrastructure. Funds may be used to support any eligible expenses associated with the general operations of an arts or cultural organization, including but not limited to rent, utilities, and staff salaries.

The GenOps program started during the 2021-2022 grant cycle as operational support funds for those needing relief during the COVID-19 pandemic. During the 2023 grant cycle this program shifted focus to provide general support for those who demonstrated economic vulnerability or who are at risk of closure due to economic hardship. This program aligns with the CAC's Strategic Framework in the Aspirational Area of Grantmaking by supporting general operations with multi-year funding.

Last year, 2022 Cycle A, this program had an allocation of about \$13 million. The CAC received 570 applications and awarded 513 to organizations who had a total revenue of \$250,000 or below. This cycle the council opted to fund three tiers with different organization sizes. Below is a reminder of the final tier structure approved by council along with anticipated numbers. Guidelines reiterated CAC's support for small organizations and stated that Tier 1 was anticipated to receive at least 55% of funding (the percentages in the table are floors, not caps).

Tier	Organization Total Revenue	Number of Awards Possible	Anticipated % of funding
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1	Below \$250k	173	55%
2	\$250k to \$1m	79	25%
3	\$1m- \$1.5m	63	20%

For our 2023 grant cycle, GenOps was allocated \$8,126,344. Our guidelines estimate we will award a total of 315 grants for this program. Overall the CAC received 1,165 applications (752 for Tier 1, 341 for Tier 2, and 68 for Tier 3), 38 applications were ineligible and 1,116 (720 for Tier 1, 331 for Tier 2, and 65 for Tier 3) moved forward to the panel process.

Applications from organizations with \$250k or less in total revenue increased 28% from 2022 to 2023. 67% of our 2023 applications were from organizations with \$250k or less in total revenue.

Panel Overview

Programs staff reviewed each submitted application for eligibility. This year the GenOps program had a total of 131 panelists and 24 panels (Tier 1- 15 panels, Tier 2- 7 panels, and Tier 3- 2 panels; 32 additional panelists dropped out during the review period, with most being replaced by alternates). Each panel consisted of five panelists to start and each panelist reviewed about 48 applications each. Applications were sorted by tier and panelists ranked applications within that tier only, to compare organizations of similar sizes. In contrast, in 2022 we had a total of 10 panels and 47 panelists

Each panel engaged in an online 2-hour orientation session that included training in the program purpose, review criteria, ranking system, and grants management system interface. The orientation session also includes a training module of identifying and interrupting implicit bias in the panel process. Panelists also participate in a midpoint check-in meeting after reviewing at least half of their assigned applications to ask any remaining questions and to talk through patterns and issues that they were encountering in the ranking process.

Program Specialist Observations and Analysis

Panelist were asked to review applications based on the following criteria:

- **Centering Equity for an Inclusive Arts Landscape:** In this section, organizations will demonstrate understanding, capacity, and ongoing commitment to building equity across the arts through inclusive policies, practices, projects, partnerships, and leadership. Organizations will also demonstrate how they serve and prioritize communities with the highest levels of need as indicated by the California Healthy Places Index (HPI).
- **Management & Leadership:** Demonstrates effective management. Organization is economically vulnerable or at risk of closure due to economic hardship. When applicable, fiscal sponsor demonstrates effective fiscal management and sound relationship with the applicant organization.
- **Arts & Cultural Engagement:** Uses culturally relevant and responsive outreach strategies to engage systemically marginalized communities. Organization is responsive to the needs and priorities of the community(ies) it serves through its programming and services.

- **Accessibility and Accommodations:** 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, Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Common issues as identified in the midpoint check-in meeting

During our Midpoint Check-In meeting our panelists identified two areas of concern when it came to determining rankings for applications.

The first area of concern was the new Centering Equity for an Inclusive Arts Landscape criteria that included questions referencing the Healthy Places Index (HPI). Panelist were curious about how in depth the answers needed to be when it came to this criterion or how to address applications that completely ignored the HPI portion of the question. Applicants also indicated that they had difficulty answering this question specifically if they were in areas where the HPI did not provide extensive information. Staff did indicate to both panelists and applicants that the HPI should be referenced and that the HPI is a tool that could be utilized along with other tools to demonstrate how they serve and prioritize communities in underserved areas.

The second area of concern were how to rank the Accessibility and Accommodations sections. Panelist asked if the CAC had a rubric to reference in terms of answering how applicants best met this criteria. They also wondered how to rank applicants who detailed minimal ADA accommodations and if organizational size and capacity should also be considered because this grant could potentially help them build that capacity (as some applications articulated).



Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023

To: California Arts Council

From: Josy Miller, Ph.D.
Arts Programs Specialist

Re: FY2023 State-Local Partner Grant Program & Panel Overview

Program Overview

The Council approved the FY2023 guidelines for the State-Local Partner (SLP) program on March 24, 2023. The SLP program provides general operating support and technical assistance for county-designated local arts agencies. The purpose of the program is to foster cultural development on the local level through a partnership between the State and the counties of California. The nature of this partnership includes funding, information exchange, cooperative activities, and leadership. The partnership enables individuals, organizations, and communities to create, present, and preserve the arts of all cultures to enrich the quality of life for all Californians.

The CAC currently funds a county-designated local arts agency in 53 of California's 58 counties. One organization - Yuba Sutter Arts - is designated to serve both Yuba County and Sutter County. We received applications for 2023 funding from all 52 partners; all applications were deemed eligible.

Panel Overview

Programs staff reviewed each submitted application for eligibility.

One panel of five members was selected to adjudicate the 52 SLP applications, as well as the two State-Local Partner Mentorship applications (see additional memo below). One panelist had to withdraw at the last minute due to personal circumstances, so the 54 applications were ranked by four panelists.

Each panel engaged in an online two-hour orientation session that included training in the program purpose, review criteria, ranking system, and grants management system interface. The orientation session also includes a training module of identifying and interrupting implicit bias in the panel process. Panelists also participate in a midpoint check-in meeting after reviewing at least half of their assigned applications to ask any remaining questions and to talk through patterns and issues that they were encountering in the ranking process.

The panels utilized the review criteria stated in the guidelines and the 6-point ranking system. A total of nine applications were ranked 6 (“Exemplary”) and 44 were ranked 5 (“Strong”). No applications were ranked lower than 5, demonstrating a very high quality application from the partnership cohort overall.

Program Specialist Observations and Analysis

Each application was ranked on five review criteria:

- Centering Equity for an Inclusive Arts Landscape
- Arts Programming, Services, and Networking
- Community Engagement and Social Impact
- Management and Leadership
- Accessibility and Accommodations

The panel was particularly impressed with the nuance with which applicants answered the Centering Equity questions. They noted that the deepened understanding and more robust strategies were likely elevated by the Equity Impact Assessment that was done during the 2022-23 program year with support from CAC staff. They did note that continued learning around mechanisms to achieve equity rather than equality for communities served would be helpful, perhaps as part of the planned 2023-24 SLP convening.

The panel also noted that the questions in the Accessibility and Accommodations section would benefit from revision to include more specific language. There is currently only one question included in that section across programs, and some applicants respond either with basic ADA compliance language or with similarly general language regarding community access. For SLPs specifically, the panel was looking for strategies including physically accessible office space and online plug-ins that modify existing web content to be visually accessible.

Overall, the panel noted that applicants responded effectively to the questions regarding service to the communities residing in the lowest quartile of the California Healthy Places Index (HPI). Many of the SLPs have been involved in implementing the California Creative Corps initiative, which uses the HPI as a key tool by which to prioritize support and service. In addition to demonstrating knowledge of the tool and the communities in their counties that reside in the lowest quartile tracts, many of the SLPs also discussed community health indicators that the HPI does not yet capture and gave examples of the work they are doing to serve structurally disadvantaged communities that reside outside of lowest quartile tracts.



Memorandum

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T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023
To: California Arts Council
From: Josy Miller, Ph.D.
Arts Programs Specialist
Re: FY2023 State-Local Partner Mentorship Grant Program & Panel Overview

Program Overview

The Council approved the FY2023 guidelines for the State-Local Partner Mentorship (SLP-M) program on March 24, 2023. The SLP-M program is intended to support the establishment of a county-designated local arts agency in each of the four counties in which no such agency has currently been identified (Alpine, Glenn, Kings, San Joaquin). Grant funds go to existing State-Local Partners (SLP) to foster the development of new SLPs in these counties.

We received two applications for 2023 funding from current SLPs, one to support mentorship of San Joaquin County and one to continue mentorship of Alpine County.

Panel Overview

Programs staff reviewed both submitted applications for eligibility. Both applications were deemed eligible.

One panel of five members was selected to adjudicate the two State-Local Partner Mentorship applications, as well as the 52 SLP applications (see additional memo above). One panelist had to withdraw at the last minute due to personal circumstances, so the 54 applications were ranked by four panelists.

Each panel engaged in an online 2-hour orientation session that included training in the program purpose, review criteria, ranking system, and grants management system interface. The orientation session also includes a training module of identifying and interrupting implicit bias in the panel process. Panelists also participate in a midpoint check-in meeting after reviewing at least half of their assigned applications to ask any remaining questions and to talk through patterns and issues that they were encountering in the ranking process.

The panels utilized the review criteria stated in the guidelines and the 6-point ranking system. Both submitted applications were ranked 6 ("Exemplary"). Especially given that the same panel ranked the existing SLP applications, thus assuring their understanding of the needs and

requirements of the program, these exemplary rankings speak to the strength of the mentorship proposals.

Program Specialist Observations and Analysis

Each application was ranked on four review criteria:

- Centering Equity for an Inclusive Arts Landscape
- Organizational Capacity and Readiness
- Program Design and Implementation
- Accessibility and Accommodations

While the panel was extremely impressed with the quality of the two proposals, the Council's goal was to fund four current SLPs to mentor the four counties that currently do not have designated county arts agencies. No applications were received to mentor either Glenn County or Kings County.

In providing technical assistance to potential SLP applicants, staff was made aware that the securing of the required Letter of Commitment from the mentee counties' administrations proved to be the most significant hurdle. Of the two mentee counties, one county administration communicated that it would require significant further information before agreeing to support the proposal; the other county administration expressed a definitive lack of interest in having a local arts agency in its community at all.

Given these hurdles, the Council may wish to consider whether requiring designation from county government is an appropriate requirement for communities to gain access to state funding in this manner.

TAB N

California Arts Council | Public Meeting | 08/30/2023

2023 Grant Review Panelist Biographies & Demographics

Panelist Demographic Analysis

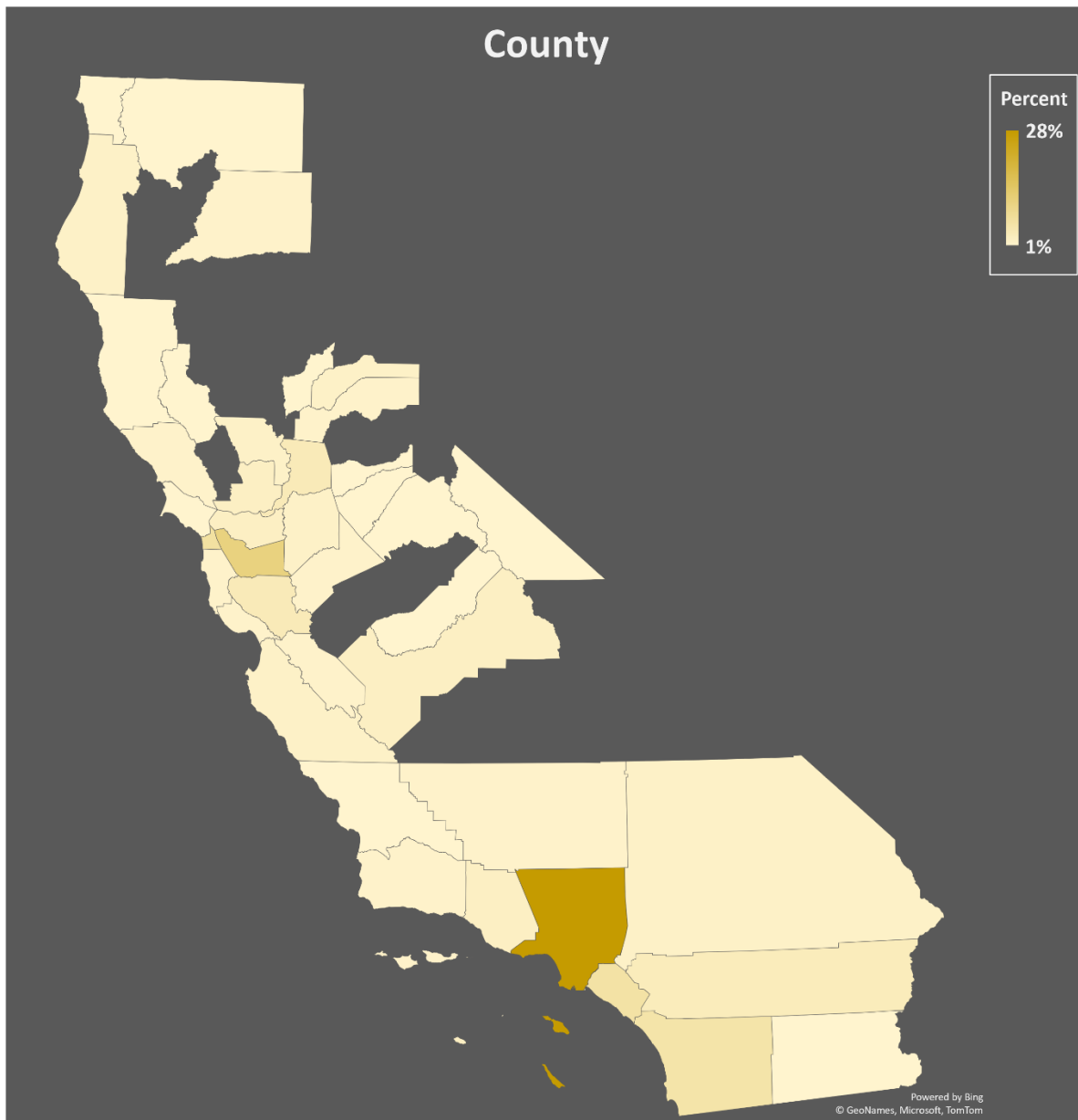
As in prior years, staff has analyzed demographic data, other identifiers, and geographic data provided by the panelists in their Panel Applications. The following information reflects the data for all panelists that served in the 2023 grant programs.

Total number of panelists that served on the 2023 grant review panels: **199**

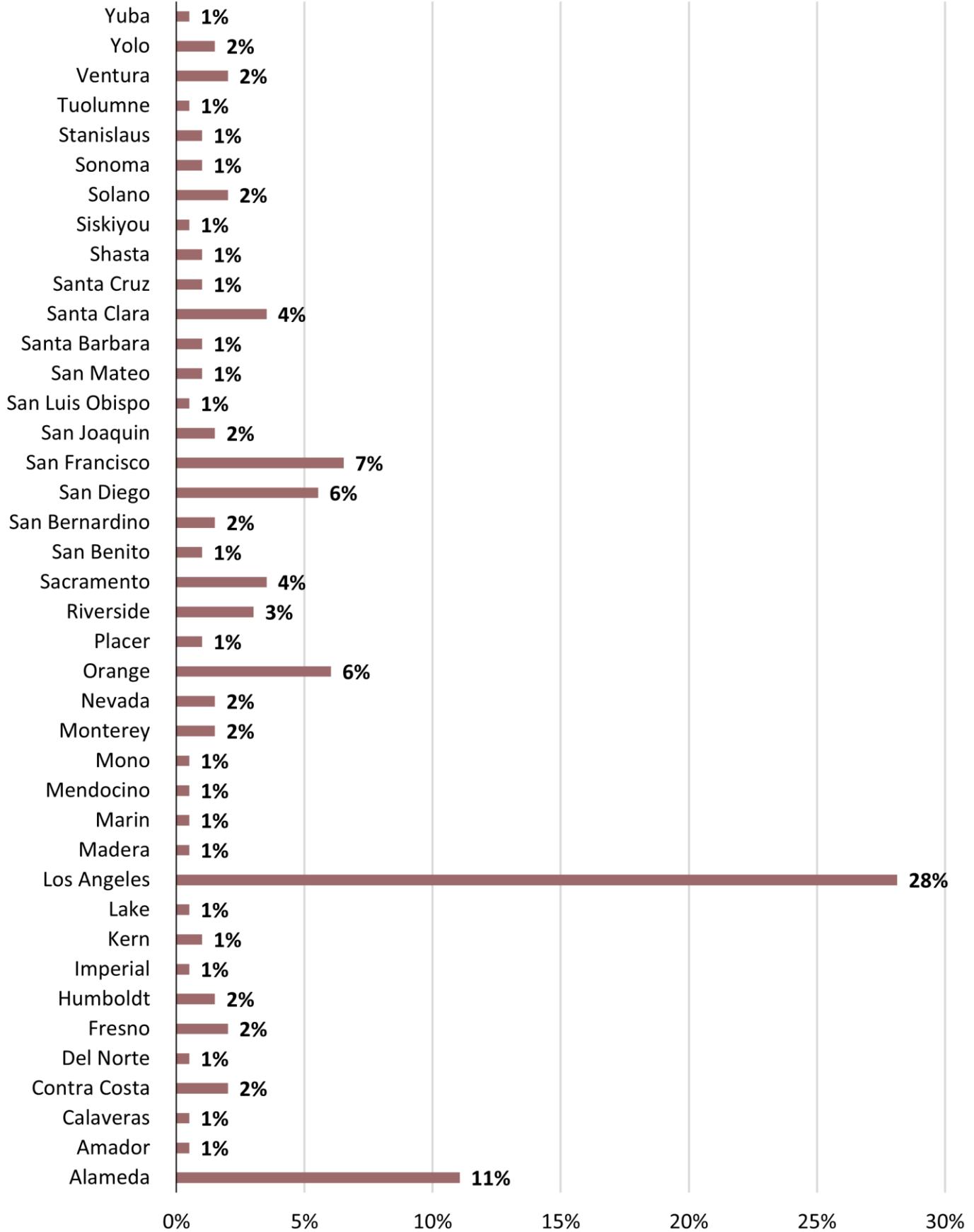
Note: Data compiled from self-selected responses by panelists in Panelists Application. All data displayed in percentages.

Panelist by County

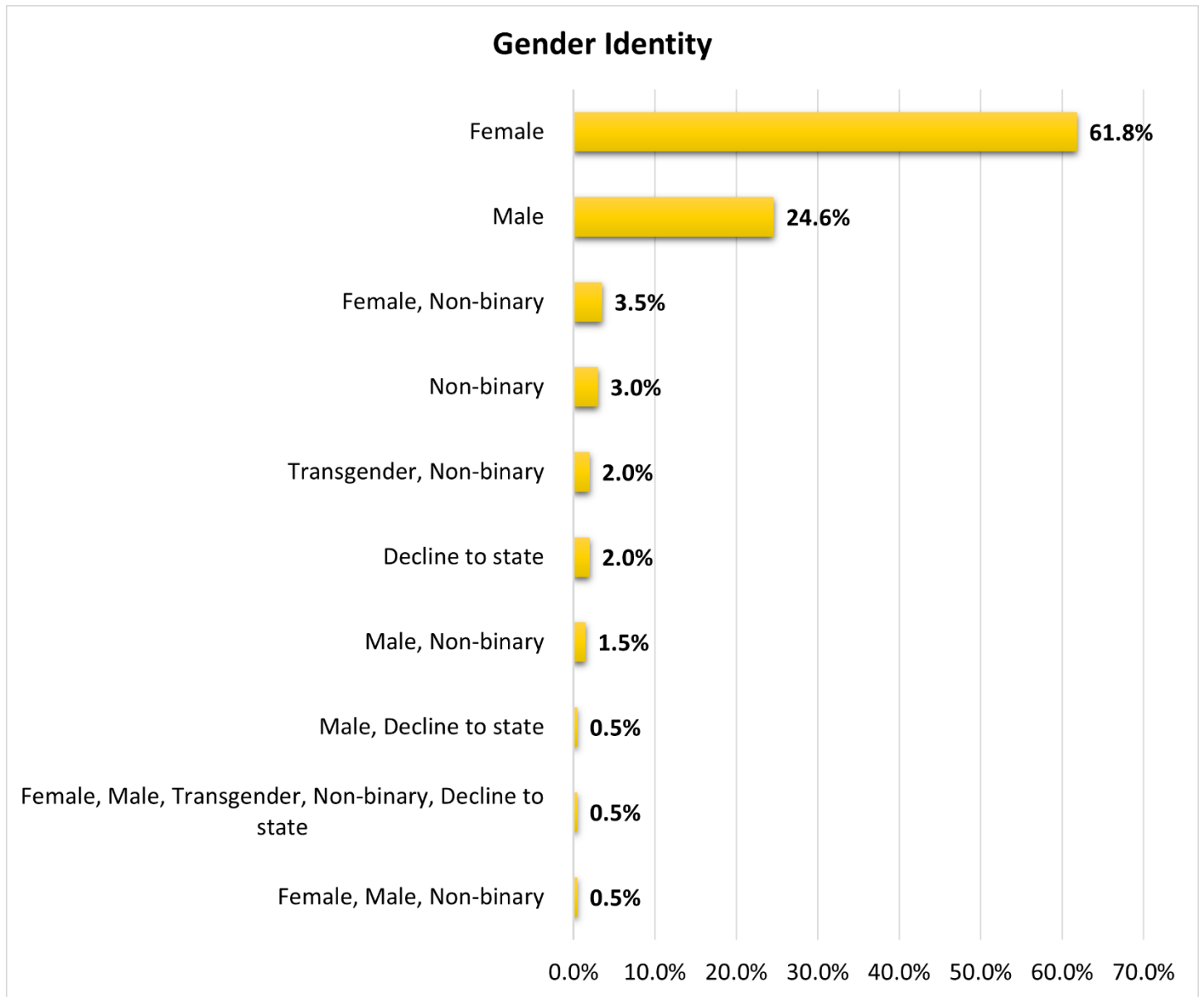
(Map and Graph)



County



Gender Identity



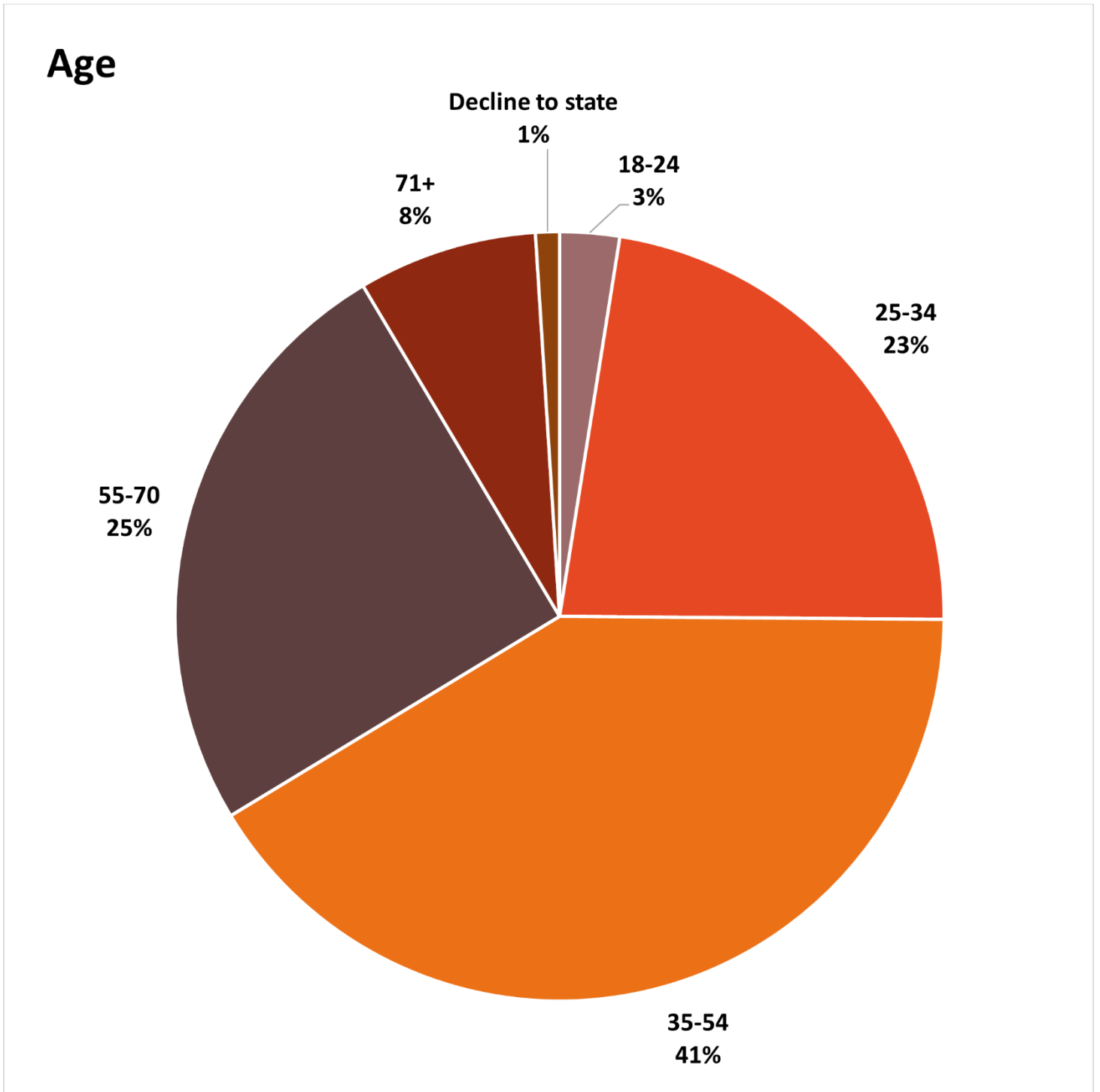
Panelist Race and Ethnicity Data

Race/Ethnicity	Percent
Asian / Asian American, Hawaiian / Pacific Islander	1%
Asian / Asian American, Indian	1%
Asian / Asian American, Latinx / Chicanx	1%
Asian / Asian American, White / Caucasian	1%
Black / African American, Asian / Asian American	1%
Black / African American, White / Caucasian	1%
Decline to state, White / Caucasian	1%
Ethiopian American	1%
First generation Jewish-American (child of a Holocaust survivor)	1%
Hawaiian / Pacific Islander, Asian / Asian American, Native American / Indigenous, Black / African American, White / Caucasian	1%
Human	1%
I do not conform to the labels created by colonizers	1%
Indian	1%
Irish/Italian/Sicilian	1%
Jewish	1%
Latinx / Chicanx, Asian / Asian American	1%
Latinx / Chicanx, Asian / Asian American, Black / African American, Hawaiian / Pacific Islander, Native American / Indigenous, Middle Eastern, White / Caucasian	1%
Latinx / Chicanx, Middle Eastern	1%
Mexican born and Spanish speaking	1%
Middle Eastern, Asian / Asian American, Transcontinental	1%
Middle Eastern, White / Caucasian, Jewish	1%
Mixed	1%
Mixed Race	1%
Mixed race: Middle Eastern (mostly), Western European	1%
Mixed/ More than one race	1%
Native American / Indigenous, Latinx / Chicanx	1%
Native American / Indigenous, Latinx / Chicanx, Indigenous Mexican: P'urepecha	1%
Native American / Indigenous, White / Caucasian, Latinx / Chicanx	1%
Native American / Indigenous, White / Caucasian, Latinx / Chicanx, European (Italian)	1%
White / Caucasian, Asian / Asian American	1%
White / Caucasian, Black / African American	1%
White / Caucasian, Hawaiian / Pacific Islander	1%
White / Caucasian, Irish, English, Scandinavian, Ashkenazi, West Asian	1%
White / Caucasian, Native American / Indigenous, Black / African American	1%
Middle Eastern, White / Caucasian	1%
White / Caucasian, Middle Eastern	1%
Latinx / Chicanx, Native American / Indigenous	2%
Latinx / Chicanx, White / Caucasian	2%
Native American / Indigenous, White / Caucasian	2%
Native American / Indigenous	2%
White / Caucasian, Latinx / Chicanx	2%
Decline to state	3%
Middle Eastern	3%
Asian / Asian American	12%
Latinx / Chicanx	13%
Black / African American	15%
White / Caucasian	27%

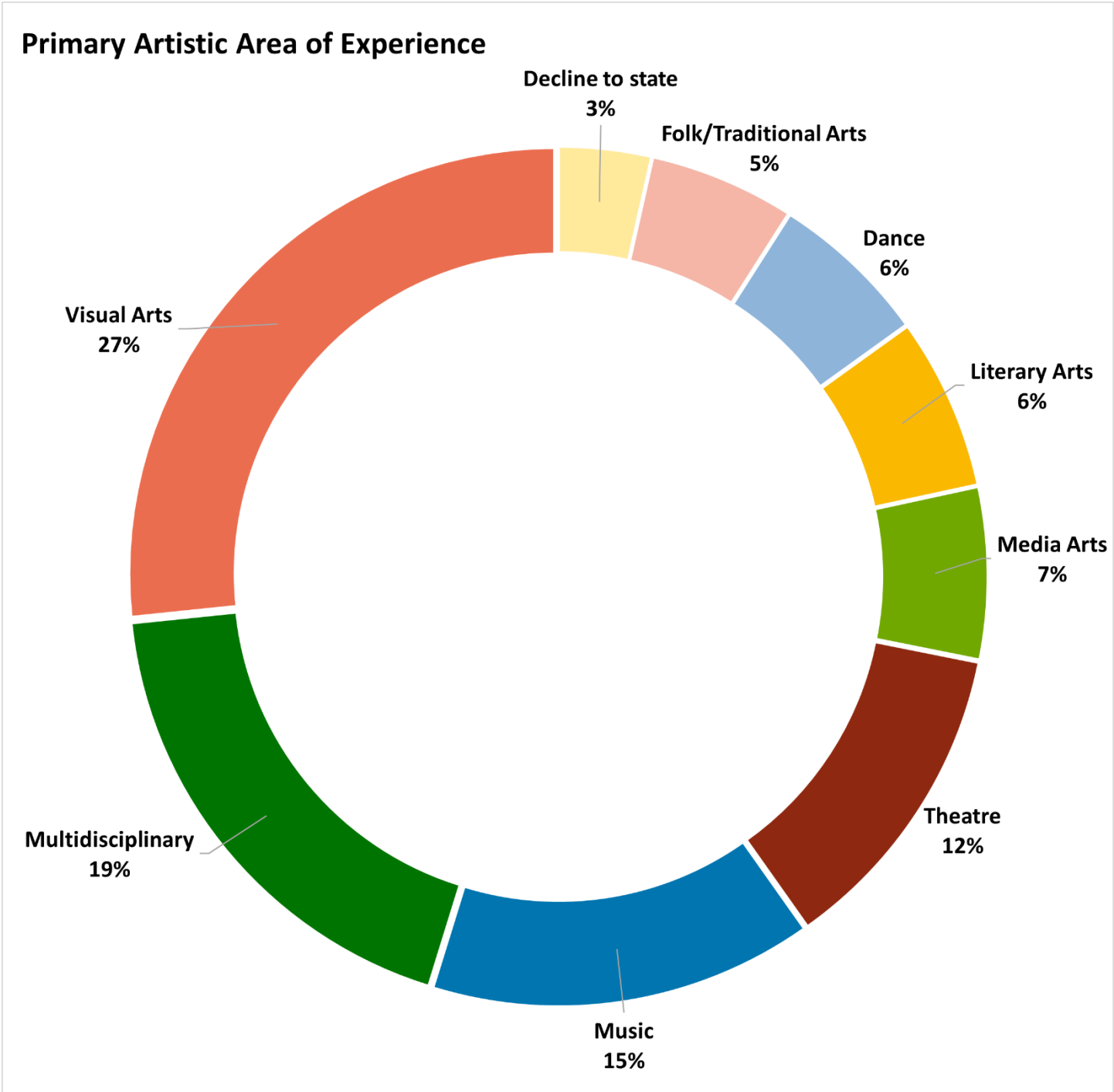
Tribal Affiliation:

Of the 199 panelists, 9.5 % of applicants shared they had a form of tribal affiliation.

Age Data:

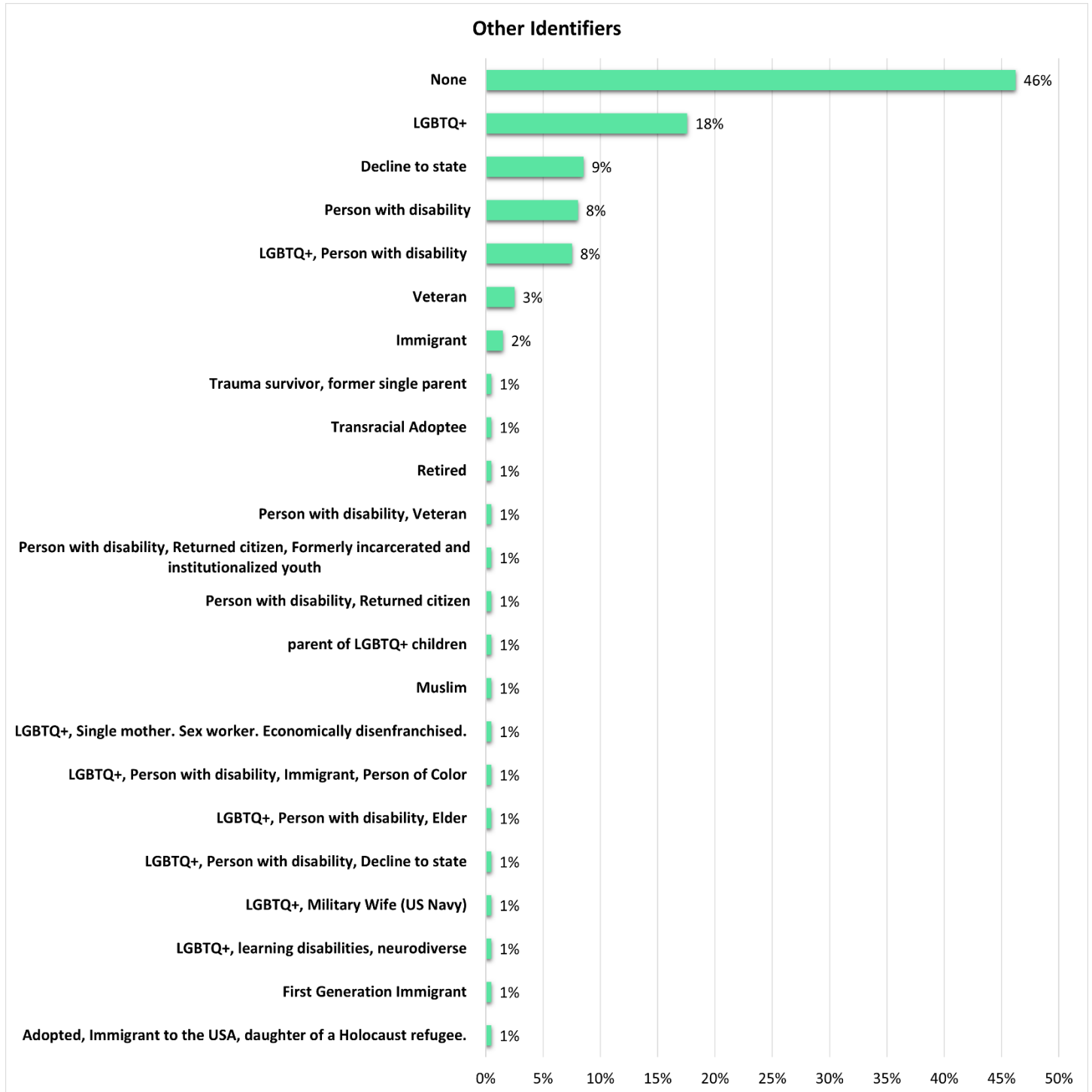


Primary Artistic Area of Experience



Other Identifiers:

Panelists are welcome to share other identifiers within the panel application. Panelists can select or write in as many identifiers as they would like.



2023 Panelist Biographies

Programs Reviewed:

- Administering Organization – Folk and Traditional Arts
- Arts & Cultural Organizations General Operating Support
- Impact Projects
- State-Local Partner Mentorship
- State-Local Partners
- Statewide and Regional Networks

Note: Panelists Listed in alphabetical order by preferred first name. Data compiled from self-selected responses by panelists in Panelists Application.

Aireene Espiritu; Oakland

Artistic Area of Experience: Music

Aireene Espiritu is an artist, singer-songwriter and cultural practitioner/producer covering various genres from folk, blues, gospel, rhythm and blues to world music. Aireene was a soloist with the Glide Ensemble in San Francisco, has toured internationally and across the country, playing intimate venues such as Freight & Salvage to festivals such as Yerba Buena Gardens Festival, Hardly Strictly Bluegrass Festival and more. Her project, A Color-Coded Symphony, first premiered at the San Francisco Asian Art Museum in 2017. This performance piece is a musical experience connecting the audience's ethnic origins to rhythms of the world and whose aim is to nurture curiosity and openness towards other cultures through music.

Ale O.; Whittier

Artistic Area of Experience: Visual Arts

Before art, I was a girl scout organizing and leading events primarily service based. I had initiated the shoe donation for Japan after the tsunami in 2011 with my mom. Following commissioned murals and volunteer efforts, I researched art programs and found Ryman arts. It was the start of my artistic career, having participated in both, make your mark in the park, even more artistic events (which were fun). With even more help from my mom I found my way back, applying here, in hopes I can continue to. I mostly remember doing it to spend time with her. She inspires me to try new things. She is a huge reason why I'm here despite the struggles of transitioning. Retail jobs were blatantly "everythingphobic" but I live in constant fear. She helps me feel a lot less of it. Celebrating a year of legality, and months of passing, I simply would not pass this up. I hope to give back while somehow navigating what Art is going to mean in my life moving forward, because somehow I got lost in what art couldn't do for me. This is an interesting opportunity where I can maybe, give again. Give something to it instead of worrying about the opposite. She was a first generation american. I love her.

Alexandra Urbanowski; Monterey

Artistic Area of Experience: Multidisciplinary

Alexandra Urbanowski has over two decades of extensive project management, arts administration and organizational development experience. She has provided leadership, advocacy, fundraising, and strategic management for a range of community development projects and cultural advancement initiatives on both the east and west coasts. As Associate Director of Silicon Valley Creates (the county arts agency for Santa Clara County) she directs grant programs, designs capacity building and training curriculum, and leads regional expansion and other special initiatives. She is current managing the AO work for the 2023 CAC IAF program for Central California. Alexandra has held leadership positions with a number of nonprofit organizations including COO of American Leadership Forum Silicon Valley, VP at New Hampshire Public Radio, and San Jose Repertory Theatre. Alexandra is an alumna of Smith College and has participated in Harvard Business School's Executive Education program.

Alison Sotomayor; Anaheim

Artistic Area of Experience: Media Arts

Alison is president of Moxie Media, a Latina-run and owned, small media production company built on the principles of inclusion, equality, and giving voice to vulnerable, diverse voices in the industry, particularly in Hollywood. She has produced the award-winning PBS documentaries The Rise and Fall of the Brown Buffalo (2018, executive produced by Benicio del Toro), Bridging the Divide: Tom Bradley and the Politics of Race (2016), the educational film for CA schools, Tom Bradley's Impossible Dream (2016), The New Los Angeles (2015), and countless short films. From 1990-2000, she produced KCET's critically-acclaimed daily public affairs show, Life and Times, in Los Angeles, was communication director for the media advocacy organization, the National Hispanic Media Coalition, and producer/fundraiser for LatinaFest, an outdoor festival that empowers marginalized Latina entrepreneurs. Alison has won two Emmy Awards, five Golden Mikes, and a Telly Award, and has earned a B.A. in Sociology at UCLA.

Alix Asker; San Francisco

Artistic Area of Experience: Visual Arts

I have a Bachelor's in Legal Studies. As a long-time San Franciscan, I've worked in the nonprofit and government sectors and am familiar with Criminal Justice and Immigration Rights issues. I'm also familiar with many Arts Organizations as a patron.

In 2015, I served on Civil Grand Jury, investigating San Francisco's Citizens' Complaints and the City's Departments. More recently, I returned to school to pursue a film/entertainment career; since then, I've been involved with several Film Festivals as Development Intern and Programming Committee volunteer.

Amy Hurst; Crescent City

Artistic Area of Experience: Folk/Traditional Arts

My educational background has provided me with a strong foundation in the social sciences while my work history has given me experience working with a wide variety of people from all walks of life. My work with National and State Parks as well as volunteer service throughout this country have exposed me to our nations various indigenous communities.

My work experience also includes reviewing grant/loan applications for Federal assistance programs. Having applied for and received grants as a Bookkeeper and Park Ranger, I understand the grants process from application to follow up reporting.

Amy Spencer; Berkeley

Artistic Area of Experience: Visual Arts

Amy Spencer has over fifteen years experience supporting community art at regional art centers, government entities and museums. This includes working as a community arts development coordinator at the Nevada Arts Council; and at Pro Arts in Oakland, where she managed exhibitions, communications and public programs, including East Bay Open Studios. Spencer holds a Master and Bachelor of Arts from the University of Melbourne, Australia. A seminal role in her career was working at Injalak Arts—an indigenous enterprise in remote western Arnhem Land—where she experienced firsthand the vital role art can play in shaping a healthy community.

Anahit Poturyan; Los Angeles

Artistic Area of Experience: Multidisciplinary

Anahit Poturyan is a writer and art educator based in LA with a strong focus on technology, research, history, and culture. She received her B.A. in English Literature and an Art History minor from the University of California, Los Angeles (UCLA) and an M.A. in Aesthetics and Politics from the California Institute of Art (CalArts). She is currently employed at LA Commons and the Angel City Chorale. She has worked at the Peggy Guggenheim in Venice, Italy; the 58th Venice Biennale, the Los Angeles County Museum of Art (LACMA), the Hammer Museum, Artbook, and Otis College of Art and Design. She has lectured at numerous conferences across the world, such as the Nordic Summer University in Faro, Sweden, and the Western University of Australia in Perth, Australia. Her writings have appeared in the LA Review of Books, MediaTech Ventures, Whitehot Magazine, among others.

Andrea Temkin; Palo Alto

Artistic Area of Experience: Music

My career has been in arts administration primarily working with community based cultural

organizations and educational institutions. I have been an executive director and interim executive director. I have also worked with government agencies including Arts Program Manager for both the Alameda and Santa Clara County Offices of Education and as the Director of the San Mateo County Arts Commission. For the past 10 years my consulting practice has focused on supporting organizations experiencing both planned and unplanned transitions. My practice also has focused on supporting organizations founded and led by people of the global majority. I have worked across all arts disciplines and have particularly deep knowledge in music and folk and traditional art forms. I have experience managing teaching artists programs serving people in prison, community schools, hospitals, mental institutions, and preschools.

Andrea Valentino Vieths; Dana Point

Artistic Area of Experience: Visual Arts

My BA focus was in art history at FIU in Miami, FL where I held internships during Art Basel Miami Beach for several years and went on to curate an exhibition representing my own clients during 2011. My professional experience includes working in fine art submission coordination at Sotheby's, assisting the late and great feminist gallerist Bernice Steinbaum and exploring the non-profit sector through the learning and education outreach department at the Vizcaya Museum where I also volunteered as an education docent. My service to the arts has also included serving as on a committee member for the Junior League on an art enrichment after-school project for disabled students. I myself am an artist; I consider having been one since I learned how to work with oils 20 years ago but I cannot recall a time in my life without it.

Andréa Spearman; Oakland

Artistic Area of Experience: Dance

Bay Area native, Andréa Spearman is an administrator, choreographer, performer, teacher, and student of a variety of modern-based movement with over 20 years of experience. Her company, A. Spearman & Co. is a contemporary fusion dance company where all artists are trained in various fields of art including ballet, jazz, hip hop, modern, cultural dance, photography, live vocals, poetry, acting, directing, production, and more.

Currently she produces and hosts, The Black Landscape podcast, a series of conversations that spotlight Black people doing significant work in the SF Bay Area communities in various industries including the arts, local government, local authors, the Peralta College system, labor unions, retail and costuming design, tech, and more!

Angela Franklin; Los Angeles

Artistic Area of Experience: Decline to state

I worked as a public information officer, budget analyst, and management analyst for 28 years

with the City of Los Angeles. I spearheaded development of educational/outreach materials to inform the public about water quality issues and things people could do to improve our oceans and beaches. After retiring five years ago, I began pursuing a new career in the literary arts. I am a poet, essayist, visual artist, and documentarian, who holds an MFA from Antioch University Los Angeles. I am a fellow of Cave Canem, VONA, and Hurston Wright, which are prestigious competitive writing programs.

My work is published in anthologies such as: Korean Anthology Flowers Blooming from Scars: 30 Year Anniversary of LA Riots, The Gathering, Peregrine: Black Voices Speak, The Best of Poetry Salon, Voices of Leimert Park Redux, and online publications Cultural Weekly, Portside and Spectrum. I have two books underway, a chapbook of poetry and a coming of age memoir about growing up in Los Angeles during the 60's.

Angelia Gordon; North Highlands

Artistic Area of Experience: Visual Arts

I currently manage an art center in the Sacramento area. In addition to my passion for arts programming and my community, I have a degree in studio art and technical theatre. In recent years I have also become interested in writing. In addition to the arts, I am particularly interested in the environment and native wildlife.

Ann Huang; Newport Beach

Artistic Area of Experience: Multidisciplinary

Ann Huang is a multilingual Chinese American poet, filmmaker and visual artist based in Newport Beach, CA. Her award-winning poetry has been featured in Denver Quarterly, Ruth Stone, Rue Scribe, The Blue Mountain Review, The Elevation Review, Helen Lit Mag, The Florida Review, The Bare Life Review, The Bookends Review, Tiny Seed Journal, The Write Launch and Verse Wrights. She is producing a limited short film series Ann Huang Presents. Huang is the Visual Arts Editor for the New Found Org and Traveling Show Manager for the Marin Poetry Center. She is a veteran of marketing initiatives, managing a household brand (NatureBright) of light therapy products and sits on the advisory board at The University of California Riverside Women in Leadership program.

Ann Tuomey; Lafayette

Artistic Area of Experience: Multidisciplinary

Ann has developed a reputation throughout her career for successfully establishing dynamic programs, education, funding, audience expansion, and joy. She has cultivated partnerships and built fruitful constituency relationships at numerous institutions and organizations for over 25 years. Her arts management experience is extensive and diverse having served the field in a

variety of capacities as a leader, board member, and consultant, including time as Director of Operations and Events for the South Street Seaport Museum, Executive Director of New York Theatre Ballet/Ballet School NY, Associate Director for Twyla Tharp Productions (W.A.T. Ltd.), strategic planning for the Baryshnikov Arts Center, Director of Studio Operations for New York City Center, and Head of Events for The Museum of Jewish Heritage – A Living Memorial to the Holocaust. She is a recent transplant to California and is delighted to be the Manager Director of Sozo Impact.

Anne Smith; Oakland

Artistic Area of Experience: Multidisciplinary

Dr. Anne W. Smith is an advocate, arts educator, arts professional, consultant, professor and arts educator. She has held leadership positions for California Arts Council, San Francisco Arts Commission, ODC Dance, Dance Spectrum Ballet, Book Club of California, San Francisco Center for the Book and San Francisco Circus Center. She was arts administration chair at Golden Gate University, a tenured high school teacher of humanities, speech and theatre. Other faculty appointments: Showa University of Music, Japan, HEC, University of Montreal, American University (Washington, D.C.) and College of Charleston. Professor of Practice at GGU Ageno School of Business, and Shenandoah University.

She held leadership positions for California Arts Council, San Francisco Arts Commission, ODC Dance, Dance Spectrum, Dimensions Dance Theatre, Book Club of California, San Francisco Center for the Book, San Francisco Circus Center. Smith is currently board president for Theatre Bay Area, board member Medical Clown Project, co-chair Commonwealth Club Arts Forum. Previously Board member California Arts Advocates, San Francisco Girls Chorus, California Lawyers for the Arts, and Chanticleer.

Annette Paz; Los Angeles

Artistic Area of Experience: Folk/Traditional Arts

I am Annette Paz, M.Ed (she/her) an abolitionist artist and the first-generation daughter of immigrants from El Salvador and Mexico. I founded Radiclay, a ceramics studio for sensitive and radical young artists that long to be agents of change through art, community and joy. Radiclay is for anyone that otherwise goes unseen in our society. In 2020, I was in conversation with Patrisse Cullors, co-founder of BLM, where we discussed the need for mental health and prison reform and I was part of the team that helped pass Measure J. I was selected by the California Department of Education to present about the short and long term effects of mass incarceration and state violence on school aged children. My altar for my family, “Stigma = Muerte”, was selected as part of the Ancestral Lights Exhibition at Self Help Graphics. I have taught ceramic workshops at the Natural History Museum of Los Angeles, Twin Towers Jail, Self Help Graphics,

CAST (Coalition for the Abolition of Slavery and Trafficking), The Other Art Fair LA, Trenstas Collective, Dignity and Power Now, at elementary schools and community gardens.

Annie Barnes; Upper Lake

Artistic Area of Experience: Theatre

I began as a actress with the New Shakespeare Company of San Francisco for 17 years. I received training at the American Conservatory Theater and one of the original members of the Asian American Workshop. During the 1960's to the 1980's I had been very involved in the using art forms of theater, dance, multimedia to bring awareness to the voice of the times, influence political change for the Pilipino American historical community, and most important empowerment of the underserved/ unheard communities. Through the years, I have become a mental health therapist, grant writer for tribal and rural communities statewide and co-founder of a non profit organization.

Anthony Centeno; Bell

Artistic Area of Experience: Music

I am a native Angeleno from the city of Bell, with a double Bachelor's in Music and Theatre Arts, as well as a Master of Fine Arts in music. In addition to being a performer, I've spent most of my career as a music educator. Prior to the covid pandemic, I was a public school music teacher for Aspire Public Schools in South Gate, Ca, where I enjoyed serving over 700 tk-5th grade students in an under-served community. Unfortunately, covid state budget cuts brought an end to my position, as it did to much of the arts. Most recently, I had the privilege of being a teacher at an art integrated school near Boyle Heights, where I developed curriculum that included visual and performing arts as a part of students' daily classroom experience. Furthermore, I'm also an alum of Arts for L.A.'s Activate, arts advocacy program.

Anthony Sigala; Brawley

Artistic Area of Experience: Visual Arts

I received a BFA from Art Center College of Design in Pasadena Ca. I am a full-time artist who is based in Brawley Ca. I retired from the Ca Department of Corrections as an education principal. I managed all inmate education programs at one of the State Prisons. I also supervised the Arts in Corrections programs within the institution. I was an art instructor at Pasadena City College, Imperial Valley College and Art teacher at Los Angeles High School for the Arts. I am involved in my community by creating public art and donating some of my art services for non profit fund raisers.

Aubrey Mamaid; Glendale

Artistic Area of Experience: Dance

Aubrey Mamaid was born and raised in the Philippines, and moved to Los Angeles, California in 2015. As a first generation immigrant and student, she completed her B.A. in Dance, B.A. in Asian American Studies, with a minor in Public Affairs at the University of California, Los Angeles as UCLA Class of 2021. Her work in the non-profit realm began in 2019 as an Administrative Intern for Versa-Style Dance Company (VSDC). Aubrey is now the Special Projects Associate for VSDC, where she specializes in grant writing, fundraising, and program development.

Aubrey is also an active Street Dance practitioner for 8 years and going, learning from legends and pioneers who originated Hip Hop culture. Aubrey is a member of Versa-Style Legacy, a pre-professional company that brings Hip Hop and Street Dance Culture to Los Angeles. As a Teaching Artist, Administrator, and Street Dance Practitioner, Aubrey advocates to make Street Dance culturally accessible for the youth.

Bekki Borrego; Modesto

Artistic Area of Experience: Literary Arts

I am a native Texan who grew up in California. While at University I spent about six months in Europe as an Art History major and Photography minor. My career is varied from customer service to manager at a Paint Company. I came into grant writing by accident. I've written 3 grants total and I've won all three. Almost 30 years passed between the second and third grant. While I may have talent there is much I need to learn. What better way to learn than to read other writings. Let's face it one day my luck will run out. I want to be able to learn as much as I can all the time. If that were possible.

Belva Johnson; Rosamond

Artistic Area of Experience: Literary Arts

My background stems from experience in secretarial sciences, working in the legal field as a legal secretary, and over the years in administrative assistance. Currently retired and performing secretarial duties for the Safe Home Housing nonprofit organization, formed to create alternative housing for homeless individuals. We are also sponsoring community wellness workshops that provide information about healthy food and lifestyle choices. These workshops bring in expert guest speakers, give demonstrations, provide art classes, and give opportunities for attendee participation. Since inception, I have been the coordinator of these workshops and all fundraising events. In 2021 we hosted a black tie affair, and a Sees Candies Fundraiser. I've also co-authored a book entitled The Presence.

Bernadette Vielbig; Eureka

Artistic Area of Experience: Visual Arts

Bernadette Vielbig holds an MFA in Sculpture and design and has a teaching history of 20 years at the college and university level in fine arts. She has exhibited her work at museums and galleries nationwide. Her 40 years of being a working artist have given her time and experience working with artists of all levels in traditional and non traditional settings for viewing art. Her work has been featured in outdoor public art parks, experimental events, and even shopping mall parking lots. Her range of skills in many media is constantly growing. Bernadette has lectured and taught workshops in many parts of the US aside from her history as a professor. She has worked with many demographics as an educator in public institutions and continues to do so on a private level at large.

Bradley Waters; Los Angeles

Artistic Area of Experience: Literary Arts

I earned my Bachelor's in English from Michigan State University and my Master's in social work from the University of Michigan. I interned for one year as a therapist in a Detroit community mental health organization and was employed as a crisis counselor at a national crisis call center. I pivoted from the mental health field into the writing field, first by becoming an online contributor for Psychology Today. I wrote for PT for eleven years. Over the past four years I have focused on creative writing, getting poetry, fiction, and essays published in numerous print and online publications internationally. In 2022 my nonfiction was nominated for a Pushcart Prize. This year I began serving as the "Beyond Genre" senior editor for JMWW Journal. My responsibilities include reviewing and ranking submissions, choosing a short list, curating visual art pairings, and coordinating publication decisions with the managing editor.

Bridgett Rangel-Rexford; Davis

Artistic Area of Experience: Visual Arts

Bridgett Rangel-Rexford is a Mexican American woman residing in Mount Shasta, CA on the land of the Winneum Wintu tribe. She was awarded honors at UCSD wherein she received her B.A. in Art History/Theory and Criticism. A forever learner, she also received her A.A. in Graphic Design. One summer she served as the art director for Camp Krem (a camp for people with disabilities). Another summer she directed birthday parties and designed flyers for the Crocker Art Museum's events. Whenever she isn't working, her heart is dedicated to reaching out to the local art community as the President of the Siskiyou Arts Council.

Her 2020 project was titled, "Quotes of the Revolution". Since social media algorithms push posts into the internet abyss minutes after they are posted, her series document and illustrates the revolution 2020 brought a quote at a time. Currently, she is working on her podcast titled, "How You Frame It". As a Mexican American art critic, she realizes there is a need for more

Hispanic art critics' voices to be heard. She enjoys giving people the opportunity to explore their creativity and unique ways of framing the world around them.

Cathlyn Choi; San Diego

Artistic Area of Experience: Media Arts

Cathlyn Choi is a seasoned TV/film producer, director, and community activist with over 25 years of related experience. As the founder and Executive Director of Asian Culture and Media Alliance, her mission is to empower and promote the voices of AANHPIs in California through media arts. Choi's extensive portfolio of work includes hosting and producing four seasons of the widely popular PBS cooking show Cathlyn's Korean Kitchen, five seasons of Asian Pacific Voices TV series, and three seasons of Asian Pacific Voices Radio Podcast. In 2016, she founded the Take One vocational youth media arts training program to inspire and mentor the next generation of filmmakers and storytellers. Since 2008, Choi served on the board of 11 non-profit organizations. She has received regional and international recognition for her efforts to promote AANHPI culture through media, including the Telly Award, Fil-Am Humanitarian Award, and the Asian Women Entrepreneurs' SoCal Lotus Award.

Celeste Chan; San Francisco

Artistic Area of Experience: Literary Arts

Celeste Chan is a writer, artist, and arts administrator. She's been selected for fellowships at Lambda Literary, Periplus, and Catapult, and awarded grants and residencies from Hedgebrook, CA Arts Council, and SF Arts Commission. A longtime contributing editor for Foglifter, she also serves on the journal's board. From 2016-18, Celeste joined a national cohort of 26 fellows in the Association of Performing Arts Professionals Leadership Fellows Program. For ten years, Celeste co-directed Queer Rebels, a queer and trans people of color arts organization; she served as longstanding guest curator for MIX NYC Experimental Film Festival and OUTsider Festival (2012-2018). She has toured, presented work, and given workshops at colleges such as Williams, Indiana, UC Riverside, CSU Humboldt, SFSU, Berkeley, and beyond. As a queer woman of color artist, she's lived in San Francisco for nearly twenty years.

Charla Lawson; Sacramento

Artistic Area of Experience: Music

I began my arts administration career in high school, where I created articles of association and bylaws for the band, in college I managed a summer music camp and orchestra festival. In the following 18 years I have worked at the Modesto Symphony, Townsend Opera (now Opera Modesto), West Edge Opera (summer festival), Opera Saratoga, and I currently work for the Sacramento Philharmonic & Opera. My responsibilities have ranged from getting coffee, organizing props, liaising with boards and artists, to Program Creation and reporting.

I believe that the arts, in all forms, provide a deeper connection to society and our communities while creating well rounded citizens who have more creative lives, rooted in ownership and belonging in their community.

Charles Williams; Los Angeles

Artistic Area of Experience: Theatre

Charles Douglass is the proud recipient of two coveted Beverly Hills/ Hollywood NAACP Theater Awards for “Excellence in Musical Theater, writing and production”. As an actor and director, he has numerous television credits, including the role of “Haskell” in the original Star Trek, the next Generation. He is also known for his role as “the Wiz” in the touring company and was also the understudy for the role in the Broadway production. He now brings to life as director, his rendition of the 1973 popular Musical, “Godspell 2021: The Call To Healing

Cheryl Fabio; Oakland

Artistic Area of Experience: Media Arts

Began my documentary filmmaking practice in the 1970s, became an independent media advocate in 1990s, and became an Administrator and nonprofit arts leader in 2003 as ED of SWFCenter. Currently, 3 feature-length documentary films, with one being released end of May 2023.

Christina Ge; Berkeley

Artistic Area of Experience: Music

Christina Ge currently serves as the managing director of the San Francisco based Left Coast Chamber Ensemble which specializes in the commissioning & performance of new music. In her role, she wears many hats, not only overseeing the daily operations of the group, but also leads grant-writing proposals, helps develop marketing and publicity strategies, creates & manages the budget alongside the Treasurer, and more. Christina also currently serves as the Treasurer of the non-profit Calliope East Bay Music & Arts, an organization dedicated to building community and advancing social justice through the arts. Beyond leading Calliope’s financial trajectory, she advises on grant proposals and sits on the programming committee, helping to ensure a wide variety of differing musical practices and arts are included in each concert season.

Christina graduated from the University of California, Berkeley in 2020 with a triple-major bachelor’s degree in music, rhetoric, and legal studies.

Christina Humphreys; San Francisco

Artistic Area of Experience: Visual Arts

I am a multidisciplinary artist and curator based in San Francisco. In addition to my individual art practice and curatorial work, I have supported the capacity building efforts of several nonprofit organizations, including Tempus Projects, a pioneering nonprofit gallery and artist residency space in Tampa, Florida, the Rainforest Action Network, the Museum of Craft and Design, the Internet Archive, and most recently Creativity Explored. I am a former member of Tampa artist collectives Quaid Gallery and Cunsthaus, where I organized exhibitions of artworks exploring themes of technology and the body. I have participated in artist and curator residencies in Florida and Cuba, and my work has been featured in exhibitions throughout the United States, internationally, and online.

Christopher Platt; Mammoth Lakes

Artistic Area of Experience: Literary Arts

I serve on the Mono Arts Council Board, currently as Treasurer, recently as Board Chair. I understand from a firsthand perspective the power and opportunity of grant-funded work supporting the arts in our rural, often isolated communities. As a long time public library director in both urban and rural areas, I have long supported collaboration with artists and arts organizations in library programming as those in the arts and those in libraries work to achieve similar impacts in our communities. Currently I am County Library Director for Mono County, prior to this I was Chief Branch Library Officer overseeing 89 circulating branches of the New York Public Library, the largest, busiest public library in the U.S. In both roles I worked to adapt our programming from STEM aligned to STEAM aligned as art is a crucial gateway to success, empathy, and community building for ages 0-90.

Connie Pleasant; Oakland

Artistic Area of Experience: Media Arts

I have served as a volunteer coordinator for AfroComicCon for 3 years from 2017 to 2020. I recruited and managed a group of volunteers, assigning them to appropriate tasks. Working with this organization, I was able to see first hand how an organization plans their programming, solicits participants, and secure a venue. I was inspired to start my own nonprofit organization called Veteran Comic Con. I used my experience to recruit, solicit participants and secure a venue for my comic con which supports disabled veterans who are artistic. Art is known to alleviate symptoms of PTSD and feelings of disconnection.

Crysta Tim; Benicia

Artistic Area of Experience: Visual Arts

I have been managing programming at Arts Council Napa Valley for just shy of four years. In my

time with the organization, our three main programs have undergone changes to make them more accessible, equitable, and efficient for our audience and staff alike. Our three main programs include our Community Fund regranting program, Visual & Performing Arts Student of the Month program, and Creative Directory which hosts artist profiles, our events calendar, and creative opportunities board. I also serve as a co-captain for our DEI work with the Of/By/For All cohort, currently working on improving our relationship and programming to better serve the local Latinx community. To make improvements to the organization and our programming, I am working on building personal relationships in the community alongside taking part in different professional development workshops, conferences, web series, and more.

Crystal Rocha; Fresno

Artistic Area of Experience: Visual Arts

My experience began around 2012 at the age of 23. I was receiving mental health services in a Transitional Age Youth program and I had received an opportunity to go to the state capital to advocate for disability rights. I loved being able to voice my lived experience in hopes of making positive change. It changed me. I soon joined a non profit CAYEN (California Youth Empowerment Network) where I learned more skills in Advocacy. In 2014 I attended my first CMHACY (California Mental Health Advocates for Children and Youth) where I was introduced to panels of people and workshops of the most innovative ideas in mental health. I met a director from YIM (Youth In Mind) and was inspired to bring my whole self to the table of conversation through Art, Movement, Expression and my lived experience. I joined YIM and was an active member until age 30 (2019). I specialized in Advocacy for Mental Health, Juvenile Justice and Foster Care. I have been a direct organizer in communities all over the state from Humboldt County to San Diego, creating Free Community Healing Spaces, Art Workshops, and Listening Circles. This work is at the heart of who I am and is second nature to my understanding.

Dakim Saadiq; San Pablo

Artistic Area of Experience: Music

Born and raised in Detroit, I became engrossed in creating music from an early age. From competitive marching bands to the solace of samplers, I developed an essential connection to creativity that continues to drive and inspire me. Upon relocating to California in 2007, I found a warm reception in the storied LA beat scene via Project Blowed and Low End Theory. Another move to the Bay Area found family in the SMARTBOMB Oakland collective, deepening my community ties and furthering my creative processes.

Over the past year I've renewed and nurtured my purpose through music education, working with MusicTechSF at June Jordan School for Equity in San Francisco and Samplemode at UC Berkeley as a volunteer coach.

Dana Patterson; Hayward

Artistic Area of Experience: Decline to state

The arts have been integral to my childhood and career. Growing up in Title I public schools, music classes were on the brink of folding due to budget cuts, but provided critical experiences to enrich my educational experience. As an adult, I expanded my arts involvement through the grants profession. Since I became a grants professional in 2017, I have provided services to arts nonprofits in CA's Central Coast that increase exposure to communities who are traditionally excluded from the arts. Through my grant writing services with Santa Barbara Dance Institute, Santa Barbara International Puppet Palooza, Boxtales Theatre Company, Marjorie Luke Theatre, Foundation at Hearst Castle, Museum of Ventura County, University of California Santa Barbara's Arts & Lectures, among others I have become familiar with CAC's grants process and the agency's much needed shift to foster a more inclusive, diverse, and equitable California arts sector.

Danielle Gorodenzik; Los Angeles

Artistic Area of Experience: Visual Arts

Danielle Gorodenzik is a curator and director of the In Print Art Book Fair. From 2018-2022, she served as the Director of Collections and Operations Manager of the Africa First Collection by Serge Tiroche. From 2016-2018, she served as Program Coordinator at the contemporary art organization Artis in Tel Aviv.

Danielle has curated exhibitions and programs at Artists House Rishon Lezion, Indie Group Photography Gallery, Off-Site - The Wrong Biennale, and the Hansen House. Her writing has appeared in national and international publications, including Art She Says, As Promised Magazine, Telavivian and Third Text. Danielle received her MA in Curatorial Studies from Bezalel Academy of Art and Design and holds a BFA in Communication Design from Parsons The New School of Design. Her research focuses on Israeli and African contemporary art. She has delivered lectures and participated in panels at the Israel Museum, Bezalel Academy of Art and Design and Creative Mornings Jerusalem.

David Brown; Los Angeles

Artistic Area of Experience: Visual Arts

David G. Brown is an NAACP award winning artist, educator, publisher and nationally recognized political cartoonist, who also produces graphic novels and comic books with positive messages

for young people. He is a former Career Technical Education (CTE) instructor of Arts, Media and Entertainment for the LAUSD and also taught Cartooning for the California Institute of the Arts (CalArts). The "Tales from the Kids" Program was conceived by David G. Brown beginning with an Artist in Community Program 1995-1996 grant from the Los Angeles Department of Cultural Affairs at the Watts Towers Art Center. Since that time the program has been successfully funded and replicated over fourteen years (1995 - 2009) at multiple community venues including the Watts Towers; the Canoga Park Youth Art center, Los Angeles Central Library, the Alma Reaves Woods Watts Branch Library, Grape Street School and David Starr Jordan High School.

David Catanzarite; Palm Desert

Artistic Area of Experience: Theatre

David is a veteran director, activist, and theatre educator. He has directed in New York, Los Angeles, Toronto, Chicago, and Baltimore. As Visiting Artist for New Africa Theatre Project in Cape Town, he met Nelson Mandela during the country's first free elections. He twice toured, taught, and performed in Communist Czechoslovakia in 1984 and 1989 under sponsorship of the International Theatre Institute. In 1989 one of his performances with the dissident Ha Divadlo was suppressed by Czech police, just days before the Velvet Revolution. In 2010 David and his wife Karen founded Green Room Theatre Company. Now in its fourteenth season, Green Room creates new works, reinvented classics, and site-specific performances for the Eastern Coachella Valley. In addition to hard-hitting productions for general audiences, the company has robust programs for young people. Over fourteen seasons, Green Room has provided more than \$93,000 in scholarships and internships for young artists.

David Freeland Jr; Los Angeles

Artistic Area of Experience: Dance

My name is David Adrian Freeland Jr. I am originally from Jacksonville, Florida. I have been a dancer for over 20 years with 10 years of professional experience. After graduating high school I danced with a small ballet company in St. Louis before attending SUNY Purchase for two years. In 2012 I joined Ailey II and danced with the second company for 3 seasons. After Ailey II I danced with The Metropolitan Opera for one season before joining L.A Dance Project in 2016. With Ailey and LADP I've had the opportunity to perform and teach master classes all over the world. In 2018 received the Princess Grace Award in Dance. In 2021 I received my BA in Dance through the LEAP Program at Saint Mary's College of California. In May 2023 will graduate with my Master's in Arts Administration from Rowan University in New Jersey.

David Read; Plumas Lake

Artistic Area of Experience: Visual Arts

David Read is Executive Director of YSAC. He is a member of Rotary, and serves on the Yuba County History Commission and Friends of the Yuba County Library boards. He has successfully written grants and managed the funded programs for numerous public art projects, Veterans Arts Projects, and the ongoing Jump StArts program with the Yuba County Office of Education providing arts education for at-risk youth. David worked with CA Lawyers for the Arts' bringing arts programs to both the Sutter & Yuba County prisons.

A long-time champion for the arts and well-known community leader, David has brought his experience in marketing, finance and program management to YSAC. He has been actively involved with the organization for 10 years as a volunteer, board member and Board President before being hired to serve as Executive Director in 2016. David has a Bachelor of Science degree in Communications from the University of Maryland.

David Steffen; Gualala

Artistic Area of Experience: Music

I spent 25 years in the music business at Record labels like A&M Records (1972-1990), BMG Music (1990-1994) and GRP Records (1996-1998). I subsequently returned to college (completing a BA Fairfield University, 2001) and then a Masters (NYU, May 2003.) While completing these degrees I was asked (by both universities) to create and teach (as an adjunct) courses on Music, Music History, Music Law, International Business and more. In 2007 we relocated to the Mendocino coast. I managed Arena Theater in Point Arena for 15 months (producing more than 20 live performance events—all but one profitable,) and then moved to KZYX public radio in Mendocino County (underwriting and on-air work.) Since 2019 I've been Publicity Manager at Gualala Arts.

During the course of my professional career I worked with songwriters, producers, and recording artists and others, and at Gualala Arts since 2019 working with visual artists.

DeeAnn Hopings; Cathedral City

Artistic Area of Experience: Decline to state

I am a retired mechanical engineer and I have lived in Cathedral City for 7 years. I am nearing the end of my 3 year term on our Public Arts Commission; my 2nd and 3rd years serving as Chair. In addition, my work took me to 11 countries outside of the US, covering North and South America, Europe and Asia. I asked for and enjoyed these experiences because I wanted to be exposed to other cultures. Also, for the last 20 years of my career I was involved with various Diversity, Equity and Inclusion groups and led one for 3 years.

Diana Arbex; Nevada City

Artistic Area of Experience: Media Arts

Diana Arbex's experience as an arts coordinator spans a diverse expertise in the disciplines of the visual arts, dance, curating, managing, cultural practices and traditional folk art. From being a gallery curator in a rural area of Brasil, where she represented a diverse array of regional and indigenous artists; to coordinating programming at a Traditional Brazilian Folk Cultural Center in the State of Rio de Janeiro; she moved to the United States where she accepted a role as a program coordinator with the Nevada County Arts Council. Her role implies an extensive involvement with the Upstate Creative Corps, where she has been working directly with artists across nineteen Counties offering professional development and technical assistance in some extremely rural areas. Having created a bridge between North and South America, she sees the world with a social justice lens since moving across Country lines. With her experience of working in different organizations, she has gained a sense in consensus building and problem solving, she is an independent thinker with a critical eye for fairness; and respectfully listens to others, while also gently challenging the status quo.

Donna Bee-Gates; Cupertino

Artistic Area of Experience: Decline to state

I am recently retired from 20 years as a lecturer for San Jose State University in education. In this capacity, I exposed my college students to the ways in which the arts can help to build confidence and motivate youngsters in every aspect of their academic and social lives. For example, I took my students to the San Jose Museum of Art to learn about the Visual Thinking Strategy techniques. I also founded a nonprofit, Muza Kids: A Year in the Arts, to increase accessibility and more deeply involve school children and their families in the arts. Arts immersion included venues such as Taiko Drums, San Jose Museum of Art, DeYoung Museum, and Broadway San Jose. After a yearlong experience, many of the Muza families who believed the arts to be unwelcoming became excited about the prospect of returning to museums and other arts venues in the future. In terms of education, I have a BS in Psychology, MS in Counseling, and PhD in Counseling Psychology, and a certificate in Art Gallery and Museum Studies.

Elizabeth Cardenas; Santa Ana

Artistic Area of Experience: Multidisciplinary

My name is Elizabeth Cardenas, I am an artist, educator and single mother of 2. I am a chicana, a designer by training and an artist at heart. I am currently a teaching artist at Orange County Museum of Art and I also have my own business a mobile art studio, Artsy101. I teach art to all levels and all ages as well as adaptive art for adults with disabilities and senior citizens with alzheimers. I live in Santa Ana, California where I grew up. I have served my community in an artistic capacity with several public art projects dedicated to immigrant residents and the hopes

and diversity of Santa Ana. I now serve various Orange County Communities through art programs and classes both at OCMA and Artsy101.

Elizabeth Dolbec-Oliveras; Roseville

Artistic Area of Experience: Visual Arts

I am a veteran art educator working only in Title I public schools serving underserved populations in rural and urban settings. I have a bachelors in Fine Arts from California College of the Arts and a Master of Arts in Educations. I have served on the Board of Directors for the Arts Council of Placer County, am a member of Blue Line Arts, and the Crocker Art Museum. I have also taught summer programs at the above mentioned gallery and museum. In addition I am a practicing artist. Most of my body of work consists of paintings, however recently I have moved more into mixed media.

Elizabeth Jiménez Montelongo; Santa Clara

Artistic Area of Experience: Visual Arts

Elizabeth Jiménez Montelongo is a visual artist, poet, and facilitator based in the San Francisco Bay Area. Her artwork has been exhibited across the United States and her poetry is published widely. Elizabeth earned a BFA in Art (Pictorial Art) and a BA in French from San José State University. Elizabeth is 2021 Creative Ambassador of the San José Office of Cultural Affairs. She was Co-Editor of the 2020 issue of Culture Counts Magazine by Culture Counts Reading Series of San José State University. She is a member of the Board of Directors of Poetry Center San José, Manager of Roots Artist Registry, as well as Director and Editor of La Raíz Magazine.

Ellen Berrahmoun; Monterey

Artistic Area of Experience: Multidisciplinary

I'm a multidisciplinary artist (music, visual arts, writing), curriculum developer, administrator and arts educator with decades of practice in East/West Coast schools and community settings. In Boston, MA, I worked for over 30 years in positions including instructor (Arts in the Parks), Camp Art Director (12 summers), K-5 Arts Specialist, Art Club leader, Artist in Residence (Children's Hospital), arts presenter (Boston Public Library), Arts Manager (Boston Children's Museum), and Children's Art Centre Coordinator/instructor (United South End Settlements). As a Teaching Artist for 2 non-profits, I led citywide arts residencies, serving students in general, bilingual and special education classes. I designed arts-integrated themes aligned with English, social studies, science and math topics. In Monterey, CA, I've presented art programs at the Monterey Public Library, Monterey Recreation, and the Pacific Grove and Monterey Peninsula School Districts. I hold a M.Ed in Arts in Education from Harvard University's Graduate School of Education.

Ellen Boudreau Den Herder; Altadena

Artistic Area of Experience: Theatre

Ellen Boudreau-Den Herder (she/they) is an arts programming specialist. As HFF's Co-Executive Director, they seek to create programming that connects HFF with the LA Theatre community at large. Previously HFF's Programs Director, they helped create Fringe Scholarships & Fringe Access, HFF's initiatives to help expand & diversify the pool of artists at the festival, as well as ran the Producers & Creatives Workshop & Networking series. Outside of the Fringe, Ellen has worked in programming and/or community outreach at various arts orgs such as B.R.I.D.G.E Theatre Project, Industry Opera LA & Grand Vision Foundation, as well as participated in Cornerstone Summer Institute & Arts for LA ACTIVATE program. Ellen is a proud former LA County Arts intern and is grateful for the program (and the incredible organization, Grand Vision Foundation) that gave them a solid start in the arts.

Enrique Luna; Hollister

Artistic Area of Experience: Visual Arts

I believe I have strong experience in the arts communities and institutional review process. I have worked as a visual artist since 1980, participating in art shows in Los Angeles and the San Francisco Bay Area. Additionally, I have helped organize art programs at local schools, and helped develop culturally inclusive curriculum for after school programs.

Throughout my working career as a college teacher I served on a wide range of review committees. This included institutional committees seeking to assess innovative learning approaches like Supplemental Instruction, Learning Communities, First Year Experience, and Service Learning. As well as serving on selection committees for a range of college personnel that included grounds keepers, clerical staff as well as several college presidents.

Eric Vosmeier; North Hollywood

Artistic Area of Experience: Theatre

I came up through the nonprofit arts starting in box offices before moving to booking and operations. I've run two of my own theatres and produced or presented hundreds of performances including a theatre festival. I am currently an Executive and Creative Producer working primarily in live events in the experiential space. I'm an avid fan of theatre, dance and opera.

Eric Payne; Fresno

Artistic Area of Experience: Multidisciplinary

Alabama A&M University: B.S. Biology, M.S. Microbiology, California State University Fresno: Certificate: Health Policy and Leadership, Grant Writing and Management, Work Experience: (Obama Administration), White House Director of Building, Neighborhood Capacity Program (BNCP)

Erick Rodriguez; Bakersfield

Artistic Area of Experience: Visual Arts

Erick is a proud bilingual Latino and native Angeleno, an experienced youth mentor and instructor committed to supporting young people within and beyond the classroom setting. Erick attended California State University Dominguez Hills, earning a Bachelor of Arts in Sociology, emphasizing social inequalities and helping professions. Erick is an artist, educator, and champion of the life-changing power of the arts. Erick firmly believes that equitable arts education is essential to children's holistic growth and is proud to continue using art as a vehicle for learning. As a leader, Erick possesses ten years of experience building successful programs within the nonprofit and education sectors. He is the Program Director for the nonprofit organization CoachArt, which provides free adaptive arts and athletics lessons to children impacted by chronic illness and their siblings across the United States.

Erina Alejo; San Francisco

Artistic Area of Experience: Multidisciplinary

Erina Alejo (they/them/siya) is a cultural worker, artist, and arts administrator. Centering care, cultural preservation, and anti-displacement resilience, Erina's projects involve long-term collaborative relationships with micro communities— from students, to families, tenants, service workers, and organizations. Their artist practice informs their grantmaking work for undergraduates at the Office of the Vice President for the Arts at Stanford University, collaborations with grassroots organizations like SOMA Pilipinas Filipino Cultural Heritage District, and projects supported by the Center for Cultural Innovation, San Francisco Arts Commission, Southern Exposure, Asian Pacific Islander Cultural Center and more. Erina is a third-generation San Francisco renter with family, and has work acquired by the San Francisco Museum of Modern Art. Presently, they are pursuing a certificate in Social Impact Strategy at the University of Pennsylvania through National Arts Strategies. Erina prefers to surf at dawn, pending conditions.

Estrella Burks-Parra; Whittier

Artistic Area of Experience: Theatre

Estrella Burks-Parra is an actress and playwright currently studying politics and theatre with a

law, justice, and society minor at Washington and Lee University. Estrella has acted in over 20 productions, has stage managed, done lighting and been a props lead. Estrella is currently the artistic director of Mindbending Productions a student ran theatre company at W&L aimed at highlighting underrepresented pieces of work from both students and community members. Estrella was an education and community partnerships intern with Center Theatre Group during the summer of 2021 and was a CAC panelist for the past two summers.

Figgy Figueroa; Los Angeles

Artistic Area of Experience: Decline to state

I currently work at the J Paul Getty Museum as an Associate Education Specialist. My work revolves mainly around art access for underprivileged communities. My team and I run three separate programs that are intended to expose the Getty's collection to those with less access. For our in person field trips, we manage a bus fund that provides free transportation to Title 1 schools within 30 miles of the museum. For our virtual programming, we provide individualized tours in English and Spanish to classrooms around the world interested in the collection. More recently, we just launched a paid internship with East Los Angeles Community College where interns are given one-on-one coaching, professional development opportunities, and more. Prior to joining the Getty, I was a credentialed teacher that taught in Title 1 schools across California.

Gaby Palmadessa; Los Angeles

Artistic Area of Experience: Multidisciplinary

I currently work at an arts education nonprofit (P.S. ARTS) where I'm involved in several aspects of the organization dealing with marketing, the donor database, individual giving, language for asks, fundraising, budgeting, web design, and more. I'm first generation, born and raised in CA, have an AA in Art and a BA in Art History from UCLA, and I've found that this combined background has led to my passion to ensure that people have equitable access to the arts in their communities!

Garth Grimball; Oakland

Artistic Area of Experience: Dance

Garth Grimball has worked in dance for 17 years. He has danced with Asheville Ballet, Oakland Ballet, Dana Lawton Dances, Brontez Purnell Dance Company, and performed in works by Merce Cunningham, Mel Wong, Molissa Fenley, and Katie Faulkner. He received his MFA in Dance from Mills College. He has been on faculty at Mills College and Diablo Valley College. He is a contributing writer to SF Examiner and Dance Media publications. He has been a staff writer for Life As A Modern Dancer since 2018. He is the editor of ODC's Dance Stories, an online platform for dance writing that features first time writers. His dance research has been presented at the

Dance Studies Association conferences in 2017, 2021, 2022. He was a resident critical writer for Art Space Geumcheon in Seoul, South Korea in 2021. He is coeditor of the forthcoming volume "Articulate Body: Dance and Science in the Long 19th Century" from University Press Florida. He is a research fellow at the upcoming PANHISPANIA symposium at the Casa de Velazquez in Madrid, Spain.

Ginny Nichols; Bodega Bay

Artistic Area of Experience: Visual Arts

Visual Artist Ginny Nichols runs Nichols Design, a business focused on Interior & Exterior Design projects including gardens. A lifelong gardener since childhood she graduated from the Sonoma County Master Gardener program Class of 2022. Her fine art mediums include drawing, pastel, paint, printmaking and works in clay. As a Teaching Artist she enjoys working with both students and adults. Ginny has played an enthusiastic role in several visual teaching artist programs for pre-K through grade 12 students, as well as community centers. Her rich hands-on experience in collaborative mural making, book design and individual art making projects reinforced her drive to make a difference in lives of all ages in her communities. Ginny holds a B.F.A. from Pratt Institute.

Hadassah Young; Manhattan Beach

Artistic Area of Experience: Media Arts

Hadassah Young is a recognized talented performance artist with 20+ years of Civic Engagement expertise in strategy as advice and counsel. Hadassah has an extraordinary set of skills as an expert, credentialed Master Teacher in Classical Art for Civic. As a Master Teaching Artist, she has prepared talented artists in and out of the classroom. As a Credentialed Education Specialist focusing on Behavior she has trained in Performing Art, for Civic with Destijl Magnolia. As a Musician locally she is an advocate for career longevity, and sustainability. As Arts Council and talented member of Musicians: Local, and Professional, having coordinated campaigns leading in that coordination through effective civil engagement and design stratagem. As a World Collegiate Hadassah has performed at the highest levels of competition in Performance Arts through clean Sport and Competition. A Champion and World Athletics competitor in Track and Field through University. Hadassah is a highly sought-after negotiator in advise and counsel her extraordinary work has focused on cultural and performing art and career sustainability.

Heather Farquhar; Cottonwood

Artistic Area of Experience: Dance

I have been working in the museum field for over 25 years. My experience early on was in the management of collections in both museums and historic sites. My role evolved into the management of historic sites, in addition to collections, which provided me with experience in

facilities and property management, architectural conservation, fundraising, programming and community outreach. I gained experience working with various local and state agencies as well. I currently serve as the Executive Director at a local history organization in Shasta County, serve on the Shasta-Trinity County Resource Advisory Committee, and am a board member for Exhibit Envoy.

Heather Llewellyn; Grass Valley

Artistic Area of Experience: Visual Arts

My partner Michael Llewellyn and I work collaboratively in designing and creating interpretive public art exhibits. We work with academic, governmental and non-profit organizations to engage the public in complicated issues facing communities. Our projects include FOREST FIRE, Picture This, Renegade Literati and Image Nation. All but Renegade Literati (a poetry performance and portraiture project) were supported by the California Arts Council and focused on engaging community in the areas of: the environmental challenges of catastrophic fire: at-risk youth: and PTSD in the veterans' community, respectively. Currently, Michael and I are developing the Future Forest Cultural Trail, a series of public art sculptures, situated around the Tahoe Basin that share the 13,000 year history of the ecology of the Tahoe Basin, it's relationship with fire and the human role within that relationship.

Helen Chou; Mipitas

Artistic Area of Experience: Visual Arts

I am a retired science researcher specializing in soil science and nutrient cycling. During the past decade, I have been creating art and teaching in my local community in the media of pencil/graphite, watercolor, acrylic, and oil. Before the pandemic, I taught painting in our city's community center and public and private graded schools as a contracted instructor.

Hugo Garcia; San Jose

Artistic Area of Experience: Music

Hugo earned his BA in Music from UC Davis and MM in Music Education from San José State University. He has performed and conducted with various groups including the UC Davis Symphony Orchestra, the SJSU Latin Jazz Ensemble, and many others. While at SJSU, Hugo was the director of the Young Musicians' Project, where he focused on program evaluation, mission-alignment, and music program sustainability. In 2019, he was selected to be in the 11th cohort of the year-long Multicultural Arts Leadership Institute (MALI) training program through the School of Arts and Culture at the Mexican Heritage Plaza in San José. Hugo is an experienced music educator with a demonstrated history of working in school-based and nonprofit music education programs. Skilled in culturally responsive teaching pedagogy, music education, curriculum writing, music education advocacy, grant writing, and instrument

education/performance. He has been the Program Director for the San Jose Jazz Progressions community music education program based in San José, CA for the last six years working towards the mission of arts equity and accessibility for all CA youth.

Ifamodupe Edington; Sacramento

Artistic Area of Experience: Multidisciplinary

Most recently, I have been a teaching artist on the roster with the City of Sacramento. I was on the first Sacramento Slam Team to compete nationally and two of the subsequent teams. A founding member of the Mahogany Poetry Series and Supercaliflowlinguistics, both performance poetry collectives working in Sacramento and throughout the state. I represented Images Theatre Company in the community of practice for Arts organizations through the Sacramento County Office of Education. And I have been performing as a singer/songwriter, composer, actress, and poet for over 20 years, primarily in California.

Ignacio Alamda; San Diego

Artistic Area of Experience: Dance

As mexicans we are full of culture and tradition, specifically as morelenses we have our tradition of the brinco de chinelo it is a dance that our ancestros did for the spanish.

Inas Al-soqi; San Francisco

Artistic Area of Experience: Visual Arts

My career started in 2006 while attending art school in Boston and although I've jumped around, my core has remained exhibitions. I've assisted with large art fairs in New York, ran an auction house in the middle east and now started a family in San Francisco. My time is divided between volunteer work around the city with Farming Hope and The Coalition on Homelessness and a high demand administrative job at Bonhams Auction House.

Additionally, I am an artist working mainly with hand-cut collages and woodcut prints exploring history as it relates to identity, oral history, and ironic interpretation of class and nobility.

Ingrid Rodas; Los Angeles

Artistic Area of Experience: Multidisciplinary

I am a painter, jewelry maker, clothes and shoe designer. I really enjoy being a legacy grant review panelist in 2021. I am now in permanent disability mobility and eager to contribute anywhere I can. I am going to volunteer for the 2023 LA Times Festival of Books at USC on April 22-23, 2023. Also, I am participating with my own painting at "This is Me" Seniors Art Exhibition

in Hollywood, California on May 4, 2023. I have participated in various opportunities as a grant reviewer. I hope to be able to work along side with you again.

Iris Xie; Davis

Artistic Area of Experience: Multidisciplinary

Iris Xie (they/them/theirs) is a disabled, neurodivergent, queer trans nonbinary 2nd generation Chinese American multi-discipline writer, artist, and designer from the Bay Area, currently in Davis, CA. They graduated with an MFA in Design, with a double major in gender studies and English. Iris' work focuses on their identity as a disabled and neurodivergent queer trans person of color scholar-activist-artist-designer, They designed a series of installations that reflect the sensory and playful aspects of their lived experience, and have just finished an participatory installation at UC Davis regarding alienation of LGBTQIA+ international graduate students at UC Davis. They align themselves with crip technoscience, which prioritizes disabled people as, "knowers and makers" to produce forms of access otherwise unavailable, who actively redesign the world to better fit the needs of disabled people and communities. Using their own experiences as a site of inquiry and design practice; they center a world that celebrates disabled queer trans people of color and their different sensory, cognitive, and physical needs, creating invigorating possibilities instead of alienation.

Irma Bijou; Petaluma

Artistic Area of Experience: Visual Arts

I am a Californian by birth and have lived both in Mexico and in the USA. I have studies in Sociology and political sciences and have practiced art and creativity for more than four decades, and consider myself fortunate to have share experiences and knowledge with others, at schools and other environments.

J Ordaz; San Diego

Artistic Area of Experience: Media Arts

J Ordaz (they/them) is a queer Mexican graphic designer and artist. They have experience working within the San Diego arts community as an artist, photographer, and creative consultant at the AjA Project (a local arts education non-profit that targets marginalized youth). They also have community engagement experience with intentional low-income, marginalized communities in San Diego through their urban planning work with Pueblo Planning. Most recently they were part of the San Diego MTS Social Equity Listening Tour, a project that aimed to understand the experiences of transit riders and to take steps in addressing issues of inequity in transit.

Jacalyn Eyvonne; Vallejo***Artistic Area of Experience: Media Arts***

Jacalyn offers a unique blend of creative expression through poetry, writing, photography, and film. A graduate of the Academy of Art University/Motion Picture and Television, producing over 300 films, including the 2010 feature-length documentary “Arc Angels,” highlighting adults with intellectual and developmental disabilities at The Arc Solano, which promotes the enrichment of their lives and protection of rights. At the core of every project lies her passion for inspiring youth, conveying messages through storytelling, and celebrating diversity. Former founder of “In The Company of Poets” international magazine, current founder/director of Monologues and Poetry International Film Fest, and the International KidsNFilm Festival. Her KidsNFilm Multimedia organization has served several hundred students in filmmaking, acting, directing, writing, memorization, voice projection, and confidence building. Published books include “I Am Not An Inconsequential Word-Poetry/Memoir. Venting To Verse—How To Turn Anger Into Poetry.” And the short-story collection “Strange Things Happen At Midnight.”

Jade Elyssa Cariaga; Fremont***Artistic Area of Experience: Dance***

As a principal consultant, Jade Elyssa Cariaga delivers arts strategy, equitable operations and actionable insights for nonprofit, public sector and commercial organizations as well as selected emerging leaders. With an asset-based approach to partnerships, they specialize in organizational resiliency and culturally-specific engagement to orient alignment toward transformative change. With nearly a decade of experience of scaling impact in both municipal and prominent arts service organizations, they have been selected as an arts consultant for projects funded by California Office of the Small Business Advocate and Los Angeles County Department of Arts and Culture. Their work has been included in national policy reports by the American Academy of Arts and Sciences and Americans for the Arts, and commended by Supervisor Kuehl of Los Angeles County's Third District. They have been associated with the National Assembly of States Arts Agencies, Western States Arts Federation, and Californians for the Arts.

Janice Tanaka; Thousand Oaks***Artistic Area of Experience: Visual Arts***

A producer, director and television executive with 40 years of experience in producing film, television, corporate media and educational videos for the Asian American community, Tanaka has a wide range of experience. She served as Manager, Diversity Development, at Fox where she worked on initiatives to employ writers, actors and directors of color. Prior to Fox, Tanaka executive produced over 100 episodes for television that presented positive images of Asian Americans for AZN Television. Tanaka was contracted to produce and direct several documentaries for Nitto Films including her newest films “REBEL WITH A CAUSE: The Life of Aiko

Herzig Yoshinaga,” and “Right of Passage” a film about Japanese American Redress. Her award winning film “When You’re Smiling: The Deadly Legacy of Internment,” connected a rash of suicides in the Japanese American community in the 70’s to the incarceration experience.

Tanaka has been a script evaluator for ABC’s New Talent Development Program for 15 years. She also produces videos for Advancing Justice-SoCal, Go For Broke National Education Center and USC. Currently she serves as a board member and grant writer for nonprofit organizations.

Janie Mendosa; Arcata

Artistic Area of Experience: Visual Arts

Janie Mendosa is a Humboldt County based artist and designer. She grew up in Arcata, California, where she attended the Arcata Arts Institute (AAI), a pre-professional school-within-a-school at her public high school. In high school, she was inspired by the disciplinary projected based education, and was elected as AAI Ambassador Club president. Janie found herself drawn to social justice and the arts as she became president of the Sexuality and Gender Acceptance Club, played in the ArMack Orchestra, and performed ballet and Latin dance. When she attended Cal Poly SLO's architecture program, she found herself instead drawn towards the social justice and arts in the form of the QTPOC club, Lindy Hop and Blues dancing clubs, along with Stand Up Comedy Club. Currently she will graduate College of the Redwoods with 2 AAs and will study Art Education at Cal Poly Humboldt in the Fall.

Jean Miao; Rancho Palos Verdes

Artistic Area of Experience: Visual Arts

Jean works as an independent consultant advising nonprofit organizations and foundations in strategy and program design to achieve meaningful change and impact to their constituents. Some of her current, ongoing work includes Community Works Consulting, the Dunhuang Foundation, and the Smithsonian Center for Folklore and Cultural Heritage. Previously, as director of operations and programs for the Robert H.N. Ho Family Foundation, Jean oversaw its international grantmaking in visual and performing arts, as well as academic Buddhist studies. She also managed three arts education programs that the Foundation operated in Hong Kong and established and led the Foundation’s first strategic planning process. Prior to that, Jean served as program officer for The California Endowment, program manager for the Getty Foundation, and program associate for the Ford Foundation’s arts and culture program. She began her career at the Craft & Folk Art Museum and at Black Choreographers Moving Toward the 21st Century.

Jeanne Modderman; Hercules

Artistic Area of Experience: Visual Arts

Jeanne Modderman is an experienced creative leader and program manager who is passionate about the arts and making a meaningful impact. With over 15 years of professional experience, Jeanne has held leadership roles at Meta, where she led the experiential design discipline for Instagram, and National Geographic, where she honed her skills as a visual storyteller and community builder. Her diverse background includes work in government, non-profit, publishing, and tech and it is her belief in the impact of creativity that drives each step in her career. Jeanne is enthusiastic about collaborating with artists and engaging youth to bring their vision to life.

Jessica Ceballos Campbell; Los Angeles

Artistic Area of Experience: Literary Arts

Jessica Ceballos Campbell has spent over 23 years working at the convergence of art and personal narrative. She's advocated for equity and justice through tenants' rights organizing and serving on the Neighborhood Council (chair Arts Committee, Homelessness Liaison, and Film Liaison). Her intersectional work led to a WESTAF Leader of Color Fellowship, where she serves on the Advisory Committee, and an Arts for LA ACTIVATE Cultural Policy Fellowship. Additionally, she co-founded the Latina Writers Conference (2017) and recently joined the board of Women Who Submit, an organization supporting writers in the publishing process. Jessica's work has been recognized by the California State Assembly, State of Alaska, the L.A. County Board of Supervisors, and L.A. Council Districts. Jessica lives in Los Angeles, where she directs a poetry non-profit and is working on a collection of poetry centered on a 1984 visit to Disneyland with her mother while living in foster care.

Jim Brown; Santa Cruz

Artistic Area of Experience: Dance

I've worked in the nonprofit arts and culture field for 14 of the last 20 years, as a program officer, grants program manager, deputy and executive director. While I have no formal education in the arts, I understand from personal experience the power of the arts to change lives. I am dedicated to this work because I want to ensure that others have the same life-changing opportunities that I have.

Jim Kocher; Madera

Artistic Area of Experience: Theatre

The Arts have been a part of my life since childhood. Growing up in Southern California, my parents filled our home with classical music, show tunes and contemporary singers. My mother played piano and sang, as did my father. They took me to symphony concerts, community

theatre performances and encouraged me to get involved in the Arts at an early age. I am convinced that it was through their urging and encouragement that I joined the music program and marching band in high school. In college, while originally moving toward a major in Fine Arts, I discovered live theatre, which led me to become a theatre major. My background as a producer, director, actor and audience of the performing arts, plus my career in business, provides a unique background to provide review of potential arts grants. Thank you for your consideration.

Jim Santi Owen; Oakland

Artistic Area of Experience: Music

Jim Santi Owen is an American percussionist, educator, producer, and performer based in the San Francisco Bay Area. He served as the Music Director for the San Francisco World Music Festival from 2009 to 2014 and is on faculty at Dominican University, The California Jazz Conservatory, the California Institute of the Arts, and the Ali Akbar College of Music. Owen served as a panelist on the Zellerbach Family Fund's Community Arts Panel and served for six years as Chair of the Funding Advisory Committee for the Cultural Affairs Division of the City of Oakland. He was recently appointed by the Mayor of the City of Oakland to serve on the city's Cultural Affairs Commission. Owen is a featured composer/producer for Facebook's Sound Collection which has released over 150 of his tracks that have been used worldwide over 16 million times for reels, stories, and other user-generated on Facebook and Instagram.

Jinji Sayson; San Jose

Artistic Area of Experience: Music

Jinji earned a degree in Percussion Performance from San José State University. Prior, she toured with the Santa Clara Vanguard through their various winter and summer programs. Previously, she was a docent at the Ira F. Brilliant Center for Beethoven Studies and performed mini-concerts on the center's historical keyboard collection. She has also worked as a hired piano accompanist for soloists, choral groups, and chamber groups. As a percussionist, she has performed with the San José Wind Symphony, Winchester Orchestra, etc. Her current project is an obscure form of Indigenous Filipinx music called Kulintang, which she performs with her band "Kulintang Dialect". She created a short film about the music, which screened in international film festivals, and wrote an article about kulintang that was printed in a local magazine. Last year she collaborated on a social justice-oriented art installation which featured a short story , and kulintang loops she composed.

Joaquin Dominiquez; Stockton

Artistic Area of Experience: Music

Past Board of Directors of California Hispanic Chamber of Commerce, Kiwanis, LULAC Civil Rights organization.

Joey Serricchio; Glendale

Artistic Area of Experience: Multidisciplinary

I have my BFA from ArtCenter, I participated in the creation of artist statements documentation stuff like that for school and learned the best practices in the field. I also work on my own as an artist and love to participate in the arts and culture landscape in LA, going to art exhibits and museums and really thinking deeply about the work and the artists who create them. I've had some previous experience exhibiting and so I am familiar with what that entails on the artists end and on the institutions end. I also continue my own artistic process, keep my resume, portfolio, and website up to date. I have worked previously at the California Art Club and gained a lot of knowledge there about the art world. I also worked as a CAC grant review panelist before and got so much experience on the process of reviewing portfolios.

Jorden Goodspeed; Eureka

Artistic Area of Experience: Visual Arts

I am 40 years old, have lived in Eureka, CA since I turned 19 in 2002. I moved from Los Angeles to study art in a less distracting environment and found a sort of stability in the community. I was attracted to the art scene here early on and got involved in community projects related to performing arts (Synapsis), gallery exhibitions (Empire Squared), I started a printmaking collective (Giant Squid Print Lab 2012-14, 2014-16 as an art collective, then disbanded) mostly made up of ex lab-mates who left the area since, with the exception of very few. I wish to rekindle and support community centered around the preservation of our local community's rich array of knowhow and abilities related to artistic practice and how it can effect overall public health and wellbeing. I believe my community is starved for connection through public activities and we need as much education and direction as we can get to coordinate our efforts to achieve this. I would like to see young people with more appreciation for the skills of previous generations and more willingness of the previous generations to share knowledge and skills with the current and future generations.

Juan Cardona Ospina; Emeryville

Artistic Area of Experience: Music

I am a Colombian-born composer with a diverse educational and professional background in music. I completed my undergraduate studies at the Universidad de Caldas in Colombia, and I further expanded my studies by pursuing an internship in composition in Argentina. After

completing my education, I worked for two years in a high school in Colombia before deciding to pursue a master's degree in composition at the Universidad EAFIT. Through an assistantship, I then went on to earn a Doctor of Musical Arts in Composition from the University of Memphis in the United States.

Throughout my education and career, I have been an active composer and educator with a wide range of interests and accomplishments. My music has been performed in different countries, and I am dedicated to creating new works and engaging with the international music community.

Juanita McWilliams; Palmdale

Artistic Area of Experience: Multidisciplinary

Juanita McWilliams has been working as a Fine Artist and Visual Art Instructor for 15 plus years. She has sold her art work in Los Angeles, CA. , Anelope Valley galleries. Palmdale park and recreations, centers in Palmdale, CA. Palmdale Public Library's and other venues. Growing up in Chicago , IL. She created on canvas , she also drew in charcoal and soft pastel. Juanita , "Believes in , "Each one Teach one" In doing so you will help make the world a better place and your life will become enriched with joy. This concept she teaches alone with how to see as an artist. Allow her students themselves feeling their creative abilities. Juanita's , Jett ii Art is moving forward and outwards around the globe.

Jullianne Ballou; Davis

Artistic Area of Experience: Multidisciplinary

Jullianne Ballou is associate director of strategic initiatives at UC Davis Institute of the Environment. In her role, she develops and leads programs, seminar events, and external partnerships for the Institute, including a public art initiative that seeks to elevate climate issues through murals, design projects, and art installations. Before this, she curated the food and wine collections at UC Davis Library and built the first archival collection of wine writing. Before that, she designed and built digital collections at the Harry Ransom Center, a museum, archive, and rare book library based on the campus of The University of Texas – Austin. She has been a story editor at the Oxford American magazine and a book editor at The University of Texas Press, and has had the privilege of being on the board of the Ellen Meloy Fund for Desert Writers for more than a decade.

Kai Wong; Long Beach

Artistic Area of Experience: Music

My name is Jordan Kai Wong, (moniker "KAI)." I am currently working in the music industry as a songwriter/music producer/performer, but I began my creative journey as a pianist and oil

painter. I trained in city colleges but honestly I turned away from institutional education in the arts because I felt that as a Black artist my work felt either pigeonholed, sensationalized or misrepresented. Since then, I've worked with organizers, cultural archivists, creative strategists, art galleries, managed singers' careers, and dedicated 100% of my time to learning the craft and businesses of creativity with the goal of one day creating a space for those and myself who feel they can offer the world a unique perspective. you may have read that my Organization Affiliation reads 'ANOINTED RECORDINGS.' I've started a music production practice as a way to channel these perspectives, but I won't stop there. Doing my part to assist those reaching for the same light comes at no loss to me.

Kari Thompson; Newman

Artistic Area of Experience: Visual Arts

I am a member of the Board of Directors for the West Side Theatre Foundation, a 501(c)(3) non-profit that serves to promote the arts and art education on the west side of Stanislaus County as well as maintain and renovate the historic West Side Theatre in Newman, Ca. As a previous artisan gallery owner, I continue to work with local artists to exhibit and market their original works of art. I facilitated the installation of an art gallery in the West Side Theatre where local artists can exhibit their original works of art and use of the street-side gallery windows for local youth art exhibits. I seek, book and promote local cultural performing artists as chair of the Newman Fall Festival entertainment committee, another local non-profit that organizes an annual community festival held on Labor Day weekend.

Karla Flores; Oakland

Artistic Area of Experience: Dance

I am a Nicaragüense-American dancer, community leader, teaching artist, and DJ based in Oakland, California. In 2019, I co-founded the Afro fusion dance festival AfroRooted, culminating in highly popular dance competitions, leading to a write-up in KQED. Internationally, I have traveled as a teaching artist for All The Way Live Foundation's (ATWL) residencies in Nicaragua and Taiwan, as well as a Hip Hop cultural diplomat for the State Department program Next Level. I integrate themes of storytelling and resiliency incorporating my femininity and Latinx identity where I teach workshops, produce community battles, and host panel discussions for my local and international networks. As I travel around the world to places including Latin America and Africa, I build cross cultural connections within Black street styles such as waacking for students to learn the history and connect to their own personal narratives. Currently, I am a resident DJ through the Bay Area Dance Event Collective and I am also a core member of the waacking collective BaeRooted.

Kat Crabbe; Temecula***Artistic Area of Experience: Visual Arts***

I have founded four artist/writer groups in Temecula and currently manage a group on Facebook. I have self published five oracle decks offering healing guidance. As a thirty year practicing creative I have participated in many ventures such as: gallery, museum and boutique art exhibits and art fairs. My work has been published in multiple magazines, zines and books. I have taught classes and led circles both online and in person incorporating my oracle decks, writing, song, healing guidance, body movement and art. My speaking engagements have included podcast interviews, poetry readings and oracle/astrology readings. My artwork has been licensed on various products and I've worked with reps worldwide. I was a founding member of the Riverside Art Museum Printmakers Network and a member of Dorland Artist Colony (Temecula) and the Temecula Art League. I have a BA degree in Art History (Queen's University) and a Diploma in Graphic Design.

Kat High; Topanga***Artistic Area of Experience: Folk/Traditional Arts***

I served as a peer reviewer for the 2022 year, and am program coordinator for Neshkinukat, a Native arts collective, and the founder, producer for Giveaway Songs Productions.

Kate Gale; Granada Hills***Artistic Area of Experience: Literary Arts***

PhD, 30 years university teaching, 30 years as Managing Editor, 7 books published, 6 librettos.

Kennifer Morris; Los Angeles***Artistic Area of Experience: Dance***

I have been a dancer/Choreographer/Mentor/Fundraiser in the field of Dance for the past 30+ years. My dance company Ken Morris Project has trained, mentored and provided performing opportunities to People of Color since its inception.

Kent Brisby; San Diego***Artistic Area of Experience: Theatre***

Worked more than 40 years creating theater, mostly original work, with more than a dozen producing organizations (more specifics below). Acting was the gateway, JACK AND THE BEANSTALK at 8, adding writing and directing in college. Moving to San Diego worked as a theater critic (3 newspapers, remember those?) to get oriented to the area and artists, then hired to convert and co-produce the 49-seat Marquis Gallery Theater in 1980. Artistic Director for six or seven companies since then, including National Theater for Children in later 1980's

which toured California and Midwest to more than one million school kids. Co-founded Asian Story Theater (AST) in 1990, leading 40 projects with that company since. Current projects illustrating current focus: writing with Moisés Vasquez the new musical REVOLUCIÓN (Mexican Revolution of 1910's) for TMM, writing with Yapese poet Lynnsey Sigrah a STONE MONEY musical about colonialism through the Pacific Islands during the 19th century for AST, and writing THE COFFEE PLAYS premiering May 2023 for SDBET and AST.

Kevin Belcastro; Rocklin

Artistic Area of Experience: Multidisciplinary

I am semi-retired and a student at Sierra College where I have completed three Applied Art and Design Associate of Science Degrees: Digital Media, Illustration, and Film and Video Production. While attending school I serve as a College Reading & Learning Association (CRLA) Tutor Level 1. I tutor nearly all the courses in Applied Art and Design. I also work as a teaching assistant at the YES Charter Academy where I support K-12 students with their art and design projects. My personal projects include "Friendship Garden", which was selected to show at the 2022 Wild and Scenic Film Festival in Nevada City, and films submitted to the 2022 and 2023 Flash Film Festivals at Yuba Sutter Arts & Culture.

Khush Dastur; Sacramento

Artistic Area of Experience: Folk/Traditional Arts

Khush was trained in Bharatanatyam under the guidance of Gurus Medha Yodh and Viji Prakash. As a company dancer in Shakti Dance Company, Khush had the opportunity to learn from Bharatanatyam Masters Bragha Bessell and CV Chandrashekhar. While participating in the UCD Apsaras, Khush fell into teaching Bharatanatyam in Davis. This led to opening Momentum Dance and Fitness (currently operating under Marlaina Spivey as "Mirror Image"). Currently, Khush teaches movement from Thrive Movement Arts and is developing a curriculum for fusion-focused dancers.

Kihan Park; Buena Park

Artistic Area of Experience: Folk/Traditional Arts

Flight instructor at California Baptist University. FAA Airline Transport Pilot with EMB-145 type rating, Certified Flight Instructor; Instrument & Multi Airplane, Bachelor of Economics, and International Trade. Served Korean Army for 10 years as an officer. Working for Daroo Korean Performing Arts and Culture (Non-profit organization) for 9 years as COO and CFO.

Kiva Hewett; Long Beach***Artistic Area of Experience: Dance***

Kiva Siani (the artist formally known as Sheila Starr) secured her place as an icon in the L.A. Burlesque scene by winning the title as the first Miss Hollywood Burlesque in 2013. Her dancing roots go back to the quintessential ballet and jazz of her childhood, but as an adult, she dove head first into ethnic dances like Polynesian, Samba, East African. She paid her rent, fed her child, and put herself thru school as a striptease artist. At 18, she auditioned at the local nudie bar, was hired on the spot and the rest is history. At 44. she has been a striptease artist for over 25 years. She's worked all over the world featuring in nightclubs, theaters, and universities. She is known for her slow-burn, grace, intense hip movements, and the raw, vulnerable sensuality she oozes all over the stage, leaving audiences drooling.

Kym Cochran; Santa Barbara***Artistic Area of Experience: Multidisciplinary***

I've been a practicing artist creating exhibits for 20+ years. Specializing in theme parks, zoos, aquariums and immersive installations, my repertoire consists of projection and light art; designing, sculpting and painting natural environments such as waterfalls, trees, rocks, and other props. Notable projects such as CarsLand, Star Wars (CA)and Harry Potter (FL). I was a recruited lead paint specialist for a theme park in Pereira, Colombia. I've served on grant panels for City of Santa Barbara, Center for Creative Innovation, Development Panelist for CA Creative Corps Central Coast Region; Artist RFQ development subcommittee for City Plaza; Selected muralist for Santa Maria City Hall Mural; and am civically engaged. Being an adopted asian in a predominately white and black neighborhood introduced me to the experience of racism. Having joined a performance group at an early age allowed me the education of traveling throughout the US and Western Europe staying with host families and actually immersed in other cultures not to mention performance experience. My nonprofit and volunteer experience is an added benefit and leveling UP the playing field is my guiding star.

Lamar Anderson; Pasadena***Artistic Area of Experience: Visual Arts***

LaMar Anderson, a creative-entrepreneur who functions in several mediums of creative expression such as photography, film-making, teaching artist, imaging consultant & publisher for Axum Creative. LaMar founded Axum Creative as a means to harness the power of visual arts to advocate for positive reflection of African people and culture. His projects reflect positivity in humanity and continue to highlight and celebrate beauty within people and places around the world.

Larry Laboe; Los Angeles***Artistic Area of Experience: Media Arts***

Larry Laboe is Co-Founder and Executive Director of NewFilmmakers Los Angeles (NFMLA), an organization championing filmmakers and storytellers worldwide. Larry is a member of the Producers Guild of America, Arts for LA and SAG-AFTRA and has been a Faculty Member at the San Francisco Art Institute (SFAI) and L Art University. He is a Board Member of the BRIC Foundation and Film Festival Alliance (FFA) and is a Committee Member of SAGindie. Larry has produced content directed by talent such as Joseph Gordon Levitt, for some of the world's leading brands, networks and studios, including Disney, NBC, VEVO, Dailymotion, MTV, DEFY Media, Comedy Central, Verizon, Amazon, Complex Media, Mountain Dew, Samsung, Coca-Cola, Verizon and Smuckers. These productions have been official selections at top festivals including South by Southwest (SXSW) and have won major awards including a BANFF World Media Festival Rockie Award.

Laureen O'Hara Abeyta; South Pasadena***Artistic Area of Experience: Multidisciplinary***

Laureen is a development and marketing professional who has focused on capacity building for non-profits for over 15 years due to the great passion she has for proactive community engagement. Her experience ranges from organizations that focus on health, social services, and the arts: most notably, SFMOMA, SF Arts Commission Gallery, Special Olympics, YWCA Greater Los Angeles, Peace Over Violence, and Wellnest. Her methodology remains consistent; to sustain the successful programming and operations of nonprofits, one must create meaningful impact for all by continuously advocating and communicating: build bridges, create understanding, and develop strategic relationships. Laureen received BA's in both Politics & Society and Art History from UC Irvine and a MA from Golden Gate University in Non-profit Arts Management. She has received certification from the Smithsonian Institution, Center for Latino Initiatives: Interpreting Latino Cultures/Research and Museums, and the CA Lawyers for the Arts Mediation & Arts Resolution. Laureen recently completed certificates for: Bystander Intervention Conflict De-Escalation, Planned Giving, and Leadership for an Increasingly Diverse World.

Lauren Frankel; San Francisco***Artistic Area of Experience: Music***

Lauren Frankel is Research Lead and Special Projects Manager at AMS. She has a deep commitment to using data and analytics to better understand and support arts ecosystems and a passion for new music. Prior to joining AMS, she was Senior Manager of Evaluation and Impact at Yerba Buena Center for the Arts in San Francisco, designing and implementing data

collection methods, metrics, and research strategies across departments to aid in program development and evaluation. Before that, she worked in development for the Kronos Quartet/Kronos Performing Arts Association.

Lauren holds a BMus from Rice University and a PhD in music history from Yale University, where she completed a dissertation on institutional support for contemporary composition in Finland. She is currently based in San Francisco and her instruments include piano, voice, and chromatic button accordion.

Lauren Lauren Martin-Zumaeta; Sylmar

Artistic Area of Experience: Theatre

I am a theater and film professional with a performance background, whose production and development experience have contributed to the success and growth of businesses ranging from start-up commercial production companies and studio films to arts nonprofits. After successfully pivoting toward a financial role, I have enriched my understanding of entertainment business and its importance to the viability of artistic innovation.

I am passionate about art and entertainment as a social prescription for well-being and creative expression, and I am interested in bridging the gap between commercial media and arts nonprofits in order to promote artful, inspiring stories that reflect the human experience and challenge the status quo.

Laurie Livingston; Sonora

Artistic Area of Experience: Multidisciplinary

Growing up in Los Angeles stimulated my imagination and fed my early interest in the arts. My mother, an educator, recognized this interest and encouraged me to become an artist. After College, I returned to Los Angeles, and worked many tech jobs in the film and design industries. I also worked at numerous museums as a preparator. My most rewarding stint was at the Southwest Indian Museum in Pasadena, where I was immersed in their extensive indigenous collections. I received my undergraduate degree in printmaking and painting from the University of Hawaii at Manoa. I finished my masters in animation at Mississippi State University, and then received my B.S. in Architecture, focusing on 3D rendering. I moved to the foothills from Southern California in 2011. After serving on TCA's board, I was hired as an independent contractor serving as a designer for TCA's website, marketing collateral, social media and newsletter. I was also involved in developing and curating many well attended gallery shows while at TCA before and after becoming Executive Director in early 2020. I hope to be a part of revitalizing my rural community through the arts.

Lawrence Silveira; Los Angeles

Artistic Area of Experience: Media Arts

Lawrence Silveira is a mid-career development professional with approximately six years' experience in nonprofit fundraising. Currently serving as the Development Manager at the Los Angeles-based Writers Guild Foundation, a 501(c)(3) nonprofit that preserves and promotes the history and craft of writing for the screen, Lawrence oversees fundraising efforts like WGF's annual appeal and grant-writing and assists with other organization-wide efforts like reviewing applications for WGF community programs. Lawrence has applied for and received multiple grants, including funding from the Los Angeles County Department of Arts and Culture that supports WGF's archive internships and operational costs. Having earned a B.A. in Creative Writing from Columbia College Chicago, Lawrence has a demonstrated history in writing, film and television, and the arts community.

Leah Hubbard; Los Angeles

Artistic Area of Experience: Music

Leah Hubbard works as an urban planner and policy expert at Estolano Advisors, a consulting firm based in Los Angeles. Leah often works at the intersection of community development and environmental justice - considering equitable and sustainable cultural placemaking and placekeeping. She also specializes in workforce development and quality jobs programs and initiatives, and has previously worked in the non-profit, public, and philanthropic fields. Leah is also a long-time Mentor and Teaching Artist with Las Fotos Project, a nonprofit that inspires teenage girls and gender-expansive youth through photography, mentorship, and self-expression. She teaches the Digital Promotoras class focused on documentary photography and community storytelling. Leah received her B.A. in Vocal Performance and Sociology from Loyola Marymount University, and her Master's of Public Administration from the Sol Price School of Public Policy at the University of Southern California. She is a 2022 American Council on Germany McCloy Fellow.

Leticia Soto Flores; Los Angeles

Artistic Area of Experience: Folk/Traditional Arts

I hold a Ph.D. in Ethnomusicology from UCLA (2015) and was the founding director of a mariachi music school in Mexico City. At ACTA, I work towards helping to sustain the traditions and living cultures across California.

Linda Abbott Trapp; Arroyo Grande

Artistic Area of Experience: Visual Arts

A retired educator, counselor, and trainer, I am currently active in the visual arts and writing. I hold a PhD in Education (International counseling specialization), and have worked at several

universities as both faculty and dean and as a management consultant. Independently, I have written seven books and been included in more than 40 art shows, most in California.

Lior Ayalon; Berkeley

Artistic Area of Experience: Multidisciplinary

Lior Ray Ayalon (they/them) is a multidisciplinary artist living and working in Berkeley, CA. In 2016, they graduated with honors from UC Santa Cruz with a B.A. in film and digital media. From 2015 to 2016, they served as treasurer for the Porter Student Senate and oversaw the review process for the Creative & Innovative (C&I) Project Grants. In 2020, they became a founding member of the transgender art collective, The Spooky Haus. Beginning in 2022, they conceived and organized an annual gathering for queer artists titled Art Jam. In 2023, in order to expand their community building and outreach efforts, The Spooky Haus became a fiscally sponsored project of Rock Paper Scissors Collective. Their artwork is tactile, whimsical, and vibrant. In addition to their artistic practice, they are a childcare provider, a member of a co-operative home, a cat parent, and a Taurus.

Liyu Xue; Los Angeles

Artistic Area of Experience: Multidisciplinary

Liyu, an LA-based artist, seamlessly blends art, culture, and technology. As the founder of STAAAY, he creates unique spaces using ritualistic expressions and sensory encounters, collaborating with clients like Square, QuickBooks, and Breakthrough Energy. Contributing to waterfront development, Liyu's projects include Barge City Brooklyn Gowanus Canal, Milan Navigli Canal Reopen, and Budva Waterfront Development, activating public spaces with art and play for vibrant communities. In the mixed reality art realm, Liyu led public art projects like Old Town Newhall Cloud Art and 21.X River Miles in LA Arts District, reconnecting local communities to urban environments and nature through poetic storytelling.

As an advocate for inclusivity, Liyu supports and creates LGBTQ+ and Asian-focused art and performance, highlighting diverse voices and experiences. Liyu's extensive artistic and cultural expertise drives innovation and transcends boundaries.

Liza Krassner; Irvine

Artistic Area of Experience: Multidisciplinary

I am an administrator of Public Health at UC Irvine. When I am not serving at the university, I volunteer with arts organizations and the Regional Center of OC with supports the over 25K individuals and families living with intellectual disabilities. Current and Ongoing projects: 1) Advisory member, volunteer and donor with KJAZZ 88.1FM. Most recent project involved co-sponsoring a mini concert project in South LA; 2) Past board member of the Irvine Barclay

Theatre and currently co-sponsoring their annual sensory friendly (abridged) Nutcracker in partnership with the Festival Ballet and Philharmonic Society Volunteers; 3) Previously worked with and co-produced special needs student short film projects (workforce development project with Inclusion Film) that they may have exposure withing the entertainment industry.

Luis Ojeda; San Diego

Artistic Area of Experience: Multidisciplinary

I was born and raised in the City of Calexico, Imperial Valley County. My upbringing as the son of first-generation immigrant parents in a small community border town adjacent to Mexicali, Mexico brought about a lot of lived cultural experiences. These experiences, combined with my passion for arts and culture, community revitalization and economic growth, have driven my successful career of over 20 plus years in public service for the City of San Diego. During the course of my career, I designed and implemented the Economic Development and Tourism Support Grant (EDTS) Program to promote the City as a visitor destination and advance the City's economy through business attraction. I managed, negotiated and executed over 180 contracts with a combined value exceeding \$7 million with qualifying non-profit agencies. I provided workshops and ongoing technical assistance regarding the grant process to potential grantees. Successfully oversaw the overall annual application, review panel and appeal hearing process with unanimous approval by City Council for funding recommendations each fiscal year.

Marina Perez; Los Angeles

Artistic Area of Experience: Multidisciplinary

Marina Perez is an interdisciplinary scholar, community educator and cultural worker of Nahua and Wixarika descent. She was born and raised in an unincorporated community in Los Angeles, which led her to work with local arts organizations specializing in community and cultural art-making practices. She co-founded Indigenous Honeys, a zine collective dedicated to highlighting the histories, experiences, and memories of Indigenous peoples. Her creative practices include zine-making, beadwork, embroidery, and digital storytelling. She holds a bachelor's in Child Development from CSUN (2017), a master's in American Indian Studies from UCLA (2022) and is now a Ph.D. student in Art History at the University of New Mexico (UNM). Her scholarship addresses the ways community and cultural art-making practices produce embodied knowledge systems and place-based epistemologies. She builds upon oral history, archival, and Indigenous feminist frameworks to examine the intergenerational cultural exchanges that occur within "urbanized" community art spaces.

Mark Kalow; Santa Cruz

Artistic Area of Experience: Music

I am a strategic and financial consultant for start-up companies and non-profit music

organizations. Beginning with my own start-up in digital photography 30 years ago, I have served on 60 Boards of Directors in technology, renewable energy and music. The California non-profits include the Cabrillo Festival of Contemporary Music in Santa Cruz and the Mahler Foundation. From 2006-16 I served as vice-chair of the Tannery Arts Center in Santa Cruz and helped manage the funding of the new Performing Arts Center. This was built together with below market cost housing and working studios for artists. At Cabrillo and Mahler, I have been involved with commissioning and funding new works from underrepresented communities. I hold a S.B. degree from MIT and an MBA from University of Chicago.

Martin Townsend; Fresno

Artistic Area of Experience: Visual Arts

Born in Memphis TN in 1992, Martin Townsend has been a California resident since 2005. Based in Fresno, Townsend has focused his efforts in developing his skills of visual representation through painting and drawing. He received his Bachelors of Fine Arts in Painting and Drawing from CSU Chico, Associate's of Arts degree from Fresno City College, and an award winning alum of the California Summer Arts Program. Townsend is currently working as a local union organizer while building presence in the Fresno art community.

Mary Beth Barber; Carmichael

Artistic Area of Experience: Theatre

Mary Beth joined the California Arts Council in 2005 as the communications director and later the special projects coordinator (key establishing the Arts in Corrections pilot in 2014) and worked there for over a decade. She started her creative career in the 1990s in theater and commercial film and event production in Sacramento, San Francisco, and New York, and 2004 co-wrote an advanced acting book with renowned instructor Terry Schreiber (foreword by Edward Norton). Mary Beth is a founding member of the Capital Film Arts Alliance, an advisor to the Prison Arts Collective (based out of SDSU), a board member to the Strindberg Laboratory, and was an advisory for the Visual and Performing Arts Framework committee for the California Department of Education (2019). She currently works for the California State Library on the K-12 Online Resources program that provides online school-library resources for all public school students.

Maxine Flasher-Düzgünes; Mill Valley

Artistic Area of Experience: Multidisciplinary

Maxine Flasher-Düzgünes is a poet, dance artist, and US-UK Fulbright Finalist with a B.F.A. in Dance (Magna Cum Laude) and Minor in English from NYU Tisch School of the Arts and an M.A. in Dance Philosophy (Distinction) from University of Roehampton, London. She currently serves as a teacher with California Poets in the Schools, assistant publisher for FastForward Magazine,

director of Roco Dance's youth modern company, and youth poet liaison for Marin Poetry Center's ambassador program. She has served as a performing arts review panelist for the Bay Area Creative Foundation's Youth Awards, a judge and coach for Poetry Out Loud, and a reviewer for Marin Poetry Center's High School Poetry Contest. She has been commissioned as a choreographer for World Stage Design, Future Dance Festival, West Wave Dance Festival, Emergence Dance Festival, and ESTIA Day Fest, and has held artistic residencies at Djerassi, Stapleton, and Safehouse Arts.

Maybe Littlefield; Oakland

Artistic Area of Experience: Visual Arts

I've lived in the Oakland area now for 6 years and take pride in it's beauty and diversity. An artist myself, I'm always looking for new ways to express my love for nature and urban environments, and doing what I can to keep them clean and beautiful.

Melvin Johnson; Los Angeles

Artistic Area of Experience: Theatre

I have over 40 year's experience working in the field of theater that including writing, directing, acting and working with veterans and other high risk communities.

Mercy Floresislas; Moreno Valley

Artistic Area of Experience: Theatre

I am a Mexican immigrant, trilingual by necessity -I'm fluent in ASL for my son who is Deaf, a prison social worker, former theater professor, a playwright, and a performer. I hold a Masters in Social Work and a Masters in Fine Arts. I'm a fierce supporter of community theaters and I am fierce advocate for opportunities in which mental health can be addressed in a safe manner. I would love the opportunity to support organizations that can support underrepresented individuals who would otherwise not have meaningful opportunities to explore their social connections.

Michael Garcia; Whittier

Artistic Area of Experience: Theatre

Michael is an arts administrator and director that works along the intersection of community- and civic-engaged arts. He works on the Cornerstone artistic staff as Associate Producer, and is a member of the ensemble. Outside of Cornerstone he works with theater artists Mark-n-Sparks on a 10-year art-based civic engagement project that leverages imagination to co-create beautiful solutions to complex social justice and policy issues. In his work he's traveled internationally, visiting elementary schools in El Salvador as the Tour Manager for the Activist

Dance Theatre company CONTRA-TIEMPO; and as a stage manager for an ice opera festival at The Royal Opera House in Oman. Another highlight was touring as stage manager for Marc Bamuthi Joseph's /peh-LO-tah/ at the Brooklyn Academy of Music and the Kennedy Center. He went to school at the University of California, Irvine, but started at his local community college, Rio Hondo. He lives in Whittier, CA.

Michaelyn Logue; Grass Valley

Artistic Area of Experience: Literary Arts

My education includes Associates Degrees in both Music and Early Childhood Education (with specialization in Anti-Bias curriculum and Peace Education) from Cabrillo College in Aptos, where I was also employed as a teacher. A BA from SFSU in Creative Writing with a focus on poetry and a minor focus on world religions. I am currently employed by the Nevada County Arts Council and the Grass Valley - Nevada City Cultural District where I have gained experience in the field of arts administration and cultural planning. I have been a member of various community groups; the Santa Cruz Chorale, the Cabrillo Traveling Choir, Community Writing in Nevada City, and the Literary Committee for the Sierra Poetry Festival, to name a few. I have an extensive background in volunteering including an "Arts in the Parks" program in York, Pennsylvania, Habitat for Humanity, the Food Bank, and currently the Nevada City Farmers Market.

Michelle Roshanzamir; Beverly Hills

Artistic Area of Experience: Decline to state

I'm currently running my own consultancy, MVR Creative, which helps creatives, entrepreneurs, and nonprofit leaders bridge the gap between their vision and the business side of things - focusing on helping them develop the systems and operations in their business to increase revenue. I'm also the ED of Donna Sternberg & Dancers. I received my BFA from CalArts and MBA with a minor in Arts Management from CSULB.

Mike Radice; Irvine

Artistic Area of Experience: Music

I've worked as a nonprofit development director and CE) for arts organizations for over 30 years and am likewise a musical artist. I've served museums, art schools, and music and theater organizations. Currently, I'm the CEO of HOPE Center for the Arts in Irvine. HOPE provides arts education for adults with intellectual disabilities, an underserved population. I have a graduate degree in nonprofit administration and have raised millions of dollars through grants as well as other sources. Grant and program evaluation are areas in which I have expertise.

Misty Monroe; Los Angeles***Artistic Area of Experience: Theatre***

I have a BA in Theatre from SDSU. I am a SAG actress as well as a credentialed teacher. I worked for LAUSD as a traveling elementary theatre teacher for 5 years. That experience allowed me to serve in almost every elementary school in the Watts and South Central areas. I have served as a teaching artist for the Center Theatre Group's education department. Where I co-directed student created theatre productions for an afterschool program. I am a member of West Angeles Church of God in Christ, which is one of the largest predominately Black churches in Los Angeles. I am a former member of their theatre department and I plan on returning as soon as full functionality is restored. I have also served as a co-director for 'Total Praise Ministries' Summer theatre program in Long Beach. As a professional actress I have worked in television, film, commercials, and voice over. I have worked in the theatre arts for over 15 years serving as an actress, educator, and director.

Mojo O'Keefe; Jackson***Artistic Area of Experience: Multidisciplinary***

mojo o'keefe (they/them) is Executive Director/CEO of Amador County Arts Council (ACAC) and is an interdisciplinary artist devoted to advancing freedom of expression in rural spaces. BA in Biology, Oberlin College. Graduate in Performance from Pacific Conservatory of the Performing Arts. O'Keefe began working in the arts at age 11; their first wedding singer gig. By 19, they began as a freelance teaching artist for community organizations and schools in California & Ohio. "reiki master" since 2006; collaborating with all types of beings and bodies to integrate the arts into authentic living. 2012 to 2021: Musical Theatre Director & Dance Teacher/Choreographer, Amador High in rural Sutter Creek. 2013: hired musician for ACAC. 2015: artist in River Reflections, a partnership of CAC, ACAC, and East Bay Mud; included traveling exhibit where O'Keefe performed original songs about the Mokelumne river at the reception in Oakland. 2016: ACAC music coordinator. 2017: ACAC program coordinator. June 2018: promoted to ED/CEO of ACAC. They continue their artistic practice at their home studio in Sutter Creek, gardening with fae folk, and sharing love with amazing partner, Dr. Betzaida Arroyo.

Myriam Kalmogho; Redding***Artistic Area of Experience: Multidisciplinary***

I am a first-generation immigrant from Burkina Faso. I am an African Storyteller, dancer, and cultural reciprocity professional. I am the founder/Director of the non-profit Reciproka which works on cultural reciprocity and regeneration. I have over 20 years of experience in systemic change from my work with street children on the streets of Ouagadougou in Burkina Faso, to teaching West African dance in Redding in 2003 which evolved into a cultural program Understanding Africa and then Reciproka in 2006 which is empowering communities through

cultural reciprocity. I have experience working with grassroots organizations. I am a Senior equity program specialist facilitating United Way of Northern California North State Equity Fund working with grassroots organizations doing equity work in Northern California. In case it matters, I have a BA in activism and social change and community sustainable development, studied sustainable enterprising from New College of California, and an MBA.

Nada Shalaby; Berkeley

Artistic Area of Experience: Visual Arts

Nada Shalaby has more than fifteen years of experience in the arts as a fundraiser, educator, and artist. Prior to her current role as Senior Grants Officer at the UC Berkeley Art Museum and Pacific Film Archive, she held the position of Manager of Institutional Giving at the American Folk Art Museum in New York. Nada was a faculty member in the Department of the Arts at the American University in Cairo from 2011-2015. She holds an MA in Middle East Studies from the American University in Cairo and an MFA in Art Theory and Practice from Northwestern University.

Nan Robarge; San Francisco

Artistic Area of Experience: Visual Arts

I have an MFA in Art from San Francisco State University and a BS in General Design from the University of Minnesota. I have been active in the arts as an educator and artist. My own art involves mixed media, making use of textile techniques, photography, painting and book arts. While teaching I took on leadership and presenting roles; heading up professional development sessions, presenting in conferences on Differences in the Art Room and reviewing curriculum. Other professional highlights include a residency at the deYoung Museum, being an affiliate artist at the Headlands Center for the Arts and receiving a WESTAF/NEA Regional Fellowship. While working in philanthropy, I was the program assistant: working with applicants, coordinating grant review panels and organizing application materials.

Nathan Cottam; San Francisco

Artistic Area of Experience: Dance

Nathan Cottam is a performing artist devoted to broadening the scope of people involved in the arts. Nathan was exposed early in life to music and drama, finally joining them together in the study of ballet. After completing a BS in sociology, Nathan went on to earn a Master of Fine Art in Dance from the University of Arizona. In 2013 Nathan founded Mannakin Theater & Dance while living in Serbia, and produced his first full evening performance in Belgrade, Serbia. Two tours of Serbia followed, with support from the US Embassy. August of 2016 saw his first full production US soil, at San Francisco's Palace of the Legion of Honor. Nathan recently opened the iMPACt Center for Art & Dance, in San Francisco. In April of 2018, Nathan founded Cultivating

Ballet Culture, a classical ballet outreach program with a mission to bring high level ballet training to underserved youth.

NeFesha Yisrael; Madera

Artistic Area of Experience: Folk/Traditional Arts

NeFesha Ruth Yisra'el is the Executive Director of the African American Historical and Cultural Museum of the San Joaquin Valley. NeFesha holds a masters degree in Urban Studies with a concentration in Community Arts. She worked as an Arts Administrator and Community Organizer in Philadelphia, PA, before moving to Fresno, CA, to be the Chief Organization Officer for Royal Roots. She is also a two-time national boxing champion and was a bantamweight fighter for Team USA. NeFesha is also a member of The Fresno (CA) Chapter of The Links, Incorporated. NeFesha is the founder and Black Arts and Culture magazine. A daughter of Yechezch'el and Robin Yisra'el and a descendent of Araminta Ross, more widely known as Harriet Tubman; she inherited the spirit of the woman they called "Moses" and works to liberate her community's mind, soul and body as her ancestors before her.

Nicole Gelormino; Los Angeles

Artistic Area of Experience: Visual Arts

I began working as a Teaching Artist while in undergrad at Eugene Lang College and Parsons School of Design, where I studied Art Education, Urban Education and Painting. In 2009 I acquired my K-12 Teaching Credential in Visual Art and Masters in Art & Art Education at Teachers College, Columbia University. In the Bay Area I worked as an independent Teaching Artist, serving youth of all ages in public schools, community centers and museums. I have worked with dozens of arts and culture non-profits and museums, leading professional development for teachers, designing visual art curriculum, lecturing, and teaching youth. I have served as the Youth Arts Program Coordinator of the Cultural Arts Division of San Francisco Recreation & Parks and the Pacific Arts Camp Director. I taught Visual Art for 9 years as faculty of Gateway High School in San Francisco, where I also served as Department Coordinator and Teaching Coach. I have served on the California Teacher Credentialing Advisory Committee and on the Teaching & Learning Working Group for the Art Education Association of Sonoma County. I currently teach in Los Angeles Unified School District and maintain an artistic practice.

Nikki Cardoza; Fair Oaks

Artistic Area of Experience: Literary Arts

Since 2016, Nikki Cardoza has served in various roles at 916 Ink. Namely, she spent 5 years as the Director of Programming for 916 Ink's Find Your Voice creative writing workshop series, her

main duties were program design and curriculum development, implementing data collection and overseeing outcome reporting for grantors and funders. As the Director of Resources, Nikki is responsible for all grant writing, grant compliance and reporting. Nikki is active in the Sacramento writing community and has published her own writing in The Sacramento Bee and several local literary journals. Her previous work experience includes as an associate education lobbyist in state government, representing community colleges, school districts, and employee unions. Nikki served as a humanitarian aid worker in China from 2003-2012, this included 3 years as a Volunteer Coordinator for International China Concern. In 2015, she completed her undergraduate education at California State University, Sacramento, where she graduated with a degree in government. She also holds an Associate Arts degree in Journalism.

Nina Lopez; Los Angeles

Artistic Area of Experience: Visual Arts

Nina Lopez is a values-driven nonprofit professional with a passion for the intersection of arts, culture, and social justice. She holds a B.A. in History of Art and Visual Culture, Honors, and a B.A. in Latin American and Latino Studies, Highest Honors, Cum Laude from the University of California, Santa Cruz. She is also pursuing an Arts and Culture Leadership Certificate at the University of San Diego. Her professional experience includes working as a Program Manager at Women's Foundation California where she ensures an efficient grant lifecycle process that promotes trust and communication among organizational and community stakeholders. Nina has also participated in various professional development programs, such as ACTIVATE Delegates with Arts for LA. With comprehensive experience in general administration, grant administration, and project management along with proficiency in Spanish language, she is eager to make meaningful contributions to the arts and culture sector.

Nishtha Goel; Calabasas

Artistic Area of Experience: Multidisciplinary

I am someone who like to perform, create and present. In my professional life I'm a Project Manager. I utilize my creativity in websites and applications to enhance their usability. I have performed musically in cultural programs and created artwork in public settings.

Noelle Forestal; San Pedro

Artistic Area of Experience: Music

A SoCal native, Noelle Marie Forestal is a consummate professional artist with an incredible dynamic range that gives her an edge few singers possess. She is a brilliant singer/songwriter and a lover of languages. She sings many genres including rock, soul, country, opera, jazz, pop, bossanova, blues, musical theater, and Irish folk music. Performing since age 3, she began private lessons at age 12, worked with L.A. Opera at age 15, and studied vocal music, dance, and

theatre at the L.A. County for the Arts (LACHSA), CSULB, CSUF, and CSULA. She taught preschool and directed Music Together® family classes for over ten years. Noelle currently teaches various voice, music, bellydance, yoga and wellness workshops and classes online and in person, throughout California and abroad.

Noor Al-Samarrai; Berkeley

Artistic Area of Experience: Literary Arts

Noor Al-Samarrai's fieldwork-derived poetry collection, EL CERRITO (2018) was recognized by the Arab American Book Awards and named "the best piece of literature I have read in a long time," by poet and filmmaker Jonas Mekas. A stubborn Mesopotamian and Californian, she was a 2016-2017 Fulbright Creative Arts Fellow in Amman. Her work has been supported by Mophradat, the NY Center for Book Arts, Intersection for the Arts, Tamalpa, and published in Cosmonauts Avenue, Washington Square Review, and more. She also produces podcasts and is infusing somatic practices into her writing.

Ola Gilkey; North Hollywood

Artistic Area of Experience: Multidisciplinary

I am a watercolor artist and writer. I have illustrated several books. I am also a dancer who moves in the artistic spaces of ceramics, fashion, and sports (gymnastics). I have volunteered with the Burbank Tournament of Roses (decorator). I was a headaddress designer for Los Floristas, a charity that supports disabled youth. I have donated art work for a charity auction with the Michael Hoefflin foundation, a non-profit that supports disabled youth. I have volunteered with the NCAA for their National Collegiate Regional Gymnastics Competition. I have also volunteered to help paint murals at middle schools in the Mid Town District. I currently work with youth in an under served communities coaching gymnastics. As well, I coached youths from all demographics and economic backgrounds. I have a pulse on the sensibilities of the "street" art climate from animation to sports, dance and styling. As we know, the youth are our future. Working with them we use dance, art, music, planning, process and showtime to showcase their skills. Their involvement in all the artistic aspects of their any art production fuels their desire to keep art as a career. I want to validate those artists.

Pat Evans; Duarte

Artistic Area of Experience: Visual Arts

I have been an artist all my life. I have a BA in art and an MLA in landscape architecture.

My three-decade corporate career was spent responding to requests for proposals for multi-million/billion-dollar infrastructure projects, leading teams, organizing talent, and completing the submissions to compete. The last five years of my career was at Claremont Graduate

University, four of those as the MFA program administrator. I retired in 2013 and moved from an urban setting with access to art, theater, and music to a rural town in Arizona. I thought I was the only artist in the county. I finally found a group of like-minded folks creating a nonprofit arts center for which I became a founding board member. After 9 years in AZ, I moved back to urban southern California for health reasons and still carry an admiration for arts organizations that need support from our tax dollars. I wholeheartedly believe that arts are essential to our mental, spiritual, and physical wellbeing. I am a practicing artist working in watercolor, nontraditional calligraphy, Ebru marbling, and box and bookmaking.

Patricia Lord; Dunsmuir

Artistic Area of Experience: Literary Arts

Lord is a cultural sector professional with over fifteen years' experience in the industry in places large and small across the United States. She holds masters' degrees in Museum Studies and Business Administration with an emphasis on non-profit management. In previous positions she worked closely with the Shasta County Arts Council to designate the Redding Cultural District, the Siskiyou County Museum, and has been using history in creative placemaking/keeping activities in far northern California for 7 years.

Patrick Burns; Sacramento

Artistic Area of Experience: Theatre

Patrick Burns is an actor, director, playwright, and composer who has performed off-Broadway, regionally and in national tours. He is the creator and star of the original one-man-musical From Foster Care to Fabulous which has won philanthropy awards in New York and the Bay Area and played to enthusiastic audiences across the United States. Patrick's plays have been produced off-Broadway and regionally and his writing has been featured online in The Atlantic, The Chronicle for Social Change, and Stage Agent.

Patrick Horn; Pescadero

Artistic Area of Experience: Music

Patrick Horn is a credentialed UN-ECOSOC consultant, public scholar published by the American Academy of Religion, and an award-winning, critically-acclaimed singer-songwriter and veteran performer at the world-famous Kulak's Woodshed, a 49-seat music listening room and live-streaming recording studio in North Hollywood with six HD cameras and ProTools operated by volunteers and sponsored by donations. He was profiled on American Idol: Underground and produced "The Flying Saucer Song," certified by Radio Indie Alliance as an international hit single (#1 in the United Kingdom and Spain, #3 in Los Angeles, #4 in Australia, #5 in the United States, #8 in Japan, and #13 overall in more than 20 countries). His original composition "Run River Run" based on poetry by Swami Vivekananda was his second international hit single (#1 in

the United Kingdom, #2 in the United States, #3 in Los Angeles, #3 in Australia, and #15 overall in more than 20 countries).

Patty Rangel; Chula Vista

Artistic Area of Experience: Multidisciplinary

Patty was a 2022 GEN (Global Ecovillage Network) NGO representative to the United Nations Environment Program (General Assembly in Nairobi, Kenya), is a graduate of California Institute of the Arts (MFA in Theater Producing) and SingularityU at NASA (Exponential Technology). As an alumni of the United Nations Summer Intensive Program (UN Headquarters in New York City), she embarked on an international journey that led to her Ecovillage Design Education certification and membership in EcoVillages in France, Italy, India, Namibia, Mexico, and the USA. Patty is passionate about ARTivism and empowering Indigenous Nations. She has exhibited her murals and laser holograms at the Reuben H. Fleet Science Center, the Burning Man festival, TEDx Transhumanism, San Diego Space 4 Art, ARTS San Diego (A Reason to Survive), and the Crossworlds Gallery in the Second Life virtual world.

Qathryn Brehm; Crestline

Artistic Area of Experience: Visual Arts

I have been the executive director of the Downtown Los Angeles Art Walk since 2012. A non-profit operating as an event to create place-making opportunities for artists to exhibit and share their work. Over the years we have created many career building skill programs. I also serve on the board as secretary and past president of the International Association of Arts USA (IAAUSA, an NGO under the UNESCO. I was a founding member in 2017 and worked to bring the organization into the IAA/AIAP joining 60 other countries worldwide. As an artist my most recent exhibit was in the Fine Arts Building in Los Angeles. Titled 'Story Tyme' the exhibit featured many of my recent work as well as some older pieces. I have been an artist all my life and worked professionally as a decorative and mural painter to the interior design trade for many years. Semi-retired I continue my work with the Downtown Art Walk working with social media I also work with the Heaps Peak Arboretum in the San Bernardino National Forest as an archivist.

Rachel Rosekind; El Cerrito

Artistic Area of Experience: Multidisciplinary

As a connector and conduit, I work across diverse sectors to break down silos that separate communities of interest and hamper concerted effort toward the social good. This foundation has organically driven the range of my professional practice and direct service, stretching across teaching, strategic communications, organizational consulting, editing, development/fundraising, mentorship, and creative arts facilitation. At the heart of my professional and service streams is sharing and redistributing resources—of all kinds and

through all channels—in order to bridge visibility, opportunity, and communication gaps. From facilitating drop-in writing workshops at local laundromats and public housing sites; to partnering with youth to diversify school curriculum; to teaching writing classes, arts workshops, and writing groups out of my home and in community spaces around the country; to securing books for libraries in underserved communities and spaces; to serving as a creative mentor to presently and formerly incarcerated individuals, my work is inclusive, emergent, and multi-dimensional.

Rafael Gonzalez; Los Angeles

Artistic Area of Experience: Multidisciplinary

Rafael is President & CEO of Grand Performances whose mission is to inspire community, celebrate diversity, and unite Los Angeles through free access to global performing arts. He's a proven leader, manager, artist and advocate driven by his core values and pursuit of social justice. He's worked/organized in the nonprofit, government, corporate and philanthropic fields. This multisector background has gifted him the capability to develop/maintain relationships with individuals from diverse experiences to realize common objectives, social impact, equity and community/systems change. Rafael acknowledges and integrates the people's social, political, cultural and economic context through Grand Performances' artistic presentations. This framework serves as the narrative that weaves together expression, struggle and aspirations in the form of music, theatre, poetry and dance. Rafael serves on the boards of the Community Coalition, Center for Nonprofit Management and ActiveSGV. He also serves on the Hispanic Scholarship Fund Advisory Council, the City of El Monte's Planning Commission.

Raquel Beltran; Carson

Artistic Area of Experience: Music

My background is in public administration, labor and community organizing, and nonprofit board governance. I have managed nonprofits in San Diego, the San Francisco Bay Area, and Los Angeles. My nonprofit experience includes developing and support organizational change, designing new programs, and training recipients of services as volunteers. It is in this area that I developed an understanding of nonprofit accounting, grant administration and the fundamentals of solicitation. My public administration background provides me with extensive experience in contract management and public agency administration. However, it is my social justice and organizing background that is most closely associated with my work in the arts/cultural community. In this experience dating back to 1979, that the motivation to create cultural programming for low income communities originated. Art programs give families self-pride and confidence. It accomplishes this by showing people that who that are and where they come from matters. It is the source of strength for them is the foundation to achieving their goals and dreams.

Rasheed Shabazz; Alameda

Artistic Area of Experience: Media Arts

Rasheed Shabazz is an educator, historian, journalist, and urban planner. Shabazz received his bachelor's in African American Studies and Political Science at UC Berkeley. He later received a visiting scholar appointment to teach journalism and media literacy on University of California campuses. Shabazz recently completed a master's of city and regional planning at Berkeley, where he served on the Big C Funding Committee. As a journalist, he's published writing, photography, and broadcasts throughout the Bay Area. He previously hosted the Black Hour radio show and recently co-hosted Community Visions, a podcast focused on race and urban planning. Shabazz is currently co-director of Oakland Voices, a program of the Maynard Institute, where he trains Oakland residents in digital storytelling and journalism. In Alameda, he has led multiple public history efforts, including the effort to rename Henry Haight Elementary and Andrew Jackson Park. Shabazz is currently vice-president of the Alameda Museum.

Rebecca Gomez; Sylmar

Artistic Area of Experience: Folk/Traditional Arts

I identify as a Queer Xicana with my lifetime work fueled by my involvement in community and activism within social justice movements and causes. In 2018, I brought critical race and organizing lens to her work at Tia Chucha's to build, shape, and oversee the Trauma to Transformation (T2T), a program rooted in amplifying the voices of our community members impacted by the incarceration system in order to shift the narrative to ending mass incarceration. I have overseen art programs in multiple settings such as the Juvenile Halls, Camps, Re Entry spaces for both adults and youth, and managed the program under CAC's Arts in Corrections and Re Entry through the Arts grants. I have also successfully wrote those grants to gain funding for the T2T program. I have been part of organizing amongst a coalition of organizations to create a new youth development model in LA County. This experience will allow me to be a fair panelist.

Richard Stein; San Juan Capistrano

Artistic Area of Experience: Theatre

During more than 14 years under Rick's leadership, Arts Orange County has addressed the needs of the arts and culture community in Orange County, California by becoming a trailblazer among nonprofit arts councils-- augmenting traditional arts agency programs and services with its unique role as the community's go-to arts consultant to government, education and nonprofit organizations. Prior to his appointment at Arts Orange County in August, 2008, Rick transformed the Laguna Playhouse in Laguna Beach into a major resident professional theatre

over the course of more than 17 years as its Executive Director, producing more than 100 plays, including two national touring productions. There he also directed many notable productions, including several premieres. Rick first came to Orange County in 1987 to serve as Managing Director of the Grove Shakespeare Festival in Garden Grove following a five-year stint as Director of Lincoln Theater at the University of Hartford (Connecticut), and holding management positions in two major symphony orchestras before that. Rick holds degrees in English from Columbia and Syracuse Universities.

Richard Varrasso; Copperopolis

Artistic Area of Experience: Music

I have evaluated artists for over 40 years. I program radio stations, produced main stream albums, buy talent for live jobs, generate compelling marketing. I work with the biggest and smallest artists. I am also a real estate appraiser. My reputation extends from the Bill Graham days to present day calendar. I have designed evaluation packages for record label A&R and have been on judging panels at seminars and award shows. I work with all arts with maximum diversity and the power of Love in mind. Music and art heals the soul.

Richard Chow; Porter Ranch

Artistic Area of Experience: Visual Arts

Richard S. Chow is a photographic artist in Los Angeles whose work is recognized in fine art, documentary, analog, and original photo-based objects. He had solo exhibitions at the Museum of Art and History Lancaster; Orange Coast College; Neutra Museum & Gallery and Metro 417 Gallery. His work is also in the permanent collection at the American Hotel in LA, and in the LA Public Library, among other private collections. He has widely shown in group shows across the U.S. His work was featured in the monograph LACMA Jazz 25th Anniversary published by the LA County Museum of Arts. He is represented by UPAG United Photographic Artists Gallery in Tampa FL, and Gallery 825 in West Hollywood, CA. Richard is curator/producer for Open Show LA whose mission is to provide a platform for visual artists to share & dialog. In 2021, he served as grant reviewer California Art Council.

Robert Rootenberg; Joshua Tree

Artistic Area of Experience: Visual Arts

As an arts attorney and accomplished fine artist, I bring a unique combination of legal and creative expertise to the California Arts Council grant panelist role. With experience owning and operating an art gallery in West Hollywood, I understand the challenges and opportunities that face artists and cultural organizations in California. My passion for supporting the arts is reflected in my community work, including serving on the Board of Directors for Lawyers for Human Rights and the Los Angeles Mural Conservancy. Additionally, I have collaborated with the

Los Angeles Department of Cultural Affairs and the City of Los Angeles sponsored Gallery Row on non-profit legal and grant-related issues. With a JD from Southwestern University School of Law and a Bachelor's degree in Music Composition from the University of Southern California, along with Masters-level art courses, I have a deep understanding of both the legal and creative aspects of the arts community. My extensive art show experience in Los Angeles and Joshua Tree demonstrates my dedication to the artistic community and my commitment to supporting the arts in California.

Rocio Villanueva; Escondido

Artistic Area of Experience: Visual Arts

Rocio Villanueva, Army Veteran OEF 21-C, Artist and Advocate. Rocio a multimedia artist born in Jalisco, Mexico, in 1986. She is currently based in San Diego, California. She primarily works with ceramics to create traditional & 3D works fusing elements from her heritage and American upbringing. Rocio was enlisted in the US Army for eight years and deployed to Balad, Iraq as a bridge engineer in 2006 with the 50th Engineer MRBC Co. She is currently pursuing her degree in Arts and Ceramics at Palomar College. Rocio artwork has been displayed at various galleries and Veteran Art Exhibitions. The complexities of the immigrant experience and bicultural identities, as well as her current life and practice inform her art practices. She believes that the meaning of a person's expressions can aid and inspire others.

Roxanne Trujillo; Oxnard

Artistic Area of Experience: Visual Arts

I am the cofounder and Art Director of Open Door Studio a working art studio for young adults on the spectrum situated in downtown Oxnard. Our studio has been in operation since 2021 and we are in the process of becoming a vendored program through the County of Ventura. I have been teaching art for the past 12 years for several nonprofits in my community. I live and work in my community and my studio supports and partners with other non profit organizations that support diversity and inclusion.

Sandee McGee; Simi Valley

Artistic Area of Experience: Visual Arts

Sandee McGee was Umpqua Valley Art's (UVA) Exhibitions Program Director and has been creating and directing transformative and engaging public arts and culture programs for 10+ years. Prior to her work at UVA, Sandee McGee was the Assistant Professor of Art at Umpqua Community College. McGee received her BA in Studio Art from Mills College where she was the recipient of the Ralph DuCasse Award for Excellence in Art. She received her MFA from the University of Oregon in 2010. McGee currently serves as Curator and Assistant Manager of Community Services at the Simi Valley Cultural Arts Center in California.

Sandra White-Stevens; San Diego

Artistic Area of Experience: Media Arts

I currently am the Founder/Ceo of Prestige Communtions where I publish 2 quarterly online digital magazine's, Urban Teen Magazine focuses on up & coming music artists and our section celebrating outstanding teens around the country and ModelStyle Magazine features aspiring models with a spotlight on photographers/photoartist. I have produced a coordinated fashion shows and worked as an account executive in media sales for a local radio station.

Sara Garcia; Redwood City

Artistic Area of Experience: Decline to state

I received an honors Bachelor of Arts in Art History and wrote my thesis on the photography of Robert Mapplethorpe. In my junior year of college, I was awarded a student fellowship to work at the Guggenheim in Venice. While in law school, I clerked for the law firm which represents most of the San Franciso muralists (and particularly the Balmy Alley and Mission area muralists). I am a regular volunteer mediator for California Lawyers for the Arts, and am frequently looking for ways to assist and amplify artists.

Sarah Wass; Los Angeles

Artistic Area of Experience: Music

Sarah Wass is a nonprofit leader, award-winning arts educator, and active professional musician with over 20 years of experience in the arts. She joined Brightwork newmusic as Executive Director in 2021 after serving in various leadership roles with The Harmony Project, and brings expertise in fundraising, grant writing, project management and curriculum design. She has created and implemented innovative curricula that help students of all ages achieve their full potential through artistic expression and in this capacity has worked with the LA Phil, Kadima Conservatory, Oakwood School and others. She has been an artist-in-residence at Stanford University; University of Surrey, UK; and Cal State Summer Arts Festival. She has performed with Brightwork Ensemble, Wild Up, ICE, The Industry Opera and on the Ojai Festival, Hear Now Festival and Monday Evening Concerts, and can be heard on Bridge Records. Sarah holds a BM from Oberlin Conservatory and an MFA from CalArts.

Scott Evans; Fountain Valley

Artistic Area of Experience: Music

I am a freelance grant writer and also have been a staff grant writer and Director of Development for nonprofit organizations. 16 years experience. Experience has included writing grants for symphonies, music education and music appreciation organizations.

Sean Cawelti; Sun Valley***Artistic Area of Experience: Theatre***

Sean Cawelti is a director, puppet / video designer and a creator of immersive and site-specific experiences. Sean graduated from the University of California Irvine with honors in Directing and studied puppetry at Tisch School of the Arts at NYU. He is the founding Artistic Director of Rogue Artists Ensemble in Los Angeles and has won awards for his work as a designer, director and playwright, including a UNIMA Citation of Excellence and the Sherwood Award from the Center Theater Group in Los Angeles. His work has been seen at the Pasadena Playhouse, Getty Villa, South Coast Repertory, Segerstrom Center for the Arts, Cornerstone Theater Co., Central City Opera, Chicago Opera Theater, LA Theatre Works, Center Theater Group, Geffen Playhouse, Long Beach Opera, Imago Theater, NY City Opera, Center for Puppetry Arts and as part of the Kanye West Yeezus Tour. Sean is a member of USA829.

Shayla James; San Diego***Artistic Area of Experience: Music***

Shayla James balances her time as an arts administrator, teaching artist, and researcher. Her work is rooted in community and collaboration with others across disciplines. She is currently the Director of San Diego Creative Youth Development Network. She is a multi-instrumentalist and Teaching Artist with over 15 years of experience in the performing arts. She is the owner of Sempre Music Studio, a creativity focused studio that offers a responsive and trauma informed music curriculum to students. She is the founder of Teaching Artist Circle, a community space that centers Teaching Artist voices of San Diego County. Ms. James is a Research Associate at RISE Research & Evaluation, where she focuses on arts assessment and evaluation, inclusion, racial and cultural equity in the arts, and cultural policy. She is currently a San Diego Regional Arts and Culture Coalition board member. She is the Chair Emeritus of Rising Arts Leaders San Diego.

Sheryl Boutte; Oakland***Artistic Area of Experience: Literary Arts***

Sheryl Bize-Boutte is an award winning multidisciplinary writer, poet and Pushcart Prize nominee based in Oakland. She has authored several books with latest being her highly praised debut novel "Betrayal on the Bayou." A book of poetry she co-wrote with her daughter Angela is the namesake of the Mechanics Institute Library of San Francisco's "No Poetry No Peace™" biannual poetry series. An inaugural Oakland Poet Laureate runner-up, Sheryl is also a popular teacher, literary reader, presenter, storyteller, curator and emcee/host for literary and poetry events.

Sid Parasnis; San Francisco***Artistic Area of Experience: Visual Arts***

Education: MFA Painting, Academy of Art University, San Francisco, CA 2005, BFA Illustration and Advertising, Directorate of Art, Bombay, India 1997, Grants: Pollock-Krasner Foundation Grant 2012-13, Artist Residency: STAR Shipyard Trust for the Arts, Artist in Residence Program 2016-17, Collections: Mandarin Hotel, San Francisco, CA, The Priscilla and Mark Zuckerberg San Francisco General Hospital and Trauma Center, San Francisco, CA, Bakersfield Museum of Art, Bakersfield, CA, Stanford Medical Center, Palo Alto, CA, Dell Foundation, Austin, TX, Museum Exhibitions: 78th Crocker Kingsley Exhibition, Crocker Art Museum, Sacramento, CA 2017, "Recent works" Bakersfield Museum of Art, Bakersfield, CA 2014, Solo Exhibitions: "Intangible Realities" Caldwell Snyder Gallery San Francisco, CA 2022, "Utopia" Caldwell Snyder Gallery San Francisco, CA 2021, "Hues and Harmony" Caldwell Snyder Gallery San Francisco, CA 2019, "Serendipity" Caldwell Snyder Gallery, San Francisco, CA 2018, Reviews, Catalogue Essays: 2018, "Serendipity", Hardback Book, Essay by John Seed, 2017 American Art Collector, by John O'Hern, 2015 Huffington Post, by John Seed

Simone Enderlin; San Francisco***Artistic Area of Experience: Visual Arts***

I am the Grants Officer at the Asian Art Museum. I am responsible for managing all foundation and government relations at the museum. I have experience writing proposals for exhibitions, education and public programs, as well as collections and infrastructure grants. Prior to my current role, I was the Institutional Partnerships Associate at AAM, where I assisted with various foundation, corporate, and government administration and outreach. I have my MA in Museum Studies from San Francisco State University, and a BFA in Photography from Cal Poly San Luis Obispo. I am also a 5th generation San Franciscan, and the diverse community of the Bay Area motivates me at work and in my personal life.

Soo Jin Hwang; Los Angeles***Artistic Area of Experience: Visual Arts***

Originally from South Korea, I earned a BA in Aesthetics (the philosophy of art) from Seoul National University and later moved to the US to obtain an MFA in Film Production from Florida State University. My thesis film won multiple awards at various film festivals, including Student Emmy awards. After graduation, I worked as an entertainment journalist, covering Hollywood films. This experience led me to become the sole representative of the Korean Film Council in the US. In that liaison role, I curated numerous cultural and business exchange programs, facilitating interactions between Korea and Hollywood in the film industry. I have also worked as a mentor, panelist, moderator, and jury member. Additionally, I have been documenting murals in Los Angeles and creating my own archive of street art through my photography and

videography, discovering the untold stories of our lives. Beyond my love for film, I'm passionate about public art, as it adds a living and ever-changing context to our surroundings.

Sophia Shen; Fremont

Artistic Area of Experience: Music

Born in Zhangzhou, southeast China, Sophia Shen is an award-winning composer, sound artist, pipa performer and improviser currently based in the San Francisco Bay Area. Her music often bridges the divide between cultures and breaks boundaries between subjects, facilitating cross-cultural and interdisciplinary dialogues. She has performed internationally at music festivals and programs such as SXSW, BBC Radio 3, ICMC (International Computer Music Conference), San Francisco Tape Music Festival, Edinburgh Festival Fringe, SF Performances PIVOT Festival, EcoSono Environmental Music and Sound Art Festival, SEAMUS (Society for Electro-Acoustic Music in the United States), Other Minds Festival, Third Practice Electroacoustic Music Festival, among others. As a composer, she has been commissioned by many distinguished ensembles and organizations including the San Francisco Asian Art Museum, Headlands Center for the Arts, Wild Projects Production, EcoSono Institute, William Winant Percussion Group, Thingamajigs and Gamelan Encinal. Her original pipa compositions have received both Silver and Bronze Awards of the Dunhuang Cup National Pipa Composition Competition in China.

Srinivasa Manapragada; San Ramon

Artistic Area of Experience: Folk/Traditional Arts

Srinivasa Manapragada, Cultural Ambassador - Recognized by State of California Governor's Office, Recipient of United States of America - The Presidents Lifetime Achievement Award 2022 from President Joseph R Biden Jr - The White House, USA, Guinness World Record Holder & Guinness World Record Event Producer, Achievements, Recipient of United States Of America - The Presidents Lifetime Achievement Award 2022 from President Joseph R Biden Jr - The White House, USA, Guinness World Record™, Event Organizer, Vandemataram in 265 languages, San Jose, CA, USA, 16 May 2010, Guinness World Record™, Event Organizer & Participant. Saare Johan Se Achcha in 277 languages. Fremont. CA. USA, Aug 15, 2010, Guinness World Record™, Event Producer. "Trinetram" Jana Gana Mana. Fastest Piano Player. San Jose. CA. USA. Nov 18. 2011 awards and recognitions: The Distinguished Citizen & Leader of Bay Area Indian Community, City of Milpitas, CA, USA, 8th June' 11, International Awards, London School of Music and Drama. UK, have recognized his services to the music industry in 2001, Initiated Folklore FARMI Research Award.

Steven Trull; San Francisco

Artistic Area of Experience: Literary Arts

I'm an artist who happens to conceive, construct, and publish artists' books. My publishing work

has appeared locally and abroad--at art book fairs and in bookstores. My writing has appeared in print and online. An avid writer, I am also a diligent, careful reader. I have successfully consulted and written foundational grants for individual artist friends, local indigenous cultural projects, and after school enrichment programs. However, I would like to learn how to receive art grants from state agencies. I'm also curious about the advantages and disadvantages of being a non-profit and I feel that serving CAC might provide some information into that.

Suki Liebow; Vallejo

Artistic Area of Experience: Visual Arts

Suki Liebow is an award winning professional artist whose primary focus is on emotional engagement through artistic exploration. In addition to creating and exhibiting her own work, Suki has a wide range of experience including: professional grant writing for art-based nonprofit organizations, creating, administering and teaching art programs for all ages, youth to adult, and has been on the board of directors for both the Oceanside Cultural Arts Foundation and Arthatch, a non-profit that benefits at-risk youth. Suki currently works with Arts Benicia as an arts instructor, most recently serving at-risk youth at Liberty high school, offers private tutoring, and is working toward establishing an arts program for at-risk youth in Vallejo where she has her home.

Susan Hatchett; Riverside

Artistic Area of Experience: Media Arts

I've been a teacher/mentor/advisor for the past 20 years. In that time I have been a(n): Teaching Artist (Acting, Modeling, Improv, Public Speaking, Creative Writing, Filmmaking and Stop-Animation); Afterschool Enrichment Instructor; ESL Teacher; Teaching Assistant/ Student Advisor (The Bridge Program in association with Antioch University Los Angeles, serving underrepresented and underserved adult students); Mentor and Advisor to international student leaders (Center for International Education Graduate Assistantship at Otis College of Art and Design and as Interim Assistant Director of International Student Programs at Davidson College) and as an advocate for children's literacy, where I volunteered through The Screen Actors Guild's BookPALS program. I was a Reader at an elementary school in Long Beach, CA.

Susie Tanner; Pasadena

Artistic Area of Experience: Theatre

Susan "Susie" Franklin Tanner is an innovator in the field of documentary theatre & arts education with 38+ years of experience as a producer, director, actor and teaching artist. For TheatreWorkers Project (TWP), she has led the creation of 21 community-based participant-generated original performance pieces. Susie was a core member of the Living Stage Company at Arena Stage in Washington, DC, performing and teaching in prisons, halfway houses and

community facilities. She has done residencies and workshops at CIM, CIW, and Valley State Prison. leads TWP's program at California State Prison-LA County, and directs theatre programs in collaboration with multiple reentry communities. She created/led a distance collaboration with La Colmenita, the Cuban National Children's theatre company, and has been a presenter for Connecting Art and Law for Liberation (CALL)/UCLA and co-presenter for ALLIES AT THE TABLE: The Role of White Theatre Artists in Multi-Ethnic Conversations, NYU. Susie is a member of Ensemble Studio Theatre/LA, The Transformative In Prison Workgroup, SAG-AFTRA, and Actors' Equity Association.

Sylvia Toy St. Louis; San Francisco

Artistic Area of Experience: Theatre

I am a middle-class Black American housewife who makes Arthouse movies in my livingroom. My work has screened internationally since 2010. From 1988-2010, I was a sculptor, professionally represented and actively exhibiting in San Francisco and Los Angeles. From 1990-2007, I was a small theatre playwright, solo performer and actor, regularly appearing in San Francisco Bay Area venues and showcases, as well as touring my solo shows around the country. I was the founding Artistic Director (2005-2010) of Jump! Theatre, which produced original plays about experiences of mental illness.

Tad Lupton; Huntington Beach

Artistic Area of Experience: Multidisciplinary

I am a graduate of the University of Cincinnati College of Design, Art, Architecture and Planning. I have served as the 2006 President of Indianapolis' American Institute of Architects and Board Member of Keep Indianapolis Beautiful. I am an Architect by day, and have taken painting, drawing and sculpture classes continually for the 30 plus years since I graduated. I have numerous commissions for my impressionist landscape and cityscape oil on canvas works of art. Since moving to Huntington Beach California, I have had my work selected for exhibit in the 2020 Virtual Huntington Beach Surf City Arts Fest. I believe in the importance of Arts Council's abilities to facilitate Grant opportunities to fund exhibitions and artistic exploration of any nature.

Talya Franklin; Lake Elsinore

Artistic Area of Experience: Theatre

Talya Franklin, widely acknowledged as a very accomplished and influential visual artist. Born and raised in southern California, she is always seen African American women fighting against injustice and social rights for lower class citizens. Although she did not pick up a camera until she was thirty, Talya Franklin has made quite a presence as a writer. Her work has made her a very prominent grossing black woman in the industry.

Talyia Liebig; Stockton

Artistic Area of Experience: Visual Arts

I'm a 21 year old disabled, trans, lower class artist and healthcare worker who has, for most of my life, benefitted from community outreach in some way or another. I have participated in local zine and art shows, but beyond that I haven't engaged in much public artistry. I would love to be more involved in a way that could truly change someone's life- in turn changing mine!

Theresa Yvonne; Mountain View

Artistic Area of Experience: Theatre

Theresa Yvonne is currently the Executive Director for the Mountain View Center for the Performing Arts (MVCPA) in the heart of Silicon Valley. The MVCPA hosts over 400 performances annually, including three resident theatre companies on three stages in the heart of downtown Mountain View. Prior to Mountain View, Ms. Yvonne was the founding Executive Director for the Performing Arts & Event Center in Federal Way, Washington nestled between Seattle and Tacoma. As the first Executive Director, she collaborated with the architects, oversaw the facility's construction budget, secured funding with our non-profit partner, and ensured the project came in on time and on budget. Ms. Yvonne holds a bachelor's degree in Drama from C.S.U. Sacramento and a master's degree in organizational management and has spent 25 years working at city owned and operated performing arts facilities across the western United States.

Tiffanie Heben; Tracy

Artistic Area of Experience: Visual Arts

I am active in the arts in Tracy and surrounding cities. I have served in various roles in the Tracy Art League and the Tracy Friends of the Library. I help to organize the TAL's annual Expressions! exhibition and the TFOL Tracy Poetry Contest. I am currently helping the City create a poet laureate position. I was the paid executive director of the Grand Foundation, the non-profit that raises funds for the Grand Theatre Center for the Arts for two years, during which I created a newsletter promoting arts and arts education. I then served on the board for several years. I have used my photography and graphic design skills to support the work of local art and literacy non-profits. Last year, I received a grant from the Tracy Arts Commission to support my first solo exhibition, "What I Want to Say: Photography by Tiffanie Heben," at the Grand Theatre Center for the Arts. My exhibition featured images of visual artists from my community. I created a book about my experiences photographing artists in their studios that highlighted the importance of artists in community-building. I have shown my photography and collage work in exhibitions in Tracy, Sacramento, Lodi, and Livermore.

Tomas Benitez; Los Angeles

Artistic Area of Experience: Theatre

I've been in the arts and culture nearly fifty years. I have been a consultant to the NEA, CAC, Smithsonian, Notre Dame, USC, UCLA and others. My background is in theater arts but I have served mostly Chicano/ Latinx arts organizations and projects. I have been a grant writer for numerous organizations including Plaza de la Raza, SHG&A, Shakespeare Center of LA, Ojai Playwrights Conference, USC, UCLA, U Notre Dame, and several smaller grass roots organizations. I have lectured on Chicano Art and Culture across the USA and in Europe, Africa, Israel and Mexico. I am also a published poet short story writer and essayist and a produced playwright and screenwriter. I have a BA in Theater Arts from CSULB. I am a former board member of the CFTA and CAA. I am Chairman of the Board of the Latino Arts Network CA. I have NEA, CAC prior experience.

Toni Bowles; Hollister

Artistic Area of Experience: Multidisciplinary

18 years with the Superior Courts in Special Projects (8 yrs of which consisted of leading the Grants Division, Interior Designer and Entrepreneur, California Reentry Grants Review Panelist, Contributing member of the Gilroy Arts Roundtable, Host (via The Neon Exchange) of various monthly arts programming inside of my venue, Former dancer, Art collector.

Usha Chari; Newport Beach

Artistic Area of Experience: Music

Indian music cultural lead - Pomona temple NY, 2009-2014, President, South Indian Music Academy, 2019-2022, Ascend Cultural Pillar Lead, CoreLogic, 2021-Present.

Ever since I moved to the US in 1995 I felt the need to help promote Indian arts and got various opportunities to support them without a title, by hosting several musicians, helping them out in their musical journey! Serving for CAC as a panelist will be a different kind of opportunity to serve the arts! I see myself as a truly fair and just person and so feel like I will be a great fit! I am also an IT technology leader and feel that my background leading several projects will be an added advantage to manage being in a panel for an area that I am truly passionate about.

Valentina Lunati; San Diego

Artistic Area of Experience: Theatre

Valentina Lunati is a development professional passionate about fostering community-centered and inclusive fundraising practices. She's been serving since 2018 as MOXIE Theatre's very first Development Director. She led the organization's substantial growth in grant income, as well as solidified and expanded their donor base. She was a recipient of the 2019 Colette M. Murray

fellowship from the Association of Fundraising Professionals, San Diego Chapter and serves since 2019 on their Inclusion, Diversity, Equity and Access Committee. She recently joined the board of the San Diego Regional Arts & Culture Coalition and is a member of the giving circle Women Give San Diego. Her previous experiences include working as a Language Interpreter, and a Relocation Consultant, before arriving to the nonprofit sector in 2014. As a Department Manager at a social service nonprofit assisting refugees, she oversaw their development and fundraising efforts, as well as the operations and growth of multiple income generating programs aimed at offering training and job opportunities to the refugee population. Valentina holds an M.A. in Philosophy and an M.A. in Conference Interpreting.

Valeria L. G. Barrett; Chino Hills

Artistic Area of Experience: Multidisciplinary

Valeria L.G. Barrett is an award-winning leader in the visual arts, with over 25 years of experience in creative and operational roles in the fine arts, publishing, entertainment, and fashion industries, both domestically and internationally. Over the past two decades, Valeria has successfully launched and overseen three businesses in New York and Los Angeles. She is a committed advocate for the advancement of the arts in local communities, and mentors young artists and designers in both the United States and Europe.

Valley Nagle; Valencia

Artistic Area of Experience: Visual Arts

Amber Valley Evangelista is a full-time mom of four children, a photographer, and a curator. Her specialized interest in vintage film cameras and Polaroids brings a nostalgic tone to her captured images. This passion for photography eventually led to her starting her own company. She is the founder of Valley in Film. A company that focuses on portraiture and other creative assistance, including fashion, campaigns, and workshops. Her company's mission is to make film photography more accessible to all audiences by sharing fun techniques and tips through social media, studio classes, and mentorships; and by providing affordable photo sessions to help resuscitate a dying art form.

Vernelle Edwards; Port Hueneme

Artistic Area of Experience: Theatre

Attorney Edwards is a member of the State Bar of California. She has represented record labels, artists, & producers. She founded SiSi Records & released music created by over 20 artists, including the late Sylvia Moy, the only female producer at Motown who wrote "My Cherie Amour." Ms. Edwards wrote the musical "Amandla ka Mandela" which was produced at the Henry Street Settlement Theater in Manhattan, NY. She worked at Volunteer Lawyers for the Arts in NY.

Victoria Ahia; Costa Mesa

Artistic Area of Experience: Multidisciplinary

Victoria has been baking her great-grandmother's recipes since the age of 7, and over a decade in bakeries. As a young artist not keen on starving, with a creative mother and sous-chef father reminding her that everyone eats; why not beautifully? The Professional Culinary Institute 2010 top of class awardee now infuses art into everyday foods.

Violet Cavicchi Muñoz; Marina

Artistic Area of Experience: Folk/Traditional Arts

Violet is Assistant Professor in Music and Performing Arts at California State University, Monterey Bay where she teaches and researches on topics in music and culture, community engagement, and music media and technology. Violet earned a Ph.D. in ethnomusicology from Brown University where she studied music as part of expressive arts and culture and the roles of media in the transmission of traditional knowledge in the arts. Violet's interests in traditional music and arts include Peruvian huayno and carnival music, Indonesian gamelan, Mexican son jarocho, and Guatemalan marimba music, among others. Her scholarship involves public and community-engaged projects, including contributions to folk arts festivals and regional arts councils, highlighting diverse experiences of Latin American and Latinx music communities. She continues this work with MPA's Heritage Musics of Monterey Bay Initiative that celebrates and supports the vitality of local music communities in the Monterey Bay region.

Whitney Peskin; San Diego

Artistic Area of Experience: Music

In her hometown of San Diego Whitney Shay has been honored to win 5 San Diego Music Awards, and a San Diego CityBeat Magazine "Best Of" Award. Abroad Shay has toured extensively throughout Europe and South America, and was nominated for a national Blues Music Award in 2019. Shay's latest release on Ruf Records "Stand Up!" debuted at #1 on the Billboard Blues charts. Shay has received high praise from music critics calling the singer "a future blues icon" (Blues Matters!), "one of the next best things in soul music" (Blues and Rhythm Magazine), and "the epitome of a rising star" (Elmore Magazine). Shay's tracks have been placed in TV/film, including shows on NBC, Fox, HBO, Bravo, BET, Hulu, and Tyler Perry's A Madea Family Funeral. Whitney has previously taught for several music based non profits in San Diego county including the SoCal Jazz Society, Blues Lovers United of San Diego, and Villa Musica. She was asked to speak and inspire young female entrepreneurs at OLP High School's 2022 Women's Symposium. She also has experience in the disciplines of Theatre (a Bachelor's Degree in Theatre- Performance from SDSU plus 20+ years of acting), Dance, and Visual Art.

Xochitl Tafoya; Santa Bárbara

Artistic Area of Experience: Music

Xochitl Tafoya is an experienced School leader, professional Musician and arts education consultant. Xochitl Tafoya is an advocate for every child deserves a well rounded education. She holds a MA in ethnomusicology from University of Maryland and a BA in music from Scripps College and practitioner of culturally relevant pedagogy in the school setting. She is experienced in performing and teaching the music and dances of Mexico.

Yajaira Rubio Machado; Vallejo

Artistic Area of Experience: Folk/Traditional Arts

My name is Maestra YAJAIRA I am the founder of Moon Azteca Dance and Art School. I have a passion to share the unique cultural music, traditions, arts, history and folk dances of Mexico to our future generations. My roots are originally in Mocorito, Sinaloa Mexico, where my grandfather was a well-known composer of Banda Songs. Music and dance have always been in my heritage, since the age of 4 years old I have been dancing the traditional forms of Mexican folklore. I have 4 certifications of dance arts, traditions and cultural enrichment in four different regions of Mexico. I am currently taking two certifications the first on indigenous pre- hispanic dance, traditions and history, this certification/diploma is being provided by SEP MEXICO The secretary of public education of the United State of Mexico. The second is a license, certification and accreditation on early child education accredited by Cognia.

YY Zhu; San Francisco

Artistic Area of Experience: Visual Arts

Yuanyuan Zhu, currently the Director of Galleries and Programs at the Chinese Culture Center, where she oversees CCC Gallery, 41 Ross community gallery, the artistic programming, exhibitions and artist community. Zhu has years of experience working in the community and uplifting underrepresented/underserved artists. She has successfully implemented artist residencies with local and international artist and research fellows, cultivated a strong artist/community partners network, as well as heading multi-year long artist-community projects including “dawn_chorusiii: the fruit they don’t have here” with Sofia Cordova, foregrounding the stories of six Bay Area women who journeyed to the United States as refugees, “Art, Culture & Belonging” in collaboration with artist Christine Wong Yap and the Chinatown Arts & Culture Coalition, and “Interior Garden”, a major solo exhibition of large-scale ceramic-based installations by Cathy Lu exploring the dream and dystopian states Asian America. She holds a MFA degree from the San Francisco Art Institute.

Zoe Broussard; Oakland***Artistic Area of Experience: Music***

Zoë Broussard is a talented cellist, media psychologist, and multifaceted professional who has dedicated her career to problem-solving and community empowerment. As a Black woman, she brings a unique perspective to her work, with a deep understanding of the importance of diversity and representation in the arts. With a background in behavioral health, marketing, media production, podcasting, and non-profit communications, Zoë has developed a range of skills and expertise that make her a valuable asset to any project. She is passionate about using her knowledge to explore and express community needs, with a particular interest in topics such as online education, communication, psychology, media literacy, self-liberation, creative expression, and philosophy. One of Zoë's recent projects, Animo Style, is a testament to her dedication to promoting self-expression and confidence in young creatives. Through Animo Style, Zoë has created a platform that encourages young people to explore their creativity and share their unique perspectives with the world.

TAB O

California Arts Council | Public Meeting | 08/30/2023



Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023

To: Council Members

From: Ayanna Kiburi, Deputy Director

Re: Fiscal Year 2023-2024 Budget Review

Purpose

The purpose of this memo is to review the actual Local Assistance and Operations budget appropriations for the CAC for Fiscal Year 2023-24.

The FY 2023-24 budget appropriation for the CAC included the following line items for both Local Assistance and Operations:

Local Assistance

General Fund:	\$ 23,800,000 (minus \$925,000. See below)
Fund 0078- License Plate	\$ 1,405,000 (revenues to be collected over the year, available in FY24)
Fund 8085-Keep Arts in Schools	\$ 250,000 (revenues to be collected over the year, available in FY24)
Fund 0890- Federal Trust	\$ 100,000 (not yet available) ^

Regarding the \$925,000, the CAC did not receive final approval by the state of the request to increase our spending authority of the FY 2022-23 Federal Trust fund and this contributed to the CAC allocating that amount for one Individual Artist Fellowship grantee out of the FY 2023-24 funds.

The CAC is waiting for final approval of our request for these FY 2022-23 federal funds.

Operations

General Fund:	\$ 11,519,000 (minus \$8M for Arts in Corrections, and \$1M for the Creative Economy Workgroup)
Fund 0890- Federal Trust: (National Endowment for the Arts)	\$ 1,183,00 (full award funds not yet available) ^
Fund 0078- License Plate Fund:	\$ 870,000 (revenues to be collected over the year, available in FY24-25)

^ The total Federal Trust funds will be available in the coming months, once the FY 2023-24 request to increase our spending authority is approved.

TAB P

California Arts Council | Public Meeting | 08/30/2023



Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023

To: Council Members

From: Allocations Committee- Vicki Estrada and Olivia Raynor

Re: Recommendations for 2023 Grant Awards

The Allocations Committee recommends Council approve awards in the amount of \$22,875,000 for the 2023 grant programs, including:

- **\$3,567,599 for State-Local Partners;**
- **\$100,000 for State-Local Partner-Mentoring;**
- **\$1,853,625 for Statewide and Regional Networks;**
- **\$903,751 for Administering Organization- Folk and Traditional Arts;**
- **\$8,236,130 for Arts & Cultural Organizations General Operating Support; and**
- **\$8,213,895 for Impact Projects.**

Purpose

The purpose of this memo is to provide award allocation recommendations for the 2023 grant programs, listed above, for Council vote.

Context

The 2023 funds available (\$22,875,000) for this grant season reflect a baseline appropriation amount of \$25,300,000. These funds include an augmentation of \$1,000,000 to fund a grant to the Actor's Gang to provide theater arts and reentry programming in institutions and an annual transfer of \$500,000 to support Operations. Additionally, CAC did not receive final approval in 2022 to use

needed federal dollars requiring \$925,000 of 2023 funds to pay for one of the Individual Artist Fellowship grantees.

Allocations Committee Process

The Allocations Committee met to review the final ranks for 1,819 eligible applications adjudicated for the six grant programs and to develop recommended funding scenarios. The recommendations are based on the review and ranking of grant applications by individuals from the approved pool of grant panelists. The standard practice has been for the Council, when the budget allows, to vote to fully fund requested amounts for applications ranked 6, and to fund a lower percentage of the requested amounts for applications ranked lower, prioritizing funding for as many grants as possible with impactful award amounts.

Recommendations

State-Local Partners (SLP)

The CAC received the expected 52 applications from existing SLPs throughout the state. The Committee considered both of the following funding scenarios and recommends the first:

- **Recommended Scenario:** The Committee recommends funding in the amount of \$3,567,599, awarding 94% (\$70,800 per county) of the requested amount to SLP applications ranked 6 (nine applications), and 88% (\$66,600 per county) of the requested funding to applications ranked 5 (43 applications). The slightly lower percentage allocation to applications ranked 6 will more evenly distribute the available funding across partner organizations. The proposed allocation exceeds the program's allocated amount by \$59, which can be covered by funds leftover from other programs.
- **Alternate Scenario:** Alternatively, the Council could vote to allocate \$3,512,999 to the program, awarding 100% of the requested amount to SLP applications ranked 6 (nine applications), and 85% of the requested funding to applications ranked 5 (43 applications). The scenario is consistent with the recommendations across programs in awarding full funding to those applications ranked 6 and a significantly lower amount to those ranked 5. This scenario comes in \$54,541 under the total allocation amount.

- Both scenarios include \$5,000 per organization for Poetry Out Loud, which remains constant regardless of grant ranks.

State-Local Partner-Mentoring (SLP-M)

- **Recommended Scenario:** The CAC received 2 applications both ranking 6 and recommends that the Council vote to award 100% of the requested amount (\$50,000) to both applications, using the \$100,000 allocated to the program.

Statewide and Regional Networks (SRN)

- **Recommended Scenario:** The CAC received a total of 81 eligible applications to this program. The committee recommends that the Council vote to award \$1,853,625 for the SRN program with the following breakdown:
 - Applications ranked 5.4-5.8 (the highest rank adjudicated) receiving 100% of the requested amount (10 applications); and
 - Applications ranked 4.8-5.33 (33 applications) at 85% of the requested amount.

To support a broad range of grantees, decimal points have been considered rather than rounded whole number ranks for this cycle. This program provides operating support to grantees, and a grant funded at 85% of the requested amount can still be impactful and allow the CAC to fund a broader range of organizations.

Administering Organization- Folk and Traditional Arts (FTA)

- **Recommended Scenario:** We received 2 eligible FTA applications, both of which were ranked 5.2 by the panel. The Committee recommends that the Council vote to award \$903,751 for the FTA program. The Committee recommends splitting the funding equally between them to award \$451,876 grants to both grantees this year. As this is now a two-year program, grantees would also receive \$451,876 each in Year Two pending future budget availability.

The Committee also recommends that any leftover funds from the 2023 budget be absorbed into the allocation for FTA and distributed evenly between the 2 applicants.

Arts & Cultural Organizations General Operating Support (GEN)

The CAC received a total of 1,116 eligible applications to this program. The application numbers were 720 in Tier 1, 331 in Tier 2, and 65 in Tier 3, representing 65%, 30%, and 5% of total applications by tier. The Committee considered multiple funding scenarios for this grant category, each of which funds a different percentage of applications by revenue tier.

The grant guidelines state that Council anticipates awarding a minimum of 55% of funding in this program to organizations with Total Revenues (TR) of less than \$250k; approximately 25% to organizations with TRs of \$250k-\$1M; and approximately 20% to organizations with TRs of \$1M-\$1.5M.

The three tiers of organizations based on total revenue size were adjudicated separately so that applications were compared to those with similar total revenues (TR). Decimal points were considered rather than rounded whole number ranks, given the high volume of applications received and in attempt to fund as many organizations as possible.

The Committee considered the three following funding scenarios and recommends the first:

- **Recommended Scenario:** Funding \$8,236,130 to a total of 358 organizations broken down as follows:
 - Tier 1 organizations ranked 4.8 – 6 (81% of the program allocation)
 - Tier 2 organizations ranked 5.33 – 6 (16% of the program allocation)
 - Tier 3 organizations 5.33 – 6 (3% of the program allocation)

This scenario reflects the Council's commitment to support Tier 1 applicants by awarding 40% of grantees who have applied for Tier 1 with 81% of the overall allocation of funds.

This scenario funds our newer Tiers (2 + 3) at about 16% each (column I) and accounts for 22% of the overall funds. The Gen Ops guidelines state, "Small Organization Support- This program continues a commitment to support organizations at or below a total revenue of \$250,000 for the last fiscal year, anticipating that at least 55% of program grants will be awarded within this tier." In adding tiers to the General Operating program it was

stated by Council that this grant could potentially award 90% of the allocated funds to Tier 1.

- **Alternate Scenario 1:** Funding \$8,232,997 to a total of 353 organizations broken down as follows:
 - Tier 1 organizations ranked 5.2 – 6 (52% of the program allocation)
 - Tier 2 organizations ranked 4.8 – 6 (43% of the program allocation)
 - Tier 3 organizations 5.2 – 6 (5% of the program allocation)

This scenario started with trying to determine an equal distribution to each tier based on the number of applicants who applied. Due to the number of applicants who ranked similarly we ended up with an allocation that could award 25% of those who applied to Tier 1, 46% of those who applied for Tier 2, and 26% of those who applied for Tier 3.

Overall, this scenario would benefit those in Tier 2 more as it awards more of those who have applied and it allocates 42% of the overall funding. Tier 1 would be awarded slightly less than the 55% allocation indicated in the guidelines and Tier 3 would be awarded 6% of the overall allocation.

- **Alternate Scenario 2:** Funding \$8,232,550 to a total of 320 organizations broken down as follows:
 - Tier 1 organizations ranked 5.2 – 6 (57% of the program allocation)
 - Tier 2 organizations ranked 5.2 – 6 (26% of the program allocation)
 - Tier 3 organizations 4.2 – 6 (17% of the program allocation)

Due to the number of applications and rankings for the General Operating grant, in sticking to the percentages laid out in the guidelines this scenario would award 83% of those who applied in Tier 3. Tier 1 and 2 applicants would be funded at 25% each. The allocations vary slightly from the grid.

Overall, this scenario would benefit Tier 3 and make it the least competitive Tier for funding. This scenario also funds Tier 3 applications at a lower rank overall of 4.2, which our other scenarios could not get close to based on the number of applications.

As this is now a two-year program, grantees would also receive the same grant amount in Year Two pending budget availability.

Impact Projects (PRJ)

- **Recommended Scenario:** The CAC received a total of 553 eligible applications to this program. The Committee recommends that Council vote to approve funding in the amount of \$8,213,895, with applications ranked 6 funded at 100% of the requested amount (59 applications) and applications ranked 5 funded at 85% of the requested amount (322 applications). The Committee recommends funding at least 85% of total requested amounts. This will ensure projects are still feasible to implement. This would fund the highest number of projects with impactful funding amounts.

Other Supporting Documents

February 2023 Program Allocations Memo

2023 Allocations Recommendations Overview Budget

Allocation Scenario Spreadsheets by Program

2023 Allocations								
Grant Name	2023 Approved Maximum Award	Grant Period Year(s)	Category	Proposed % of budget by program (recommended scenario)	2023 Recommended scenario # of grantees	2023 Actual Allocations (12% reduction by program)**	Recommended Scenario (GEN 1 & SLP 1)	Amount of Year 2 Funding Contingent on Future Funds
State-Local Partners (\$70,000 + \$5,000 for POL)	\$75,000	1	Partners	15.6%	52	\$3,567,540	\$3,567,599	\$0
State-Local Partner-Mentoring**	\$50,000	1		0.5%	2	\$100,000	\$100,000	\$0
Statewide and Regional Networks	\$50,000	1		8.1%	43	\$1,854,240	\$1,853,625	\$0
Folk and Traditional Arts*	\$1,000,000	2	Regranting	3.9%	2	\$880,874	\$903,751	\$903,751
Arts and Cultural Organizations General Operating Support (formerly Relief)*	\$30,000	2	General Support	36.0%	358	\$8,236,172	\$8,236,130	\$8,236,130
Impact Projects	\$25,000	1	Project-Based	36.0%	381	\$8,236,172	\$8,213,895	\$0
TOTAL					838	\$22,874,997	\$22,875,000	\$9,139,881

*Second year of funding for GEN and FTA are contingent on future budget

** Due to the size of the program and award amounts SLP-M was reduced by 50%

***The Committee recommends that any leftover funds be absorbed into the allocation for FTA and distributed evenly between the 2 applicants

State-Local Partners (SLP) 2023 Panel Ranks

Application ID	Applicant Organization	Final Rank	Baseline Request Amount	Poetry Out Loud Allocation	Recommended Grant Award	Alternate Scenario
SLP-23-20159	County of Sonoma Economic Development	6	\$ 70,000	\$ 5,000	\$ 70,800	\$ 75,000
SLP-23-20672	Sacramento Office of Arts and Culture	6	\$ 70,000	\$ 5,000	\$ 70,800	\$ 75,000
SLP-23-20385	ARTS CONNECTION	6	\$ 70,000	\$ 5,000	\$ 70,800	\$ 75,000
SLP-23-21008	Alameda County Arts Commission	6	\$ 70,000	\$ 5,000	\$ 70,800	\$ 75,000
SLP-23-21014	Arts and Culture El Dorado	6	\$ 70,000	\$ 5,000	\$ 70,800	\$ 75,000
SLP-23-21871	ARTS COUNCIL NAPA VALLEY	6	\$ 70,000	\$ 5,000	\$ 70,800	\$ 75,000
SLP-23-20454	FRESNO ARTS COUNCIL INC	6	\$ 70,000	\$ 5,000	\$ 70,800	\$ 75,000
SLP-23-21729	MARIPOSA COUNTY ARTS COUNCIL INC	6	\$ 70,000	\$ 5,000	\$ 70,800	\$ 75,000
SLP-23-20153	VISALIA ARTS CONSORTIUM INC	6	\$ 70,000	\$ 5,000	\$ 70,800	\$ 75,000
SLP-23-20188	AMADOR COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20201	ARTS COLLABORATIVE OF NEVADA COUNTY	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20158	ARTS ORANGE COUNTY	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20364	RIVERSIDE ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21006	SAN BENITO COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20162	SILICON VALLEY CREATES	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20890	The City of San Diego Commission for Arts and Culture	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20227	ARTS COUNCIL FOR MONTEREY COUNTY	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21548	ARTS COUNCIL OF KERN COUNTY	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20285	ARTS COUNCIL OF MENDOCINO COUNTY	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20282	ARTS COUNCIL SANTA CRUZ COUNTY	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21742	DEL NORTE ASSOCIATION FOR CULTURAL ARTS	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20155	INYO COUNCIL FOR THE ARTS	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20242	LAKE COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20487	MERCED COUNTY ARTS COUNCIL INC	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20501	MONO ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21629	San Francisco Arts Commission	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20939	TEHAMA COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21143	TRINITY COUNTY ARTS COUNCIL ASSOCIATION	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20250	VENTURA COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20495	YOLO COUNTY ARTS COUNCIL INC	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20275	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUNCIL	5	\$ 140,000	\$ 10,000	\$ 133,200	\$ 129,000
SLP-23-20161	CALAVERAS COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20861	CENTRAL CALIFORNIA ART LEAGUE INC	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20169	HUMBOLDT ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20687	Los Angeles County Department of Arts and Culture	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500

Recommendation	
Rank	% Baseline
6	94%
5	88%

Recommendation Total	
\$	3,567,599

Alternate Scenario	
Rank	% Baseline
6	100%
5	85%

Alternate Scenario Total	
\$	3,512,999

Total Request	
\$	3,974,999

SLP-23-20868	MADERA COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21809	MODOC COUNTY ARTS COUNCIL INC	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21700	NORTH COUNTY COALITION FOR THE	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21192	PLUMAS COUNTY ARTS COMMISSION	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-22243	SAN LUIS OBISPO COUNTY ARTS COU	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20152	Santa Barbara County Office of Arts and C	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20628	SIERRA COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21482	SISKIYOU COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-21252	UPSTATE COMMUNITY ENHANCEMEN	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20641	COLUSA COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20406	LASSEN COUNTY ARTS COUNCIL INC	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20579	MARIN CULTURAL ASSOCIATION	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20945	San Mateo County Office of Arts and Cult	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20302	SOLANO COUNTY ARTS COUNCIL	5	\$ 69,999	\$ 5,000	\$ 66,599	\$ 64,499
SLP-23-20368	THE ARTS COUNCIL OF PLACER COUN	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20325	TUOLUMNE COUNTY ARTS ALLIANCE	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
SLP-23-20222	SHASTA COUNTY ARTS COUNCIL	5	\$ 70,000	\$ 5,000	\$ 66,600	\$ 64,500
		TOTAL:	\$ 3,709,999	\$ 265,000	\$ 3,567,599	\$ 3,512,999

State-Local Partner Mentorship (SLP-M) 2023 Panel Ranks

Application ID	Applicant Organization	Final Rank	Grant Request Amount	Recommended Award Amount
SLP-M-23-21142	Arts and Culture El Dorado	6	\$ 50,000	\$ 50,000
SLP-M-23-20682	AMADOR COUNTY ARTS CO	6	\$ 50,000	\$ 50,000
		TOTAL:	\$ 100,000	\$ 100,000

Rank	% of Request
6	100%

Total Recommended
\$ 100,000

Total Request
\$ 100,000

Statewide and Regional Networks (SRN) 2023 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank (not rounded)	Final Rank (rounded)	Grant Request Amount	Recommended Award Amount
SRN-23-20267	INLANDIA INSTITUTE		5.80	6	\$ 50,000	\$ 50,000
SRN-23-20554	ALLIANCE FOR CALIFORNIA TRADIT		5.60	6	\$ 50,000	\$ 50,000
SRN-23-20816	FILM INDEPENDENT INC		5.60	6	\$ 50,000	\$ 50,000
SRN-23-21199	Create CA		5.60	6	\$ 50,000	\$ 50,000
SRN-23-21263	BARCID FOUNDATION		5.60	6	\$ 50,000	\$ 50,000
SRN-23-21637	LATINO ARTS NETWORK		5.60	6	\$ 50,000	\$ 50,000
SRN-23-21347	SAN DIEGO MUSEUM COUNCIL INC		5.50	6	\$ 50,000	\$ 50,000
SRN-23-22278	QCC-THE CENTER FOR LESBIAN GA		5.50	6	\$ 50,000	\$ 50,000
SRN-23-21004	FULCRUM ARTS		5.40	5	\$ 50,000	\$ 50,000
SRN-23-21530	Arts Education Alliance of the Bay Area	INTERSECTI	5.40	5	\$ 50,000	\$ 50,000
SRN-23-20533	CENTER THEATRE GROUP OF LOS		5.33	5	\$ 50,000	\$ 42,500
SRN-23-20431	YOUNG AUDIENCES OF NORTHERN		5.25	5	\$ 50,000	\$ 42,500
SRN-23-21639	NATIONAL ASSOCIATION OF LATIN		5.25	5	\$ 50,000	\$ 42,500
SRN-23-20980	CALIFORNIANS FOR THE ARTS		5.25	5	\$ 50,000	\$ 42,500
SRN-23-21313	INK PEOPLE INC		5.25	5	\$ 50,000	\$ 42,500
SRN-23-21374	COMMUNITY ARTS STABILIZATION		5.25	5	\$ 50,000	\$ 42,500
SRN-23-20156	HUMAN FAMILY EDUCATIONAL AND		5.20	5	\$ 50,000	\$ 42,500
SRN-23-20746	CALIFORNIA ASSOCIATION OF MUS		5.20	5	\$ 50,000	\$ 42,500
SRN-23-21452	DANCERS GROUP		5.20	5	\$ 50,000	\$ 42,500
SRN-23-21832	ARTS AREA		5.20	5	\$ 50,000	\$ 42,500
SRN-23-21883	CALIFORNIA HUMANITIES		5.20	5	\$ 50,000	\$ 42,500
SRN-23-22203	KALEIDOSCOPE CHAMBER ORCHES		5.20	5	\$ 50,000	\$ 42,500
SRN-23-20340	Zoo Labs	INTERSECTI	5.00	5	\$ 50,000	\$ 42,500
SRN-23-20434	LUNA KIDS DANCE INC		5.00	5	\$ 50,000	\$ 42,500
SRN-23-20678	THE SHAKESPEARE CENTER OF LO		5.00	5	\$ 50,000	\$ 42,500
SRN-23-20765	LOS ANGELES PERFORMANCE PRA		5.00	5	\$ 50,000	\$ 42,500
SRN-23-21172	THE DANCE BRIGADE A NEW GROU		5.00	5	\$ 50,000	\$ 42,500
SRN-23-21538	THE COLBURN SCHOOL		5.00	5	\$ 50,000	\$ 42,500
SRN-23-21853	MUSEUM OF LATIN AMERICA ART		5.00	5	\$ 50,000	\$ 42,500
SRN-23-22020	PLAYGROUND INC		5.00	5	\$ 50,000	\$ 42,500
SRN-23-20315	CALIFORNIA LAWYERS FOR THE AR		5.00	5	\$ 50,000	\$ 42,500
SRN-23-20418	Emerging Arts Professionals/San Franc	INTERSECTI	5.00	5	\$ 50,000	\$ 42,500
SRN-23-20702	ETM-LA INC		5.00	5	\$ 50,000	\$ 42,500
SRN-23-20952	ARTS FOR HEALING AND JUSTICE N		5.00	5	\$ 50,000	\$ 42,500
SRN-23-20957	LATINO THEATER COMPANY		5.00	5	\$ 50,000	\$ 42,500
SRN-23-21228	INTERMUSIC SF		5.00	5	\$ 50,000	\$ 42,500
SRN-23-21407	GYOPO		5.00	5	\$ 50,000	\$ 42,500
SRN-23-20657	INTERSECTION FOR THE ARTS		4.80	5	\$ 50,000	\$ 42,500
SRN-23-21106	ARTS FOR L A		4.80	5	\$ 50,000	\$ 42,500
SRN-23-21117	ASSOCIATION OF CALIFORNIA SYM		4.80	5	\$ 50,000	\$ 42,500

Rank	% of Request
5.8-5.4	100%
5.33-4.8	85%

Total Recommended	
\$	1,853,625

Total Request	
\$	3,883,500

SRN-23-21880	Groupmuse	GLENVIEW C	4.80	5	\$	20,000	\$	17,000
SRN-23-22139	CALIFORNIA SHAKESPEARE THEAT		4.80	5	\$	47,500	\$	40,375
SRN-23-22287	COMMUNITY WORKS YOUTH DEVEL		4.80	5	\$	25,000	\$	21,250
SRN-23-20386	Z SPACE STUDIO		4.75	5	\$	50,000	\$	-
SRN-23-20447	TURNAROUND ARTS CALIFORNIA		4.75	5	\$	50,000	\$	-
SRN-23-20839	Peacock Rebellion	SOCIAL GOC	4.75	5	\$	50,000	\$	-
SRN-23-21011	WORLD ARTS WEST		4.75	5	\$	50,000	\$	-
SRN-23-21107	WOMENS AUDIO MISSION		4.75	5	\$	50,000	\$	-
SRN-23-21217	WOMEN S CENTER FOR CREATIVE		4.75	5	\$	50,000	\$	-
SRN-23-21973	WHITE HALL ARTS ACADEMY FOUN		4.75	5	\$	50,000	\$	-
SRN-23-22299	PLAYWRIGHTS FOUNDATION INC		4.75	5	\$	50,000	\$	-
SRN-23-21499	THE CENTER FOR CULTURAL INNOV		4.67	5	\$	50,000	\$	-
SRN-23-20219	New Performance Traditions		4.50	5	\$	50,000	\$	-
SRN-23-20610	PLAYHOUSE ARTS		4.50	5	\$	50,000	\$	-
SRN-23-20783	POETS & WRITERS INC		4.50	5	\$	50,000	\$	-
SRN-23-20887	MANNAKIN THEATER AND DANCE		4.50	5	\$	50,000	\$	-
SRN-23-21333	REACH for Community	ARTIST MAG	4.50	5	\$	50,000	\$	-
SRN-23-21389	Urban Word Los Angeles	BEYOND BA	4.50	5	\$	50,000	\$	-
SRN-23-21866	THEATRE BAY AREA		4.50	5	\$	50,000	\$	-
SRN-23-21962	SAN DIEGO ART INSTITUTE		4.50	5	\$	50,000	\$	-
SRN-23-20522	CHORAL CONSORTIUM OF SAN DIE		4.40	4	\$	12,000	\$	-
SRN-23-20879	Korean American Artist Collective	Fulcrum Arts	4.40	4	\$	50,000	\$	-
SRN-23-21551	BALBOA ART CONSERVATION CENT		4.40	4	\$	50,000	\$	-
SRN-23-21814	WEST COAST SONGWRITERS ASSC		4.33	4	\$	45,000	\$	-
SRN-23-20544	SURFING MADONNA OCEANS PROJ		4.25	4	\$	30,000	\$	-
SRN-23-21138	MADISON PROJECT		4.25	4	\$	50,000	\$	-
SRN-23-21286	San Diego Regional Arts and Culture C	MISSION ED	4.25	4	\$	50,000	\$	-
SRN-23-21358	VAPA FOUNDATION		4.25	4	\$	50,000	\$	-
SRN-23-21649	SAN FRANCISCO EARLY MUSIC SOC		4.25	4	\$	50,000	\$	-
SRN-23-20443	CALIFORNIA POETS IN THE SCHOOL		4.20	4	\$	50,000	\$	-
SRN-23-22193	ASIAN PACIFIC ISLANDER CULTURA		4.20	4	\$	50,000	\$	-
SRN-23-20329	POETRY FLASH		4.00	4	\$	30,000	\$	-
SRN-23-21055	THE DANCE RESOURCE CENTER OF		4.00	4	\$	50,000	\$	-
SRN-23-21120	THE HARMONY PROJECT		4.00	4	\$	50,000	\$	-
SRN-23-21509	ARTS & BUSINESS COUNCIL OF SAC		4.00	4	\$	44,000	\$	-
SRN-23-22212	Association of Teaching Artists dba Tea		4.00	4	\$	30,000	\$	-
SRN-23-20730	TAIKO COMMUNITY ALLIANCE		3.75	4	\$	50,000	\$	-
SRN-23-20147	San Diego Creative Youth Developmen	CLARE ROS	3.50	4	\$	50,000	\$	-
SRN-23-20776	The Veterans Art Project	Social and Er	3.50	4	\$	50,000	\$	-
SRN-23-20539	CATAMARAN LITERARY READER		3.40	3	\$	50,000	\$	-
SRN-23-22285	EBELL OF LOS ANGELES A CORP		3.40	3	\$	50,000	\$	-
TOTAL:					\$	3,883,500	\$	1,853,625
						Allocated:	\$	1,854,240
						Variance:	\$	615

Administering Organization- Folk and Traditional Arts (FTA) 2023 Panel Ranks

Application ID	Applicant Organization	Final Rank (not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Request	Year 1 Recommendation
FTA-23-20551	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS	5.20	5	\$ 2,000,000	\$ 1,000,000	\$ 451,876
FTA-23-20290	THE CENTER FOR CULTURAL POWER	5.20	5	\$ 2,000,000	\$ 1,000,000	\$ 451,876
			TOTAL:	\$ 4,000,000	\$ 2,000,000	\$ 903,751

Rank	% Request
5.2	45%

Year 1 Recommended
\$ 903,751

Year 1 Total Request
\$ 2,000,000

2023 FTA Allocation
\$ 903,751

GEN-23 Allocation Scenario Comparison Chart

Note: Due to the volume of applicants and the number of similar ranks within the tiers, it was hard to increase the number of applicants even by the decimal point without going over our allocated budget. For example: We have 59 applicant who scored a 5.0, if we wanted to include applications with a rank of 4.8 that would be an additional 49 applicants

	Recommended Scenario			Alternate Scenario 1			Alternate Scenario 2		
How allocations were determined	Fulfills the commitment to support Tier 1 based on initial Council feedback that Tier 1 could potentially go up to 90%. This scenario also funds applications that are ranked lower.			Focused on trying to evenly support our three tiers based on the percentages of those who applied (column H) and taking into consideration the guideline			Determining allocations based on the grid from the guidelines that lists Tier 1 at 55%, Tier 2 at 25%, and Tier 3 at 20% (Actual number vary slightly. See Scenario 3 workbook)		
Number of Grantees	358			353			320		
Range of Ranks and percentage of overall awards by Tier (Number of Awards per Tier divided by number of grantees)	Tier 1	6.0 - 4.8	81%	Tier 1	6.0 - 5.2	52%	Tier 1	6.0 - 5.2	57%
	Tier 2	6.0 - 5.33	16%	Tier 2	6.0 - 4.8	43%	Tier 2	6.0 - 5.2	26%
	Tier 3	6.0 - 5.33	3%	Tier 3	6.0 - 5.2	5%	Tier 3	6.0 - 4.2	17%
Funds left unallocated	\$42			\$3,133			\$3,580		
Notes	<p>This scenario reflects the councils committment to support Tier 1 applicants by awarding 40% of grantees who have applied for Tier 1 and receiving 78% of the overall allocation of funds.</p> <p>This scenario funds our newer Tiers (2 + 3) at about 16% each (column I) and accounts for 22% of the overall funds. The Gen Ops guidelines state, "Small Organization Support- This program continues a commitment to support organizations at or below a total revenue of \$250,000 for the last fiscal year, anticipating that at least 55% of program grants will be awarded within this tier." In adding tiers to the General Operating program it was stated by Council that this grant could potentially award 90% to Tier 1.</p>			<p>This scenario started with trying to determine an equal distribution to each tier based on the number of applicants who applied. Due to the number of applicants who ranked similarly we ended up with an allocation that could award 25% of those who applied to Tier 1, 46% of those who applied for Tier 2, and 26% of those who applied for Tier 3.</p> <p>Overall, this scenario would benefit those in Tier 2 more as it awards more of those who have applied and it allocates 42% of the overall funding. Tier 1 would be awarded slightly less than the 55% allocation indicated in the guidelines and award Tier 3 6% of the overall allocation.</p>			<p>Due to the number of applications and rankings for the General Operating grant, in sticking to the percentages laid out in the guidelines this scenario would award 83% of those who applied in Tier 3. Tier 1 and 2 applicants would be funded at 25% each. The allocations vary slightly form the grid.</p> <p>Overall, this scenario would benefit Tier 3 and make it the least competitive Tier for funding. This scenario also funds Tier 3 applications at a lower rank overall of 4.2, which our other scenarios could not get close to based on the number of applications.</p>		

**Arts & Cultural Organizations General Operating Support (GEN) 2023 Panel Ranks
Recommended Scenario Cover Sheet**

	Year 1 Request	Total Request	Year 1 Recommendation	Grantees Proposed to serve	Grantees Applied	% awarded from overall awards	% awarded from those applied	% Recommended of allocated funding
Tier 1	\$ 19,794,822	\$ 39,589,643	\$ 6,432,580	291	720	81%	40%	78%
Tier 2	\$ 9,671,593	\$ 19,343,185	\$ 1,518,550	57	331	16%	17%	18%
Tier 3	\$ 1,900,000	\$ 3,800,000	\$ 285,000	10	65	3%	15%	3%
	\$ 31,366,414	\$ 62,732,828	\$ 8,236,130	358	1116			

over/under \$ 42
Funds Allocated to GEN \$ 8,236,172

**Arts & Cultural Organizations General Operating Support (GEN) 2023 Panel Ranks
Alternate Scenario 1 Cover Sheet**

	Year 1 Request	Total Request	Year 1 Recommendation	Grantees Proposed to serve	Grantees Applied	% awarded from overall awards	% awarded from those applied	% Recommended of allocated funding
Tier 1	\$ 19,794,822	\$ 39,589,643	\$ 4,309,940	183	720	52%	25%	52%
Tier 2	\$ 9,671,593	\$ 19,343,185	\$ 3,465,557	153	331	43%	46%	42%
Tier 3	\$ 1,900,000	\$ 3,800,000	\$ 457,500	17	65	5%	26%	6%
	\$ 31,366,414	\$ 62,732,828	\$ 8,232,997	353	1116			

over/under \$ 3,133
 Funds Allocated to GEN \$8,236,130

GEN Recommended Scenario
Tier 1- Total Revenue from \$0- \$250,000

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Award Request	Year 1 Recommendation	Total Recommended Grant Amount
GEN-23-20736	TONALITY		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20663	KERN DANCE ALLIANCE		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22182	Eye Zen Presents	INTERSECTION F	6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21384	FRIENDS OF OLYMPIA STATION INC		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22322	GET EMPOWERED TODAY		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20766	SAN FRANCISCO CHILDRENS ART CENTER		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20286	ECOARTS OF LAKE COUNTY		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20624	EL TEATRO DE LA TIERRA		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22101	ETH-NOH-TEC CREATIONS		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20197	GUITARS ANTIQUA MUSIC PROGRAM		5.8	6	\$ 17,000	\$ 8,500	\$ 8,500	\$ 17,000
GEN-23-21792	Festival of Latin American Contemporary Choreographers	DANCERS GROUP	5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21923	FICTIONAL ARTISTS CONTEMPORARY THEATRE SAN FRANCISCO - FACTSF		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20488	MEDICAL CLOWN PROJECT		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20790	ALTERNATIVE THEATER ENSEMBLE		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21909	The Narrative Quilt Project	The African Americ	5.75	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21346	Kathleen Hermesdorf FRESH Festival	DANCERS GROUP	5.75	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20634	homeLA	Fulcrum Arts	5.75	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20605	BALLET FOR ALL KIDS		5.75	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20240	SF Urban Film Fest	INTERSECTION F	5.75	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21654	DANCE ELIXIR		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21911	Dancing Cy(l)phers	DIMENSIONS DAN	5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22317	DANZANTES UNIDOS DE CALIFORNIA		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21603	DIAMANO COURA WEST AFRICAN DANCE CO		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20713	DSTL ARTS		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21181	EAST WIND FOUNDATION FOR YOUTH		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20387	CRITICAL MASS DANCE COMPANY		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20254	Hanford Multicultural Theater Company		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20427	Everyday Arts		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21799	EXHIBIT ENVOY INC		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21727	FUSE THEATRE INC		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21494	Media Arts Santa Ana (MASA)	COMMUNITY PAR	5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20719	HEALING RHYTHMS		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22012	KOHO	Kultivate Labs	5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20163	KULINTANG ARTS INC		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21655	L A FREEWAVES		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22279	La Mezcla	Brava for Women i	5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20582	LARRY SPRING MUSEUM		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21958	LEVEL GROUND INC		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21164	LIBERTY PAINTING CORP		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20695	LOMPOC THEATRE PROJECT CORPORATION		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20214	Long Beach Youth Chorus		5.6	6	\$ 40,000	\$ 20,000	\$ 17,000	\$ 34,000
GEN-23-20601	Los Angeles Artist Census	Fulcrum Arts	5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21622	LOS ANGELES CONTEMPORARY ARCHIVE		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20576	LOS ANGELES WOMENS THEATRE FESTIVAL		5.6	6	\$ 44,800	\$ 22,400	\$ 19,040	\$ 38,080
GEN-23-21118	RX BALLROOM DANCE		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22113	WATSONVILLE FILM FESTIVAL		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21972	ABOUT PRODUCTIONS		5.6	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20268	TEATRO ESPEJO		5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21694	THEATRE OF YUGEN INCORPORATED		5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20592	THEATRE ROSCIUS		5.5	6	\$ 24,800	\$ 12,400	\$ 10,540	\$ 21,080
GEN-23-20548	TheatreWorkers Project	Ensemble Studio T	5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22031	JUSTICE BY UNITING IN CREATIVE ENERGY-JUICE		5.5	6	\$ 22,000	\$ 11,000	\$ 9,350	\$ 18,700
GEN-23-22271	Joshua Tree Foundation for Arts & Ecology		5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20787	IMMERSIVE ARTS ALLIANCE		5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20344	ASIAN AMERICAN WOMEN ARTISTS ASSOCIATION INC		5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21048	Department of Sound		5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21838	Earthlab SF		5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22225	LibroMobile Arts Cooperative	MA SERIES ARTS	5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22294	BEZERK PRODUCTIONS		5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21896	BLOOM ARTS FOUNDATION INC		5.5	6	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20761	CAMBRIAN SYMPHONY		5.5	6	\$ 20,000	\$ 10,000	\$ 8,500	\$ 17,000
GEN-23-22070	DEEP VALLEY ARTS COLLECTIVE		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21097	déjour dance	DANCERS GROUP	5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20480	DISCO RICH		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20737	Delores Lee Puri Arts	DANCERS GROUP	5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21255	EAST BAY CENTER FOR THE PRESERVATION OF CULTURAL ARTS		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20373	CITY OF CALEXICO		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20615	Community Initiatives/Harmony Project Bay Area	COMMUNITY INITI	5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22170	MICHAELS DAUGHTER FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22000	MORONGO BASIN CULTURAL ARTS COUNCIL		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21868	MAYA MUSIC THERAPY FUND		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21186	WOMEN ECO ARTISTS DIALOG		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21324	GREEN ROOM THEATRE COMPANY		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22005	FILIPINO CULTURAL SCHOOL		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000

Rank	% Baseline
6- 5.8	100%
5.75-5.25	85%
5.2-4.8	70%

Year 1 Recommended
\$ 6,432,580

Year 1 Total Request
\$ 19,794,822

GEN-23-21536	MAKOTO TAIKO			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21404	FREMONT STAGE 1			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21844	FRIENDS-STEWARDS OF AFRICAN AMERICAN MUSEUM AND LIBRARY AT OAK			5.4	5	\$ 40,000	\$ 20,000	\$ 17,000	\$ 34,000
GEN-23-22095	FUTURENOMIC RESOURCES INCORPORATED			5.4	5	\$ 40,000	\$ 20,000	\$ 17,000	\$ 34,000
GEN-23-22060	GLENDALE YOUTH ORCHESTRA			5.4	5	\$ 30,000	\$ 15,000	\$ 12,750	\$ 25,500
GEN-23-20892	MARIGOLD PROJECT INC			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21297	Mezll Projects			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20314	MODEST FLY ART STUDIO			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20566	KONTRAPUNKTUS NEO-BAROQUE CHAMBER ORCHESTRA			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21733	La Lengua Teatro en Español	BRAVA FOR WOM		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20693	LA POCHA NOSTRA INTER CULTURAL PERFORMANCE AND COMMUNITY ARTS PRO			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22304	LAMBDA ARCHIVES OF SAN DIEGO			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21184	Urban Arts Collaborative (UAC)	Action Council of M		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20425	LAUNCH PRODUCTIONS INC			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21047	LIEDER ALIVE			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21428	UNA Inc			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21662	LOITER GALLERIES INC			5.4	5	\$ 30,000	\$ 15,000	\$ 12,750	\$ 25,500
GEN-23-20284	LOS ANGELES CHOREOGRAPHERS AND DANCERS INC			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21323	LOS ANGELES DRAMA CLUB INC			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22250	LOWER DEPTH THEATRE ENSEMBLE			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21415	RED ROSES CREATIVE ENRICHMENT PROGRAM INC			5.4	5	\$ 16,000	\$ 8,000	\$ 6,800	\$ 13,600
GEN-23-20392	ROBERT MOSES KIN			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20324	ROGUE ARTISTS ENSEMBLE			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21563	SAMMAY Productions	ASIAN PACIFIC IS		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20234	SAN DIEGO WOMENS CHORUS			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22214	San Francisco Transgender Film Festival	Fresh Meat Produ		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20966	SANTA BARBARA DANCE INSTITUTE			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22216	WHEELCHAIR DANCERS ORG			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21390	UniverSOUL Hip Hop	THE DANCE RESC		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21997	Yeah, Art!			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21102	Write Now! SF Bay	Intersection for the		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21421	UNSCRIPTED LEARNING			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21798	ABO Comix	QCC-THE CENTER		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21918	51OAKLAND			5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20827	DESIGN SACRAMENTO			5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21029	EMPIRE ARTS COLLECTIVE			5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21522	THE LIVING EARTH SHOW			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21974	THREE GIRLS THEATRE COMPANY INC			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20288	Tulehura Press			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20185	TIERRA CALIENTE ACADEMY OF ARTS			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20683	NUEVA VISION COMMUNITY SCHOOL			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21915	KIDS & ART FOUNDATION			5.25	5	\$ 30,000	\$ 15,000	\$ 12,750	\$ 25,500
GEN-23-20521	JUNIOR HIGH INCORPORATED			5.25	5	\$ 30,000	\$ 15,000	\$ 12,750	\$ 25,500
GEN-23-22097	JOAN LOS ANGELES			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21203	INTERSECTIONAL ARTS INC			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22118	IN THE MARGIN			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21673	HIGHER GLIFFS INC			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20407	ARTHATCH			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21619	AUDIUM INCORPORATED			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22040	AUTOMATA ARTS			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21489	BALLET AFSANEH ART AND CULTURE SOCIETY			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22144	Bay Area American Indian Two-Spirits (BAAITS)	QCC-THE CENTER		5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20851	DAVIS SHAKESPEARE ENSEMBLE INC			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21825	SMALL PRESS TRAFFIC LITERARY ARTS CENTER			5.25	5	\$ 40,000	\$ 20,000	\$ 17,000	\$ 34,000
GEN-23-21170	SON OF SEMELE ENSEMBLE INC			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20631	SOUTHLAND SINGS			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21450	StageWrite: Building Literacy Through Theatre	INTERSECTION F		5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22090	CAPACITOR			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21741	Bridge Live Arts			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22072	BROADWAY WEST			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21179	BROWN RECLUSE DISTRO			5.25	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21712	BURBANK PHILHARMONIC ORCHESTRA			5.25	5	\$ 50,000	\$ 25,000	\$ 21,250	\$ 42,500
GEN-23-20220	THINGAMAJIGS			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21133	Diamond Wave	INTERSECTION F		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22047	Eastern Sierra Artists			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20808	ELYSIAN VALLEY ARTS COLLECTIVE			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20830	ENRICHMENT WORKS			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20245	Ensemble for These Times	INTERMUSIC SF		5.2	5	\$ 56,000	\$ 28,000	\$ 19,600	\$ 39,200
GEN-23-20763	EQUITABLE VITRINES			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21382	ESCONDIDO ARTS PARTNERSHIP			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20426	Chrysalis Studio	QCC-THE CENTER		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21756	CULTURE FLOW PROJECTS			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21990	MUSEUM OF CONTEMPORARY ART SANTA BARBARA INC			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21830	LRC Studio	MA SERIES ARTS		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21831	WOMEN IN MEDIA INC			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20541	FILIPINO AMERICAN SYMPHONY ORCHESTRA			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22194	FOGLIFTER PRESS			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20310	FOSTERING DREAMS PROJECT			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20482	FRIENDS OF SACRAMENTO ARTS			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21491	GIVE 4 KIDZ			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21472	LYRIC OPERA OF ORANGE COUNTY			5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000

GEN-23-21327	MUSEUM EDUCATORS OF SOUTHERN CALIFORNIA		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21056	Macro Waves Collective	SOMArts Cultural C	5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21292	MARIN SOCIETY OF ARTISTS INC		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21302	Movement Liberation	Commonweal	5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21306	MUSEUM OF DANCE		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22046	L A ARTCORE CENTER		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21388	L A RIVER PUBLIC ART PROJECT		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21605	Little Boxes Theater	INDEPENDENT AF	5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22141	Litvak Dance Arts Foundation		5.2	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-22230	LOOK WHAT SHE DID		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20849	LOS ANGELES UNITED METHODIST MUSEUM OF SOCIAL JUSTICE		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20283	LOS ANGELES YOUTH SYMPHONY ORCHESTRA		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22128	LOS ROBLES CHILDRENS CHOIR INC		5.2	5	\$ 40,000	\$ 20,000	\$ 14,000	\$ 28,000
GEN-23-21426	Red Poppy Art House		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21216	POETIC JUSTICE INCORPORATED	INTERSECTION F	5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21208	SAFE HOUSE FOR THE PERFORMING ARTS		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20192	SAN FERNANDO VALLEY YOUTH CHORUS		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20658	SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL INC		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20704	Queer Rebels Productions	Intersection for the	5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21350	NAKA Dance Theater	DANCERS GROUPE	5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22053	Arenas Dance Company	WORLD ARTS WE	5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20636	ANGELICA CENTER FOR ARTS AND MUSIC		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20796	ACE MONSTER TOYS		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20193	ACADEMY OF SPECIAL DREAMS FOUNDATION		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20884	A PLACE OF HER OWN	ASIAN AMERICAN	5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21028	5 Elements Youth Program	INDEPENDENT AF	5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20502	3RD I SOUTH ASIAN INDEPENDENT FILM		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21038	ART OF THE MATTER PERFORMANCE FOUNDATION		5.2	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21278	The House of Gongs	Intersestion for the A	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20895	The Quinan Street Project	INTERSECTION F	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20229	The San Francisco Neo-Futurists	INTERSECTION F	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21668	OUR LA		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20181	NAMBA PERFORMING ARTS SPACE INC		5	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-20150	HIGHSTEPPERS DRILL TEAM INC		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20204	ARTES VOCALES INC		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20376	ARTS VISALIA		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21767	ASIAN IMPROV ARTS		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21466	Ballet Folklorico El Tapatio de San Dieguito	BAYSIDE COMMU	5	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-21533	Benicia Chamber Players	INTERSECTION F	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20308	DANCE CAMERA WEST		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21187	DIABLO SYMPHONY ASSOCIATION		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20536	DRAWING TOGETHER		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21160	EAST BAY PHOTO COLLECTIVE INC		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20901	VOENA		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21395	CHALK IT UP TO SACRAMENTO ITS THE CHALK OF THE TOWN		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22168	CHAMBER MUSIC SILICON VALLEY		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20328	CHIMAERA PROJECT		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20859	CIRCO ZERO		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21852	Civic Design Studio	Philanthropic Venti	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20906	COLLABORATIVE ARTISTS BLOC		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20829	Cuicacalli	BRAVA FOR WOM	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21892	LYRICAL OPPOSITION		5	5	\$ 20,000	\$ 10,000	\$ 7,000	\$ 14,000
GEN-23-21046	Eugenie Chan Theater Projects	INTERSECTION F	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21296	FaTasiLima	INDEPENDENT AF	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20217	FUSION PERFORMING DANCE ACADEMY		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20413	WEST END ARTS AND ENTERTAINMENT DISTRICT		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20569	HELIX COLLECTIVE		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20955	Megan Lowe Dances	DANCERS GROUPE	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20865	MIL-TREE VETERAN PROJECT		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22295	Kristin Damrow & Company		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20977	SOUND ART		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20578	LAITY THEATER COMPANY		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20671	STRINDBERG LABORATORY		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21039	SYNCHROMY		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20616	TEAPOT GARDENS		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21274	LEFT COAST CHAMBER ENSEMBLE INC		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21031	Longshadr Productions	BLUE OX HISTOR	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20397	LOS CANCIONEROS MASTER CHORALE		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21375	PUSH DANCE COMPANY		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20402	POSITIVE ACTION COMMUNITY THEATRE		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21215	PIETER		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20261	PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDATION		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21640	SACRAMENTO JUNETEENTH INC		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21753	SAN DIEGO UNDERGROUND ARTS		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21692	PACIFIC CREST MUSIC		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20853	San Ramon Chamber Ensemble	INDEPENDENT AF	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21270	WORLD STAGE PERFORMANCE GALLERY		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21993	BEST FREQUENCIES INC		5	5	\$ 50,000	\$ 25,000	\$ 17,500	\$ 35,000
GEN-23-21819	CENTER FOR URBAN EXCELLENCE		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20938	ART PRODUCE		5	5	\$ 20,000	\$ 10,000	\$ 7,000	\$ 14,000
GEN-23-22155	ALISAL CENTER FOR THE FINE ARTS INC		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000

GEN-23-21019	Alegria Bilingual Bookstore & Arts Collective		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21089	AfroSolo Theatre Company	INTERSECTION F	5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21396	"We The People" Cultural Consortium		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22028	1947 PARTITION ARCHIVE		5	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-20466	AREISIS ENSEMBLE INC		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20718	GRUPO DE TEATRO SINERGIA-SINER		5	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21026	Danse Lumiere	POETRY FLASH	4.8	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-20175	DELIRIUM MUSICUM		4.8	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-20178	DESERT ENSEMBLE THEATRE COMPANY		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21594	CHINESE CULTURAL PRODUCTIONS		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21001	ZAMBALETA		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22096	CHAVALOS DE AQUI Y ALLA		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21492	CHINESE CULTURE ASSOCIATION OF SOUTHERN CALIFORNIA		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20552	CHORAL ARTS INITIATIVE		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21178	CHIROMADIVERSE INC		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20167	Clanton Alley Mural Project	Independent Arts &	4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21309	COMPASSIONATE ARTISTS		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20477	CREATIVE SANCTUARY		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22301	CRESCENT MOON THEATER PRODUCTIONS		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21338	Cunamacué	CUBACARIBE	4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22290	MATERIALS & APPLICATIONS		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22180	MEXICALI BIENNIAL INC		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22065	MONTEREY COUNTY POPS INC		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20670	GOLDEN VALLEY MUSIC SOCIETY INC		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20626	Groundwork Arts	HIGH DESERT LIV	4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21436	FESTIVAL OF NEW AMERICAN MUSICAL THEATER FOUNDATION		4.8	5	\$ 40,000	\$ 20,000	\$ 14,000	\$ 28,000
GEN-23-22009	FOOLS FURY THEATER		4.8	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-20498	FREEDOM BAND FOUNDATION OF LOS ANGELES		4.8	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-20510	HIGH DESERT TEST SITES		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20974	Vita Art Center		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20903	MODESTO SOUND		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20931	MO RHYTHM SCHOOL OF PERCUSSION		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20313	KOREAN AMERICAN YOUTH PERFORMING ARTISTS		4.8	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-22321	Kugelplex	World Arts West	4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21369	LAMORINDA ARTS COUNCIL		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20862	VELASLAVASAY PANORAMA		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20617	LARK TRADITIONAL ARTS		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20782	VALLEJO TEACHING ARTISTS INC		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20563	LES FEMMES UNDERGROUND INTERNATIONAL FILM FESTIVAL		4.8	5	\$ 20,000	\$ 10,000	\$ 7,000	\$ 14,000
GEN-23-22305	LONG BEACH FILIPINO FESTIVAL		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20897	LOTUS SILICON VALLEY		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21773	Re-Present Media	Filmmakers Collab	4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21070	RENAISSANCE INSTITUTE OF MUSIC		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-22312	Represent Collaborative	Media Alliance	4.8	5	\$ 30,000	\$ 15,000	\$ 10,500	\$ 21,000
GEN-23-21642	PLAYWRIGHTS ARENA		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21123	SAMAHAN FILIPINO AMERICAN PERFORMING ARTS & EDUCATION CENTER		4.8	5	\$ 50,000	\$ 25,000	\$ 17,500	\$ 35,000
GEN-23-20321	PACIFIC CHAMBER ORCHESTRA		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20200	VANGUARD CULTURE		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20996	VACAVILLE MUSEUM FOUNDATION		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21735	ARAB FILM AND MEDIA INSTITUTE		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20343	ANGEL CITY ARTS		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21062	Alphabet Rockers	SOZO IMPACT INC	4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21783	Alliance For Youth Achievement		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-21078	ACADEMY OF MUSIC FOR THE BLIND		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20751	ARROWHEAD ARTS ASSOCIATION		4.8	5	\$ 60,000	\$ 30,000	\$ 21,000	\$ 42,000
GEN-23-20856	TEATRO DE LAS AMERICAS INCORPORATED		4.75	5	\$ 40,000	\$ 20,000	\$ -	\$ -
GEN-23-21514	THE 500 CAPP STREET FOUNDATION		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20589	The Pony Farm Residency Project	AMADOR COUNT	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21151	THEATRE FIRST		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20391	THEATRE RHINOCEROS INCORPORATED		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20867	TUYO THEATRE INC		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22226	OPERA NEO		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21579	OPERA CULTURA		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20183	OAKLAND ART MURMUR INC		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21515	NORTHERN MARIPOSA COUNTY HISTORY CENTER		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20322	NEW ARTS FOUNDATION		4.75	5	\$ 52,000	\$ 26,000	\$ -	\$ -
GEN-23-21226	Music for Your Inbox	SYNCHROMY	4.75	5	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20630	Music Is First	Intersection for the	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20679	NCRT INC		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20586	KAIROS MUSIC ACADEMY		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22224	KADIMA CONSERVATORY OF MUSIC INC		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20442	INTERNATIONAL ORANGE CHORALE OF SAN FRANCISCO		4.75	5	\$ 27,500	\$ 13,750	\$ -	\$ -
GEN-23-20494	INTERNATIONAL ACADEMY OF JAZZ		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21342	INLAND VALLEY REPERTORY THEATRE INC		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21769	INDUSTRIAL DESIGN OUTREACH INC		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21966	In Lak'ech Dance Academy	QCC-THE CENTER	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22006	ARTISTS AT PLAY		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20145	ASIAN CULTURE AND MEDIA ALLIANCE INC		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21210	AUNT LUTE FOUNDATION		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20959	AWESOME THEATRE		4.75	5	\$ 40,000	\$ 20,000	\$ -	\$ -
GEN-23-20348	B. Dunn Movement/Dance and Theatre Company	THE DANCE RESO	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -

GEN-23-21050	BALLET FOLKLORICO ANAHUAC		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22333	BALLET FOLKLORICO MEXICANO DE CARLOS MORENO		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20144	BAY AREA CREATIVE BAC		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20478	BAY AREA GIRLS ROCK CAMP		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21602	Believe Music Heals	MARIN LINK INC	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21135	Benkadi, a project of Community Partners	COMMUNITY PART	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20956	ENHANCE THE GIFT MINISTRIES		4.75	5	\$ 25,000	\$ 12,500	\$ -	\$ -
GEN-23-20854	SANTA MONICA SYMPHONY ASSOCIATION		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20725	School of the Getdown	INTERSECTION F	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20688	SheNYC Arts		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20893	SHIPYARD TRUST FOR THE ARTS		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20731	Matriarchy Theatre	Teatro Espejo	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20948	SMALL ART MUSIC PROJECTS		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21185	SUNNY SIDE THEATRE CO		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20867	SYNERGY OF LOVE ORGANIZATION		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21676	COLORS FOR KIDS		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21345	BIRD & BECKETT CULTURAL LEGACY PROJECT		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21298	BlinkPopShift	INTERSECTION F	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21609	BLUE OX HISTORIC VILLAGE AND SCHOOL		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20168	BODHI TREE CONCERTS		4.75	5	\$ 40,000	\$ 20,000	\$ -	\$ -
GEN-23-21288	BODYART DANCE CORPORATION		4.75	5	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21750	BREATH OF FIRE LATINA THEATER ENSEMBLE		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20618	Budding Artists	FULCRUM ARTS	4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21820	CAFE CON LIBROS PRESS		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22051	CAKECUTTER INSTITUTE		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21198	CALISTOGA THEATER COMPANY		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20873	CARMEL DANCE FESTIVAL		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20622	CASA DE BRAZILIAN FOLKLORIC ARTS OF SACRAMENTO		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20266	CASTRO VALLEY ARTS FOUNDATION		4.75	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20316	Association of Arts Administration Educators		4.6667	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20550	DANCESENCE INC		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22202	DRAMAWORKS		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21152	EMERYVILLE TAIKO		4.6	5	\$ 50,000	\$ 25,000	\$ -	\$ -
GEN-23-21373	CHICO ART CENTER		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20457	CHINO COMMUNITY CHILDRENS THEATRE		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20389	Costanoan Indian Research Inc.		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20298	CREATIVE HOUSE		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20441	Creekside Arts	The Ink People Ce	4.6	5	\$ 25,000	\$ 12,500	\$ -	\$ -
GEN-23-21847	DANCE AND DIALOGUE		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22022	More Mas Marami Arts	SCHOOL OF ARTS	4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21839	MOVESPEAKSPIN		4.6	5	\$ 24,000	\$ 12,000	\$ -	\$ -
GEN-23-21851	Women Who Submit		4.6	5	\$ 50,000	\$ 25,000	\$ -	\$ -
GEN-23-21583	MELODY OF CHINA INC		4.6	5	\$ 38,000	\$ 19,000	\$ -	\$ -
GEN-23-20836	FOCUS ON THE MASTERS		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21774	FREMONT CHINESE SCHOOL		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22135	GALAXY ARTS CENTER		4.6	5	\$ 52,000	\$ 26,000	\$ -	\$ -
GEN-23-20484	GENRYU ARTS		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21528	HEALING MUSES		4.6	5	\$ 40,000	\$ 20,000	\$ -	\$ -
GEN-23-20287	MOZART YOUTH CAMERATA		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20744	MOJALET DANCE COLLECTIVE		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21113	Mercury Music Foundation		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20609	Valley Opera and Performing Arts		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20174	LEDGE THEATRE		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20371	RAZORCAKE-GORSKY INC		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21180	QUILTING FOR COMMUNITY		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22058	Queer Cat Productions	Z Space	4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22289	PROJECT X FOUNDATION FOR ART AND CRITICISM		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21517	PROJECT COLOR CORPS		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21748	Post:ballet	Berkeley Ballet The	4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21183	PONY BOX DANCE THEATRE		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22256	ROYAL STAGE CHRISTIAN PERFORMING ARTS		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20206	PERFORMANCES TO GROW ON		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22136	SAN DIEGO FILIPINO CINEMA		4.6	5	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21513	PARANGAL DANCE COMPANY		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21110	SANTA CLARITA VALLEY YOUTH ORCHESTRA		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21162	PIANO SPHERES		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20771	Pedal Press		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21034	WILD PROJECTS		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20323	WOULD-WORKS INC		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21797	UNAFF	INTERNATIONAL	4.6	5	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20818	ART LEAGUE OF LINCOLN		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21634	AMERICAN BLACK BEAUTY DOLL ASSOCIATION INC.		4.6	5	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20768	Alyse Marie Presents		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22068	11 11 A CREATIVE COLLECTIVE		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21394	ART SPREAD		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21762	THE JAZZ BAKERY PERFORMANCE SPACE		4.5	5	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21715	The Poetry Lab	ARTS AREA	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21220	tinypistol	DANCERS GROUP	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20309	OUTKAST DANCE COMPANY INC		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21410	ORANGE COUNTY TREMBLE CLEFS		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22129	OPERA4KIDS		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -

GEN-23-20656	ONSTAGE PLAYHOUSE INC		4.5	5	\$ 40,000	\$ 20,000	\$ -	\$ -
GEN-23-21282	OCCIDENTAL COMMUNITY CHOIR		4.5	5	\$ 40,000	\$ 20,000	\$ -	\$ -
GEN-23-20412	OAKLAND TECHNOLOGY & EDUCATION CENTER		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22296	NORTHERN CALIFORNIA CHILDRENS CHORUS		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21072	NOE VALLEY CHAMBER MUSIC		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20620	NEW VINTAGE BAROQUE INC		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21433	NEW SAN CAI		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21578	MUSICAL THEATRE FOUNDATION		4.5	5	\$ 20,000	\$ 10,000	\$ -	\$ -
GEN-23-21766	MUSICALLY MINDED INC		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20991	KESHET CHAIM DANCERS		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21156	KERN RIVER VALLEY HISTORICAL SOCIETY		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20677	KAMBARA+	DANCERS GROUP	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20598	JOSE COSTAS CONTEMPO BALLET		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20377	JC CULTURE FOUNDATION		4.5	5	\$ 10,000	\$ 5,000	\$ -	\$ -
GEN-23-20233	InnerG	HATCH Workshop	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21949	INFINITE FLOW - A WHEELCHAIR DANCE COMPANY		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20202	INDEPENDENT OPERA COMPANY		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20317	INCA THE PERUVIAN MUSIC & DANCE ENSEMBLE		4.5	5	\$ 36,000	\$ 18,000	\$ -	\$ -
GEN-23-20187	IMMERSIVE ART COLLECTIVE INC		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21291	HOUSE OF MEXICO		4.5	5	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-22316	ART-IN-THE-PARK COMMUNITY CULTURAL PROGRAMS		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21461	Artists Ink	ACTION COUNCIL	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21859	ARTS UNITY MOVEMENT		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21508	ASSOCIATION FOR THE ADVANCEMENT OF FILIPINO AMERICAN ARTS & CULTURE FESTIVAL OF PHIL ARTS & CULTURE		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21569	AU CO VIETNAMESE CULTURAL CENTER		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21237	B4BEL4B Gallery	Intersection for the	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22131	BENICIA MAKERSPACE		4.5	5	\$ 20,000	\$ 10,000	\$ -	\$ -
GEN-23-20511	BENITA BIKES DANCEART INC		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21760	Bernard Brown/bbmoves	Ma Series Arts	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20326	SHANESTAR PRODUCTIONS		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22099	Curious Publishing	ARTS AREA	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20568	SHOGA FILMS FOUNDATION		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22232	SILICON VALLEY AFRICAN FILM FESTIVAL		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20834	MURPHYS CREEK THEATRE CONSERVATORY		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21585	SOUTH EAST EUROPEAN FILM FESTIVAL		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22151	Still Here Productions	OCC-THE CENTER	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20432	STUDIO 395 FOUNDATION		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21595	BOCCON INC		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20530	BODY WEATHER LABORATORY		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20354	BoxxPROJECTS	FULCRUM ARTS	4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21901	BRIGHTWORK NEWMUSIC		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21608	BURBANK CHORALE		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21360	CABALLEROS-THE GAY MENS CHORUS OF PALM SPRINGS		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20717	Calidanza Dance Company		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20339	CALIFORNIA STATE SUMMER SCHOOL ARTS FOUNDATION		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21738	CAROLINE VICTORIA COLDICUTT ARTS FOUNDATION		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20580	CENTER FOR VISUAL MUSIC		4.5	5	\$ 55,000	\$ 27,500	\$ -	\$ -
GEN-23-22154	DAVID Z FOUNDATION		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20353	ESCONDIDO ART ASSOCIATION		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20417	ETC ETC ETC		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20909	CIRCUIT NETWORK		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21978	CONTEMPORARY ASIAN THEATRE SCENE		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20874	CONUNDRUM THEATRE COMPANY INC		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21496	CORONA ART ASSOCIATION		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22127	Moth Belly LLC	Intersection for the	4.4	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-22025	MIXED EMOTION THEATRIX		4.4	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20409	WAYWARD ARTIST INC		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21632	MSA-PEOPLE IN PLAZAS		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21951	GREENLY ART SPACE		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21249	FRIENDS OF MILL VALLEY FALL ARTS FESTIVAL INC		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21121	MISSION PEAK CHAMBER SINGERS INC		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20485	LAKESHA HOLLEY		4.4	4	\$ 57,500	\$ 28,750	\$ -	\$ -
GEN-23-22160	LAO COMMUNITY CULTURAL CENTER OF SAN DIEGO		4.4	4	\$ 15,000	\$ 7,500	\$ -	\$ -
GEN-23-21967	IWORKS SAN JOSE		4.4	4	\$ 20,000	\$ 10,000	\$ -	\$ -
GEN-23-22122	RECREATION IMPACT SPORTS ETHICS INC		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21617	RAD NAPA		4.4	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21430	PROJECT BLANK		4.4	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21223	REDWOOD CURTAIN CONSORTIUM		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20881	ROCK N ROLL CAMP FOR GIRLS SAN DIEGO		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20251	PETALUMA ARTS COUNCIL		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22355	SACRED & PROFANE A CHAMBER CHORUS		4.4	4	\$ 20,000	\$ 10,000	\$ -	\$ -
GEN-23-21149	PARSONS NOSE PRODUCTIONS		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21882	SAN FRANCISCO ART AND FILM PROGRAM		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20186	SAN FRANCISCO INSTITUTE OF POSSIBILITY INCORPORATED		4.4	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21212	SAN LUIS OBISPO INTERNATIONAL FILM FESTIVAL INC		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20455	PENINSULA CANTARE A CALIFORNIA NONPROFIT BENEFIT CORPORATION		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20878	Q26		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20907	YOUNG PEOPLES SYMPHONY ORCHESTRA ASSOCIATION		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21512	YoloSol Collective	Yolo County Arts C	4.4	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20707	Yucca Valley Material Lab		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21165	ARROYO ARTS COLLECTIVE		4.4	4	\$ 14,000	\$ 7,000	\$ -	\$ -

GEN-23-21965	ANointed VESSEL PRODUCTIONS INC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22300	Alternative Field		4.4	4	\$	15,000	\$	7,500	\$	-	\$	-
GEN-23-20479	ALLIED ARTS ASSOCIATION OF CAMBRIA		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21320	TIM RUBEL HUMAN SHAKES		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22035	KINGS REGIONAL TRADITIONAL FOLK ARTS INC		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21124	THE CREARTIVE FREEDOM FAMILY		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22309	THE ROUSTABOUTS		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22286	The Young Shakespearians	Community Partne	4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20590	Orchestra Santa Monica Association		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20758	ORCHESTRA COLLECTIVE OF ORANGE COUNTY		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21449	NORTH BAY LETTERPRESS ARTS		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20410	NORTH AMERICAN GUGIN ASSOCIATION		4.25	4	\$	59,980	\$	29,990	\$	-	\$	-
GEN-23-20360	NOORANI DANCE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20979	NEW WEST BALLET INC		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20306	NEW MUSICALS INC		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20685	JEWEL BOX CHILDREN S THEATER COMPANY		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20517	JAMII PUBLISHING		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22252	INTERNATIONAL EYE LOS ANGELES		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21660	ARTESCAPE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21283	Artist Magnet Justice Alliance		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22211	ArtSavesLives	Intersection for the	4.25	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21612	ASOCIACION CULTURAL DE SOUTH BAY OF GREATER LOS ANGELES		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22042	ASSYRIAN ARTS INSTITUTE		4.25	4	\$	58,000	\$	29,000	\$	-	\$	-
GEN-23-20404	DHWANI ACADEMY OF PERCUSSION MUSIC IN THE UNITED STATES		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20237	SARAH WEBSTER FABIO CENTER FOR SOCIAL JUSTICE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20960	MA SERIES ARTS		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21157	SJDANCECO		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21383	SoCal Arts	THE DANCE RESO	4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21119	SOLO OPERA		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22292	SOUTH COAST CHORALE INC		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21895	SOUTH INDIAN MUSIC ACADEMY		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20835	SOUTHERN CALIFORNIA BRASS CONSORTIUM		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20632	SPECTORDANCE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20916	STEINWAY SOCIETY THE BAY AREA		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20705	STRINGED CRANE CONSERVATORY		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20987	BLACK BUTTE CENTER FOR RAILROAD CULTURE		4.25	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20864	BORNE DANCE COMPANY INCORPORATED		4.25	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20422	BOXTALES THEATRE COMPANY		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20366	BROAD ROOM CREATIVE COLLECTIVE SACRAMENTO		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20352	CALIFORNIA HERITAGE MUSEUM		4.25	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21054	CALIFORNIA LGBT ARTS ALLIANCE		4.25	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21900	CAPPELLA GLORIANA INC		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20781	CALIFORNIA MUSIC CENTER		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21502	Center for Art, Culture and History-Exeter (CACHE)		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20465	THE STOCKTON CHORALE		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20481	THE WESTON COLLECTIVE		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20964	CENTRAL STAGE		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22148	Climate Creative	SOCIAL GOOD FU	4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21858	COAXIAL ARTS FOUNDATION		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20264	CREATIVE COPPEROPOLIS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22041	MASAMI MORIYA FOUNDATION		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21948	MovingGround	CounterPulse	4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21805	MISSION VIEJO FRIENDS OF THE ARTS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22119	WEST COAST SINGERS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21064	WEST SIDE THEATRE FOUNDATION		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20703	FLAMENCO ARTS FESTIVAL INC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21081	FREMONT CULTURAL ARTS COUNCIL FCAC		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22081	RACE MATTERS SLO COUNTY		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21189	Q YOUTH FOUNDATION INC		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21919	POPPY JASPER INC		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22166	ROYTENS ENRICHMENT ACADEMY COMMUNITY HOPE		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20607	SACRAMENTO FINE ARTS CENTER		4.2	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20993	PENINSULA WOMENS CHORUS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20143	SAMUEL LAWRENCE FOUNDATION		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20190	PASADENA PRO MUSICA		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21667	SAN DIEGO MEMOIR WRITERS ASSOCIATION		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21060	SAN JOSE CHORAL PROJECT		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20967	pateldanceworks	SHAWL-ANDERSO	4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20958	Public Art Advisory Committee (City of Twentynine Palms)		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20806	PENINSULA SYMPHONY ASSOCIATION		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20795	UNITY THROUGH CREATIVITY FOUNDATION INC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20492	SANTA MARIA PHILHARMONIC SOCIETY		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21875	Animation Is Film Festival	ASIFA-HOLLYWO	4.2	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20540	ANAPHORA LITERARY ARTS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21200	AMATEUR MUSIC NETWORK		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22313	ACME PERFORMANCE GROUP INC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20754	ACADEMY OF MUSICAL PERFORMANCE		4.2	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21786	6TH STREET STUDIOS AND ART CENTER		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20473	THE BONITA HISTORICAL SOCIETY		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20448	THE LIBRARY OF MUSICLANDRIA		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20962	The Anti-Eviction Mapping Project	INDEPENDENT AR	4	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-2172					4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21171	The Livonian Cinema				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21206	THEATRE MOVEMENT BAZAAR INC				4	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-22171	TOWNIES INC				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20735	OAKLAND JAZZ CHOIRS				4	4	\$	5,000	\$	2,500	\$	-	\$	-
GEN-23-22174	NORTHERN CALIFORNIA DR MARTIN LUTHER KING JR COMMUNITY FOUNDATIO				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20616	MUSIC AND KIDS A CALIFORNIA NON PROFIT CORPORATION				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21865	NAVA DANCE THEATRE				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20462	INDIAN FILM FESTIVAL OF LOS ANGELES				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21789	HMONG INTERNATIONAL CULTURE INSTITUTE				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22315	Arte Del Corazon	ARTS COUNCIL S			4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21723	ARTS ENRICHMENT FOR ALL INC				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22094	Arts Los Altos	INTERSECTION F			4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21204	BELFLOWER SYMPHONY ASSOCIATION				4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21969	DANCE CONSERVATORY OF PASADENA SCHOOL				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20675	DEL VAZ PROJECTS INC				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22326	DELTA RISING FOUNDATION				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21872	ENCORE VOCAL ENSEMBLE OF SAN DIEGO INC				4	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20722	CLASSICAL CROSSROADS INC				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21763	MUSEUM OF MAKE BELIEVE				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22321	WOODLAND HILLS COMMUNITY THEATER				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21674	MIXED BAG PRODUCTIONS				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21708	GOLD NUGGET DAYS INC				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22215	Harmony & Me Music Outreach				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20356	Hidden Truths Project				4	4	\$	28,600	\$	14,300	\$	-	\$	-
GEN-23-21470	MARINARTSORG				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21259	MONTEREY COUNTY THEATRE ALLIANCE				4	4	\$	15,000	\$	7,500	\$	-	\$	-
GEN-23-22149	SIGHT AND SOUNDS OF AFRICA				4	4	\$	25,000	\$	12,500	\$	-	\$	-
GEN-23-20946	SOLANO COMMUNITY SYMPHONY ASSOCIATION				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20149	SOORYA FOUNDATION FOR PERFORMING ARTS				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21710	Soul Force Project	JOY OF SHARING			4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21963	SOUTH COAST SYMPHONY				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20198	Prospect Art				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21409	ROUSTABOUT THEATER INC				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21137	SAN FERNANDO VALLEY MASTER CHORALE				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21754	SAN FRANCISCO CINEMATHEQUE				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20342	SANTA BARBARA REVELS INC				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20876	SANTA CLARITA SHAKESPEARE FESTIVAL				4	4	\$	50,533	\$	25,267	\$	-	\$	-
GEN-23-22284	CIRCLE CITY CHORALE				4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21044	Brain and Body Music Studio				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21568	CALIFORNIA BACH SOCIETY INC C/O REAH GARCIA				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20648	CANYON CINEMA FOUNDATION				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20742	CARNEGIE ARTS CENTER FOUNDATION TURLOCK				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20215	AMERICAN ORCHESTRA EUROPA FOUNDATION INC				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21675	AFRO-AMERICAN CHAMBER MUSIC SOCIETY ORCHESTRA				4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22262	City of Chino				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21340	COASTAL COMMUNITIES CONCERT BAND FOUNDATION				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21477	DANA POINT SYMPHONY				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21726	HARRY BRIDGES PROJECT				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20992	MOON GLOBAL FOUNDATION				3.8	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21683	VETERAN COMIC CON				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22356	LADY ECHELON PROJECT INC				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21907	WORLDWIDE MUSICIANS UNITED				3.8	4	\$	56,000	\$	28,000	\$	-	\$	-
GEN-23-21365	WINDSONG SOUTHLAND CHORALE				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22080	PSALMS DANCE & CREATIVE ARTS NETWORK INC				3.8	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20978	REDWOOD CITY ART CENTER				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21488	PORTERS OF HELLSGATE THEATRE CO				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20608	POMONA VALLEY ART ASSOCIATION INC				3.8	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21088	RESOUNDING ACHORD PRODUCTIONS				3.8	4	\$	10,000	\$	5,000	\$	-	\$	-
GEN-23-21651	PLACER ARTISTS TOUR				3.8	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20273	PHOTOGRAPHIC ARTS COUNCIL LOS ANGELES				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20421	SACRA PROFANA				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21913	PARTCH ENSEMBLE				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21627	Santa Cecilia Arts & Learning Center	SANTA CECILIA C			3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20935	VALLEY REPERTORY COMPANY				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20332	UNsung HEROES LIVING HISTORY PROJECT				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20838	YOLIE DANCE STUDIO				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21643	WHITTIER REGIONAL SYMPHONY				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21664	ZZK Culture	FUTURE ROOTS I			3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20988	ART GUILD OF THE DELTA				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20252	ANDROMEDA ELECTRIC ORCHESTRA INCORPORATION				3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22272	Analog Theatre	PLAYGROUND IN			3.8	4	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21950	THE BRAIN OBSERVATORY				3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21017	THELOSTCHURCHORG INC				3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21099	TRAILS AND VISTAS				3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21148	OX	COUNTERPULSE			3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21582	P3 THEATRE COMPANY				3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21873	ONE FOUND SOUND INC				3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21826	OAKLASH				3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21269	OAKLAND CIVIC ORCHESTRA ASSOCIATION				3.75	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22205	NEW VICTORY THEATRE				3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21734	NAPA VALLEY PRESENTS				3.75	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-21986	KERN RIVER VALLEY ART ASSOCIATION			3.75	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22103	JEFFERSON CENTER FOR THE ARTS			3.75	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21580	JAR OF SUNSHINE INC			3.75	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-22261	INDIAN FINE ARTS ACADEMY OF SAN DIEGO			3.75	4	\$ 57,250	\$ 28,625	\$ -	\$ -
GEN-23-21195	HOLLYWOOD HEART			3.75	4	\$ 50,000	\$ 25,000	\$ -	\$ -
GEN-23-21468	ARTPUSH			3.75	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21796	ARTS DISTRICT SAN PEDRO WATERFRONT			3.75	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20475	BARN THEATRE			3.75	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21564	EDUCATION FRANCAISE DE SACRAMENTO FRENCH EDUCATION IN SACRAMENTO			3.75	4	\$ 12,000	\$ 6,000	\$ -	\$ -
GEN-23-20898	CIACLA - CONTEMPORARY IRISH ARTS CENTER LOS ANGELES			3.75	4	\$ 33,000	\$ 16,500	\$ -	\$ -
GEN-23-20247	Saturday Conservatory of Music	COMMUNITY PAR		3.75	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21836	SISKIYOU MEDIA COUNCIL INC			3.75	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21511	CADENZA STRING ORCHESTRA			3.75	4	\$ 27,500	\$ 13,750	\$ -	\$ -
GEN-23-20458	CALISTOGA ART CENTER INC			3.75	4	\$ 26,450	\$ 13,225	\$ -	\$ -
GEN-23-20400	DAT KREW			3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21262	E & M PRESENTS INC			3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22050	COASTAL MUSIC AND ARTS FOUNDATION			3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20403	MULTI ETHNIC STAR ORCHESTRA			3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20944	VIEWPOINT PHOTOGRAPHIC ART CENTER INC			3.6	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21314	LAGUNA WOODS VILLAGE SYMPHONY			3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22183	PACIFIC LYRIC ASSOCIATION			3.6	4	\$ 48,000	\$ 24,000	\$ -	\$ -
GEN-23-21268	ARBOR GALLERY INC			3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21593	ANGELS VOCAL ART			3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21335	3-D SPACE			3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21193	The California Theatre of Santa Rosa			3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20520	THE ELECTRIC COMPANY THEATRE			3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20997	The Larking House	MID-WORLD PLAY		3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20416	NEWMAN FALL FESTIVAL			3.5	4	\$ 39,450	\$ 19,725	\$ -	\$ -
GEN-23-20456	INSTITUTE OF ARTS MUSIC & SCIENCE A CALIFORNIA NON PROFIT PUBLIC BEN			3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21387	Infinite Learning & Resource Center			3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20645	I CANTORI DI CARMEL			3.5	4	\$ 25,000	\$ 12,500	\$ -	\$ -
GEN-23-22112	Barangay Movement			3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21392	SCREAMFEST HORROR FILM FESTIVAL			3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21716	SHARP AND FINE			3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20532	SRI LANKA FOUNDATION			3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20223	THREE THIRTY THREE ARTS			3.4	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21416	WRIGHTWOOD ARTS CENTER			3.4	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21071	CONEJO OAKS SYMPHONY INC			3.4	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21201	IMOUNTAIN RADIO			3.4	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21378	VOLTI			3.4	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22344	RIVER ARTS AND MEDIA			3.4	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21631	PIPELINES FOUNDATION INC			3.4	3	\$ 50,000	\$ 25,000	\$ -	\$ -
GEN-23-20191	SAN FERNANDO VALLEY SYMPHONY INC			3.4	3	\$ 7,250	\$ 3,625	\$ -	\$ -
GEN-23-21555	YOUNG IMAGINATIONS			3.4	3	\$ 12,500	\$ 6,250	\$ -	\$ -
GEN-23-21490	the Feral friday SF Square Dance	California Bluegras		3.25	3	\$ 45,000	\$ 22,500	\$ -	\$ -
GEN-23-21315	TWENTYNINE PALMS ARTISTS GUILD			3.25	3	\$ 38,740	\$ 19,370	\$ -	\$ -
GEN-23-20469	NO SQUARE THEATRE			3.25	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21221	MUSIC OF TOM HOFFMANN			3.25	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20740	ASCENDENTIALS			3.25	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20604	SOCIETY FOR PRESERVATION & ENCRGMNT OF BARBERSHOP QUARTET SINGING AMER			3.25	3	\$ 50,000	\$ 25,000	\$ -	\$ -
GEN-23-20830	SOUTH COAST SINGERS			3.25	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20205	THEATRE AMERICANA OF ALTADENA INC			3.2	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21301	CULTURE OF ART AND EDUCATION			3.2	3	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20990	FIELDMOUSE PRESS			3.2	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22121	VISIONARY DANCE THEATRE			3.2	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21150	PROJECT SHEBA INC			3.2	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22260	RIVERFRONT PLAYHOUSE			3.2	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20969	SACRAMENTO MASTER SINGERS			3.2	3	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21906	WOMENS THEATRE COLLECTIVE			3.2	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21276	The Sheridan Prize for Art	INDEPENDENT AF		3	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20164	ORGANIZACION DE TLAXCALTECAS USA INC			3	3	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21957	OTIC Theater Collective			3	3	\$ 32,400	\$ 16,200	\$ -	\$ -
GEN-23-20350	Oaxaca Tierra del Sol	Raizes Collective		3	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21925	NEVADA COUNTY DIGITAL MEDIA CENTER			3	3	\$ 57,000	\$ 28,500	\$ -	\$ -
GEN-23-20756	BALLET PROJECT OC			3	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21273	COACHELLA VALLEY WATERCOLOR SOCIETY			3	3	\$ 16,000	\$ 8,000	\$ -	\$ -
GEN-23-21938	Scarab Creative Arts	Fresno Arts Council		3	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21053	SMILES THROUGH ART INC			3	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21932	SOUL TO SOLE CHOREOGRAPHY			3	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22209	Red Ogre Review	INDEPENDENT AF		3	3	\$ 10,000	\$ 5,000	\$ -	\$ -
GEN-23-21498	REGIONAL ARTISANS ASSOCIATION			2.8	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22275	WINGTIP PRODUCTIONS INC			2.8	3	\$ 59,500	\$ 29,750	\$ -	\$ -
GEN-23-20614	Transform Through Arts			2.75	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21946	TURKISH AMERICAN ASSOCIATION OF CALIFORNIA			2.75	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22353	KAIO FOUNDATION			2.75	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21776	IZCALLI ESCVELA DE LA RAZA			2.6667	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21218	SOCIETY FOR PRESERVATION & ENCOURT OF BARBERSHOP QUARTET SINGING AMER			2.6667	3	\$ 7,890	\$ 3,945	\$ -	\$ -
GEN-23-21091	INDIAN ASSOCIATION OF SOUTH SANTA CLARA COUNTY			2.5	3	\$ 20,000	\$ 10,000	\$ -	\$ -
GEN-23-21541	Ri-Nu Imagination			2.4	2	\$ 60,000	\$ 30,000	\$ -	\$ -
						\$ 39,589,643	\$ 19,794,822	\$ 6,432,580	\$ 12,865,160

GEN Recommended Scenario
Tier 2- Total Revenue from over \$250,000- \$1M

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Award Request	Year 1 Recommendation	Total Recommended Grant Amount
GEN-23-20640	FLYAWAY PRODUCTIONS		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21657	VOICES OF OUR CITY CHOIR INC		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20355	SANTA PAULA MUSEUM OF ART		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20983	STREET POETS INC		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20369	STUDIO CHANNEL ISLANDS ART CENTER		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20773	TRANSCENDANCE YOUTH ARTS PROJECT		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21202	Youth Beat – a Fiscally-Sponsored Project of the Oakland Public Education Fund	Oakland Public Ed	5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21599	ARTOGETHER		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22303	ArtsUPI LA		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20166	Indexical		5.6667	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20440	SENDEROS		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22222	VOICE OF WITNESS - A NONPROFIT PUBLIC BENEFIT CORPORATION		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22186	ZACCHO S F		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20922	THE AJA PROJECT		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21336	THE VINCENT PRICE ART MUSEUM FOUNDATION		5.6	6	\$ 30,000	\$ 15,000	\$ 15,000	\$ 30,000
GEN-23-21025	ONE ARCHIVES FOUNDATION		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20701	PIECE BY PIECE		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20463	Rhythm Arts Alliance	Community Initiativ	5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21720	ART SHARE LOS ANGELES INC		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21023	ARTLAB21 FOUNDATION		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20573	ARTREACH		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21899	SAN FRANCISCO BAY AREA THEATRE COMPANY		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21927	San Jose Taiko		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21037	SOUTHERN EXPOSURE		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21015	SOL TREASURES		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22221	TAP FEVER STUDIOS		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21702	PLAZA DE LA RAZA INC		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22239	PALENKE ARTS		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21788	WOMEN WONDER WRITERS		5.4	5	\$ 56,000	\$ 28,000	\$ 23,800	\$ 47,600
GEN-23-20489	THEATRE WEST INC		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20437	PURPLE SILK MUSIC EDUCATION FOUNDATION INC		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21705	THE FOUNDATION AT HEARST CASTLE		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20661	Red Ladder Theatre Company		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20365	THE PLUS ME PROJECT		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20534	WHIPPOORWILL ARTS INC		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20840	VOX FEMINA LOS ANGELES		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20399	4C LAB		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21377	418 PROJECT		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21562	ALLIES IN ARTS		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21420	ART FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21613	ARTS BRIDGING THE GAP		5.4	5	\$ 30,000	\$ 15,000	\$ 12,750	\$ 25,500
GEN-23-22157	ARTS FOR THE SCHOOLS		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20823	BAY AREA MUSIC PROJECT		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20585	CHAPTER 510 INK		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21341	Duniya Dance and Drum Company	DANCERS GROUP	5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20384	EL TEATRO CAMPESINO		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22033	ELEMENTAL MUSIC		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20750	Embodiment Project		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20715	EPIPHANY DANCE THEATER		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21140	ENCORE THEATRE GROUP		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20519	ENSEMBLE STUDIO THEATRE THE L A PROJECT		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21067	First Exposures	TIDES CENTER	5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20747	Grown Women Dance Collective	Executive Director	5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21000	HIJOS DEL SOL ARTS PRODUCTIONS		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20797	INVERTIGO DANCE THEATRE		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20274	JESS CURTISGRAVITY INC		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20591	Justice For My Sister Collective (FBO Community Partners)	COMMUNITY PAR	5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21890	UBUNTU THEATER PROJECT INC		5.25	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21293	BELL ARTS FACTORY		5.25	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22083	Urban Jazz Dance Company	INTERSECTION F	5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22004	OAKLAND INTERFAITH GOSPEL CHOIR INC		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21784	YOUNG MUSICIANS CHORAL ORCHESTRA		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20602	SAN FRANCISCO YOUTH THEATRE		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22228	THE LAB SF		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20414	LOS ANGELES POVERTY DEPARTMENT		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21628	SOZO IMPACT INC		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22100	WEST Creative Performing Arts	Santa Cruz Art Lea	5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20296	NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CULTURAL EDUCATION		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -

Rank	% Baseline
6- 5.6	100%
5,4-5.33	85%

Year 1 Recommended	
\$	1,518,550

Year 1 Total Request	
\$	9,671,593

GEN-23-20209	MUSICIANS FOR EDUCATION INC		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21779	PLAYWRIGHTS PROJECT		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22032	OXNARD PERFORMING ARTS CENTER CORPORATION		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21898	WOMENS HISTORY RECLAMATION PROJECT INC		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20363	TAHOE SCHOOL OF MUSIC		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20507	VIVACE YOUTH CHORUS OF SAN JOSE		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20504	PRESCOTT CIRCUS THEATRE		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21022	PROPHET WORLD BEAT PRODUCTIONS		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21131	RUCKUSROOTS INC		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21368	YOUTH PHILHARMONIC ORCHESTRA		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21471	BLUE 13 DANCE COMPANY INC		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20842	AFRICAN-AMERICAN SHAKESPEARE COMPANY		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20393	ALEXANDER VALLEY FILM SOCIETY		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21460	BAKERSFIELD SYMPHONY ORCHESTRA INC		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22108	BEYOND BAROQUE FOUNDATION		5.2	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21367	CONTRA TIEMPO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20846	BRAZILIAN CULTURAL ARTS CENTER OF SANTA BARBARA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21590	CLOCKSHOP		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21480	CLASSICS FOR KIDS INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21816	BROCKUS PROJECT DANCE COMPANY		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22098	BRAVE MAKER		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20723	CHEZA NAMI FOUNDATION INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20405	IDRIS ACKAMOR AND CULTURAL ODYSSEY		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21454	HERNANDEZ MARIACHI HERITAGE SOCIETY		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22105	EL SISTEMA USA SALINAS INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21877	ELDERGIVERS		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21874	EVERYBODY DANCE NOW		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20975	FERN STREET COMMUNITY ARTS INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21424	FLORICANTO DANCE THEATRE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21191	FRIENDS OF SCRAP INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20875	Geoffrey's Inner Circle	EASTSIDE ARTS A	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22253	GAMELAN SEKAR JAYA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21785	GOLDEN THREAD PRODUCTIONS		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20925	HISTORIC ITALIAN HALL FOUNDATION		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22111	INNER CITY YOUTH ORCHESTRA OF LOS ANGELES INCORPORATED		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21652	INTERNATIONAL HOUSE DAVIS		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21984	JAIL GUITAR DOORS		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20395	JAMES TOLAND VOCAL ARTS INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20858	San Diego Made	DREAMS & DUCA	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20154	SAN BERNARDINO SYMPHONY ASSOCIATION		5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21473	SIDE STREET PROJECTS		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22023	UP KINDNESS		5	5	\$	59,685	\$	29,843	\$	-	\$	-
GEN-23-21567	QUEER WOMEN OF COLOR MEDIA ARTS PROJECT-QWOCMAP		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22184	RELAMPAGO DEL CIELO INC		5	5	\$	45,000	\$	22,500	\$	-	\$	-
GEN-23-20241	STUDIOS ON THE PARK INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20349	TAIKOPROJECT		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21996	TEATRO VISION		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21264	THE OPEN FIST THEATRE COMPANY INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20515	PEAR AVENUE THEATRE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21090	PEN AMERICA LOS ANGELES		5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20811	PROJECT COMMOTION		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21747	RED NATION CELEBRATION		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20380	RESOUNDING JOY INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21623	VERSA-STYLE DANCE COMPANY		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21129	TRUCKEE ROUNDHOUSE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21036	ZIRU DANCE INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21713	The Roots and Wings Project	Tia Chucha's Cent	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20984	916 INK		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21285	ABADA-CAPOEIRA SAN FRANCISCO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21940	ANGELS GATE CULTURAL CENTER INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20211	ARMS WIDE OPEN		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21465	ASHKENAZ MUSIC & DANCE COMMUNITY CENTER		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21332	Mosaic America		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21545	San Francisco International Hip Hop DanceFest	DANCERS GROUP	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22268	LEELA INSTITUTE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22027	SANTA MONICA YOUTH ORCHESTRA		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20529	MID-CITY COMMUNITY MUSIC		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22034	LATINO CENTER OF ART AND CULTURE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21581	STREET SYMPHONY PROJECT INC		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21205	MANILATOWN HERITAGE FOUNDATION		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20841	OAKTOWN JAZZ WORKSHOP		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20378	Lenora Lee Dance	ASIAN PACIFIC IS	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-21645	PEOPLES CONSERVATORY		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21884	PACIFIC ARTS MOVEMENT		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21399	OPHELIA JUMP PRODUCTIONS A CALIFORNIA PUBLIC BENEFIT CORPORAT		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21790	TRITON MUSEUM OF ART		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20733	RAIZES COLLECTIVE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21173	RHYTHMIX CULTURAL WORKS		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21764	WRITE OUT LOUD		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21371	WOMENS VOICES NOW INC		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21444	BLACK JOY PARADE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20793	Afro Urban Society	DANCERS GROUP	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21897	ANNE BLUETHENTHAL AND DANCERS		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20557	Bay Philharmonic		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22217	Las Fotos Project	COMMUNITY PAR	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20986	CASA 0101 INC		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20189	DREAM A WORLD EDUCATION		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21503	DIMENSIONS DANCE THEATER INCORPORATED		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21848	COTA COLLABORATIONS TEACHERS AND ARTISTS		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21607	CAPOEIRA ARTS FOUNDATION INC		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21626	CELEBRATION ARTS		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22192	BLUE SKY SUSTAINABLE LIVING CENTER		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22093	ENCORE PROGRAMS INC A NONPROFIT PUBLIC BENEFIT CORPORATION		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21439	FINEST CITY PERFORMING ARTS INC		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22115	FRIENDS OF LEVITT PAVILION - CITY OF ANGELS		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20338	FRIENDS OF THE BRENTWOOD ART CENTER		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21903	HATCHERY ARTS		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20337	Hope Center for the Arts		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21153	IAMA THEATRE COMPANY		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20669	ISING SILICON VALLEY		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20680	KEARNY STREET WORKSHOP INC		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21947	KITKA INC		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22218	LA PENNA CULTURAL CENTER INC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20280	SAN CARLOS CHILDRENS THEATRE INC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20351	SAN LUIS OBISPO MUSEUM OF ART		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22010	SANTA CRUZ ART LEAGUE INC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21991	KULTIVATE LABS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22210	Volume 1500 Sound Academy	LOS ANGELES UF	4.6	5	\$	58,000	\$	29,000	\$	-	\$	-
GEN-23-21549	LITQUAKE FOUNDATION		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21103	NEIGHBORHOOD MUSIC SCHOOL ASSOCIATION		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21083	LA Commons	COMMUNITY PAR	4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20690	PACIFIC OPERA PROJECT		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20228	PIED PIPER PLAYERS INC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20499	REMAINDERS CREATIVE REUSE INC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20995	VIVER BRASIL DANCE COMPANY		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20927	YOUTH ARTS COLLECTIVE INC		4.6	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21681	WRITERS GROTTTO		4.6	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21833	A REASON TO SURVIVE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21437	ABHINAYA DANCE COMPANY OF SAN JOSE INC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21075	ARTS BENICIA INC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21988	ARTSPAN		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21718	AUDACITY PERFORMING ARTS PROJECT INC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21770	BERKELEY ART CENTER ASSOCIATION		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22165	BERKELEY FILM FOUNDATION		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20141	CENTER FOR WORLD MUSIC		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20243	CASA CIRCULO CULTURAL INC		4.5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20272	CREATIVE IDENTITY		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21574	SHADOWLIGHT PRODUCTIONS		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21376	SAN DIEGO CHILDRENS CHOIR		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22145	SAN JOSE MULTICULTURAL ARTISTS GUILD INC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21636	SEQUOIA SYMPHONY ORCHESTRA		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20639	SILICON VALLEY SHAKESPEARE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20408	NATIONAL ACADEMIC YOUTH CORPS INC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21030	MUSEUM OF NEON ART		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21860	PRO ARTS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22342	POSITIVE ALTERNATIVE RECREATION TEAMBUILDING IMPACTING PROGRAM		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21521	PAJARO VALLEY ARTS COUNCIL		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21240	ROSIN BOX PROJECT INC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22291	WIDE OPEN WALLS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21145	The Box Shop	SOMArts Cultural C	4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21086	PASO ROBLES YOUTH ARTS CENTER		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21024	POCKET OPERA INC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20644	REDISCOVER CENTER INC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21478	YOUNG ARTISTS CONSERVATORY OF MUSIC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20708	WORLD TRUST EDUCATIONAL SERVICES INC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21219	WILD UP		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22074	TRINITY ONE THEATRE TROUPE INC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22076	222 HEALDSBURG PERFORMING ARTS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21063	ACTIVE CULTURES		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21661	ARTISTS COUNCIL		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21130	Auburn State Theatre, Inc		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21241	AXIOM REPERTORY THEATRE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21397	CITY HEARTS KIDS SAY YES TO THE ARTS L A FRINGE THEATRE INC		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21362	CUBACARIBE		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20826	Dancing Earth Indigenous Contemporary Dance Creations	Intersection for the	4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20292	CASHION CULTURAL LEGACY		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20493	COMMUNITY LITERATURE INITIATIVE		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20526	CHOPSTICKS ALLEY ART		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20577	BODY TRAFFIC		4.3333	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20739	DIABLO DANCE THEATRE		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21372	EASTERN SIERRA ARTS ALLIANCE		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20563	FOUNDATION FOR DANCE EDUCATION		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21587	HIGHWAYS INC		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21005	INDUSTRY PRODUCTIONS INC		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21146	ILAN-LAEL		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22163	SAN DIEGO BALLET		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21455	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20942	SOL-LA MUSIC ACADEMY		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21935	SOUTHERN CALIFORNIA CHILDRENS MUSEUM INC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20837	MILLION LITTLE		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21453	LOS ANGELES CONTEMPORARY EXHIBITIONS INC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21565	PRESIDIO PERFORMING ARTS FOUNDATION A CA NON-PROFIT PUBLIC BENEFIT COR		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21791	Opera Modesto, Inc.		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22282	SACRAMENTO COMEDY SPOT		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20655	THE OTHER SIDE OF THE HILL PRODUCTIONS INC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20486	OTHER MINDS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20950	PROJECT MIRACLE		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21125	AIMUSIC.US		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21633	ART OF ELAN		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20899	BALKAN CULTURAL CENTER		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21244	CAMERATA SINGERS OF LONG BEACH INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21111	Diasporic Vietnamese Artists Network		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21027	CULTURE SHOCK DANCE TROUP INC		4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20953	DE COLORES ARTS		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20815	CENTRAL WORKS		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20803	CHILD CREATIVITY LAB INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20749	CENTER FOR THE FORCE MAJEURE FOUNDATION		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21398	DANCE FILM SF INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22248	Clark Center for the Performing Arts, Inc.		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21411	CENTER FOR THE STUDY OF POLITICAL GRAPHICS		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21561	CELEBRATION PRODUCTIONS CORPORATION		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22266	BUILDING BRIDGES ART FOUNDATION		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22008	BORREGO ART INSTITUTE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20581	CANTARE CON VIVO		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21937	FULLERTON MUSEUM CENTER ASSOCIATION		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22106	NO EASY PROPS INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21127	SACRED FOOLS THEATER		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22341	MUSIC CHANGING LIVES		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22331	LOBSTER THEATER PROJECT		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22044	SHAKESPEARES ASSOCIATES INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20423	SLAMDANCE GROUP		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20937	SIERRA MADRE PLAYHOUSE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22056	KNIGHTS OF INDULGENCE THEATRE UNITED STATES		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22038	MOXIE THEATRE INCORPORATED		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20850	MOVEMENT BRAVE ENTREPRENEUR		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21812	MOTION PACIFIC DANCE INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21759	NA LEI HULU I KA WEKIU HULA HALAU		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21539	MARIN MUSEUM OF CONTEMPORARY ART		4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21976	THE CODEX FOUNDATION		4	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20256	LOS ANGELES JEWISH SYMPHONY		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22158	RAWDANCE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20673	Visual Thinking Strategies (VTS)	COMMONWEAL	4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21277	ALENA MUSEUM		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20269	ALI AKBAR COLLEGE OF MUSIC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20535	SAN DIEGO CIVIC YOUTH BALLET INC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20805	SAN FRANCISCO WOMEN ARTISTS		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20396	SAN PEDRO CITY BALLET		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21357	SEASUN THEATRE ARTIST GROUP		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20597	SPINDRIFT SCHOOL OF PERFORMING ARTS INC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21385	SKYLIGHT THEATRE COMPANY		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21933	MALASHOCK DANCE & COMPANY		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21728	MASHUP CONTEMPORARY DANCE COMPANY		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21559	NOONTIME CONCERTS		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20294	MUSEO ITALO-AMERICANO		3.8	4	\$	30,000	\$	15,000	\$	-	\$	-	
GEN-23-21197	POWAY CENTER FOR THE PERFORMING ARTS FOUNDATION		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21704	REGINA KLENJOSKI DANCE COMPANY		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20674	AMERICAN BOOKBINDERS MUSEUM		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21959	SAN JOSE MUSEUM OF QUILTS & TEXTILES		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21355	CROWDED FIRE THEATER COMPANY		3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20965	CIRCUS BELLA		3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21894	CIRCLE X THEATRE CO		3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21462	CENTER FOR LAND USE INTERPRETATION		3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21501	California Institute for Community, Art, and Nature	Earth Island Institu	3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21955	SAN DIEGO GUILD OF PUPPETRY		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22197	OCEANSIDE THEATRE COMPANY		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20832	SAN FRANCISCO MIME TROUPE		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22263	MERCURY SOUL INC		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21253	MURALISM		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20320	LA JOLLA SYMPHONY AND CHORUS ASSOCIATION		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21744	PLAYFUL PEOPLE PRODUCTIONS		3.6	4	\$	50,000	\$	25,000	\$	-	\$	-	
GEN-23-22069	SACRAMENTO THEATRE COMPANY		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22092	ARTSPACE INC		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21934	SAN LUIS OPISPO REPERTORY THEATRE		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21109	SHASTA HISTORICAL SOCIETY		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21519	LA FAMILIA SANA		3.4	3	\$	21,000	\$	10,500	\$	-	\$	-	
GEN-23-21970	PENINSULA CHORAL ASSOCIATION DBA PENINSULA GIRLS CHORUS		3.4	3	\$	56,000	\$	28,000	\$	-	\$	-	
GEN-23-22254	RIVERSIDE COUNTY PHILHARMONIC ASSOCIATION INC		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21012	SACRAMENTO MENS CHORUS		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21066	CENTRAL WEST BALLET		3.3333	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21941	SAN DIEGO MUSICAL THEATRE		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21806	SAN DIEGO DANCE THEATER		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22057	LIGHT BRINGER PROJECT		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20691	SO SAY WE ALL		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22024	ALAMEDA LITTLE THEATRE INC		3.2	3	\$	30,000	\$	15,000	\$	-	\$	-	
GEN-23-21213	CREATIVE MINDS NYC INC		3	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22130	MY HERO PROJECT INC		3	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22314	SCRIPPS RANCH THEATRE		3	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20860	MUSIC IN SCHOOLS TODAY		3	3	\$	7,500	\$	3,750	\$	-	\$	-	
GEN-23-21316	LIVERMORE VALLEY OPERA		3	3	\$	30,000	\$	15,000	\$	-	\$	-	
GEN-23-20697	MOZART FESTIVAL ASSOCIATION		2.6	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20203	MUSYCA		2.6	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20508	SHIN ZEN FRIENDSHIP GARDEN INC		2.2	2	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22132	LULA WASHINGTON CONTEMPORARY DANCE FOUNDATION		2	2	\$	60,000	\$	30,000	\$	-	\$	-	
						\$	19,343,185	\$	9,671,593	\$	1,518,550	\$	3,037,100

GEN Recommended Scenario
Tier 3- Total Revenue from \$1M- \$1.5M

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Award Request	Year 1 Recommendation	Recommended Grant Amount
GEN-23-20951	LOS GENZONTLES MEXICAN ARTS CENTER		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20295	LIVING JAZZ		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21572	COUNTERPULSE		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20665	FRESH MEAT PRODUCTIONS		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20524	MUSICIANS AT PLAY FOUNDATION INC		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22021	OAKLAND BALLET COMPANY		5.4	5	\$ 60,000	\$ 30,000	\$ 27,000	\$ 54,000
GEN-23-21939	YOUNG MUSICIANS FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 27,000	\$ 54,000
GEN-23-21552	VISUAL COMMUNICATIONS MEDIA		5.4	5	\$ 60,000	\$ 30,000	\$ 27,000	\$ 54,000
GEN-23-20570	NEW VILLAGE ARTS INC		5.4	5	\$ 60,000	\$ 30,000	\$ 27,000	\$ 54,000
GEN-23-20270	WRITERS GUILD FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 27,000	\$ 54,000
GEN-23-22245	MAGIC THEATRE INC		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21904	WEST EDGE OPERA		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20662	DIABLO BALLET		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21592	FERNANDO PULLUM COMMUNITY ARTS CENTER		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20505	THE H E ART PROJECT		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20271	MILL VALLEY LIVEARTS		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20236	THE FRIDA CINEMA		5.2	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22026	RICHMOND ART CENTER		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22002	SAN BERNARDINO VALLEY CONCERT ASSOCIATION		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21864	SONOMA VALLEY MUSEUM OF ART		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21531	NU ART EDUCATION INC		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20301	BRAVA FOR WOMEN IN THE ARTS		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21304	MENDOCINO ART CENTER INC		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20330	DELL-ARTE INC		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20954	LOS ANGELES REVIEW OF BOOKS		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20452	24TH STREET THEATRE COMPANY		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20291	LA THEATRE WORKS		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20833	VILLA MUSICA		5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22045	Youth Art Exchange	TIDES CENTER	4.8	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22018	SHAKESPEARE-SAN FRANCISCO		4.8	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21429	BOB BAKER MARIONETTE THEATER		4.8	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21749	BLACK FEMALE PROJECT INC		4.8	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21348	18TH STREET ARTS COMPLEX		4.8	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20684	PENINSULA BALLET THEATRE		4.8	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20230	LOCAL COLOR		4.8	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20932	CORNERSTONE THEATER COMPANY INC		4.6667	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21989	Imagine Justice	Edward Charles Fo	4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21236	JOE GOODE PERFORMANCE GROUP		4.6	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22361	HOMEBOY INDUSTRIES		4.5	5	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22323	PABLOVE FOUNDATION INC		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22200	PENINSULA YOUTH THEATRE		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21625	LAMPLIGHTERS MUSIC THEATRE		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21441	SMALL PRESS DISTRIBUTION INC		4.4	4	\$ 20,000	\$ 10,000	\$ -	\$ -
GEN-23-21553	BREAD & ROSES PRESENTS		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21094	GIRLS ROCK SB		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20239	SAN FRANCISCO CENTER FOR THE BOOK		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20238	SAN FRANCISCO BOYS CHORUS		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22347	SAN JOSE DANCE THEATRE		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22017	CAPITAL STAGE COMPANY		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21481	CITY BALLET INC		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20667	ART IN ACTION		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21663	HILLBARN THEATRE INC		4.2	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20224	INTERNATIONAL CITY THEATRE		4.2	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21801	Kala Institute		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21684	CALIFORNIA SYMPHONY ORCHESTRA INC		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20545	CITY LIGHTS PERFORMANCE GROUP OF SAN JOSE INC		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21980	AMERICAN YOUTH SYMPHONY INC		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21740	AEROSPACE MUSEUM OF CALIFORNIA FOUNDATION		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -

Rank	% Baseline
6- 5.5	100%
5.4-5.33	90%

Year 1 Recommended
\$ 285,000

Year 1 Total Request
\$ 1,900,000

GEN-23-21459	FUTURE ROOTS INC		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20813	BAY AREA THEATRESPORTS		3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20523	ANTAEUS COMPANY		3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20424	SAN DIEGO MODEL RAILROAD MUSEUM INC ROBERT MCBANE		3.6	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22063	FOUNTAIN THEATRE		3.5	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22019	HOW TO BUILD UP INC		3.4	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22123	CLAREMONT COMMUNITY SCHOOL OF MUSIC		3	3	\$ 60,000	\$ 30,000	\$ -	\$ -
				TOTAL:	\$ 3,800,000	\$ 1,900,000	\$ 285,000	\$ 570,000

GEN Alternate Scenario 1
Tier 1- Total Revenue from \$0- \$250,000

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Award Request	Year 1 Recommendation	Total Recommended Grant Amount
GEN-23-20736	TONALITY		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20663	KERN DANCE ALLIANCE		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22182	Eye Zen Presents	INTERSECTION F	6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21384	FRIENDS OF OLYMPIA		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22322	GET EMPOWERED		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20766	SAN FRANCISCO		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20286	ECOARTS OF LAH		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20624	EL TEATRO DE LA JUBA		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22101	ETH-NOH-TEC CF		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20197	GUITARS ANTIQUA		5.8	6	\$ 17,000	\$ 8,500	\$ 8,500	\$ 17,000
GEN-23-21792	Festival of Latin Arts	DANCERS GROUP	5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21923	FICTIONAL ARTISTS		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20488	MEDICAL CLOWN		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20790	ALTERNATIVE THEATRE		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21909	The Narrative Quilt	The African American	5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21346	Kathleen Hermesdorf	DANCERS GROUP	5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20634	homeLA	Fulcrum Arts	5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20605	BALLET FOR ALL		5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20240	SF Urban Film Festival	INTERSECTION F	5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21654	DANCE ELIXIR		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21911	Dancing Cy(i)phers	DIMENSIONS DANCE	5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-22317	DANZANTES UNITED		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21603	DIAMANO COURAGE		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20713	DSTL ARTS		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21181	EAST WIND FOUNDATION		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20387	CRITICAL MASS DANCE		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20254	Hanford Multicultural		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20427	Everyday Arts		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21799	EXHIBIT ENVOY II		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21727	FUSE THEATRE II		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21494	Media Arts Santa Ana	COMMUNITY PARTNERS	5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20719	HEALING RHYTHM		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-22012	KOHO	Kultivate Labs	5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20163	KULINTANG ARTS		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21655	L A FREEWAVES		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-22279	La Mezcla	Brava for Women in Arts	5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20582	LARRY SPRING MOUNTAIN		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21958	LEVEL GROUND INC		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21164	LIBERTY PAINTING		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20695	LOMPOC THEATRE		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20214	Long Beach Youth		5.6	6	\$ 40,000	\$ 20,000	\$ 16,000	\$ 32,000
GEN-23-20601	Los Angeles Artist	Fulcrum Arts	5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21622	LOS ANGELES CITY		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20576	LOS ANGELES WORKS		5.6	6	\$ 44,800	\$ 22,400	\$ 17,920	\$ 35,840
GEN-23-21118	RX BALLROOM DANCE		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-22113	WATSONVILLE FILM		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21972	ABOUT PRODUCT		5.6	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20268	TEATRO ESPEJO		5.5	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-21694	THEATRE OF YOUTH		5.5	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20592	THEATRE ROSCINI		5.5	6	\$ 24,800	\$ 12,400	\$ 9,920	\$ 19,840
GEN-23-20548	TheatreWorkers Project	Ensemble Studio Theatre	5.5	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-22031	JUSTICE BY UNIT		5.5	6	\$ 22,000	\$ 11,000	\$ 8,800	\$ 17,600
GEN-23-22271	Joshua Tree Foundation		5.5	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000
GEN-23-20787	IMMERSIVE ARTS		5.5	6	\$ 60,000	\$ 30,000	\$ 24,000	\$ 48,000

Rank	% Baseline
6- 5.75	100%
5.6- 5.2	80%

Year 1 Recommended
\$ 4,309,940

Year 1 Total Request
\$ 19,794,822

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GEN-23-20344	ASIAN AMERICAN		5.5	6	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21048	Department of Sou		5.5	6	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21838	Earthlab SF		5.5	6	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22225	LibroMobile Arts C	MA SERIES ARTS	5.5	6	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22294	BEZERK PRODU		5.5	6	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21896	BLOOM ARTS FO		5.5	6	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20761	CAMBRIAN SYMP		5.5	6	\$	20,000	\$	10,000	\$	8,000	\$	16,000
GEN-23-22070	DEEP VALLEY AR		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21097	detour dance	DANCERS GROU	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20480	DISCO RIOT		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20737	Dohee Lee Puri Ar	DANCERS GROU	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21255	EAST BAY CENTE		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20373	CITY OF CALEXIC		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20615	Community Initiati	COMMUNITY INIT	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22170	MICHAELS DAUG		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22000	MORONGO BASIN		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21868	MAYA MUSIC THE		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21186	WOMEN ECO ART		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21324	GREEN ROOM TH		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22005	FILIPINO CULTUR		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21536	MAKOTO TAIKO		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21404	FREMONT STAGE		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21844	FRIENDS-STEWA		5.4	5	\$	40,000	\$	20,000	\$	16,000	\$	32,000
GEN-23-22095	FUTURENOMIC R		5.4	5	\$	40,000	\$	20,000	\$	16,000	\$	32,000
GEN-23-22060	GLENDALE YOUT		5.4	5	\$	30,000	\$	15,000	\$	12,000	\$	24,000
GEN-23-20892	MARIGOLD PROJ		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21297	Meztlil Projects		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20314	MODEST FLY ART		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20566	KONTRAPUNKTU		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21733	La Lengua Teatro	BRAVA FOR WON	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20693	LA POCHA NOSTR		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22304	LAMBDA ARCHIVI		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21184	Urban Arts Collabo	Action Council of M	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20425	LAUNCH PRODU		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21047	LIEDER ALIVE		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21428	UNA Inc.		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21662	LOITER GALLERIE		5.4	5	\$	30,000	\$	15,000	\$	12,000	\$	24,000
GEN-23-20284	LOS ANGELES CH		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21323	LOS ANGELES DF		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22250	LOWER DEPTH T		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21415	RED ROSES CRE		5.4	5	\$	16,000	\$	8,000	\$	6,400	\$	12,800
GEN-23-20392	ROBERT MOSES		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20324	ROGUE ARTISTS		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21563	SAMMAY Producti	ASIAN PACIFIC IS	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20234	SAN DIEGO WOM		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22214	San Francisco Tra	Fresh Meat Produc	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20966	SANTA BARBARA		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22216	WHEELCHAIRDAI		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21390	UniverSOUL Hip H	THE DANCE RES	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21997	Yeah, Art!		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21102	Write Now! SF Bay	Intersection for the	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21421	UNSCRIPTED LEA		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21798	ABO Comix	QCC-THE CENTE	5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21918	51OAKLAND		5.4	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20827	DESIGN SACRAM		5.3333	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21029	EMPIRE ARTS CC		5.3333	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21522	THE LIVING EART		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21974	THREE GIRLS TH		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20288	Tuleburg Press		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20185	TIERRA CALIENTE		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000

GEN-23-20683	NUEVA VISION CO		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21915	KIDS & ART FOUN		5.25	5	\$	30,000	\$	15,000	\$	12,000	\$	24,000
GEN-23-20521	JUNIOR HIGH INC		5.25	5	\$	30,000	\$	15,000	\$	12,000	\$	24,000
GEN-23-22097	JOAN LOS ANGEL		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21203	INTERSECTIONAL		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22118	IN THE MARGIN		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21673	HIGHER GLIFFS II		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20407	ARTHATCH		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21619	AUDIUM INCORP		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22040	AUTOMATA ARTS		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21489	BALLET AFSANEH		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22144	Bay Area Americar	QCC-THE CENTE	5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20851	DAVIS SHAKESPE		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21825	SMALL PRESS TR		5.25	5	\$	40,000	\$	20,000	\$	16,000	\$	32,000
GEN-23-21170	SON OF SEMELE		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20631	SOUTHLAND SIN		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21450	StageWrite: Buildin	INTERSECTION F	5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22090	CAPACITOR		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21741	Bridge Live Arts		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22072	BROADWAY WES		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21179	BROWN RECLUS		5.25	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21712	BURBANK PHILHA		5.25	5	\$	50,000	\$	25,000	\$	20,000	\$	40,000
GEN-23-20220	THINGAMAJIGS		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21133	Diamond Wave	INTERSECTION F	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22047	Eastern Sierra Artis		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20808	ELYSIAN VALLEY		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20930	ENRICHMENT WC		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20245	Ensemble for Thes	INTERMUSIC SF	5.2	5	\$	56,000	\$	28,000	\$	22,400	\$	44,800
GEN-23-20763	EQUITABLE VITRI		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21382	ESCONDIDO ART		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20426	Chrysalis Studio	QCC-THE CENTE	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21756	CULTURE FLOW		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21990	MUSEUM OF CON		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21830	LRC Studio	MA SERIES ARTS	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21831	WOMEN IN MEDIA		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20541	FILIPINO AMERIC		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22194	FOGLIFTER PRES		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20310	FOSTERING DRE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20482	FRIENDS OF SAC		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21491	GIVE 4 KIDZ		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21472	LYRIC OPERA OF		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21327	MUSEUM EDUCA		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21056	Macro Waves Coll	SOMArts Cultural C	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21292	MARIN SOCIETY C		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21302	Movement Liberati	Commonweal	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21306	MUSEUM OF DAN		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22046	L A ARTCORE CE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21388	L A RIVER PUBLIC		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21605	Little Boxes Theate	INDEPENDENT Ar	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22141	Litvak Dance Arts F		5.2	5	\$	30,000	\$	15,000	\$	12,000	\$	24,000
GEN-23-22230	LOOK WHAT SHE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20849	LOS ANGELES UN		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20283	LOS ANGELES YC		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22128	LOS ROBLES CHI		5.2	5	\$	40,000	\$	20,000	\$	16,000	\$	32,000
GEN-23-21426	Red Poppy Art Hou	INTERSECTION F	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21216	POETIC JUSTICE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21208	SAFE HOUSE FO		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20192	SAN FERNANDO		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20658	SAN FRANCISCO		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20704	Queer Rebels Prod	Intersection for the	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000

GEN-23-21350	NAKA Dance Thea	DANCERS GROU	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22053	Arenas Dance Cor	WORLD ARTS WE	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20636	ANGELICA CENTE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20796	ACE MONSTER T		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20193	ACADEMY OF SP		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20884	A PLACE OF HER	ASIAN AMERICAN	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21028	5 Elements Youth F	INDEPENDENT AF	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20502	3RD I SOUTH ASI		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21038	ART OF THE MAT		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21278	The House of Gong	Interseccion for the A	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20895	The Quinan Street	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20229	The San Francisco	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21668	OUR LA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20181	NAMBA PERFORM		5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20150	HIGHSTEPPERS I		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20204	ARTES VOCALES		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20376	ARTS VISALIA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21767	ASIAN IMPROV AF		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21466	Ballet Folklorico El	BAYSIDE COMMU	5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21533	Benicia Chamber P	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20308	DANCE CAMERA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21187	DIABLO SYMPHO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20536	DRAWING TOGET		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21160	EAST BAY PHOTO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20901	VOENA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21395	CHALK IT UP TO S		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22168	CHAMBER MUSIC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20328	CHIMAERA PROJ		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20859	CIRCO ZERO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21852	Civic Design Studi	Philanthropic Ventu	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20906	COLLABORATIVE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20829	Cuicacalli	BRAVA FOR WOM	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21892	LYRICAL OPPOS		5	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21046	Eugenie Chan Thea	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21296	FaTasiLima	INDEPENDENT AF	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20217	FUSION PERFOR		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20413	WEST END ARTS		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20569	HELIX COLLECTIV		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20955	Megan Lowe Danc	DANCERS GROU	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20865	MIL-TREE VETER		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22295	Kristin Damrow & C		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20977	SOUND ART		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20578	LAITY THEATER C		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20671	STRINDBERG LAB		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21039	SYNCHROMY		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20516	TEAPOT GARDEN		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21274	LEFT COAST CHA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21031	Longshadr Product	BLUE OX HISTOR	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20397	LOS CANCIONER		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21375	PUSH DANCE CO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20402	POSITIVE ACTION		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21215	PIETER		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20261	PERFORMING AR		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21640	SACRAMENTO JU		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21753	SAN DIEGO UNDE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21692	PACIFIC CREST M		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20853	San Ramon Cham	INDEPENDENT AF	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21270	WORLD STAGE P		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21993	BEST FREQUENC		5	5	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21819	CENTER FOR UR		5	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20938	ART PRODUCE		5	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-22155	ALISAL CENTER F		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21019	Alegria Bilingual Bc		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21089	AfroSolo Theatre C	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21396	"We The People" C		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22028	1947 PARTITION A		5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20466	AREISIS ENSEMBL		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20718	GRUPO DE TEATI		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21026	Danse Lumiere	POETRY FLASH	4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20175	DELIRIUM MUSIC		4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20178	DESERT ENSEME		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21594	CHINESE CULTUR		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21001	ZAMBALETA		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22096	CHAVALOS DE AC		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21492	CHINESE CULTUR		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20552	CHORAL ARTS IN		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21178	CHROMADIVERSI		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20167	Clarion Alley Mural	Independent Arts &	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21309	COMPASSIONATE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20477	CREATIVE SANC		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22301	CRESCENT MOO		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21338	Cunamacué	CUBACARIBE	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22290	MATERIALS & AP		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22180	MEXICALI BIENNI		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22065	MONTEREY COU		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20670	GOLDEN VALLEY		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20626	Groundwork Arts	HIGH DESERT LIV	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21436	FESTIVAL OF NEV		4.8	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-22009	FOOLS FURY THE		4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20498	FREEDOM BAND		4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20510	HIGH DESERT TE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20974	Vita Art Center		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20903	MODESTO SOUNI		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20931	MO RHYTHM SCH		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20313	KOREAN AMERIC		4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22321	Kugelplex	World Arts West	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21369	LAMORINDA ART		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20862	VELASLAVASAY F		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20617	LARK TRADITION		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20782	VALLEJO TEACHI		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20553	LES FEMMES UNI		4.8	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-22305	LONG BEACH FIL		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20897	LOTUS SILICON V		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21773	Re-Present Media	Filmmakers Collab	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21070	RENAISSANCE IN		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22312	Represent Collabo	Media Alliance	4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21642	PLAYWRIGHTS A		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21123	SAMAHAN FILIPIN		4.8	5	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20321	PACIFIC CHAMBE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20200	VANGUARD CULT		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20996	VACAVILLE MUSE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21735	ARAB FILM AND N		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20343	ANGEL CITY ART		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21062	Alphabet Rockers	SOZO IMPACT INC	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21783	Alliance For Youth		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21078	ACADEMY OF MU		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20751	ARROWHEAD AR		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20856	TEATRO DE LAS J		4.75	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21514	THE 500 CAPP ST		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20589	The Pony Farm Re	AMADOR COUNT	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-21151	THEATRE FIRST		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20391	THEATRE RHINO		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20867	TUYO THEATRE II		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22226	OPERA NEO		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21579	OPERA CULTURA		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20183	OAKLAND ART M		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21515	NORTHERN MAR		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20322	NEW ARTS FOUN		4.75	5	\$	52,000	\$	26,000	\$	-	\$	-
GEN-23-21226	Music for Your Inbd	SYNCHROMY	4.75	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20630	Music Is First	Intersection for the	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20679	NCRT INC		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20586	KAIROS MUSIC AI		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22224	KADIMA CONSER		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20442	INTERNATIONAL		4.75	5	\$	27,500	\$	13,750	\$	-	\$	-
GEN-23-20494	INTERNATIONAL		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21342	INLAND VALLEY F		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21769	INDUSTRIAL DES		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21966	In Lak'ech Dance A	QCC-THE CENTE	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22006	ARTISTS AT PLAY		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20145	ASIAN CULTURE		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21210	AUNT LUTE FOUN		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20959	AWESOME THEA		4.75	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20348	B. Dunn Movement	THE DANCE RES	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21050	BALLET FOLKLOF		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22333	BALLET FOLKLOF		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20144	BAY AREA CREA		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20478	BAY AREA GIRLS		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21602	Believe Music Heal	MARIN LINK INC	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21135	Benkadi, a project	COMMUNITY PAR	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20956	ENHANCE THE G		4.75	5	\$	25,000	\$	12,500	\$	-	\$	-
GEN-23-20854	SANTA MONICA S		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20725	School of the Getd	INTERSECTION F	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20688	SheNYC Arts		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20893	SHIPYARD TRUS		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20731	Matriarchy Theatre	Teatro Espejo	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20948	SMALL ART MUSI		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21185	SUNNY SIDE THE		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20857	SYNERGY OF LO		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21676	COLORS FOR KID		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21345	BIRD & BECKETT		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21298	BlinkPopShift	INTERSECTION F	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21609	BLUE OX HISTOR		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20168	BODHI TREE CON		4.75	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21288	BODYART DANCE		4.75	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21750	BREATH OF FIRE		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20618	Budding Artists	FULCRUM ARTS	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21820	CAFE CON LIBRO		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22051	CAKECUTTER INS		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21198	CALISTOGA THEA		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20873	CARMEL DANCE		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20622	CASA DE BRAZIL		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20266	CASTRO VALLEY		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20316	Association of Arts		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20550	DANCESSENCE II		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22202	DRAMAWORKS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21152	EMERYVILLE TAI		4.6	5	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21373	CHICO ART CENT		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20457	CHINO COMMUNI		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20389	Costanoan Indian F		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20298	CREATIVE HOUSI		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20441	Creekside Arts	The Ink People Ce	4.6	5	\$	25,000	\$	12,500	\$	-	\$	-
GEN-23-21847	DANCE AND DIAL		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22022	More Mas Marami	SCHOOL OF ARTS	4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21839	MOVESPEAKSPIN		4.6	5	\$	24,000	\$	12,000	\$	-	\$	-
GEN-23-21851	Women Who Subn		4.6	5	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21583	MELODY OF CHIN		4.6	5	\$	38,000	\$	19,000	\$	-	\$	-
GEN-23-20836	FOCUS ON THE M		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21774	FREMONT CHINE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22135	GALAXY ARTS CE		4.6	5	\$	52,000	\$	26,000	\$	-	\$	-
GEN-23-20484	GENRYU ARTS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21528	HEALING MUSES		4.6	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20287	MOZART YOUTH		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20744	MOJALET DANCE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21113	Mercury Music Fou		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20609	Valley Opera and F		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20174	LEDGE THEATRE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20371	RAZORCAKE-GOI		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21180	QUILTING FOR CO		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22058	Queer Cat Product	Z Space	4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22289	PROJECT X FOUH		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21517	PROJECT COLOR		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21748	Post:ballet	Berkeley Ballet The	4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21183	PONY BOX DANC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22256	ROYAL STAGE CH		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20206	PERFORMANCES		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22136	SAN DIEGO FILIP		4.6	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21513	PARANGAL DANC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21110	SANTA CLARITA		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21162	PIANO SPHERES		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20771	Pedal Press		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21034	WILD PROJECTS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20323	WOULD-WORKS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21797	UNAFF	INTERNATIONAL	4.6	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20818	ART LEAGUE OF		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21634	AMERICAN BLAC		4.6	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20768	Alyse Marie Preser		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22068	11 11 A CREATIVE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21394	ART SPREAD		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21762	THE JAZZ BAKER		4.5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21715	The Poetry Lab	ARTS AREA	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21220	tinypistol	DANCERS GROU	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20309	OUTKAST DANCE		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21410	ORANGE COUNT		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22129	OPERA4KIDS		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20656	ONSTAGE PLAYH		4.5	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21282	OCCIDENTAL CO		4.5	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20412	OAKLAND TECHN		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22296	NORTHERN CALI		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21072	NOE VALLEY CHA		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20620	NEW VINTAGE BA		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21433	NEW SAN CAI		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21578	MUSICAL THEATR		4.5	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21766	MUSICALLY MIND		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20991	KESHET CHAIM D		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21156	KERN RIVER VAL		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20677	KAMBARA+	DANCERS GROU	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20598	JOSE COSTAS CO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20377	JC CULTURE FOU		4.5	5	\$	10,000	\$	5,000	\$	-	\$	-
GEN-23-20233	InnerG	HATCH Workshop	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21949	INFINITE FLOW -		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20202	INDEPENDENT O		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20317	INCA THE PERUV		4.5	5	\$	36,000	\$	18,000	\$	-	\$	-
GEN-23-20187	IMMERSIVE ART		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21291	HOUSE OF MEXIC		4.5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22316	ART-IN-THE-PARK		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21461	Artists Ink	ACTION COUNCIL	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21859	ARTS UNITY MOV		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21508	ASSOCIATION FO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21569	AU CO VIETNAME		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21237	B4BEL4B Gallery	Intersection for the	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22131	BENICIA MAKERS		4.5	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-20511	BENITA BIKES DA		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21760	Bernard Brown/bbr	Ma Series Arts	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20326	SHANESTAR PRC		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22099	Curious Publishing	ARTS AREA	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20568	SHOGA FILMS FO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22232	SILICON VALLEY		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20834	MURPHYS CREEK		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21585	SOUTH EAST EUR		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22151	Still Here Producti	QCC-THE CENTE	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20432	STUDIO 395 FOUR		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21595	BOCON INC		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20530	BODY WEATHER		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20354	BoxoPROJECTS	FULCRUM ARTS	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21901	BRIGHTWORK NE		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21608	BURBANK CHOR		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21360	CABALLEROS-TH		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20717	Calidanza Dance C		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20339	CALIFORNIA STA		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21738	CAROLINE VICTO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20580	CENTER FOR VIS		4.5	5	\$	55,000	\$	27,500	\$	-	\$	-
GEN-23-22154	DAVID Z FOUNDA		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20353	ESCONDIDO ART		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20417	ETC ETC ETC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20909	CIRCUIT NETWOR		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21978	CONTEMPORARY		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20874	CONUNDRUM TH		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21496	CORONA ART AS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22127	Moth Belly LLC	Intersection for the	4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22025	MIXED EMOTION		4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20409	WAYWARD ARTIS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21632	MSA-PEOPLE IN F		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21951	GREENLY ART SF		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21249	FRIENDS OF MILL		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21121	MISSION PEAK CI		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20485	LAKEISHA HOLLE		4.4	4	\$	57,500	\$	28,750	\$	-	\$	-
GEN-23-22160	LAO COMMUNITY		4.4	4	\$	15,000	\$	7,500	\$	-	\$	-
GEN-23-21967	WORKS SAN JOS		4.4	4	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-22122	RECREATION IMF		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21617	RAD NAPA		4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21430	PROJECT BLANK		4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21223	REDWOOD CURT		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20881	ROCK N ROLL CA		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20251	PETALUMA ARTS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22355	SACRED & PROF		4.4	4	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21149	PARSONS NOSE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21882	SAN FRANCISCO		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20186	SAN FRANCISCO		4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21212	SAN LUIS OBISPC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20455	PENINSULA CANT		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20878	Q26		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20907	YOUNG PEOPLES		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21512	YoloSol Collective	Yolo County Arts C	4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20707	Yucca Valley Mater		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21165	ARROYO ARTS C		4.4	4	\$	14,000	\$	7,000	\$	-	\$	-
GEN-23-21965	ANOINTED VESS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22300	Alternative Field		4.4	4	\$	15,000	\$	7,500	\$	-	\$	-
GEN-23-20479	ALLIED ARTS ASS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21320	TIM RUBEL HUMA		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22035	KINGS REGIONAL		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21124	THE CREARTIVE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22309	THE ROUSTABOL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22286	The Young Shakes	Community Partner	4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20590	Orchestra Santa M		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20758	ORCHESTRA COL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21449	NORTH BAY LETT		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20410	NORTH AMERICA		4.25	4	\$	59,980	\$	29,990	\$	-	\$	-
GEN-23-20360	NOORANI DANCE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20979	NEW WEST BALL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20306	NEW MUSICALS I		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20685	JEWEL BOX CHIL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20517	JAMII PUBLISHING		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22252	INTERNATIONAL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21660	ARTESCAPE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21283	Artist Magnet Justic		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22211	ArtSavesLives	Intersection for the	4.25	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21612	ASOCIACION CUL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22042	ASSYRIAN ARTS		4.25	4	\$	58,000	\$	29,000	\$	-	\$	-
GEN-23-20404	DHWANI ACADEM		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20237	SARAH WEBSTER		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20960	MA SERIES ARTS		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21157	SJDANCECO		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21383	SoCal Arts	THE DANCE RESI	4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21119	SOLO OPERA		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22292	SOUTH COAST C		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21895	SOUTH INDIAN M		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20835	SOUTHERN CALIF		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20632	SPECTORDANCE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20916	STEINWAY SOCIE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20705	STRINGED CRAN		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20987	BLACK BUTTE CE		4.25	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20864	BORNE DANCE C		4.25	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20422	BOXTALES THEA		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20366	BROAD ROOM CF		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20352	CALIFORNIA HER		4.25	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21054	CALIFORNIA LGB		4.25	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21900	CAPPELLA GLOR		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20781	CALIFORNIA MUS		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21502	Center for Art, Cult		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20465	THE STOCKTON C		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20481	THE WESTON CC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20964	CENTRAL STAGE		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22148	Climate Creative	SOCIAL GOOD FU	4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21858	COAXIAL ARTS F		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20264	CREATIVE COPPI		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22041	MASAMI MORIYA		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21948	MovingGround	CounterPulse	4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21805	MISSION VIEJO F		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22119	WEST COAST SIN		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21064	WEST SIDE THEA		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20703	FLAMENCO ARTS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21081	FREMONT CULTU		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22081	RACE MATTERS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21189	Q YOUTH FOUND		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21919	POPPY JASPER II		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22166	ROYTENS ENRIC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20607	SACRAMENTO FI		4.2	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20993	PENINSULA WOM		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20143	SAMUEL LAWREN		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20190	PASADENA PRO		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21667	SAN DIEGO MEM		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21060	SAN JOSE CHOR		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20967	pateldanceworks	SHAWL-ANDERS	4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20958	Public Art Advisory		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20806	PENINSULA SYM		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20795	UNITY THROUGH		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20492	SANTA MARIA PH		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21875	Animation Is Film F	ASIFA-HOLLYWO	4.2	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20540	ANAPHORA LITEF		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21200	AMATEUR MUSIC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22313	ACME PERFORM		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20754	ACADEMY OF MU		4.2	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21786	6TH STREET STU		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20473	THE BONITA HIST		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20448	THE LIBRARY OF		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20962	The Anti-Eviction M	INDEPENDENT AI	4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21171	The Livonian Ciner		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21206	THEATRE MOVEN		4	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-22171	TOWNIES INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20735	OAKLAND JAZZ C		4	4	\$	5,000	\$	2,500	\$	-	\$	-
GEN-23-22174	NORTHERN CALI		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20616	MUSIC AND KIDS		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21865	NAVA DANCE TH		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20462	INDIAN FILM FES		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21789	HMONG INTERNA		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22315	Arte Del Corazón	ARTS COUNCIL S	4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21723	ARTS ENRICHME		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22094	Arts Los Altos	INTERSECTION F	4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21204	BELLFLOWER SY		4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21969	DANCE CONSERV		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20575	DEL VAZ PROJEC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22326	DELTA RISING FC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21872	ENCORE VOCAL		4	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20722	CLASSICAL CROS		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21763	MUSEUM OF MAK		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22231	WOODLAND HILL		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21674	MIXED BAG PROJ		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21708	GOLD NUGGET D		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22215	Harmony & Me Mu		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20356	Hidden Truths Proj		4	4	\$	28,600	\$	14,300	\$	-	\$	-
GEN-23-21470	MARINARTSORG		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21259	MONTEREY COU		4	4	\$	15,000	\$	7,500	\$	-	\$	-
GEN-23-22149	SIGHT AND SOUN		4	4	\$	25,000	\$	12,500	\$	-	\$	-
GEN-23-20946	SOLANO COMMU		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20149	SOORYA FOUND		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21710	Soul Force Project	JOY OF SHARING	4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21963	SOUTH COAST S		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20198	Prospect Art		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21409	ROUSTABOUT TH		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21137	SAN FERNANDO		4	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-21754	SAN FRANCISCO		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20342	SANTA BARBARA		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20876	SANTA CLARITA		4	4	\$	50,533	\$	25,267	\$	-	\$	-
GEN-23-22284	CIRCLE CITY CHC		4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21044	Brain and Body Mu		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21558	CALIFORNIA BAC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20648	CANYON CINEMA		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20742	CARNEGIE ARTS		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20215	AMERICAN ORCH		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21675	AFRO-AMERICAN		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22262	City of Chino		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21340	COASTAL COMM		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21477	DANA POINT SYM		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21726	HARRY BRIDGES		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20992	MOON GLOBAL F		3.8	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21683	VETERAN COMIC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22356	LADY ECHELON F		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21907	WORLDWIDE MU		3.8	4	\$	56,000	\$	28,000	\$	-	\$	-
GEN-23-21365	WINDSONG SOU		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22080	PSALMS DANCE		3.8	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20978	REDWOOD CITY		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21488	PORTERS OF HEI		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20608	POMONA VALLEY		3.8	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21088	RESOUNDING AC		3.8	4	\$	10,000	\$	5,000	\$	-	\$	-
GEN-23-21651	PLACER ARTISTS		3.8	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20273	PHOTOGRAPHIC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20421	SACRA PROFANA		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21913	PARTCH ENSEM		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21627	Santa Cecilia Arts	SANTA CECILIA C	3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20935	VALLEY REPERT		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20332	UNsung HEROE		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20838	YOLIE DANCE ST		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21643	WHITTIER REGIO		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21664	ZZK Culture	FUTURE ROOTS	3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20988	ART GUILD OF TH		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20252	ANDROMEDA ELE		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22272	Analog Theatre	PLAYGROUND IN	3.8	4	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21950	THE BRAIN OBSE		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21017	THELOSTCHURC		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21099	TRAILS AND VIST		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21148	OX	COUNTERPULSE	3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21582	P3 THEATRE COM		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21873	ONE FOUND SOU		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21826	OAKLASH		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21269	OAKLAND CIVIC C		3.75	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22205	NEW VICTORY TH		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21734	NAPA VALLEY PR		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21986	KERN RIVER VAL		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22103	JEFFERSON CEN		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21580	JAR OF SUNSHIN		3.75	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22261	INDIAN FINE ART		3.75	4	\$	57,250	\$	28,625	\$	-	\$	-
GEN-23-21195	HOLLYWOOD HE		3.75	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21468	ARTPUSH		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21796	ARTS DISTRICT S		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20475	BARN THEATRE		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21564	EDUCATION FRAI		3.75	4	\$	12,000	\$	6,000	\$	-	\$	-
GEN-23-20898	CIACLA - CONTEN		3.75	4	\$	33,000	\$	16,500	\$	-	\$	-
GEN-23-20247	Saturday Conserv	COMMUNITY PAR	3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21836	SISKIYOU MEDIA		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21511	CADENZA STRING		3.75	4	\$	27,500	\$	13,750	\$	-	\$	-

GEN-23-20458	CALISTOGA ART		3.75	4	\$	26,450	\$	13,225	\$	-	\$	-
GEN-23-20400	DAT KREW		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21262	E & M PRESENTS		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22050	COASTAL MUSIC		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20403	MULTI ETHNIC ST		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20944	VIEWPOINT PHOT		3.6	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21314	LAGUNA WOODS		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22183	PACIFIC LYRIC AS		3.6	4	\$	48,000	\$	24,000	\$	-	\$	-
GEN-23-21268	ARBOR GALLERY		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21593	ANGELS VOCAL A		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21335	3-D SPACE		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21193	The California Thea		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20520	THE ELECTRIC C		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20997	The Larking House	MID-WORLD PLA	3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20416	NEWMAN FALL F		3.5	4	\$	39,450	\$	19,725	\$	-	\$	-
GEN-23-20456	INSTITUTE OF AR		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21387	Infinite Learning &		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20645	I CANTORI DI CAF		3.5	4	\$	25,000	\$	12,500	\$	-	\$	-
GEN-23-22112	Barangay Moveme		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21392	SCREAMFEST HC		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21716	SHARP AND FINE		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20532	SRI LANKA FOUN		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20223	THREE THIRTY TI		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21416	WRIGHTWOOD A		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21071	CONEJO OAKS S		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21201	MOUNTAIN RADIC		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21378	VOLTI		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22344	RIVER ARTS AND		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21631	PIPELINES FOUN		3.4	3	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20191	SAN FERNANDO		3.4	3	\$	7,250	\$	3,625	\$	-	\$	-
GEN-23-21555	YOUNG IMAGINA		3.4	3	\$	12,500	\$	6,250	\$	-	\$	-
GEN-23-21490	the Feral friday SF	California Bluegras	3.25	3	\$	45,000	\$	22,500	\$	-	\$	-
GEN-23-21315	TWENTYNINE PA		3.25	3	\$	38,740	\$	19,370	\$	-	\$	-
GEN-23-20469	NO SQUARE THE		3.25	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21221	MUSIC OF TOM H		3.25	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20740	ASCENDTIALS		3.25	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20604	SOCIETY FOR PR		3.25	3	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20830	SOUTH COAST SI		3.25	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20205	THEATRE AMERIC		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21301	CULTURE OF ART		3.2	3	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20990	FIELDMOUSE PRI		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22121	VISIONARY DANC		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21150	PROJECT SHEBA		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22260	RIVERFRONT PLA		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20969	SACRAMENTO M		3.2	3	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21906	WOMENS THEAT		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21276	The Sheridan Prize	INDEPENDENT AF	3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20164	ORGANIZACION I		3	3	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21957	OTIC Theater Coll		3	3	\$	32,400	\$	16,200	\$	-	\$	-
GEN-23-20350	Oaxaca Tierra del	Raizes Collective	3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21925	NEVADA COUNTY		3	3	\$	57,000	\$	28,500	\$	-	\$	-
GEN-23-20756	BALLET PROJEC		3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21273	COACHELLA VAL		3	3	\$	16,000	\$	8,000	\$	-	\$	-
GEN-23-21938	Scarab Creative Ar	Fresno Arts Council	3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21053	SMILES THROUG		3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21932	SOUL TO SOLE C		3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22209	Red Ogre Review	INDEPENDENT AF	3	3	\$	10,000	\$	5,000	\$	-	\$	-
GEN-23-21498	REGIONAL ARTIS		2.8	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22275	WINGTIP PRODU		2.8	3	\$	59,500	\$	29,750	\$	-	\$	-
GEN-23-20614	Transform Through		2.75	3	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-21946	TURKISH AMERIC	2.75	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22353	KAIO FOUNDATIC	2.75	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21776	IZCALLI ESCVELA	2.6667	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21218	SOCIETY FOR PR	2.6667	3	\$ 7,890	\$ 3,945	\$ -	\$ -
GEN-23-21091	INDIAN ASSOCIAT	2.5	3	\$ 20,000	\$ 10,000	\$ -	\$ -
GEN-23-21541	Ri-Nu Imagination	2.4	2	\$ 60,000	\$ 30,000	\$ -	\$ -
				\$ 39,589,643	\$ 19,794,822	\$ 4,309,940	\$ 8,619,880

GEN Alternate Scenario 1
Tier 2- Total Revenue from over \$250,000- \$1M

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Award Request	Year 1 Recommendation	Total Recommended Grant Amount
GEN-23-20640	FLYAWAY PRODU		6.0	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21657	VOICES OF OUR		6.0	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20355	SANTA PAULA MU		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20983	STREET POETS IN		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20369	STUDIO CHANNE		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20773	TRANSCENDANC		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21202	Youth Beat -- a Fis	Oakland Public Edu	5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21599	ARTOGETHER		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22303	ArtsUP! LA		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20166	Indexical		5.7	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20440	SENDEROS		5.6	6	\$ 60,000	\$ 30,000	\$ 22,800	\$ 45,600
GEN-23-22222	VOICE OF WITNE		5.6	6	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-22186	ZACCHO S F		5.6	6	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20922	THE AJA PROJEC		5.6	6	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21336	THE VINCENT PR		5.6	6	\$ 30,000	\$ 15,000	\$ 11,250	\$ 22,500
GEN-23-21025	ONE ARCHIVES F		5.6	6	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20701	PIECE BY PIECE		5.6	6	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20463	Rhythm Arts Allian	Community Initiati	5.6	6	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21720	ART SHARE LOS J		5.6	6	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21023	ARTLAB21 FOUND		5.6	6	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20573	ARTTEACH		5.6	6	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21899	SAN FRANCISCO		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21927	San Jose Taiko		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21037	SOUTHERN EXPC		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21015	SOL TREASURES		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-22221	TAP FEVER STUD		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21702	PLAZA DE LA RAZ		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-22239	PALLENKE ARTS		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21788	WOMEN WONDER		5.4	5	\$ 56,000	\$ 28,000	\$ 21,000	\$ 42,000
GEN-23-20489	THEATRE WEST I		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20437	PURPLE SILK MU		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21705	THE FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20661	Red Ladder Theatr		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20365	THE PLUS ME PR		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20534	WHIPPOORWILL		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20840	VOX FEMINA LOS		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20399	4C LAB		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21377	418 PROJECT		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21562	ALLIES IN ARTS		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21420	ART FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21613	ARTS BRIDGING		5.4	5	\$ 30,000	\$ 15,000	\$ 11,250	\$ 22,500
GEN-23-22157	ARTS FOR THE S		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20823	BAY AREA MUSIC		5.4	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20585	CHAPTER 510 INK		5.3	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-21341	Duniya Dance and	DANCERS GROU	5.3	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20384	EL TEATRO CAMP		5.3	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-22033	ELEMENTAL MUS		5.3	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000
GEN-23-20750	Embodiment Proj		5.3	5	\$ 60,000	\$ 30,000	\$ 22,500	\$ 45,000

Rank	% Baseline
6- 5.7	100%
5,6-4.8	75%

Year 1 Recommended	
\$ 3,465,557	

Year 1 Total Request	
\$ 9,671,593	

GEN-23-20715	EPIPHANY DANCE		5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21140	ENCORE THEATRE		5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20519	ENSEMBLE STUDIOS		5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21067	First Exposures	TIDES CENTER	5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20747	Grown Women Dance	Executive Director	5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21000	HIJOS DEL SOL ARTS		5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20797	INVERTIGO DANCE		5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20274	JESS CURTIS GRAPE		5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20591	Justice For My Sisters	COMMUNITY PARTNERSHIP	5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21890	UBUNTU THEATRE		5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21293	BELL ARTS FACTORY		5.3	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22083	Urban Jazz Dance	INTERSECTION FOUNDATION	5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22004	OAKLAND INTERSECTION		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21784	YOUNG MUSICIANS		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20602	SAN FRANCISCO		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22228	THE LAB SF		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20414	LOS ANGELES POLY		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21628	SOZO IMPACT INC		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22100	WEST Creative Performance	Santa Cruz Art League	5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20296	NEAR & ARNOLDSON		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20209	MUSICIANS FOR INTERSECTION		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21779	PLAYWRIGHTS PROJECT		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22032	OXNARD PERFORMANCE		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21898	WOMENS HISTORY		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20363	TAHOE SCHOOL OF DANCE		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20507	VIVACE YOUTH CENTER		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20504	PRESCOTT CIRCLE		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21022	PROPHET WORLD		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21131	RUCKUSROOTS INC		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21368	YOUTH PHILHARMONIC		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21471	BLUE 13 DANCE COMPANY		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20842	AFRICAN-AMERICAN		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20393	ALEXANDER VALLEY		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21460	BAKERSFIELD SYMPHONY		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22108	BEYOND BAROQUE		5.2	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21367	CONTRA TIEMPO		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20846	BRAZILIAN CULTURE		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21590	CLOCKSHOP		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21480	CLASSICS FOR KIDS		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21816	BROCKUS PROJECT		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22098	BRAVE MAKER		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20723	CHEZA NAMI FOUNDATION		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20405	IDRIS ACKAMOOP		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21454	HERNANDEZ MARCELO		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22105	EL SISTEMA USA		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21877	ELDERGIVERS		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21874	EVERYBODY DANCE		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20975	FERN STREET COMPANY		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21424	FLORICANTO DANCE		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21191	FRIENDS OF SCRIPPS		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20875	Geoffrey's Inner City	EASTSIDE ARTS CENTER	5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22253	GAMELAN SEKAR		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21785	GOLDEN THREAD		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20925	HISTORIC ITALIAN		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22111	INNER CITY YOUTH		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000

GEN-23-21652	INTERNATIONAL		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21984	JAIL GUITAR DOC		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20395	JAMES TOLAND V		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20858	San Diego Made	DREAMS & DUCA	5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20154	SAN BERNARDIN		5.0	5	\$	30,000	\$	15,000	\$	11,250	\$	22,500
GEN-23-21473	SIDE STREET PR		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22023	UP KINDNESS		5.0	5	\$	59,685	\$	29,843	\$	22,382	\$	44,764
GEN-23-21567	QUEER WOMEN C		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22184	RELAMPAGO DEL		5.0	5	\$	45,000	\$	22,500	\$	16,875	\$	33,750
GEN-23-20241	STUDIOS ON THE		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20349	TAIKOPROJECT		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21996	TEATRO VISION		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21264	THE OPEN FIST T		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20515	PEAR AVENUE TH		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21090	PEN AMERICA LO		5.0	5	\$	30,000	\$	15,000	\$	11,250	\$	22,500
GEN-23-20811	PROJECT COMM		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21747	RED NATION CEL		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20380	RESOUNDING JO		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21623	VERSA-STYLE DA		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21129	TRUCKEE ROUND		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21036	ZIRU DANCE INC		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21713	The Roots and Wir	Tia Chucha's Cent	5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20984	916 INK		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21285	ABADA-CAPOEIR		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21940	ANGELS GATE CU		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20211	ARMS WIDE OPE		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21465	ASHKENAZ MUSI		5.0	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21332	Mosaic America		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21545	San Francisco Inter	DANCERS GROU	4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22268	LEELA INSTITUTE		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22027	SANTA MONICA Y		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20529	MID-CITY COMMU		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22034	LATINO CENTER		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21581	STREET SYMPHO		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21205	MANILATOWN HE		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20841	OAKTOWN JAZZ V		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20378	Lenora Lee Dance	ASIAN PACIFIC IS	4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21645	PEOPLES CONSE		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21884	PACIFIC ARTS MC		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21399	OPHELIA'S JUMP		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21790	TRITON MUSEUM		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20733	RAIZES COLLECT		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21173	RHYTHMIX CULTU		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21764	WRITE OUT LOUD		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21371	WOMENS VOICES		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21444	BLACK JOY PARA		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20793	Afro Urban Society	DANCERS GROU	4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-21897	ANNE BLUETHEN		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20557	Bay Philharmonic		4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-22217	Las Fotos Project	COMMUNITY PAR	4.8	5	\$	60,000	\$	30,000	\$	22,500	\$	45,000
GEN-23-20986	CASA 0101 INC		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20189	DREAM A WORLD		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21503	DIMENSIONS DAN		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21848	COTA COLLABOR		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21607	CAPOEIRA ARTS		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-21626	CELEBRATION AF		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22192	BLUE SKY SUSTA		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22093	ENCORE PROGRJ		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21439	FINEST CITY PER		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22115	FRIENDS OF LEVI		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20338	FRIENDS OF THE		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21903	HATCHERY ARTS		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20337	Hope Center for the		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21153	IAMA THEATRE C		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20669	ISING SILICON VA		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20680	KEARNY STREET		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21947	KITKA INC		4.7	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22218	LA PENIA CULTUR		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20280	SAN CARLOS CHI		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20351	SAN LUIS OBISPO		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22010	SANTA CRUZ ART		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21991	KULTIVATE LABS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22210	Volume 1500 Soun	LOS ANGELES UF	4.6	5	\$	58,000	\$	29,000	\$	-	\$	-
GEN-23-21549	LITQUAKE FOUND		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21103	NEIGHBORHOOD		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21083	LA Commons	COMMUNITY PAR	4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20690	PACIFIC OPERA F		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20228	PIED PIPER PLAY		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20499	REMAINDERS CR		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20995	VIVER BRASIL DA		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20927	YOUTH ARTS COI		4.6	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21681	WRITERS GROTT		4.6	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21833	A REASON TO SU		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21437	ABHINAYA DANCE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21075	ARTS BENICIA IN		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21988	ARTSPAN		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21718	AUDACITY PERFO		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21770	BERKELEY ART C		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22165	BERKELEY FILM F		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20141	CENTER FOR WO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20243	CASA CIRCULO C		4.5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20272	CREATIVE IDENT		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21574	SHADOWLIGHT P		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21376	SAN DIEGO CHIL		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22145	SAN JOSE MULTIC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21636	SEQUOIA SYMPH		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20639	SILICON VALLEY		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20408	NATIONAL ACADE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21030	MUSEUM OF NEO		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21860	PRO ARTS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22342	POSITIVE ALTERN		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21521	PAJARO VALLEY		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21240	ROSLIN BOX PROJ		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22291	WIDE OPEN WAL		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21145	The Box Shop	SOMArts Cultural C	4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21086	PASO ROBLES YO		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21024	POCKET OPERA I		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20644	REDISCOVER CE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21478	YOUNG ARTISTS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20708	WORLD TRUST E		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-21219	WILD UP		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22074	TRINITY ONE THE		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22076	222 HEALDSBURC		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21063	ACTIVE CULTURE		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21661	ARTISTS COUNCI		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21130	Auburn State Thea		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21241	AXIOM REPERTO		4.4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21397	CITY HEARTS KID		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21362	CUBACARIBE		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20826	Dancing Earth Indig	Intersection for the	4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20292	CASHION CULTUR		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20493	COMMUNITY LITE		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20526	CHOPSTICKS ALL		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20577	BODY TRAFFIC		4.3	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20739	DIABOLO DANCE		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21372	EASTERN SIERRA		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20563	FOUNDATION FO		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21587	HIGHWAYS INC		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21005	INDUSTRY PROD		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21146	ILAN-LAEL		4.3	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22163	SAN DIEGO BALL		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21455	SANTA CECILIA O		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20942	SOL-LA MUSIC AC		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21935	SOUTHERN CALIF		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20837	MILLION LITTLE		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21453	LOS ANGELES CO		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21565	PRESIDIO PERFO		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21791	Opera Modesto, Ind		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22282	SACRAMENTO CO		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20655	THE OTHER SIDE		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20486	OTHER MINDS		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20950	PROJECT MIRACL		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21125	AIMUSIC.US		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21633	ART OF ELAN		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20899	BALKAN CULTUR		4.2	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21244	CAMERATA SING		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21111	Diasporic Vietnam		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21027	CULTURE SHOCK		4.0	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20953	DE COLORES AR		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20815	CENTRAL WORKS		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20803	CHILD CREATIVIT		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20749	CENTER FOR THE		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21398	DANCE FILM SF IN		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22248	Clark Center for the		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21411	CENTER FOR THE		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21561	CELEBRATION PR		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22266	BUILDING BRIDGE		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22008	BORREGO ART IN		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20581	CANTARE CON VI		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21937	FULLERTON MUS		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22106	NO EASY PROPS		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21127	SACRED FOOLS T		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22341	MUSIC CHANGING		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22331	LOBSTER THEAT		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22044	SHAKESPEARES		4.0	4	\$ 60,000	\$ 30,000	\$ -	\$ -

GEN-23-20423	SLAMDANCE GRO		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20937	SIERRA MADRE P		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22056	KNIGHTS OF INDU		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22038	MOXIE THEATRE		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20850	MOVEMENT BRAV		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21812	MOTION PACIFIC		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21759	NA LEI HULU I KA		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21539	MARIN MUSEUM (4.0	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21976	THE CODEX FOU		4.0	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20256	LOS ANGELES JE		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22158	RAWDANCE		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20673	Visual Thinking Str	COMMONWEAL	4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21277	ALENA MUSEUM		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20269	ALI AKBAR COLLE		4.0	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20535	SAN DIEGO CIVIC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20805	SAN FRANCISCO		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20396	SAN PEDRO CITY		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21357	SEASUN THEATR		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20597	SPINDRIFT SCHO		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21385	SKYLIGHT THEAT		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21933	MALASHOCK DAN		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21728	MASHUP CONTEN		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21559	NOONTIME CONC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20294	MUSEO ITALO-AM		3.8	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21197	POWAY CENTER		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21704	REGINA KLENJOS		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20674	AMERICAN BOOK		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21959	SAN JOSE MUSEU		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21355	CROWDED FIRE		3.7	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20965	CIRCUS BELLA		3.7	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21894	CIRCLE X THEATR		3.7	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21462	CENTER FOR LAN		3.7	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21501	California Institute	Earth Island Institut	3.7	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21955	SAN DIEGO GUILD		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22197	OCEANSIDE THEA		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20832	SAN FRANCISCO		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22263	MERCURY SOUL		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21253	MURALISM		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20320	LA JOLLA SYMPH		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21744	PLAYFUL PEOPLE		3.6	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-22069	SACRAMENTO TH		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22092	ARTSPACE INC		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21934	SAN LUIS OPISPO		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21109	SHASTA HISTORI		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21519	LA FAMILIA SANA		3.4	3	\$	21,000	\$	10,500	\$	-	\$	-
GEN-23-21970	PENINSULA CHOR		3.4	3	\$	56,000	\$	28,000	\$	-	\$	-
GEN-23-22254	RIVERSIDE COUN		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21012	SACRAMENTO ME		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21066	CENTRAL WEST F		3.3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21941	SAN DIEGO MUSI		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21806	SAN DIEGO DANC		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22057	LIGHT BRINGER P		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20691	SO SAY WE ALL		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22024	ALAMEDA LITTLE		3.2	3	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21213	CREATIVE MINDS		3.0	3	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-22130	MY HERO PROJE		3.0	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22314	SCRIPPS RANCH		3.0	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20860	MUSIC IN SCHOO		3.0	3	\$ 7,500	\$ 3,750	\$ -	\$ -
GEN-23-21316	LIVERMORE VALL		3.0	3	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-20697	MOZART FESTIVA		2.6	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20203	MUSYCA		2.6	3	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20508	SHIN ZEN FRIEND		2.2	2	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22132	LULA WASHINGT		2.0	2	\$ 60,000	\$ 30,000	\$ -	\$ -
					\$ 19,343,185	\$ 9,671,593	\$ 3,465,557	\$ 6,931,114

GEN Alternate Scenario 1
Tier 3- Total Revenue from \$1M- \$1.5M

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Award Request	Year 1 Recommendation	Recommended Grant Amount
GEN-23-20951	LOS CENZONTLES MEXICAN ARTS CENTER		5.8	6	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-20295	LIVING JAZZ		5.8	6	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-21572	COUNTERPULSE		5.6	6	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-20665	FRESH MEAT PRODUCTIONS		5.6	6	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-20524	MUSICIANS AT PLAY FOUNDATION INC		5.6	6	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-22021	OAKLAND BALLET COMPANY		5.4	5	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-21939	YOUNG MUSICIANS FOUNDATION		5.4	5	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-21552	VISUAL COMMUNICATIONS MEDIA		5.4	5	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-20570	NEW VILLAGE ARTS INC		5.4	5	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-20270	WRITERS GUILD FOUNDATION		5.4	5	\$ 60,000.00	\$ 30,000.00	\$ 30,000.00	\$ 60,000.00
GEN-23-22245	MAGIC THEATRE INC		5.2	5	\$ 60,000.00	\$ 30,000.00	\$ 22,500.00	\$ 45,000.00
GEN-23-21904	WEST EDGE OPERA		5.2	5	\$ 60,000.00	\$ 30,000.00	\$ 22,500.00	\$ 45,000.00
GEN-23-20662	DIABLO BALLET		5.2	5	\$ 60,000.00	\$ 30,000.00	\$ 22,500.00	\$ 45,000.00
GEN-23-21592	FERNANDO PULLUM COMMUNITY ARTS CENT		5.2	5	\$ 60,000.00	\$ 30,000.00	\$ 22,500.00	\$ 45,000.00
GEN-23-20505	THE H E ART PROJECT		5.2	5	\$ 60,000.00	\$ 30,000.00	\$ 22,500.00	\$ 45,000.00
GEN-23-20271	MILL VALLEY LIVEARTS		5.2	5	\$ 60,000.00	\$ 30,000.00	\$ 22,500.00	\$ 45,000.00
GEN-23-20236	THE FRIDA CINEMA		5.2	5	\$ 60,000.00	\$ 30,000.00	\$ 22,500.00	\$ 45,000.00
GEN-23-22026	RICHMOND ART CENTER		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22002	SAN BERNARDINO VALLEY CONCERT ASSOCI		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21864	SONOMA VALLEY MUSEUM OF ART		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21531	NU ART EDUCATION INC		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20301	BRAVA FOR WOMEN IN THE ARTS		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21304	MENDOCINO ART CENTER INC		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20330	DELL-ARTE INC		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20954	LOS ANGELES REVIEW OF BOOKS		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20452	24TH STREET THEATRE COMPANY		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20291	LA THEATRE WORKS		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20833	VILLA MUSICA		5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22045	Youth Art Exchange	TIDES CENTER	4.8	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22018	SHAKESPEARE-SAN FRANCISCO		4.8	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21429	BOB BAKER MARIONETTE THEATER		4.8	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21749	BLACK FEMALE PROJECT INC		4.8	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21348	18TH STREET ARTS COMPLEX		4.8	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20684	PENINSULA BALLET THEATRE		4.8	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20230	LOCAL COLOR		4.8	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20932	CORNERSTONE THEATER COMPANY INC		4.6667	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21989	Imagine Justice	Edward Charles Fo	4.6	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21236	JOE GOODE PERFORMANCE GROUP		4.6	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22361	HOMEBOY INDUSTRIES		4.5	5	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22323	PABLOVE FOUNDATION INC		4.4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22200	PENINSULA YOUTH THEATRE		4.4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21625	LAMPLIGHTERS MUSIC THEATRE		4.4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21441	SMALL PRESS DISTRIBUTION INC		4.4	4	\$ 20,000.00	\$ 10,000.00	\$ -	\$ -
GEN-23-21553	BREAD & ROSES PRESENTS		4.4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21094	GIRLS ROCK SB		4.4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20239	SAN FRANCISCO CENTER FOR THE BOOK		4.4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20238	SAN FRANCISCO BOYS CHORUS		4.4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22347	SAN JOSE DANCE THEATRE		4.2	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22017	CAPITAL STAGE COMPANY		4.2	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21481	CITY BALLET INC		4.2	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20667	ART IN ACTION		4.2	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21663	HILLBARN THEATRE INC		4.2	4	\$ 30,000.00	\$ 15,000.00	\$ -	\$ -

Rank	% Baseline
6- 5.4	100%
5.2	75%

Year 1 Recommended
\$ 457,500

Year 1 Total Request
\$ 1,900,000

GEN-23-20224	INTERNATIONAL CITY THEATRE		4.2	4	\$ 30,000.00	\$ 15,000.00	\$ -	\$ -
GEN-23-21801	Kala Institute		4.2	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21684	CALIFORNIA SYMPHONY ORCHESTRA INC		4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20545	CITY LIGHTS PERFORMANCE GROUP OF SAN		4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21980	AMERICAN YOUTH SYMPHONY INC		4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21740	AEROSPACE MUSEUM OF CALIFORNIA FOUND		4	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-21459	FUTURE ROOTS INC		3.8	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20813	BAY AREA THEATRESPORTS		3.6	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20523	ANTAEUS COMPANY		3.6	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-20424	SAN DIEGO MODEL RAILROAD MUSEUM INC R		3.6	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22063	FOUNTAIN THEATRE		3.5	4	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22019	HOW TO BUILD UP INC		3.4	3	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
GEN-23-22123	CLAREMONT COMMUNITY SCHOOL OF MUSIC		3	3	\$ 60,000.00	\$ 30,000.00	\$ -	\$ -
				TOTAL:	\$ 3,800,000	\$ 1,900,000	\$ 457,500	\$ 915,000.00

**Arts & Cultural Organizations General Operating Support (GEN) 2023 Panel Ranks
Alternate Scenario 2 Cover Sheet**

	Year 1 Request	Total Request	Year 1 Recommendation	Grantees Awarded	% awarded from overall awards	Grantees Applied	% awarded from those applied	% Recommended of allocated funding
Tier 1	\$ 19,794,822	\$ 39,589,643	\$ 4,760,400	183	57%	720	25%	58%
Tier 2	\$ 9,671,593	\$ 19,343,185	\$ 2,181,550	83	26%	331	25%	26%
Tier 3	\$ 1,900,000	\$ 3,800,000	\$ 1,290,600	54	17%	65	83%	16%
	\$ 31,366,414	\$ 62,732,828	\$ 8,232,550	320		1116		

over/under \$ 3,580
Funds Allocated to GEN \$8,236,130

GEN Alternate Scenario 2

Tier 1- Total Revenue from \$0- \$250,000

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Award Request	Year 1 Recommendation	Total Recommended Grant Amount
GEN-23-20736	TONALITY		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20663	KERN DANCE ALL		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22182	Eye Zen Presents	INTERSECTION F	6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21384	FRIENDS OF OLY		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22322	GET EMPOWERED		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20766	SAN FRANCISCO		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20286	ECOARTS OF LAK		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20624	EL TEATRO DE LA		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22101	ETH-NOH-TEC CR		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20197	GITARS ANTIQU		5.8	6	\$ 17,000	\$ 8,500	\$ 8,500	\$ 17,000
GEN-23-21792	Festival of Latin An	DANCERS GROUP	5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21923	FICTIONAL ARTIS		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20488	MEDICAL CLOWN		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20790	ALTERNATIVE TH		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21909	The Narrative Quilt	The African Americ	5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21346	Kathleen Hermesd	DANCERS GROUP	5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20634	homeLA	Fulcrum Arts	5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20605	BALLET FOR ALL		5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20240	SF Urban Film Fes	INTERSECTION F	5.75	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21654	DANCE ELIXIR		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21911	Dancing Cy(i)phers	DIMENSIONS DAN	5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22317	DANZANTES UNID		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21603	DIAMANO COURA		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20713	DSTL ARTS		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21181	EAST WIND FOUN		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20387	CRITICAL MASS D		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20254	Hanford Multicultur		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20427	Everyday Arts		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21799	EXHIBIT ENVOY IN		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21727	FUSE THEATRE IN		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21494	Media Arts Santa A	COMMUNITY PAR	5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20719	HEALING RHYTHM		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22012	KOHO	Kultivate Labs	5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20163	KULINTANG ARTS		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21655	L A FREEWAVES		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22279	La Mezcla	Brava for Women i	5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20582	LARRY SPRING M		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21958	LEVEL GROUND I		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21164	LIBERTY PAINTIN		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20695	LOMPOC THEATR		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20214	Long Beach Youth		5.6	6	\$ 40,000	\$ 20,000	\$ 20,000	\$ 40,000
GEN-23-20601	Los Angeles Artist	Fulcrum Arts	5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21622	LOS ANGELES CC		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20576	LOS ANGELES W		5.6	6	\$ 44,800	\$ 22,400	\$ 22,400	\$ 44,800
GEN-23-21118	RX BALLROOM DA		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22113	WATSONVILLE FI		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21972	ABOUT PRODUCT		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000

Rank	% Baseline
6- 5.5	100%
5.4-5.25	90%
5.2	80%

Year 1 Recommended	
\$	4,760,400

Year 1 Total Request	
\$	19,794,822



GEN-23-20268	TEATRO ESPEJO		5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-21694	THEATRE OF YUG		5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-20592	THEATRE ROSCIU		5.5	6	\$	24,800	\$	12,400	\$	12,400	\$	24,800
GEN-23-20548	TheatreWorkers Pr	Ensemble Studio T	5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-22031	JUSTICE BY UNIT		5.5	6	\$	22,000	\$	11,000	\$	11,000	\$	22,000
GEN-23-22271	Joshua Tree Found		5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-20787	IMMERSIVE ARTS		5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-20344	ASIAN AMERICAN		5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-21048	Department of Sou		5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-21838	Earthlab SF		5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-22225	LibroMobile Arts C	MA SERIES ARTS	5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-22294	BEZERK PRODUCC		5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-21896	BLOOM ARTS FOU		5.5	6	\$	60,000	\$	30,000	\$	30,000	\$	60,000
GEN-23-20761	CAMBRIAN SYMPH		5.5	6	\$	20,000	\$	10,000	\$	10,000	\$	20,000
GEN-23-22070	DEEP VALLEY AR		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21097	detour dance	DANCERS GROUP	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20480	DISCO RIOT		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20737	Dohee Lee Puri Art	DANCERS GROUP	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21255	EAST BAY CENTE		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20373	CITY OF CALEXIC		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20615	Community Initiati	COMMUNITY INITI	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22170	MICHAELS DAUG		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22000	MORONGO BASIN		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21868	MAYA MUSIC THE		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21186	WOMEN ECO ART		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21324	GREEN ROOM TH		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22005	FILIPINO CULTUR		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21536	MAKOTO TAIKO		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21404	FREMONT STAGE		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21844	FRIENDS-STEWAR		5.4	5	\$	40,000	\$	20,000	\$	18,000	\$	36,000
GEN-23-22095	FUTURENOMIC R		5.4	5	\$	40,000	\$	20,000	\$	18,000	\$	36,000
GEN-23-22060	GLENDALE YOUT		5.4	5	\$	30,000	\$	15,000	\$	13,500	\$	27,000
GEN-23-20892	MARIGOLD PROJ		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21297	Meztlí Projects		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20314	MODEST FLY ART		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20566	KONTRAPUNKTU		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21733	La Lengua Teatro e	BRAVA FOR WOM	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20693	LA POCHA NOSTR		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22304	LAMBDA ARCHIVE		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21184	Urban Arts Collabo	Action Council of M	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20425	LAUNCH PRODUCC		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21047	LIEDER ALIVE		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21428	UNA Inc.		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21662	LOITER GALLERIE		5.4	5	\$	30,000	\$	15,000	\$	13,500	\$	27,000
GEN-23-20284	LOS ANGELES CH		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21323	LOS ANGELES DR		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22250	LOWER DEPTH TH		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21415	RED ROSES CRE		5.4	5	\$	16,000	\$	8,000	\$	7,200	\$	14,400
GEN-23-20392	ROBERT MOSES		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20324	ROGUE ARTISTS		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21563	SAMMAY Productio	ASIAN PACIFIC IS	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20234	SAN DIEGO WOM		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22214	San Francisco Tran	Fresh Meat Produc	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000

GEN-23-20966	SANTA BARBARA		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22216	WHEELCHAIRDA		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21390	UniverSOUL Hip H	THE DANCE RESC	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21997	Yeah, Art!		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21102	Write Now! SF Bay	Intersection for the	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21421	UNSCRIPTED LEA		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21798	ABO Comix	QCC-THE CENTER	5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21918	51OAKLAND		5.4	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20827	DESIGN SACRAM		5.3333	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21029	EMPIRE ARTS CO		5.3333	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21522	THE LIVING EART		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21974	THREE GIRLS TH		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20288	Tuleburg Press		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20185	TIERRA CALIENTE		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20683	NUEVA VISION CC		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21915	KIDS & ART FOUN		5.25	5	\$	30,000	\$	15,000	\$	13,500	\$	27,000
GEN-23-20521	JUNIOR HIGH INC		5.25	5	\$	30,000	\$	15,000	\$	13,500	\$	27,000
GEN-23-22097	JOAN LOS ANGEL		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21203	INTERSECTIONAL		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22118	IN THE MARGIN		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21673	HIGHER GLIFFS IN		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20407	ARTHATCH		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21619	AUDIUM INCORPO		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22040	AUTOMATA ARTS		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21489	BALLET AFSANEH		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22144	Bay Area American	QCC-THE CENTER	5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20851	DAVIS SHAKESPE		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21825	SMALL PRESS TR		5.25	5	\$	40,000	\$	20,000	\$	18,000	\$	36,000
GEN-23-21170	SON OF SEMELE		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-20631	SOUTHLAND SINC		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21450	StageWrite: Buildin	INTERSECTION F	5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22090	CAPACITOR		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21741	Bridge Live Arts		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-22072	BROADWAY WES		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21179	BROWN RECLUSI		5.25	5	\$	60,000	\$	30,000	\$	27,000	\$	54,000
GEN-23-21712	BURBANK PHILHA		5.25	5	\$	50,000	\$	25,000	\$	22,500	\$	45,000
GEN-23-20220	THINGAMAJIGS		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21133	Diamond Wave	INTERSECTION F	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22047	Eastern Sierra Artis		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20808	ELYSIAN VALLEY		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20930	ENRICHMENT WC		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20245	Ensemble for Thes	INTERMUSIC SF	5.2	5	\$	56,000	\$	28,000	\$	22,400	\$	44,800
GEN-23-20763	EQUITABLE VITRI		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21382	ESCONDIDO ART		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20426	Chrysalis Studio	QCC-THE CENTER	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21756	CULTURE FLOW #		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21990	MUSEUM OF CON		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21830	LRC Studio	MA SERIES ARTS	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21831	WOMEN IN MEDIA		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20541	FILIPINO AMERICA		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22194	FOGLIFTER PRES		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20310	FOSTERING DREA		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20482	FRIENDS OF SAC		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000

GEN-23-21491	GIVE 4 KIDZ		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21472	LYRIC OPERA OF		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21327	MUSEUM EDUCAT		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21056	Macro Waves Colle	SOMArts Cultural C	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21292	MARIN SOCIETY C		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21302	Movement Liberati	Commonweal	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21306	MUSEUM OF DAN		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22046	L A ARTCORE CE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21388	L A RIVER PUBLIC		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21605	Little Boxes Theatre	INDEPENDENT AF	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22141	Litvak Dance Arts F		5.2	5	\$	30,000	\$	15,000	\$	12,000	\$	24,000
GEN-23-22230	LOOK WHAT SHE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20849	LOS ANGELES UN		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20283	LOS ANGELES YC		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22128	LOS ROBLES CHI		5.2	5	\$	40,000	\$	20,000	\$	16,000	\$	32,000
GEN-23-21426	Red Poppy Art Hou	INTERSECTION F	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21216	POETIC JUSTICE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21208	SAFE HOUSE FOR		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20192	SAN FERNANDO V		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20658	SAN FRANCISCO		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20704	Queer Rebels Prod	Intersection for the	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21350	NAKA Dance Thea	DANCERS GROUPE	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-22053	Arenas Dance Com	WORLD ARTS WE	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20636	ANGELICA CENTE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20796	ACE MONSTER TO		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20193	ACADEMY OF SPE		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20884	A PLACE OF HER	ASIAN AMERICAN	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21028	5 Elements Youth F	INDEPENDENT AF	5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-20502	3RD I SOUTH ASIA		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21038	ART OF THE MAT		5.2	5	\$	60,000	\$	30,000	\$	24,000	\$	48,000
GEN-23-21278	The House of Gong	Intersestion for the A	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20895	The Quinan Street	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20229	The San Francisco	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21668	OUR LA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20181	NAMBA PERFORM		5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20150	HIGHSTEPPERS D		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20204	ARTES VOCALES		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20376	ARTS VISALIA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21767	ASIAN IMPROV AF		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21466	Ballet Folklorico El	BAYSIDE COMMU	5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21533	Benicia Chamber P	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20308	DANCE CAMERA V		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21187	DIABLO SYMPHON		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20536	DRAWING TOGET		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21160	EAST BAY PHOTC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20901	VOENA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21395	CHALK IT UP TO S		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22168	CHAMBER MUSIC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20328	CHIMAERA PROJ		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20859	CIRCO ZERO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21852	Civic Design Studi	Philanthropic Ventu	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20906	COLLABORATIVE		5	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20829	Cuicacalli	BRAVA FOR WOM	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21892	LYRICAL OPPOST		5	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21046	Eugenie Chan The	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21296	FaTasiLima	INDEPENDENT AF	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20217	FUSION PERFORM		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20413	WEST END ARTS		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20569	HELIX COLLECTIV		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20955	Megan Lowe Danc	DANCERS GROUP	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20865	MIL-TREE VETERA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22295	Kristin Damrow & C		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20977	SOUND ART		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20578	LAITY THEATER C		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20671	STRINDBERG LAE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21039	SYNCHROMY		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20516	TEAPOT GARDEN		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21274	LEFT COAST CHA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21031	Longshadr Product	BLUE OX HISTOR	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20397	LOS CANCIONER		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21375	PUSH DANCE CO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20402	POSITIVE ACTION		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21215	PIETER		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20261	PERFORMING AR		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21640	SACRAMENTO JU		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21753	SAN DIEGO UNDE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21692	PACIFIC CREST M		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20853	San Ramon Cham	INDEPENDENT AF	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21270	WORLD STAGE P		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21993	BEST FREQUENC		5	5	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21819	CENTER FOR UR		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20938	ART PRODUCE		5	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-22155	ALISAL CENTER F		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21019	Alegria Bilingual Bc		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21089	AfroSolo Theatre C	INTERSECTION F	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21396	"We The People" C		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22028	1947 PARTITION A		5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20466	ARESIS ENSEMBL		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20718	GRUPO DE TEATF		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21026	Danse Lumiere	POETRY FLASH	4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20175	DELIRIUM MUSIC		4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20178	DESERT ENSEMB		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21594	CHINESE CULTUR		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21001	ZAMBALETA		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22096	CHAVALOS DE AC		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21492	CHINESE CULTUR		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20552	CHORAL ARTS IN		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21178	CHROMADIVERSE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20167	Clarion Alley Mural	Independent Arts &	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21309	COMPASSIONATE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20477	CREATIVE SANCT		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22301	CRESCENT MOON		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21338	Cunamacué	CUBACARIBE	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-22290	MATERIALS & APP		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22180	MEXICALI BIENNIA		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22065	MONTEREY COUN		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20670	GOLDEN VALLEY		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20626	Groundwork Arts	HIGH DESERT LIV	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21436	FESTIVAL OF NEV		4.8	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-22009	FOOLS FURY THE		4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20498	FREEDOM BAND		4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20510	HIGH DESERT TE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20974	Vita Art Center		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20903	MODESTO SOUND		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20931	MO RHYTHM SCH		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20313	KOREAN AMERIC		4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22321	Kugelplex	World Arts West	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21369	LAMORINDA ARTS		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20862	VELASLAVASAY P		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20617	LARK TRADITIONA		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20782	VALLEJO TEACHI		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20553	LES FEMMES UNL		4.8	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-22305	LONG BEACH FIL		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20897	LOTUS SILICON V		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21773	Re-Present Media	Filmmakers Collab	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21070	RENAISSANCE IN		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22312	Represent Collabor	Media Alliance	4.8	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21642	PLAYWRIGHTS AF		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21123	SAMAHAN FILIPIN		4.8	5	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20321	PACIFIC CHAMBE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20200	VANGUARD CULT		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20996	VACAVILLE MUSE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21735	ARAB FILM AND M		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20343	ANGEL CITY ARTS		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21062	Alphabet Rockers	SOZO IMPACT INC	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21783	Alliance For Youth		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21078	ACADEMY OF MU		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20751	ARROWHEAD AR		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20856	TEATRO DE LAS A		4.75	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21514	THE 500 CAPP ST		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20589	The Pony Farm Re	AMADOR COUNT	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21151	THEATRE FIRST		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20391	THEATRE RHINO		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20867	TUYO THEATRE II		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22226	OPERA NEO		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21579	OPERA CULTURA		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20183	OAKLAND ART MU		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21515	NORTHERN MARI		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20322	NEW ARTS FOUN		4.75	5	\$	52,000	\$	26,000	\$	-	\$	-
GEN-23-21226	Music for Your Inbc	SYNCHROMY	4.75	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20630	Music Is First	Intersection for the	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20679	NCRT INC		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20586	KAIROS MUSIC AC		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22224	KADIMA CONSER		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20442	INTERNATIONAL C		4.75	5	\$	27,500	\$	13,750	\$	-	\$	-
GEN-23-20494	INTERNATIONAL A		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21342	INLAND VALLEY F		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21769	INDUSTRIAL DESI		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21966	In Lak'ech Dance A	QCC-THE CENTER	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22006	ARTISTS AT PLAY		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20145	ASIAN CULTURE A		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21210	AUNT LUTE FOUN		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20959	AWESOME THEAT		4.75	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20348	B. Dunn Movement	THE DANCE RESO	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21050	BALLET FOLKLOF		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22333	BALLET FOLKLOF		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20144	BAY AREA CREAT		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20478	BAY AREA GIRLS		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21602	Believe Music Hea	MARIN LINK INC	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21135	Benkadi, a project	COMMUNITY PAR	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20956	ENHANCE THE GI		4.75	5	\$	25,000	\$	12,500	\$	-	\$	-
GEN-23-20854	SANTA MONICA S		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20725	School of the Getd	INTERSECTION F	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20688	SheNYC Arts		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20893	SHIPYARD TRUST		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20731	Matriarchy Theatre	Teatro Espejo	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20948	SMALL ART MUSI		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21185	SUNNY SIDE THE		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20857	SYNERGY OF LOV		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21676	COLORS FOR KID		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21345	BIRD & BECKETT		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21298	BlinkPopShift	INTERSECTION F	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21609	BLUE OX HISTOR		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20168	BODHI TREE CON		4.75	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21288	BODYART DANCE		4.75	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21750	BREATH OF FIRE		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20618	Budding Artists	FULCRUM ARTS	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21820	CAFÉ CON LIBRO		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22051	CAKECUTTER INS		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21198	CALISTOGA THEA		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20873	CARMEL DANCE F		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20622	CASA DE BRAZILI		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20266	CASTRO VALLEY		4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20316	Association of Arts		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20550	DANCESENCE IN		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22202	DRAMAWORKS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21152	EMERYVILLE TAIK		4.6	5	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21373	CHICO ART CENT		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20457	CHINO COMMUNI		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20389	Costanoan Indian F		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20298	CREATIVE HOUSE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20441	Creekside Arts	The Ink People Cen	4.6	5	\$	25,000	\$	12,500	\$	-	\$	-
GEN-23-21847	DANCE AND DIAL		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22022	More Más Marami	SCHOOL OF ARTS	4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21839	MOVESPEAKSPIN		4.6	5	\$	24,000	\$	12,000	\$	-	\$	-

GEN-23-21851	Women Who Subm		4.6	5	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21583	MELODY OF CHIN		4.6	5	\$	38,000	\$	19,000	\$	-	\$	-
GEN-23-20836	FOCUS ON THE M		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21774	FREMONT CHINE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22135	GALAXY ARTS CE		4.6	5	\$	52,000	\$	26,000	\$	-	\$	-
GEN-23-20484	GENRYU ARTS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21528	HEALING MUSES		4.6	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20287	MOZART YOUTH C		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20744	MOJALET DANCE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21113	Mercury Music Fou		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20609	Valley Opera and F		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20174	LEDGE THEATRE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20371	RAZORCAKE-GOF		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21180	QUILTING FOR CO		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22058	Queer Cat Product	Z Space	4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22289	PROJECT X FOUN		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21517	PROJECT COLOR		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21748	Post:ballet	Berkeley Ballet The	4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21183	PONY BOX DANC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22256	ROYAL STAGE CH		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20206	PERFORMANCES		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22136	SAN DIEGO FILIPI		4.6	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21513	PARANGAL DANC		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21110	SANTA CLARITA V		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21162	PIANO SPHERES		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20771	Pedal Press		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21034	WILD PROJECTS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20323	WOULD-WORKS I		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21797	UNAFF	INTERNATIONAL I	4.6	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20818	ART LEAGUE OF I		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21634	AMERICAN BLACK		4.6	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20768	Alyse Marie Preser		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22068	11 11 A CREATIVE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21394	ART SPREAD		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21762	THE JAZZ BAKER		4.5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21715	The Poetry Lab	ARTS AREA	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21220	tinypistol	DANCERS GROUP	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20309	OUTKAST DANCE		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21410	ORANGE COUNTY		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22129	OPERA4KIDS		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20656	ONSTAGE PLAYH		4.5	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21282	OCCIDENTAL COI		4.5	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20412	OAKLAND TECHN		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22296	NORTHERN CALIF		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21072	NOE VALLEY CHA		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20620	NEW VINTAGE BA		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21433	NEW SAN CAI		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21578	MUSICAL THEATR		4.5	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21766	MUSICALLY MIND		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20991	KESHET CHAIM D		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21156	KERN RIVER VALL		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20677	KAMBARA+	DANCERS GROUP	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20598	JOSE COSTAS CO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20377	JC CULTURE FOU		4.5	5	\$	10,000	\$	5,000	\$	-	\$	-
GEN-23-20233	InnerG	HATCH Workshop	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21949	INFINITE FLOW - A		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20202	INDEPENDENT OF		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20317	INCA THE PERUV		4.5	5	\$	36,000	\$	18,000	\$	-	\$	-
GEN-23-20187	IMMERSIVE ART C		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21291	HOUSE OF MEXIC		4.5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22316	ART-IN-THE-PARK		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21461	Artists Ink	ACTION COUNCIL	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21859	ARTS UNITY MOV		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21508	ASSOCIATION FO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21569	AU CO VIETNAME		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21237	B4BEL4B Gallery	Intersection for the	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22131	BENICIA MAKERS		4.5	5	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-20511	BENITA BIKES DA		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21760	Bernard Brown/bbr	Ma Series Arts	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20326	SHANESTAR PRO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22099	Curious Publishing	ARTS AREA	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20568	SHOGA FILMS FO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22232	SILICON VALLEY /		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20834	MURPHYS CREEK		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21585	SOUTH EAST EUP		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22151	Still Here Productio	QCC-THE CENTER	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20432	STUDIO 395 FOUN		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21595	BOCON INC		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20530	BODY WEATHER		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20354	BoxoPROJECTS	FULCRUM ARTS	4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21901	BRIGHTWORK NE		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21608	BURBANK CHORA		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21360	CABALLEROS-TH		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20717	Calidanza Dance C		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20339	CALIFORNIA STA		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21738	CAROLINE VICTO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20580	CENTER FOR VIS		4.5	5	\$	55,000	\$	27,500	\$	-	\$	-
GEN-23-22154	DAVID Z FOUNDA		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20353	ESCONDIDO ART		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20417	ETC ETC ETC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20909	CIRCUIT NETWOF		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21978	CONTEMPORARY		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20874	CONUNDRUM TH		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21496	CORONA ART AS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22127	Moth Belly LLC	Intersection for the	4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22025	MIXED EMOTION		4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20409	WAYWARD ARTIS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21632	MSA-PEOPLE IN P		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21951	GREENLY ART SP		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21249	FRIENDS OF MILL		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21121	MISSION PEAK CH		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20485	LAKEISHA HOLLE		4.4	4	\$	57,500	\$	28,750	\$	-	\$	-

GEN-23-22160	LAO COMMUNITY		4.4	4	\$	15,000	\$	7,500	\$	-	\$	-
GEN-23-21967	WORKS SAN JOS		4.4	4	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-22122	RECREATION IMP		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21617	RAD NAPA		4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21430	PROJECT BLANK		4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21223	REDWOOD CURT		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20881	ROCK N ROLL CA		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20251	PETALUMA ARTS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22355	SACRED & PROF		4.4	4	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21149	PARSONS NOSE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21882	SAN FRANCISCO		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20186	SAN FRANCISCO		4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21212	SAN LUIS OBISPO		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20455	PENINSULA CANT		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20878	Q26		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20907	YOUNG PEOPLES		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21512	YoloSol Collective	Yolo County Arts C	4.4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20707	Yucca Valley Mater		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21165	ARROYO ARTS CO		4.4	4	\$	14,000	\$	7,000	\$	-	\$	-
GEN-23-21965	ANOINTED VESSE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22300	Alternative Field		4.4	4	\$	15,000	\$	7,500	\$	-	\$	-
GEN-23-20479	ALLIED ARTS ASS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21320	TIM RUBEL HUMA		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22035	KINGS REGIONAL		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21124	THE CREARTIVE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22309	THE ROUSTABOU		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22286	The Young Shakes	Community Partner	4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20590	Orchestra Santa M		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20758	ORCHESTRA COL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21449	NORTH BAY LETT		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20410	NORTH AMERICA		4.25	4	\$	59,980	\$	29,990	\$	-	\$	-
GEN-23-20360	NOORANI DANCE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20979	NEW WEST BALL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20306	NEW MUSICALS II		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20685	JEWEL BOX CHIL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20517	JAMII PUBLISHING		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22252	INTERNATIONAL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21660	ARTESCAPE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21283	Artist Magnet Justic		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22211	ArtSavesLives	Intersection for the	4.25	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21612	ASOCIACION CUL		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22042	ASSYRIAN ARTS I		4.25	4	\$	58,000	\$	29,000	\$	-	\$	-
GEN-23-20404	DHWANI ACADEM		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20237	SARAH WEBSTER		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20960	MA SERIES ARTS		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21157	SJDANCECO		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21383	SoCal Arts	THE DANCE RESO	4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21119	SOLO OPERA		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22292	SOUTH COAST CH		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21895	SOUTH INDIAN MI		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20835	SOUTHERN CALIF		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20632	SPECTORDANCE		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20916	STEINWAY SOCIETY		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20705	STRINGED CRAM		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20987	BLACK BUTTE CE		4.25	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20864	BORNE DANCE C		4.25	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20422	BOXTALES THEAT		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20366	BROAD ROOM CR		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20352	CALIFORNIA HER		4.25	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21054	CALIFORNIA LGB		4.25	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21900	CAPPELLA GLORI		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20781	CALIFORNIA MUS		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21502	Center for Art, Cul		4.25	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20465	THE STOCKTON C		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20481	THE WESTON CO		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20964	CENTRAL STAGE		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22148	Climate Creative	SOCIAL GOOD FU	4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21858	COAXIAL ARTS FC		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20264	CREATIVE COPPE		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22041	MASAMI MORIYA		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21948	MovingGround	CounterPulse	4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21805	MISSION VIEJO FF		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22119	WEST COAST SIN		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21064	WEST SIDE THEAT		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20703	FLAMENCO ARTS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21081	FREMONT CULTU		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22081	RACE MATTERS S		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21189	Q YOUTH FOUND		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21919	POPPY JASPER IN		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22166	ROYTENS ENRICH		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20607	SACRAMENTO FIL		4.2	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-20993	PENINSULA WOM		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20143	SAMUEL LAWREN		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20190	PASADENA PRO M		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21667	SAN DIEGO MEMO		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21060	SAN JOSE CHORA		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20967	pateldanceworks	SHAWL-ANDERSO	4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20958	Public Art Advisory		4.2	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20806	PENINSULA SYMP		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20795	UNITY THROUGH		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20492	SANTA MARIA PH		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21875	Animation Is Film F	ASIFA-HOLLYWOD	4.2	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20540	ANAPHORA LITER		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21200	AMATEUR MUSIC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22313	ACME PERFORMA		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20754	ACADEMY OF MU		4.2	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21786	6TH STREET STU		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20473	THE BONITA HIST		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20448	THE LIBRARY OF		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20962	The Anti-Eviction M	INDEPENDENT AF	4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21171	The Livonian Ciner		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21206	THEATRE MOVEM		4	4	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-22171	TOWNIES INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20735	OAKLAND JAZZ C		4	4	\$	5,000	\$	2,500	\$	-	\$	-
GEN-23-22174	NORTHERN CALIF		4	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20616	MUSIC AND KIDS		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21865	NAVA DANCE THE		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20462	INDIAN FILM FEST		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21789	HMONG INTERNA		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22315	Arte Del Corazón	ARTS COUNCIL S	4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21723	ARTS ENRICHME		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22094	Arts Los Altos	INTERSECTION F	4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21204	BELLFLOWER SY		4	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21969	DANCE CONSERV		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20575	DEL VAZ PROJEC		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22326	DELTA RISING FO		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21872	ENCORE VOCAL P		4	4	\$ 50,000	\$ 25,000	\$ -	\$ -
GEN-23-20722	CLASSICAL CROS		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21763	MUSEUM OF MAK		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22231	WOODLAND HILL		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21674	MIXED BAG PROD		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21708	GOLD NUGGET D		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22215	Harmony & Me Mus		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20356	Hidden Truths Proj		4	4	\$ 28,600	\$ 14,300	\$ -	\$ -
GEN-23-21470	MARINARTSORG		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21259	MONTEREY COUN		4	4	\$ 15,000	\$ 7,500	\$ -	\$ -
GEN-23-22149	SIGHT AND SOUN		4	4	\$ 25,000	\$ 12,500	\$ -	\$ -
GEN-23-20946	SOLANO COMMU		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20149	SOORYA FOUNDA		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21710	Soul Force Project	JOY OF SHARING	4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21963	SOUTH COAST SY		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20198	Prospect Art		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21409	ROUSTABOUT TH		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21137	SAN FERNANDO V		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21754	SAN FRANCISCO		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20342	SANTA BARBARA		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20876	SANTA CLARITA S		4	4	\$ 50,533	\$ 25,267	\$ -	\$ -
GEN-23-22284	CIRCLE CITY CHC		4	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21044	Brain and Body Mu		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21558	CALIFORNIA BAC		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20648	CANYON CINEMA		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20742	CARNEGIE ARTS		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20215	AMERICAN ORCH		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21675	AFRO-AMERICAN		4	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22262	City of Chino		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21340	COASTAL COMMU		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21477	DANA POINT SYM		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21726	HARRY BRIDGES		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20992	MOON GLOBAL F		3.8	4	\$ 40,000	\$ 20,000	\$ -	\$ -
GEN-23-21683	VETERAN COMIC		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22356	LADY ECHELON P		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21907	WORLDWIDE MUS		3.8	4	\$ 56,000	\$ 28,000	\$ -	\$ -
GEN-23-21365	WINDSONG SOUT		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-22080	PSALMS DANCE &		3.8	4	\$ 40,000	\$ 20,000	\$ -	\$ -
GEN-23-20978	REDWOOD CITY A		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-21488	PORTERS OF HEL		3.8	4	\$ 60,000	\$ 30,000	\$ -	\$ -
GEN-23-20608	POMONA VALLEY		3.8	4	\$ 30,000	\$ 15,000	\$ -	\$ -
GEN-23-21088	RESOUNDING AC		3.8	4	\$ 10,000	\$ 5,000	\$ -	\$ -

GEN-23-21651	PLACER ARTISTS		3.8	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20273	PHOTOGRAPHIC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20421	SACRA PROFANA		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21913	PARTCH ENSEMB		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21627	Santa Cecilia Arts &	SANTA CECILIA O	3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20935	VALLEY REPERTO		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20332	UNsung HEROES		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20838	YOLIE DANCE STU		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21643	WHITTIER REGIO		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21664	ZZK Culture	FUTURE ROOTS I	3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20988	ART GUILD OF TH		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20252	ANDROMEDA ELE		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22272	Analog Theatre	PLAYGROUND IN	3.8	4	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21950	THE BRAIN OBSE		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21017	THELOSTCHURCH		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21099	TRAILS AND VIST		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21148	OX	COUNTERPULSE	3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21582	P3 THEATRE COM		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21873	ONE FOUND SOU		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21826	OAKLASH		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21269	OAKLAND CIVIC C		3.75	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22205	NEW VICTORY TH		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21734	NAPA VALLEY PR		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21986	KERN RIVER VALL		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22103	JEFFERSON CEN		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21580	JAR OF SUNSHIN		3.75	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-22261	INDIAN FINE ARTS		3.75	4	\$	57,250	\$	28,625	\$	-	\$	-
GEN-23-21195	HOLLYWOOD HEA		3.75	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-21468	ARTPUSH		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21796	ARTS DISTRICT S		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20475	BARN THEATRE		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21564	EDUCATION FRAN		3.75	4	\$	12,000	\$	6,000	\$	-	\$	-
GEN-23-20898	CIACLA - CONTEN		3.75	4	\$	33,000	\$	16,500	\$	-	\$	-
GEN-23-20247	Saturday Conserva	COMMUNITY PAR	3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21836	SISKIYOU MEDIA		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21511	CADENZA STRINC		3.75	4	\$	27,500	\$	13,750	\$	-	\$	-
GEN-23-20458	CALISTOGA ART C		3.75	4	\$	26,450	\$	13,225	\$	-	\$	-
GEN-23-20400	DAT KREW		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21262	E & M PRESENTS		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22050	COASTAL MUSIC		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20403	MULTI ETHNIC ST		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20944	VIEWPOINT PHOT		3.6	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21314	LAGUNA WOODS		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22183	PACIFIC LYRIC AS		3.6	4	\$	48,000	\$	24,000	\$	-	\$	-
GEN-23-21268	ARBOR GALLERY		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21593	ANGELS VOCAL A		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21335	3-D SPACE		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21193	The California Thea		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20520	THE ELECTRIC CO		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20997	The Larking House	MID-WORLD PLAY	3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20416	NEWMAN FALL FE		3.5	4	\$	39,450	\$	19,725	\$	-	\$	-
GEN-23-20456	INSTITUTE OF AR		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21387	Infinite Learning &		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20645	I CANTORI DI CAR		3.5	4	\$	25,000	\$	12,500	\$	-	\$	-
GEN-23-22112	Barangay Moveme		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21392	SCREAMFEST HO		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21716	SHARP AND FINE		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20532	SRI LANKA FOUN		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20223	THREE THIRTY TH		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21416	WRIGHTWOOD A		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21071	CONEJO OAKS SY		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21201	MOUNTAIN RADIC		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21378	VOLTI		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22344	RIVER ARTS AND		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21631	PIPELINES FOUN		3.4	3	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20191	SAN FERNANDO Y		3.4	3	\$	7,250	\$	3,625	\$	-	\$	-
GEN-23-21555	YOUNG IMAGINAT		3.4	3	\$	12,500	\$	6,250	\$	-	\$	-
GEN-23-21490	the Feral friday SF	California Bluegras	3.25	3	\$	45,000	\$	22,500	\$	-	\$	-
GEN-23-21315	TWENTYNINE PA		3.25	3	\$	38,740	\$	19,370	\$	-	\$	-
GEN-23-20469	NO SQUARE THEA		3.25	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21221	MUSIC OF TOM H		3.25	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20740	ASCENDTIALS		3.25	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20604	SOCIETY FOR PR		3.25	3	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20830	SOUTH COAST SI		3.25	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20205	THEATRE AMERIC		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21301	CULTURE OF ART		3.2	3	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20990	FIELDMOUSE PRE		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22121	VISIONARY DANC		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21150	PROJECT SHEBA		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22260	RIVERFRONT PLA		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20969	SACRAMENTO MA		3.2	3	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21906	WOMENS THEATR		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21276	The Sheridan Prize	INDEPENDENT AF	3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20164	ORGANIZACION D		3	3	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21957	OTIC Theater Colle		3	3	\$	32,400	\$	16,200	\$	-	\$	-
GEN-23-20350	Oaxaca Tierra del	Raizes Collective	3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21925	NEVADA COUNTY		3	3	\$	57,000	\$	28,500	\$	-	\$	-
GEN-23-20756	BALLET PROJECT		3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21273	COACHELLA VALL		3	3	\$	16,000	\$	8,000	\$	-	\$	-
GEN-23-21938	Scarab Creative Ar	Fresno Arts Council	3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21053	SMILES THROUGH		3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21932	SOUL TO SOLE C		3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22209	Red Ogre Review	INDEPENDENT AF	3	3	\$	10,000	\$	5,000	\$	-	\$	-
GEN-23-21498	REGIONAL ARTIS		2.8	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22275	WINGTIP PRODU		2.8	3	\$	59,500	\$	29,750	\$	-	\$	-
GEN-23-20614	Transform Through		2.75	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21946	TURKISH AMERIC		2.75	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22353	KAIO FOUNDATIO		2.75	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21776	IZCALLI ESCVELA		2.6667	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21218	SOCIETY FOR PR		2.6667	3	\$	7,890	\$	3,945	\$	-	\$	-
GEN-23-21091	INDIAN ASSOCIAT		2.5	3	\$	20,000	\$	10,000	\$	-	\$	-
GEN-23-21541	Ri-Nu Imagination		2.4	2	\$	60,000	\$	30,000	\$	-	\$	-
					\$	39,589,643	\$	19,794,822	\$	4,760,400	\$	9,520,800

GEN Alternate Scenario 2
Tier 2- Total Revenue from over \$250,000- \$1M

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Award Request	Year 1 Recommendation	Total Recommended Grant Amount
GEN-23-20640	FLYAWAY PRODUCTIONS		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21657	VOICES OF OUR COMMUNITY		6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20355	SANTA PAULA MUSIC		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20983	STREET POETS INITIATIVE		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20369	STUDIO CHANNEL		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20773	TRANSCENDANT		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21202	Youth Beat -- a Film	Oakland Public Education	5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21599	ARTOGETHER		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22303	ArtsUP! LA		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20166	Indexical		5.6667	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20440	SENDEROS		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22222	VOICE OF WITNESS		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22186	ZACCHO SF		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20922	THE AJA PROJECT		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21336	THE VINCENT PROJECT		5.6	6	\$ 30,000	\$ 15,000	\$ 15,000	\$ 30,000
GEN-23-21025	ONE ARCHIVES FOUNDATION		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20701	PIECE BY PIECE		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20463	Rhythm Arts Alliance	Community Initiatives	5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21720	ART SHARE LOS ANGELES		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21023	ARTLAB21 FOUNDATION		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20573	ARTREACH		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21899	SAN FRANCISCO		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21927	San Jose Taiko		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21037	SOUTHERN EXPERIMENTAL		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21015	SOL TREASURES		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22221	TAP FEVER STUDIOS		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21702	PLAZA DE LA RAZA		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22239	PALENKE ARTS		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21788	WOMEN WONDER		5.4	5	\$ 56,000	\$ 28,000	\$ 23,800	\$ 47,600
GEN-23-20489	THEATRE WEST		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20437	PURPLE SILK MUSIC		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21705	THE FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20661	Red Ladder Theatre		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20365	THE PLUS ME PROJECT		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20534	WHIPPOORWILL		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20840	VOX FEMINA LOS ANGELES		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20399	4C LAB		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21377	418 PROJECT		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21562	ALLIES IN ARTS		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21420	ART FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21613	ARTS BRIDGING		5.4	5	\$ 30,000	\$ 15,000	\$ 12,750	\$ 25,500
GEN-23-22157	ARTS FOR THE STREET		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20823	BAY AREA MUSIC		5.4	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20585	CHAPTER 510 INK		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21341	Duniya Dance and	DANCERS GROUP	5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20384	EL TEATRO CAMPESINO		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-22033	ELEMENTAL MUSIC		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20750	Embodiment Project		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-20715	EPIPHANY DANCE		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000
GEN-23-21140	ENCORE THEATRE		5.3333	5	\$ 60,000	\$ 30,000	\$ 25,500	\$ 51,000

Rank	% Baseline
6- 5.5	100%
5.4-5.2	85%

Year 1 Recommended
\$ 2,181,550

Year 1 Total Request
\$ 9,671,593

\$ 2,031,586.00 \$ (149,964.00)

GEN-23-20519	ENSEMBLE STUD		5.3333	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21067	First Exposures	TIDES CENTER	5.3333	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20747	Grown Women Dan	Executive Director	5.3333	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21000	HIJOS DEL SOL A		5.3333	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20797	INVERTIGO DANC		5.3333	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20274	JESS CURTISGRA		5.3333	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20591	Justice For My Sist	COMMUNITY PAR	5.3333	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21890	UBUNTU THEATE		5.25	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21293	BELL ARTS FACT		5.25	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-22083	Urban Jazz Dance	INTERSECTION F	5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-22004	OAKLAND INTERF		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21784	YOUNG MUSICIAN		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20602	SAN FRANCISCO		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-22228	THE LAB SF		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20414	LOS ANGELES PC		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21628	SOZO IMPACT INC		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-22100	WEST Creative Pe	Santa Cruz Art Lea	5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20296	NEAR & ARNOLD\$		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20209	MUSICIANS FOR E		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21779	PLAYWRIGTHS PI		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-22032	OXNARD PERFOR		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21898	WOMENS HISTOF		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20363	TAHOE SCHOOL C		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20507	VIVACE YOUTH C		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20504	PRESCOTT CIRCU		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21022	PROPHET WORLI		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21131	RUCKUSROOTS II		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21368	YOUTH PHILHARM		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21471	BLUE 13 DANCE C		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20842	AFRICAN-AMERIC		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-20393	ALEXANDER VALL		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21460	BAKERSFIELD SY		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-22108	BEYOND BAROQU		5.2	5	\$	60,000	\$	30,000	\$	25,500	\$	51,000
GEN-23-21367	CONTRA TIEMPO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20846	BRAZILIAN CULTU		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21590	CLOCKSHOP		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21480	CLASSICS FOR KI		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21816	BROCKUS PROJE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22098	BRAVE MAKER		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20723	CHEZA NAMI FOU		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20405	IDRIS ACKAMOOF		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21454	HERNANDEZ MAR		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22105	EL SISTEMA USA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21877	ELDERGIVERS		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21874	EVERYBODY DAN		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20975	FERN STREET CC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21424	FLORICANTO DAN		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21191	FRIENDS OF SCR		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20875	Geoffrey's Inner Cit	EASTSIDE ARTS A	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22253	GAMELAN SEKAR		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21785	GOLDEN THREAD		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20925	HISTORIC ITALIAN		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22111	INNER CITY YOUT		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21652	INTERNATIONAL I		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21984	JAIL GUITAR DOC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20395	JAMES TOLAND V		5	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-20858	San Diego Made	DREAMS & DUCA	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20154	SAN BERNARDINO		5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21473	SIDE STREET PR		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22023	UP KINDNESS		5	5	\$	59,685	\$	29,843	\$	-	\$	-
GEN-23-21567	QUEER WOMEN C		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22184	RELAMPAGO DEL		5	5	\$	45,000	\$	22,500	\$	-	\$	-
GEN-23-20241	STUDIOS ON THE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20349	TAIKOPROJECT		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21996	TEATRO VISION		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21264	THE OPEN FIST T		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20515	PEAR AVENUE TH		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21090	PEN AMERICA LO		5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20811	PROJECT COMM		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21747	RED NATION CEL		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20380	RESOUNDING JO		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21623	VERSA-STYLE DA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21129	TRUCKEE ROUND		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21036	ZIRU DANCE INC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21713	The Roots and Wir	Tia Chucha's Centr	5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20984	916 INK		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21285	ABADA-CAPOEIRA		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21940	ANGELS GATE CL		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20211	ARMS WIDE OPE		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21465	ASHKENAZ MUSIC		5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21332	Mosaic America		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21545	San Francisco Inte	DANCERS GROUP	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22268	LEELA INSTITUTE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22027	SANTA MONICA Y		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20529	MID-CITY COMMU		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22034	LATINO CENTER		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21581	STREET SYMPHO		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21205	MANILATOWN HE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20841	OAKTOWN JAZZ V		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20378	Lenora Lee Dance	ASIAN PACIFIC IS	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21645	PEOPLES CONSE		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21884	PACIFIC ARTS MC		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21399	OPHELIA'S JUMP		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21790	TRITON MUSEUM		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20733	RAIZES COLLECT		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21173	RHYTHMIX CULTU		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21764	WRITE OUT LOUD		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21371	WOMENS VOICES		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21444	BLACK JOY PARA		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20793	Afro Urban Society	DANCERS GROUP	4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21897	ANNE BLUETHEN		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20557	Bay Philharmonic		4.8	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22217	Las Fotos Project	COMMUNITY PAR	4.75	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20986	CASA 0101 INC		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20189	DREAM A WORLD		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21503	DIMENSIONS DAN		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21848	COTA COLLABOR		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21607	CAPOEIRA ARTS		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21626	CELEBRATION AF		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22192	BLUE SKY SUSTA		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22093	ENCORE PROGR		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21439	FINEST CITY PER		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-22115	FRIENDS OF LEVI		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20338	FRIENDS OF THE		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21903	HATCHERY ARTS		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20337	Hope Center for the		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21153	IAMA THEATRE C		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20669	ISING SILICON VA		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20680	KEARNY STREET		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21947	KITKA INC		4.6667	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22218	LA PENIA CULTUR		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20280	SAN CARLOS CHI		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20351	SAN LUIS OBISPO		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22010	SANTA CRUZ ART		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21991	KULTIVATE LABS		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22210	Volume 1500 Soun	LOS ANGELES UR	4.6	5	\$	58,000	\$	29,000	\$	-	\$	-
GEN-23-21549	LITQUAKE FOUND		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21103	NEIGHBORHOOD		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21083	LA Commons	COMMUNITY PAR	4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20690	PACIFIC OPERA F		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20228	PIED PIPER PLAY		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20499	REMAINDERS CR		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20995	VIVER BRASIL DA		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20927	YOUTH ARTS COI		4.6	5	\$	40,000	\$	20,000	\$	-	\$	-
GEN-23-21681	WRITERS GROTT		4.6	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21833	A REASON TO SU		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21437	ABHINAYA DANCE		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21075	ARTS BENICIA IN		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21988	ARTSPAN		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21718	AUDACITY PERFO		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21770	BERKELEY ART C		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22165	BERKELEY FILM F		4.6	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20141	CENTER FOR WO		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20243	CASA CIRCULO C		4.5	5	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20272	CREATIVE IDENT		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21574	SHADOWLIGHT P		4.5	5	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21376	SAN DIEGO CHIL		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22145	SAN JOSE MULT		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21636	SEQUOIA SYMPH		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20639	SILICON VALLEY		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20408	NATIONAL ACADE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21030	MUSEUM OF NEO		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21860	PRO ARTS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22342	POSITIVE ALTERN		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21521	PAJARO VALLEY		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21240	ROSIN BOX PROJ		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22291	WIDE OPEN WALL		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21145	The Box Shop	SOMArts Cultural C	4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21086	PASO ROBLES YC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21024	POCKET OPERA I		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20644	REDISCOVER CEI		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21478	YOUNG ARTISTS		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20708	WORLD TRUST E		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21219	WILD UP		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22074	TRINITY ONE THE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22076	222 HEALDSBURC		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21063	ACTIVE CULTURE		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21661	ARTISTS COUNCI		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-21130	Auburn State Thea		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21241	AXIOM REPERTO		4.4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21397	CITY HEARTS KID		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21362	CUBACARIBE		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20826	Dancing Earth Indig	Intersection for the	4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20292	CASHION CULTUR		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20493	COMMUNITY LITE		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20526	CHOPSTICKS ALL		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20577	BODY TRAFFIC		4.3333	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20739	DIABOLO DANCE		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21372	EASTERN SIERRA		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20563	FOUNDATION FO		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21587	HIGHWAYS INC		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21005	INDUSTRY PROD		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21146	ILAN-LAEL		4.3333	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22163	SAN DIEGO BALL		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21455	SANTA CECILIA O		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20942	SOL-LA MUSIC AC		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21935	SOUTHERN CALIF		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20837	MILLION LITTLE		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21453	LOS ANGELES CO		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21565	PRESIDIO PERFO		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21791	Opera Modesto, Ind		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22282	SACRAMENTO CO		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20655	THE OTHER SIDE		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20486	OTHER MINDS		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20950	PROJECT MIRACL		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21125	AIMUSIC.US		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21633	ART OF ELAN		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20899	BALKAN CULTUR		4.2	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21244	CAMERATA SING		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21111	Diasporic Vietname		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21027	CULTURE SHOCK		4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20953	DE COLORES AR		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20815	CENTRAL WORKS		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20803	CHILD CREATIVIT		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20749	CENTER FOR THE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21398	DANCE FILM SF IN		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22248	Clark Center for the		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21411	CENTER FOR THE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21561	CELEBRATION PF		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22266	BUILDING BRIDGE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22008	BORREGO ART IN		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20581	CANTARE CON VI		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21937	FULLERTON MUS		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22106	NO EASY PROPS		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21127	SACRED FOOLS T		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22341	MUSIC CHANGING		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22331	LOBSTER THEAT		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22044	SHAKESPEARES		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20423	SLAMDANCE GRO		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20937	SIERRA MADRE P		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22056	KNIGHTS OF INDU		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22038	MOXIE THEATRE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20850	MOVEMENT BRAV		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21812	MOTION PACIFIC		4	4	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-21759	NA LEI HULU I KA		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21539	MARIN MUSEUM		4	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21976	THE CODEX FOUND		4	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-20256	LOS ANGELES JE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22158	RAWDANCE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20673	Visual Thinking Str	COMMONWEAL	4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21277	ALENA MUSEUM		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20269	ALI AKBAR COLLE		4	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20535	SAN DIEGO CIVIC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20805	SAN FRANCISCO		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20396	SAN PEDRO CITY		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21357	SEASUN THEATR		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20597	SPINDRIFT SCHO		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21385	SKYLIGHT THEAT		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21933	MALASHOCK DAN		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21728	MASHUP CONTE		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21559	NOONTIME CONC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20294	MUSEO ITALO-AM		3.8	4	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21197	POWAY CENTER		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21704	REGINA KLENJOS		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20674	AMERICAN BOOK		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21959	SAN JOSE MUSEU		3.75	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21355	CROWDED FIRE		3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20965	CIRCUS BELLA		3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21894	CIRCLE X THEAT		3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21462	CENTER FOR LAN		3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21501	California Institute	Earth Island Institut	3.6667	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21955	SAN DIEGO GUIL		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22197	OCEANSIDE THEA		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20832	SAN FRANCISCO		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22263	MERCURY SOUL		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21253	MURALISM		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20320	LA JOLLA SYMPH		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21744	PLAYFUL PEOPLE		3.6	4	\$	50,000	\$	25,000	\$	-	\$	-
GEN-23-22069	SACRAMENTO TH		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22092	ARTSPACE INC		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21934	SAN LUIS OPISPC		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21109	SHASTA HISTORI		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21519	LA FAMILIA SANA		3.4	3	\$	21,000	\$	10,500	\$	-	\$	-
GEN-23-21970	PENINSULA CHOP		3.4	3	\$	56,000	\$	28,000	\$	-	\$	-
GEN-23-22254	RIVERSIDE COUN		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21012	SACRAMENTO ME		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21066	CENTRAL WEST		3.3333	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21941	SAN DIEGO MUSI		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-21806	SAN DIEGO DANC		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22057	LIGHT BRINGER P		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20691	SO SAY WE ALL		3.2	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22024	ALAMEDA LITTLE		3.2	3	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-21213	CREATIVE MINDS		3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22130	MY HERO PROJE		3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-22314	SCRIPPS RANCH		3	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20860	MUSIC IN SCHOO		3	3	\$	7,500	\$	3,750	\$	-	\$	-
GEN-23-21316	LIVERMORE VALL		3	3	\$	30,000	\$	15,000	\$	-	\$	-
GEN-23-20697	MOZART FESTIVA		2.6	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20203	MUSYCA		2.6	3	\$	60,000	\$	30,000	\$	-	\$	-
GEN-23-20508	SHIN ZEN FRIEND		2.2	2	\$	60,000	\$	30,000	\$	-	\$	-

GEN-23-22132	LULA WASHINGT		2	2	\$ 60,000	\$ 30,000	\$ -	\$ -
					\$ 19,343,185	\$ 9,671,593	\$ 2,181,550	\$ 4,363,100

GEN Alternate Scenario 2
Tier 3- Total Revenue from \$1M- \$1.5M

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank(not rounded)	Final Rank (rounded)	Baseline Request Amount	Year 1 Award Request	Year 1 Recommendation	Recommended Grant Amount
GEN-23-20951	LOS CENZONTLES MEXICAN ARTS CENTER		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20295	LIVING JAZZ		5.8	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21572	COUNTERPULSE		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20665	FRESH MEAT PRODUCTIONS		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20524	MUSICIANS AT PLAY FOUNDATION INC		5.6	6	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22021	OAKLAND BALLET COMPANY		5.4	5	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21939	YOUNG MUSICIANS FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-21552	VISUAL COMMUNICATIONS MEDIA		5.4	5	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20570	NEW VILLAGE ARTS INC		5.4	5	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-20270	WRITERS GUILD FOUNDATION		5.4	5	\$ 60,000	\$ 30,000	\$ 30,000	\$ 60,000
GEN-23-22245	MAGIC THEATRE INC		5.2	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21904	WEST EDGE OPERA		5.2	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20662	DIABLO BALLET		5.2	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21592	FERNANDO PULLUM COMMUNITY ARTS CENT		5.2	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20505	THE H E ART PROJECT		5.2	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20271	MILL VALLEY LIVEARTS		5.2	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20236	THE FRIDA CINEMA		5.2	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-22026	RICHMOND ART CENTER		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-22002	SAN BERNARDINO VALLEY CONCERT ASSOC		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21864	SONOMA VALLEY MUSEUM OF ART		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21531	NU ART EDUCATION INC		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20301	BRAVA FOR WOMEN IN THE ARTS		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21304	MENDOCINO ART CENTER INC		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20330	DELL-ARTE INC		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20954	LOS ANGELES REVIEW OF BOOKS		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20452	24TH STREET THEATRE COMPANY		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20291	LA THEATRE WORKS		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20833	VILLA MUSICA		5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-22045	Youth Art Exchange	TIDES CENTER	4.8	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-22018	SHAKESPEARE-SAN FRANCISCO		4.8	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21429	BOB BAKER MARIONETTE THEATER		4.8	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21749	BLACK FEMALE PROJECT INC		4.8	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21348	18TH STREET ARTS COMPLEX		4.8	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20684	PENINSULA BALLET THEATRE		4.8	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20230	LOCAL COLOR		4.8	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20932	CORNERSTONE THEATER COMPANY INC		4.6667	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21989	Imagine Justice	Edward Charles Fo	4.6	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21236	JOE GOODE PERFORMANCE GROUP		4.6	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-22361	HOMEBOY INDUSTRIES		4.5	5	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-22323	PABLOVE FOUNDATION INC		4.4	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-22200	PENINSULA YOUTH THEATRE		4.4	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21625	LAMPLIGHTERS MUSIC THEATRE		4.4	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21441	SMALL PRESS DISTRIBUTION INC		4.4	4	\$ 20,000	\$ 10,000	\$ 7,800	\$ 15,600
GEN-23-21553	BREAD & ROSES PRESENTS		4.4	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21094	GIRLS ROCK SB		4.4	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20239	SAN FRANCISCO CENTER FOR THE BOOK		4.4	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20238	SAN FRANCISCO BOYS CHORUS		4.4	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-22347	SAN JOSE DANCE THEATRE		4.2	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-22017	CAPITAL STAGE COMPANY		4.2	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21481	CITY BALLET INC		4.2	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-20667	ART IN ACTION		4.2	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800
GEN-23-21663	HILLBARN THEATRE INC		4.2	4	\$ 30,000	\$ 15,000	\$ 11,700	\$ 23,400
GEN-23-20224	INTERNATIONAL CITY THEATRE		4.2	4	\$ 30,000	\$ 15,000	\$ 11,700	\$ 23,400
GEN-23-21801	Kala Institute		4.2	4	\$ 60,000	\$ 30,000	\$ 23,400	\$ 46,800

Rank	% Baseline
6- 5.5	100%
5.4-4.2	78%

Year 1 Recommended	
\$	1,290,600

Year 1 Total Request	
\$	1,900,000

GEN-23-21684	CALIFORNIA SYMPHONY ORCHESTRA INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20545	CITY LIGHTS PERFORMANCE GROUP OF SAN		4	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21980	AMERICAN YOUTH SYMPHONY INC		4	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21740	AEROSPACE MUSEUM OF CALIFORNIA FOUN		4	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-21459	FUTURE ROOTS INC		3.8	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20813	BAY AREA THEATRESPORTS		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20523	ANTAEUS COMPANY		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-20424	SAN DIEGO MODEL RAILROAD MUSEUM INC F		3.6	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22063	FOUNTAIN THEATRE		3.5	4	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22019	HOW TO BUILD UP INC		3.4	3	\$	60,000	\$	30,000	\$	-	\$	-	
GEN-23-22123	CLAREMONT COMMUNITY SCHOOL OF MUSIC		3	3	\$	60,000	\$	30,000	\$	-	\$	-	
				TOTAL:		\$	3,800,000	\$	1,900,000	\$	1,290,600	\$	2,581,200

Impact Projects (PRJ) 2023 Panel Ranks

Application ID	Applicant Organization	Fiscal Sponsor	Final Rank	Grant Request Amount	Recommended Award Amount
PRJ-23-21128	OUTSIDE THE LENS		6	\$ 25,000	\$ 25,000
PRJ-23-21781	PEOPLES CONSERVATORY		6	\$ 25,000	\$ 25,000
PRJ-23-21258	PLAYWRIGHTS PROJECT		6	\$ 25,000	\$ 25,000
PRJ-23-21641	SACRAMENTO JUNETEENTH INC		6	\$ 23,100	\$ 23,100
PRJ-23-20281	School of the Getdown	INTERSEC	6	\$ 25,000	\$ 25,000
PRJ-23-21077	SF Urban Film Fest	Intersection	6	\$ 25,000	\$ 25,000
PRJ-23-20453	Chrysalis Studio	QCC-THE	6	\$ 25,000	\$ 25,000
PRJ-23-22337	CIRCO ZERO		6	\$ 25,000	\$ 25,000
PRJ-23-21730	COLOR COMPTON INC		6	\$ 23,800	\$ 23,800
PRJ-23-21606	Grown Women Dance Collective	Executive I	6	\$ 25,000	\$ 25,000
PRJ-23-21746	MARIPOSA COUNTY ARTS COUNCIL INC		6	\$ 25,000	\$ 25,000
PRJ-23-21016	URBAN VOICES PROJECT		6	\$ 25,000	\$ 25,000
PRJ-23-20450	CALIFORNIA INSTITUTE OF THE ARTS		6	\$ 25,000	\$ 25,000
PRJ-23-20142	CENTER FOR WORLD MUSIC		6	\$ 25,000	\$ 25,000
PRJ-23-21188	MARIACHI WOMENS FOUNDATION		6	\$ 25,000	\$ 25,000
PRJ-23-21425	ODC		6	\$ 21,765	\$ 21,765
PRJ-23-20518	PLAYGROUND INC		6	\$ 25,000	\$ 25,000
PRJ-23-21910	POETIC JUSTICE INCORPORATED		6	\$ 25,000	\$ 25,000
PRJ-23-20438	PURPLE SILK MUSIC EDUCATION FOUNDATION INC		6	\$ 25,000	\$ 25,000
PRJ-23-21999	Yeah, Art!		6	\$ 25,000	\$ 25,000
PRJ-23-21434	Red Poppy Art House	INTERSEC	6	\$ 25,000	\$ 25,000
PRJ-23-20335	ROGUE ARTISTS ENSEMBLE		6	\$ 25,000	\$ 25,000
PRJ-23-21800	SAMMAY Productions	ASIAN PA	6	\$ 25,000	\$ 25,000
PRJ-23-21414	SAN DIEGO LESBIAN & GAY PRIDE		6	\$ 25,000	\$ 25,000
PRJ-23-22233	San Francisco Transgender Film Festival	FRESH ME	6	\$ 25,000	\$ 25,000
PRJ-23-20603	SAN FRANCISCO YOUTH THEATRE		6	\$ 25,000	\$ 25,000
PRJ-23-21952	San Jose Taiko		6	\$ 25,000	\$ 25,000
PRJ-23-22003	SHAKESPEARE-SAN FRANCISCO		6	\$ 25,000	\$ 25,000
PRJ-23-20769	BLACK FEMALE PROJECT INC		6	\$ 25,000	\$ 25,000
PRJ-23-20600	Bridge Live Arts		6	\$ 25,000	\$ 25,000
PRJ-23-20231	CALIFORNIA CENTER FOR THE ARTS ESCONDIDO FOUN		6	\$ 25,000	\$ 25,000
PRJ-23-20531	CENTER THEATRE GROUP OF LOS ANGELES		6	\$ 25,000	\$ 25,000
PRJ-23-20792	CHINESE CULTURE FOUNDATION OF SAN FRANCISCO		6	\$ 25,000	\$ 25,000
PRJ-23-20595	City of San Fernando		6	\$ 25,000	\$ 25,000

Recommendation	
Rank	% of Request
6	100%
5	85%

Total requested	
\$	13,538,802

Total Recommended	
\$	8,213,895

PRJ-23-21479	CLASSICS FOR KIDS INC		6	\$ 25,000	\$ 25,000
PRJ-23-21506	COMPANY OF ANGELS INC		6	\$ 18,000	\$ 18,000
PRJ-23-21576	COUNTERPULSE		6	\$ 25,000	\$ 25,000
PRJ-23-20471	Creative Acts		6	\$ 25,000	\$ 25,000
PRJ-23-21370	CUBACARIBE		6	\$ 25,000	\$ 25,000
PRJ-23-21610	Cuicacalli	BRAVA FC	6	\$ 25,000	\$ 25,000
PRJ-23-21003	FULCRUM ARTS		6	\$ 25,000	\$ 25,000
PRJ-23-20646	Justice For My Sister Collective (FBO Community Partners)	COMMUN	6	\$ 25,000	\$ 25,000
PRJ-23-20415	LOS ANGELES POVERTY DEPARTMENT		6	\$ 25,000	\$ 25,000
PRJ-23-22219	MICHAELS DAUGHTER FOUNDATION		6	\$ 25,000	\$ 25,000
PRJ-23-20912	Afro Urban Society	DANCERS	6	\$ 25,000	\$ 25,000
PRJ-23-20675	CHOPSTICKS ALLEY ART		6	\$ 25,000	\$ 25,000
PRJ-23-20374	DESTINY ARTS CENTER		6	\$ 25,000	\$ 25,000
PRJ-23-20727	DIAMANO COURA WEST AFRICAN DANCE CO		6	\$ 25,000	\$ 25,000
PRJ-23-20698	ESPERANZA COMMUNITY HOUSING CORPORATION		6	\$ 25,000	\$ 25,000
PRJ-23-20571	NEW VILLAGE ARTS INC		6	\$ 25,000	\$ 25,000
PRJ-23-22107	OAKLAND INTERFAITH GOSPEL CHOIR INC		6	\$ 25,000	\$ 25,000
PRJ-23-20549	OLD GLOBE THEATRE		6	\$ 25,000	\$ 25,000
PRJ-23-22156	Our Town. Our Children. A Social Awareness Art Project	VENTURA	6	\$ 25,000	\$ 25,000
PRJ-23-20500	PERFORMING ARTS CENTER OF LOS ANGELES COUNTY		6	\$ 25,000	\$ 25,000
PRJ-23-21339	PERFORMING ARTS WORKSHOP INC		6	\$ 25,000	\$ 25,000
PRJ-23-22185	PUBLIC CORPORATION FOR THE ARTS OF THE CITY OF		6	\$ 25,000	\$ 25,000
PRJ-23-20706	Queer Rebels Productions	Intersection	6	\$ 25,000	\$ 25,000
PRJ-23-22150	Urban Jazz Dance Company	INTERSEC	6	\$ 25,000	\$ 25,000
PRJ-23-21300	VETERAN ART INSTITUTE		6	\$ 25,000	\$ 25,000
PRJ-23-21505	ASSOCIATION FOR THE ADVANCEMENT OF FILIPINO AM		5	\$ 25,000	\$ 21,250
PRJ-23-20642	BAY AREA MUSIC PROJECT		5	\$ 25,000	\$ 21,250
PRJ-23-21687	CENTER FOR URBAN EXELLECE		5	\$ 25,000	\$ 21,250
PRJ-23-20588	CHAPTER 510 INK		5	\$ 25,000	\$ 21,250
PRJ-23-21586	CLOCKSHOP		5	\$ 20,000	\$ 17,000
PRJ-23-20741	COOPER FAMILY FOUNDATION		5	\$ 25,000	\$ 21,250
PRJ-23-20689	CREATIVE GROWTH INC		5	\$ 25,000	\$ 21,250
PRJ-23-20293	CREATIVE IDENTITY		5	\$ 25,000	\$ 21,250
PRJ-23-20460	FOSTERING DREAMS PROJECT		5	\$ 25,000	\$ 21,250
PRJ-23-20666	FRESH MEAT PRODUCTIONS		5	\$ 25,000	\$ 21,250
PRJ-23-20638	homeLA	FULCRUM	5	\$ 25,000	\$ 21,250
PRJ-23-20681	KEARNY STREET WORKSHOP INC		5	\$ 25,000	\$ 21,250
PRJ-23-21922	LA FAMILIA SANA		5	\$ 22,500	\$ 19,125
PRJ-23-22213	LATINO CENTER OF ART AND CULTURE		5	\$ 25,000	\$ 21,250

PRJ-23-21808	LEVEL GROUND INC		5	\$	25,000	\$	21,250
PRJ-23-21960	Libota Mbonda	FRESNO A	5	\$	25,000	\$	21,250
PRJ-23-20299	MAGIC THEATRE INC		5	\$	25,000	\$	21,250
PRJ-23-20900	MANILATOWN HERITAGE FOUNDATION		5	\$	25,000	\$	21,250
PRJ-23-21824	MIL-TREE VETERAN PROJECT		5	\$	24,894	\$	21,160
PRJ-23-21329	NOE VALLEY CHAMBER MUSIC		5	\$	25,000	\$	21,250
PRJ-23-22273	SOMARTS		5	\$	25,000	\$	21,250
PRJ-23-20506	THE H E ART PROJECT		5	\$	25,000	\$	21,250
PRJ-23-20558	TheatreWorkers Project	Ensemble	5	\$	25,000	\$	21,250
PRJ-23-22310	TIA CHUCHAS CENTRO CULTURAL INC		5	\$	25,000	\$	21,250
PRJ-23-20653	TUYO THEATRE INC		5	\$	25,000	\$	21,250
PRJ-23-21554	VERSA-STYLE DANCE COMPANY		5	\$	25,000	\$	21,250
PRJ-23-21100	WOMENS AUDIO MISSION		5	\$	25,000	\$	21,250
PRJ-23-22016	WOMENS VOICES NOW INC		5	\$	25,000	\$	21,250
PRJ-23-22049	Youth Art Exchange	Janiece	5	\$	25,000	\$	21,250
PRJ-23-22126	ArtsUP! LA		5	\$	25,000	\$	21,250
PRJ-23-20345	ASIAN AMERICAN WOMEN ARTISTS ASSOCIATION INC		5	\$	25,000	\$	21,250
PRJ-23-21671	ASIAN CULTURE AND MEDIA ALLIANCE INC		5	\$	25,000	\$	21,250
PRJ-23-20464	Rhythm Arts Alliance	Community	5	\$	25,000	\$	21,250
PRJ-23-22196	RISE UP-YOUTH PROGRAM FOR THE PERFORMING ARTS		5	\$	20,750	\$	17,638
PRJ-23-21546	San Francisco International Hip Hop DanceFest	DANCERS	5	\$	25,000	\$	21,250
PRJ-23-22146	SAN JOSE MULTICULTURAL ARTISTS GUILD INC		5	\$	25,000	\$	21,250
PRJ-23-20341	SELF-HELP GRAPHICS AND ARTS INC		5	\$	25,000	\$	21,250
PRJ-23-21132	ACTIVE CULTURES		5	\$	25,000	\$	21,250
PRJ-23-22242	ALCHEMIA		5	\$	25,000	\$	21,250
PRJ-23-21260	Artist Magnet Justice Alliance		5	\$	25,000	\$	21,250
PRJ-23-20226	ARTS COUNCIL FOR MONTEREY COUNTY		5	\$	25,000	\$	21,250
PRJ-23-21670	DISCO RIOT		5	\$	25,000	\$	21,250
PRJ-23-21944	Duniya Dance and Drum Company	Executive I	5	\$	25,000	\$	21,250
PRJ-23-20436	EAST BAY SANCTUARY COVENANT		5	\$	25,000	\$	21,250
PRJ-23-20383	EL TEATRO CAMPESINO		5	\$	25,000	\$	21,250
PRJ-23-21977	ELDERGIVERS		5	\$	25,000	\$	21,250
PRJ-23-20428	Everyday Arts		5	\$	25,000	\$	21,250
PRJ-23-21318	OAKLAND COMMUNITIES UNITED FOR EQUITY AND JUST		5	\$	25,000	\$	21,250
PRJ-23-20947	ONE ARCHIVES FOUNDATION		5	\$	25,000	\$	21,250
PRJ-23-21141	OX	COUNTER	5	\$	25,000	\$	21,250
PRJ-23-20435	OXNARD PERFORMING ARTS CENTER CORPORATION		5	\$	25,000	\$	21,250
PRJ-23-21543	PARANGAL DANCE COMPANY		5	\$	25,000	\$	21,250

PRJ-23-20772	Pedal Press		5	\$	20,000	\$	17,000
PRJ-23-21869	PIECE BY PIECE		5	\$	25,000	\$	21,250
PRJ-23-21057	PIETER		5	\$	25,000	\$	21,250
PRJ-23-21307	PONY BOX DANCE THEATRE		5	\$	25,000	\$	21,250
PRJ-23-21905	PRESIDIO PERFORMING ARTS FOUNDATION A CA NON-F		5	\$	25,000	\$	21,250
PRJ-23-21794	PUSH DANCE COMPANY		5	\$	25,000	\$	21,250
PRJ-23-22137	Red Ladder Theatre Company		5	\$	25,000	\$	21,250
PRJ-23-21464	YERBA BUENA CENTER FOR THE ARTS		5	\$	25,000	\$	21,250
PRJ-23-21570	AU CO VIETNAMESE CULTURAL CENTER		5	\$	25,000	\$	21,250
PRJ-23-21073	AXIS DANCE COMPANY		5	\$	25,000	\$	21,250
PRJ-23-21052	BALLET FOLKLORICO ANAHUAC		5	\$	25,000	\$	21,250
PRJ-23-20496	BAY AREA GIRLS ROCK CAMP		5	\$	25,000	\$	21,250
PRJ-23-21775	BERKELEY ART CENTER ASSOCIATION		5	\$	25,000	\$	21,250
PRJ-23-21419	BLUE LINE ARTS		5	\$	25,000	\$	21,250
PRJ-23-21526	BOUNCE BACK GENERATION INC		5	\$	25,000	\$	21,250
PRJ-23-20367	BROAD ROOM CREATIVE COLLECTIVE SACRAMENTO		5	\$	25,000	\$	21,250
PRJ-23-21817	BROCKUS PROJECT DANCE COMPANY		5	\$	25,000	\$	21,250
PRJ-23-22091	CAPACITOR		5	\$	25,000	\$	21,250
PRJ-23-21547	CASA 0101 INC		5	\$	25,000	\$	21,250
PRJ-23-21878	Children's Art Studio Richmond / Taller de Arte Para Niños Ric	INDEPEND	5	\$	25,000	\$	21,250
PRJ-23-21194	COLLAGE DANCE THEATRE		5	\$	25,000	\$	21,250
PRJ-23-21529	DANCE ELIXIR		5	\$	25,000	\$	21,250
PRJ-23-20210	Geoffrey's Inner Circle	EASTSIDE	5	\$	25,000	\$	21,250
PRJ-23-21391	GREEN ROOM THEATRE COMPANY		5	\$	25,000	\$	21,250
PRJ-23-22140	JAMII PUBLISHING		5	\$	25,000	\$	21,250
PRJ-23-21122	JAZZLINE INSTITUTE		5	\$	25,000	\$	21,250
PRJ-23-21998	Kala Institute		5	\$	25,000	\$	21,250
PRJ-23-20265	KULTIVATE LABS		5	\$	25,000	\$	21,250
PRJ-23-21475	L A RIVER PUBLIC ART PROJECT		5	\$	25,000	\$	21,250
PRJ-23-21765	La Lengua Teatro en Español	BRAVA FC	5	\$	25,000	\$	21,250
PRJ-23-22164	LOS ANGELES CONTEMPORARY EXHIBITIONS INC		5	\$	25,000	\$	21,250
PRJ-23-21495	Media Arts Santa Ana (MASA)	COMMUN	5	\$	25,000	\$	21,250
PRJ-23-20307	NEW MUSICALS INC		5	\$	25,000	\$	21,250
PRJ-23-20918	NEW WEST SYMPHONY ASSOCIATION		5	\$	25,000	\$	21,250
PRJ-23-21994	SMALL PRESS TRAFFIC LITERARY ARTS CENTER		5	\$	25,000	\$	21,250
PRJ-23-20208	STREET POETS INC		5	\$	25,000	\$	21,250
PRJ-23-21510	STREET SYMPHONY PROJECT INC		5	\$	25,000	\$	21,250
PRJ-23-22075	TODAY'S FUTURE SOUND	Oakland P	5	\$	24,542	\$	20,861

PRJ-23-21087	TONALITY		5	\$	25,000	\$	21,250
PRJ-23-20774	TRANSCENDANCE YOUTH ARTS PROJECT		5	\$	25,000	\$	21,250
PRJ-23-22297	TRYBE INC		5	\$	25,000	\$	21,250
PRJ-23-21485	UNA Inc.		5	\$	25,000	\$	21,250
PRJ-23-22159	VIVER BRASIL DANCE COMPANY		5	\$	25,000	\$	21,250
PRJ-23-21682	WRITERS GROTTO		5	\$	25,000	\$	21,250
PRJ-23-20824	4C LAB		5	\$	25,000	\$	21,250
PRJ-23-21290	ABADA-CAPOEIRA SAN FRANCISCO		5	\$	25,000	\$	21,250
PRJ-23-20844	AFRICAN-AMERICAN SHAKESPEARE COMPANY		5	\$	25,000	\$	21,250
PRJ-23-21021	Alegria Bilingual Bookstore & Arts Collective		5	\$	25,000	\$	21,250
PRJ-23-20562	ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS		5	\$	25,000	\$	21,250
PRJ-23-21920	ANNE BLUETHENTHAL AND DANCERS		5	\$	25,000	\$	21,250
PRJ-23-21600	ARTOGETHER		5	\$	25,000	\$	21,250
PRJ-23-20474	ARTREACH		5	\$	17,060	\$	14,501
PRJ-23-21614	ARTS BRIDGING THE GAP		5	\$	25,000	\$	21,250
PRJ-23-21483	ARTS COLLABORATIVE OF NEVADA COUNTY		5	\$	25,000	\$	21,250
PRJ-23-20394	ARTS CONNECTION		5	\$	25,000	\$	21,250
PRJ-23-20767	ARTS COUNCIL SANTA CRUZ COUNTY		5	\$	25,000	\$	21,250
PRJ-23-21771	ASIAN IMPROV ARTS		5	\$	25,000	\$	21,250
PRJ-23-20869	ATTITUDINAL HEALING CONNECTION INC		5	\$	25,000	\$	21,250
PRJ-23-21680	BARCID FOUNDATION		5	\$	25,000	\$	21,250
PRJ-23-20941	BELL ARTS FACTORY		5	\$	25,000	\$	21,250
PRJ-23-21534	BRAVA FOR WOMEN IN THE ARTS		5	\$	25,000	\$	21,250
PRJ-23-21295	CAMERATA SINGERS OF LONG BEACH INC		5	\$	25,000	\$	21,250
PRJ-23-20623	CASA DE BRAZILIAN FOLKLORIC ARTS OF SACRAMENTO		5	\$	25,000	\$	21,250
PRJ-23-21092	CATALINA ISLAND MUSEUM		5	\$	25,000	\$	21,250
PRJ-23-21261	CIRCUIT NETWORK		5	\$	25,000	\$	21,250
PRJ-23-21857	Civic Design Studio	Philanthrop	5	\$	25,000	\$	21,250
PRJ-23-21299	COMMUNITY WORKS WEST INC		5	\$	25,000	\$	21,250
PRJ-23-21697	COMPASSPOINT MENTORSHIP		5	\$	24,993	\$	21,244
PRJ-23-21891	Connectopod Learning		5	\$	25,000	\$	21,250
PRJ-23-20390	Costanoan Indian Research Inc.		5	\$	25,000	\$	21,250
PRJ-23-22319	CRESCENT MOON THEATER PRODUCTIONS		5	\$	25,000	\$	21,250
PRJ-23-21886	Dancing Cy(i)phers	DIMENSIO	5	\$	25,000	\$	21,250
PRJ-23-21098	detour dance	DANCERS	5	\$	25,000	\$	21,250
PRJ-23-21155	DEVELOPMENTAL DISABILITIES SERVICE ORGANIZATION		5	\$	25,000	\$	21,250
PRJ-23-20714	Diamond Wave	INTERSEC	5	\$	25,000	\$	21,250
PRJ-23-21448	DIVERSIONARY THEATRE PRODUCTIONS INC		5	\$	25,000	\$	21,250

PRJ-23-21041	DSTL ARTS		5	\$	25,000	\$	21,250
PRJ-23-21222	ENRICHING LIVES THROUGH MUSIC		5	\$	25,000	\$	21,250
PRJ-23-22187	Eye Zen Presents	INTERSEC	5	\$	25,000	\$	21,250
PRJ-23-20798	FLYAWAY PRODUCTIONS		5	\$	25,000	\$	21,250
PRJ-23-22173	FOGLIFTER PRESS		5	\$	25,000	\$	21,250
PRJ-23-22204	In Lak'ech Dance Academy	QCC-THE	5	\$	25,000	\$	21,250
PRJ-23-20651	JAPANESE AMERICAN CULTURAL AND COMMUNITY CEN		5	\$	25,000	\$	21,250
PRJ-23-22259	La Raíz Magazine	SAN JOSE	5	\$	22,000	\$	18,700
PRJ-23-21352	LITQUAKE FOUNDATION		5	\$	25,000	\$	21,250
PRJ-23-20729	MID-CITY COMMUNITY MUSIC		5	\$	25,000	\$	21,250
PRJ-23-20398	MONTALVO ASSOCIATION		5	\$	25,000	\$	21,250
PRJ-23-20724	MONTEREY MUSEUM OF ART		5	\$	21,735	\$	18,475
PRJ-23-21168	MOTION PACIFIC DANCE INC		5	\$	25,000	\$	21,250
PRJ-23-21337	NEAR & ARNOLDS SCHOOL OF PERFORMING ARTS & CU		5	\$	25,000	\$	21,250
PRJ-23-20748	NEIGHBORHOOD MUSIC SCHOOL ASSOCIATION		5	\$	25,000	\$	21,250
PRJ-23-20621	NEW VINTAGE BAROQUE INC		5	\$	20,110	\$	17,094
PRJ-23-21359	NEetworks THEATRE		5	\$	25,000	\$	21,250
PRJ-23-21400	OPHELIA'S JUMP PRODUCTIONS A CALIFORNIA PUBLIC E		5	\$	25,000	\$	21,250
PRJ-23-21427	PAINTED BRAIN INC		5	\$	25,000	\$	21,250
PRJ-23-20611	PLAYHOUSE ARTS		5	\$	25,000	\$	21,250
PRJ-23-22375	POSITIVE ALTERNATIVE RECREATION TEAMBUILDING IM		5	\$	25,000	\$	21,250
PRJ-23-21334	REACH for Community	ARTIST M	5	\$	25,000	\$	21,250
PRJ-23-21257	REDTONE RECORDS		5	\$	22,500	\$	19,125
PRJ-23-22078	Represent Collaborative	Media Allia	5	\$	25,000	\$	21,250
PRJ-23-20381	RESOUNDING JOY INC		5	\$	25,000	\$	21,250
PRJ-23-21535	RUCKUSROOTS INC		5	\$	25,000	\$	21,250
PRJ-23-21209	SAFE HOUSE FOR THE PERFORMING ARTS		5	\$	24,900	\$	21,165
PRJ-23-20333	SAN DIEGO OPERA ASSOCIATION		5	\$	25,000	\$	21,250
PRJ-23-20647	SAN DIEGO SYMPHONY ORCHESTRA ASSOCIATION		5	\$	24,957	\$	21,213
PRJ-23-22133	SAN FRANCISCO BAY AREA THEATRE COMPANY		5	\$	25,000	\$	21,250
PRJ-23-21331	SCHOOL OF ARTS AND CULTURE AT MHP		5	\$	25,000	\$	21,250
PRJ-23-20904	SHIPYARD TRUST FOR THE ARTS		5	\$	25,000	\$	21,250
PRJ-23-20896	The Quinan Street Project	INTERSEC	5	\$	25,000	\$	21,250
PRJ-23-20596	THE REGENTS OF THE UNIVERSITY OF CALIFORNIA, BEF		5	\$	25,000	\$	21,250
PRJ-23-20777	The Veterans Art Project	Social and	5	\$	25,000	\$	21,250
PRJ-23-21954	THREE GIRLS THEATRE COMPANY INC		5	\$	25,000	\$	21,250
PRJ-23-20778	TRAILS AND VISTAS		5	\$	25,000	\$	21,250
PRJ-23-22267	UBUNTU THEATER PROJECT INC		5	\$	25,000	\$	21,250

PRJ-23-22161	WEAVE INC		5	\$	25,000	\$	21,250
PRJ-23-22367	WEST Creative Performing Arts	Santa Cruz	5	\$	25,000	\$	21,250
PRJ-23-22114	WHITE HALL ARTS ACADEMY FOUNDATION		5	\$	25,000	\$	21,250
PRJ-23-21010	WORLD ARTS WEST		5	\$	25,000	\$	21,250
PRJ-23-20831	Write Now! SF Bay	Intersection	5	\$	25,000	\$	21,250
PRJ-23-20676	YOLO COUNTY ARTS COUNCIL INC		5	\$	25,000	\$	21,250
PRJ-23-21837	Yucca Valley Material Lab		5	\$	25,000	\$	21,250
PRJ-23-21040	ZIRU DANCE INC		5	\$	25,000	\$	21,250
PRJ-23-20961	BAY AREA VIDEO COALITION INC		5	\$	25,000	\$	21,250
PRJ-23-21353	BAYVIEW HUNTERS POINT CENTER FOR ARTS AND TEC		5	\$	25,000	\$	21,250
PRJ-23-22030	BLUE 13 DANCE COMPANY INC		5	\$	25,000	\$	21,250
PRJ-23-21074	BODY WEATHER LABORATORY		5	\$	25,000	\$	21,250
PRJ-23-21154	BoxoPROJECTS	FULCRUM	5	\$	25,000	\$	21,250
PRJ-23-21500	California Institute for Community, Art, and Nature	Earth Islan	5	\$	25,000	\$	21,250
PRJ-23-20472	CALIFORNIA POETS IN THE SCHOOL		5	\$	25,000	\$	21,250
PRJ-23-21755	Compound YV	ARTS CON	5	\$	15,000	\$	12,750
PRJ-23-20933	CORNERSTONE THEATER COMPANY INC		5	\$	25,000	\$	21,250
PRJ-23-21049	HERO THEATRE INC		5	\$	25,000	\$	21,250
PRJ-23-20470	HIGH DESERT TEST SITES		5	\$	25,000	\$	21,250
PRJ-23-20411	IDRIS ACKAMOOR AND CULTURAL ODYSSEY		5	\$	25,000	\$	21,250
PRJ-23-21855	INK PEOPLE INC		5	\$	25,000	\$	21,250
PRJ-23-20810	INVERTIGO DANCE THEATRE		5	\$	25,000	\$	21,250
PRJ-23-21082	KOREATOWN YOUTH AND COMMUNITY CENTER INC		5	\$	25,000	\$	21,250
PRJ-23-21840	Kugelplex	World Arts	5	\$	25,000	\$	21,250
PRJ-23-20165	KULINTANG ARTS INC		5	\$	25,000	\$	21,250
PRJ-23-20752	LEELA INSTITUTE		5	\$	25,000	\$	21,250
PRJ-23-20379	Lenora Lee Dance	ASIAN PA	5	\$	25,000	\$	21,250
PRJ-23-22307	LibroMobile Arts Cooperative	MA SERIE	5	\$	25,000	\$	21,250
PRJ-23-21706	LOCKE FOUNDATION		5	\$	25,000	\$	21,250
PRJ-23-20908	Los Angeles Artist Census	Fulcrum Ar	5	\$	25,000	\$	21,250
PRJ-23-21696	LOS ANGELES MUSIC AND ART SCHOOL		5	\$	25,000	\$	21,250
PRJ-23-20791	MEDIA ARTS CENTER SAN DIEGO		5	\$	25,000	\$	21,250
PRJ-23-21888	Meztli Projects		5	\$	25,000	\$	21,250
PRJ-23-22054	MISSION VIEJO FRIENDS OF THE ARTS		5	\$	25,000	\$	21,250
PRJ-23-21032	More Más Marami Arts	SCHOOL C	5	\$	24,550	\$	20,868
PRJ-23-21438	MUCKENTHALER CULTURAL CENTER FOUNDATION		5	\$	25,000	\$	21,250
PRJ-23-21540	MUSEUM OF LATIN AMERICA ART		5	\$	25,000	\$	21,250
PRJ-23-20812	MUSIC IN THE MOUNTAINS		5	\$	25,000	\$	21,250

PRJ-23-21867	NAVA DANCE THEATRE		5	\$ 25,000	\$ 21,250
PRJ-23-20358	SHOW BOX LA		5	\$ 25,000	\$ 21,250
PRJ-23-21829	SISKIYOU COUNTY ARTS COUNCIL		5	\$ 25,000	\$ 21,250
PRJ-23-22015	SOUTHLAND SINGS		5	\$ 25,000	\$ 21,250
PRJ-23-20929	STARFISH STORIES INC		5	\$ 25,000	\$ 21,250
PRJ-23-22152	Still Here Productions	QCC-THE	5	\$ 20,000	\$ 17,000
PRJ-23-21841	TABARD THEATRE COMPANY		5	\$ 25,000	\$ 21,250
PRJ-23-20346	TANNERY WORLD DANCE & CULTURAL CENTER		5	\$ 25,000	\$ 21,250
PRJ-23-21349	THE DANCE BRIGADE A NEW GROUP FROM WALLFLOWER		5	\$ 25,000	\$ 21,250
PRJ-23-21403	The House of Gongs	Intersection	5	\$ 25,000	\$ 21,250
PRJ-23-21669	The Roots and Wings Project	TIA CHUC	5	\$ 25,000	\$ 21,250
PRJ-23-20629	THEATRE & ARTS FOUNDATION OF SAN DIEGO COUNTY		5	\$ 25,000	\$ 21,250
PRJ-23-20221	THINGAMAJIGS		5	\$ 25,000	\$ 21,250
PRJ-23-21280	UNITED CAMBODIAN COMMUNITY		5	\$ 25,000	\$ 21,250
PRJ-23-21931	UPTOWN TENDERLOIN INC		5	\$ 25,000	\$ 21,250
PRJ-23-20848	Vigilant Love	COMMUNI	5	\$ 25,000	\$ 21,250
PRJ-23-21929	VOENA		5	\$ 25,000	\$ 21,250
PRJ-23-20430	YOUNG AUDIENCES OF NORTHERN CALIFORNIA		5	\$ 25,000	\$ 21,250
PRJ-23-21772	YOUNG MUSICIANS CHORAL ORCHESTRA		5	\$ 25,000	\$ 21,250
PRJ-23-20584	YUBA COUNTY SUTTER COUNTY REGIONAL ARTS COUN		5	\$ 6,500	\$ 5,525
PRJ-23-21401	"We The People" Cultural Consortium		5	\$ 25,000	\$ 21,250
PRJ-23-21804	ABO Comix	QCC-THE	5	\$ 25,000	\$ 21,250
PRJ-23-21279	ALENA MUSEUM		5	\$ 25,000	\$ 21,250
PRJ-23-22043	ALLIES IN ARTS		5	\$ 25,000	\$ 21,250
PRJ-23-21442	ALTERNATIVE THEATER ENSEMBLE		5	\$ 25,000	\$ 21,250
PRJ-23-20999	ARMORY CENTER FOR THE ARTS		5	\$ 25,000	\$ 21,250
PRJ-23-21289	ARTS BENICIA INC		5	\$ 25,000	\$ 21,250
PRJ-23-20801	ARTS ORANGE COUNTY		5	\$ 25,000	\$ 21,250
PRJ-23-22236	CHAMBER MUSIC SILICON VALLEY		5	\$ 25,000	\$ 21,250
PRJ-23-21597	CHINESE CULTURAL PRODUCTIONS		5	\$ 25,000	\$ 21,250
PRJ-23-22179	Cinema Sala	Visual Com	5	\$ 25,000	\$ 21,250
PRJ-23-22077	CINEQUEST INC		5	\$ 25,000	\$ 21,250
PRJ-23-20555	DANCESENCE INC		5	\$ 25,000	\$ 21,250
PRJ-23-20726	DAROO KOREAN PERFORMING ARTS AND CULTURE		5	\$ 25,000	\$ 21,250
PRJ-23-20738	Dohee Lee Puri Arts	DANCERS	5	\$ 25,000	\$ 21,250
PRJ-23-21698	FaTasiLima	INDEPEND	5	\$ 25,000	\$ 21,250
PRJ-23-22257	Field Guide to a Crisis	The Ink Pe	5	\$ 25,000	\$ 21,250
PRJ-23-20491	FILIPINO AMERICAN SYMPHONY ORCHESTRA		5	\$ 25,000	\$ 21,250

PRJ-23-22048	JAIL GUITAR DOORS		5	\$ 24,930	\$ 21,191
PRJ-23-22059	LAUREL DISTRICT ASSOCIATION		5	\$ 25,000	\$ 21,250
PRJ-23-20468	OAKWOOD BRASS - OUTREACH PROJECT		5	\$ 25,000	\$ 21,250
PRJ-23-21930	PUTNAM FOUNDATION		5	\$ 25,000	\$ 21,250
PRJ-23-21985	Queer Cat Productions	The Z Spa	5	\$ 25,000	\$ 21,250
PRJ-23-21707	WEST END ARTS AND ENTERTAINMENT DISTRICT		5	\$ 25,000	\$ 21,250
PRJ-23-21656	WOMEN S CENTER FOR CREATIVE WORK		5	\$ 25,000	\$ 21,250
PRJ-23-20885	A PLACE OF HER OWN	ASIAN AM	5	\$ 25,000	\$ 21,250
PRJ-23-21975	ABOUT PRODUCTIONS		5	\$ 25,000	\$ 21,250
PRJ-23-21443	ARTS FOR L A		5	\$ 25,000	\$ 21,250
PRJ-23-22330	ArtSavesLives	Intersection	5	\$ 15,000	\$ 12,750
PRJ-23-20711	ONSTAGE PLAYHOUSE INC		5	\$ 25,000	\$ 21,250
PRJ-23-21224	REDWOOD CURTAIN CONSORTIUM		5	\$ 25,000	\$ 21,250
PRJ-23-22167	REYES Dance	Executive I	5	\$ 24,000	\$ 20,400
PRJ-23-21714	SACRA PROFANA		5	\$ 25,000	\$ 21,250
PRJ-23-20891	SAMUEL LAWRENCE FOUNDATION		5	\$ 25,000	\$ 21,250
PRJ-23-22162	SAN BERNARDINO VALLEY CONCERT ASSOCIATION		5	\$ 25,000	\$ 21,250
PRJ-23-22169	SAN FRANCISCO INSTITUTE OF POSSIBILITY INCORPOR		5	\$ 25,000	\$ 21,250
PRJ-23-22339	SAN FRANCISCO MIME TROUPE		5	\$ 24,635	\$ 20,940
PRJ-23-21364	SAN FRANCISCO PLAYHOUSE		5	\$ 20,000	\$ 17,000
PRJ-23-21964	SANTA BARBARA FOUNDATION		5	\$ 25,000	\$ 21,250
PRJ-23-21659	Santa Cecilia Arts & Learning Center	SANTA CE	5	\$ 25,000	\$ 21,250
PRJ-23-21321	Ayurda Arts	Amma Fou	5	\$ 25,000	\$ 21,250
PRJ-23-21981	BANDING TOGETHER		5	\$ 25,000	\$ 21,250
PRJ-23-20560	Black Humboldt	INK PEOP	5	\$ 25,000	\$ 21,250
PRJ-23-21601	BOCON INC		5	\$ 25,000	\$ 21,250
PRJ-23-21525	BUILDING OPPORTUNITIES FOR SELF- SUFFICIENCY		5	\$ 25,000	\$ 21,250
PRJ-23-20184	CAKECUTTER INSTITUTE		5	\$ 25,000	\$ 21,250
PRJ-23-20785	Calidanza Dance Company		5	\$ 25,000	\$ 21,250
PRJ-23-20459	CASA CIRCULO CULTURAL INC		5	\$ 25,000	\$ 21,250
PRJ-23-21158	CHEZA NAMI FOUNDATION INC		5	\$ 25,000	\$ 21,250
PRJ-23-20574	COALITION FOR HUMANE IMMIGRANT RIGHTS OF LOS A		5	\$ 25,000	\$ 21,250
PRJ-23-22320	COMMUNITY INITIATIVES FOR COLLECTIVE IMPACT		5	\$ 25,000	\$ 21,250
PRJ-23-21061	EAST BAY CENTER FOR THE PERFORMING ARTS		5	\$ 25,000	\$ 21,250
PRJ-23-20757	GRUPO DE TEATRO SINERGIA-SINER		5	\$ 25,000	\$ 21,250
PRJ-23-22327	HEALING RHYTHMS		5	\$ 25,000	\$ 21,250
PRJ-23-22227	INNER CITY YOUTH ORCHESTRA OF LOS ANGELES INCC		5	\$ 25,000	\$ 21,250
PRJ-23-22343	Joshua Tree Foundation for Arts & Ecology		5	\$ 25,000	\$ 21,250

PRJ-23-20936	LATINO THEATER COMPANY		5	\$	25,000	\$	21,250
PRJ-23-22201	LOS ANGELES OPERA COMPANY		5	\$	25,000	\$	21,250
PRJ-23-21101	Macro Waves Collective	SOMArts C	5	\$	25,000	\$	21,250
PRJ-23-21802	MADISON PROJECT		5	\$	25,000	\$	21,250
PRJ-23-22055	MASHUP CONTEMPORARY DANCE COMPANY		5	\$	25,000	\$	21,250
PRJ-23-20249	MOZART YOUTH CAMERATA		5	\$	25,000	\$	21,250
PRJ-23-21238	NCRT INC		5	\$	25,000	\$	21,250
PRJ-23-21719	SHARP AND FINE		5	\$	25,000	\$	21,250
PRJ-23-21310	SO SAY WE ALL		5	\$	25,000	\$	21,250
PRJ-23-22328	STUDIOS FOR THE PERFORMING ARTS OPERATING CO		5	\$	25,000	\$	21,250
PRJ-23-21815	SYNCHROMY		5	\$	25,000	\$	21,250
PRJ-23-21379	THE AJA PROJECT		5	\$	25,000	\$	21,250
PRJ-23-20546	THE FRIDA CINEMA		5	\$	25,000	\$	21,250
PRJ-23-21598	The Mural Project	FEET FIRS	5	\$	9,404	\$	7,993
PRJ-23-22325	Volume 1500 Sound Academy	Los Angele	5	\$	25,000	\$	21,250
PRJ-23-22244	Walking Cinema	Z-Space	5	\$	25,000	\$	21,250
PRJ-23-21229	WAYWARD ARTIST INC		5	\$	25,000	\$	21,250
PRJ-23-20564	18TH STREET ARTS COMPLEX		5	\$	25,000	\$	21,250
PRJ-23-21834	A REASON TO SURVIVE		5	\$	25,000	\$	21,250
PRJ-23-20195	ACADEMY OF SPECIAL DREAMS FOUNDATION		5	\$	24,200	\$	20,570
PRJ-23-21068	AMERICAN CONSERVATORY THEATRE FOUNDATION		5	\$	25,000	\$	21,250
PRJ-23-20649	ANGEL CITY ARTS		5	\$	25,000	\$	21,250
PRJ-23-21737	ARAB FILM AND MEDIA INSTITUTE		5	\$	25,000	\$	21,250
PRJ-23-21275	ART SPREAD		5	\$	25,000	\$	21,250
PRJ-23-22220	ARTS DISTRICT SAN PEDRO WATERFRONT		5	\$	25,000	\$	21,250
PRJ-23-21722	DRAWING TOGETHER		5	\$	25,000	\$	21,250
PRJ-23-21618	EAST BAY CENTER FOR THE PRESERVATION OF CULTU		5	\$	25,000	\$	21,250
PRJ-23-20753	Embodiment Project		5	\$	25,000	\$	21,250
PRJ-23-20246	Ensemble for These Times	INTERMUS	5	\$	24,640	\$	20,944
PRJ-23-20755	EPIPHANY DANCE THEATER		5	\$	25,000	\$	21,250
PRJ-23-21876	EVERYBODY DANCE NOW		5	\$	25,000	\$	21,250
PRJ-23-20976	FERN STREET COMMUNITY ARTS INC		5	\$	25,000	\$	21,250
PRJ-23-21069	First Exposures	TIDES CEI	5	\$	25,000	\$	21,250
PRJ-23-20970	Mosaic America		5	\$	25,000	\$	21,250
PRJ-23-21312	OPERA PARALLELE		5	\$	25,000	\$	21,250
PRJ-23-20779	OUTFEST		5	\$	25,000	\$	21,250
PRJ-23-20509	PACIFIC CHORALE		5	\$	25,000	\$	21,250
PRJ-23-21366	PALO ALTO ART CENTER FOUNDATION		5	\$	25,000	\$	21,250

PRJ-23-20176	POSITIVE ACTION COMMUNITY THEATRE		5	\$	25,000	\$	21,250
PRJ-23-21516	Prospect Art		5	\$	25,000	\$	21,250
PRJ-23-22066	RACE MATTERS SLO COUNTY		5	\$	25,000	\$	21,250
PRJ-23-21630	UNsung HEROES LIVING HISTORY PROJECT		5	\$	25,000	\$	21,250
PRJ-23-22014	BEST FREQUENCIES INC		4	\$	12,000	\$	-
PRJ-23-21051	Black Folk Art	FRESNO A	4	\$	25,000	\$	-
PRJ-23-21615	BLUE OX HISTORIC VILLAGE AND SCHOOL		4	\$	25,000	\$	-
PRJ-23-21678	CALIFORNIANS FOR THE ARTS		4	\$	25,000	\$	-
PRJ-23-21568	CELEBRATION PRODUCTIONS CORPORATION		4	\$	25,000	\$	-
PRJ-23-21243	CHAPMAN UNIVERSITY		4	\$	25,000	\$	-
PRJ-23-21524	CHITRESH DAS INSTITUTE		4	\$	25,000	\$	-
PRJ-23-21646	CONUNDRUM THEATRE COMPANY INC		4	\$	25,000	\$	-
PRJ-23-20300	CREATIVE HOUSE		4	\$	25,000	\$	-
PRJ-23-20788	FUSION PERFORMING DANCE ACADEMY		4	\$	25,000	\$	-
PRJ-23-20633	GATEWAY EDUCATIONAL SERVICES		4	\$	22,100	\$	-
PRJ-23-21361	GENRYU ARTS		4	\$	25,000	\$	-
PRJ-23-21588	HIGHWAYS INC		4	\$	25,000	\$	-
PRJ-23-21803	HMONG INTERNATIONAL CULTURE INSTITUTE		4	\$	25,000	\$	-
PRJ-23-21624	Imagine Creative Services	MISSION B	4	\$	25,000	\$	-
PRJ-23-21105	JC CULTURE FOUNDATION		4	\$	10,000	\$	-
PRJ-23-20599	JOSE COSTAS CONTEMPO BALLET		4	\$	25,000	\$	-
PRJ-23-21294	JUSTICE BY UNITING IN CREATIVE ENERGY-JUICE		4	\$	25,000	\$	-
PRJ-23-21343	KAMBARA+	DANCERS	4	\$	25,000	\$	-
PRJ-23-20527	LEAD GUITAR		4	\$	25,000	\$	-
PRJ-23-21835	Little Boxes Theater	INDEPEND	4	\$	25,000	\$	-
PRJ-23-20216	Long Beach Youth Chorus		4	\$	20,000	\$	-
PRJ-23-20235	Longshadr Productions	BLUE OX I	4	\$	25,000	\$	-
PRJ-23-20732	Matriarchy Theatre	Teatro Esp	4	\$	25,000	\$	-
PRJ-23-20985	MO RHYTHM SCHOOL OF PERCUSSION		4	\$	25,000	\$	-
PRJ-23-21303	Movement Liberation	COMMON	4	\$	25,000	\$	-
PRJ-23-21493	MUSEUM OF CRAFT AND DESIGN		4	\$	25,000	\$	-
PRJ-23-22283	MUSYCA		4	\$	25,000	\$	-
PRJ-23-21328	NATIONAL ACADEMIC YOUTH CORPS INC		4	\$	25,000	\$	-
PRJ-23-20260	NETWORK OF MYANMAR AMERICAN ASSOCIATION		4	\$	20,000	\$	-
PRJ-23-21104	SHASTA COUNTY ARTS COUNCIL		4	\$	25,000	\$	-
PRJ-23-20305	TA YER		4	\$	25,000	\$	-
PRJ-23-20775	TEATRO ESPEJO		4	\$	25,000	\$	-
PRJ-23-20943	TEHAMA COUNTY ARTS COUNCIL		4	\$	25,000	\$	-

PRJ-23-21945	The Space Zine	Arts Conne	4	\$	25,000	\$	-
PRJ-23-20613	Transform Through Arts		4	\$	25,000	\$	-
PRJ-23-21182	Urban Arts Collaborative (UAC)	Action Cou	4	\$	25,000	\$	-
PRJ-23-21571	VISUAL COMMUNICATIONS MEDIA		4	\$	25,000	\$	-
PRJ-23-20537	Vita Art Center		4	\$	25,000	\$	-
PRJ-23-20709	WORLD TRUST EDUCATIONAL SERVICES INC		4	\$	25,000	\$	-
PRJ-23-20179	SAN BERNARDINO SYMPHONY ASSOCIATION		4	\$	25,000	\$	-
PRJ-23-20525	SAN DIEGO ART INSTITUTE		4	\$	25,000	\$	-
PRJ-23-20401	SAN JOSE COMMUNITY MEDIA ACCESS CORP		4	\$	25,000	\$	-
PRJ-23-21144	SAN LUIS OBISPO MUSEUM OF ART		4	\$	25,000	\$	-
PRJ-23-21457	SANTA CECILIA OPERA AND ORCHESTRA ASSOCIATION		4	\$	25,000	\$	-
PRJ-23-21440	AfroSolo Theatre Company	INTERSEC	4	\$	25,000	\$	-
PRJ-23-21644	AMANDA HAYES FOUNDATION		4	\$	25,000	\$	-
PRJ-23-20855	Art for the Young at Heart	The Ink Pe	4	\$	22,920	\$	-
PRJ-23-20700	ARTHATCH		4	\$	20,000	\$	-
PRJ-23-22189	ASCENDTIALS		4	\$	25,000	\$	-
PRJ-23-22270	AXIOM REPERTORY THEATRE		4	\$	25,000	\$	-
PRJ-23-20889	ENSEMBLE STUDIO THEATRE THE L A PROJECT		4	\$	25,000	\$	-
PRJ-23-22190	ETH-NOH-TEC CREATIONS		4	\$	25,000	\$	-
PRJ-23-21076	GIVE A BEAT FOUNDATION		4	\$	25,000	\$	-
PRJ-23-20297	OPERATION NEW EARTH		4	\$	25,000	\$	-
PRJ-23-22104	RECREATION IMPACT SPORTS ETHICS INC		4	\$	25,000	\$	-
PRJ-23-21845	RED NATION CELEBRATION		4	\$	25,000	\$	-
PRJ-23-21721	AYUDANDO LATINOS A SONAR		4	\$	25,000	\$	-
PRJ-23-21287	BlinkPopShift	INTERSEC	4	\$	25,000	\$	-
PRJ-23-20847	BRAZILIAN CULTURAL ARTS CENTER OF SANTA BARBAR		4	\$	25,000	\$	-
PRJ-23-21936	CALLE 24 LATINO CULTURAL DISTRICT		4	\$	25,000	\$	-
PRJ-23-22052	COLORS FOR KIDS		4	\$	25,000	\$	-
PRJ-23-21250	CREATIVE MIGRATION INC		4	\$	23,452	\$	-
PRJ-23-22011	FOOLS FURY THEATER		4	\$	25,000	\$	-
PRJ-23-20255	Hanford Multicultural Theater Company		4	\$	25,000	\$	-
PRJ-23-21520	Healing Justice Santa Barbara	SANTA BA	4	\$	25,000	\$	-
PRJ-23-21677	HIGHER GLIFFS INC		4	\$	25,000	\$	-
PRJ-23-21196	HOLLYWOOD HEART		4	\$	25,000	\$	-
PRJ-23-21943	INLANDIA INSTITUTE		4	\$	25,000	\$	-
PRJ-23-21689	LOITER GALLERIES INC		4	\$	25,000	\$	-
PRJ-23-21665	LOS ANGELES MASTER CHORALE ASSN		4	\$	20,000	\$	-
PRJ-23-22153	LOS GATOS MUSEUM ASSOCIATION		4	\$	23,860	\$	-

PRJ-23-21758	MA SERIES ARTS		4	\$	25,000	\$	-
PRJ-23-21116	Mercury Music Foundation		4	\$	25,000	\$	-
PRJ-23-22206	Metzmecatl, Moon Rope Theatre	Crescent M	4	\$	25,000	\$	-
PRJ-23-22269	MOJALET DANCE COLLECTIVE		4	\$	20,500	\$	-
PRJ-23-20819	MUSEUM OF CHILDRENS ART		4	\$	25,000	\$	-
PRJ-23-21961	MUSICALLY MINDED INC		4	\$	25,000	\$	-
PRJ-23-21065	NEW WEST BALLET INC		4	\$	25,000	\$	-
PRJ-23-22335	NORTH AMERICAN GUQIN ASSOCIATION		4	\$	25,000	\$	-
PRJ-23-22306	SledgeHammer Graffix	THE FREE	4	\$	25,000	\$	-
PRJ-23-20911	SPECTORDANCE		4	\$	25,000	\$	-
PRJ-23-22288	TEAPOT GARDENS		4	\$	25,000	\$	-
PRJ-23-21267	TED ATKATZ PERCUSSION SEMINAR		4	\$	25,000	\$	-
PRJ-23-20924	THE HARMONY PROJECT		4	\$	25,000	\$	-
PRJ-23-20449	THE LIBRARY OF MUSICLANDRIA		4	\$	25,000	\$	-
PRJ-23-22142	THEATRE BAY AREA		4	\$	25,000	\$	-
PRJ-23-21431	TOGETHER IN SERVICE		4	\$	23,400	\$	-
PRJ-23-21693	US JAPAN CULTURAL TRADE NETWORK INC		4	\$	17,850	\$	-
PRJ-23-21476	Voices of the Golden Ghosts	Siskiyou C	4	\$	25,000	\$	-
PRJ-23-22336	6TH STREET STUDIOS AND ART CENTER		4	\$	25,000	\$	-
PRJ-23-22125	Alternative Field		4	\$	15,000	\$	-
PRJ-23-21725	ARTS ENRICHMENT FOR ALL INC		4	\$	25,000	\$	-
PRJ-23-21793	Believe Music Heals	MARIN LIN	4	\$	25,000	\$	-
PRJ-23-20696	BIRTHDAY CELEBRATION FOUNDATION		4	\$	25,000	\$	-
PRJ-23-20743	DIABOLO DANCE THEATRE		4	\$	25,000	\$	-
PRJ-23-20809	ELYSIAN VALLEY ARTS COLLECTIVE		4	\$	25,000	\$	-
PRJ-23-21418	FIRST NIGHT MONTEREY INC		4	\$	25,000	\$	-
PRJ-23-20567	FRIENDS OF SCRAP INC		4	\$	25,000	\$	-
PRJ-23-22274	GAMELAN SEKAR JAYA		4	\$	20,000	\$	-
PRJ-23-21914	GIVE 4 KIDZ		4	\$	19,100	\$	-
PRJ-23-20372	HOMES FOR FAMILIES		4	\$	25,000	\$	-
PRJ-23-20921	INTERNATIONAL CITY THEATRE		4	\$	25,000	\$	-
PRJ-23-21921	KRONOS PERFORMING ARTS ASSN		4	\$	25,000	\$	-
PRJ-23-21230	LIEDER ALIVE		4	\$	25,000	\$	-
PRJ-23-20513	LONG BEACH SYMPHONY ASSOCIATION		4	\$	25,000	\$	-
PRJ-23-21924	LOS ANGELES YOUTH SYMPHONY ORCHESTRA		4	\$	25,000	\$	-
PRJ-23-20886	MANNAKIN THEATER AND DANCE		4	\$	25,000	\$	-
PRJ-23-21849	MUSEUM OF MAKE BELIEVE		4	\$	25,000	\$	-
PRJ-23-21085	MYCELIUM YOUTH NETWORK		4	\$	25,000	\$	-

PRJ-23-21351	NAKA Dance Theater	DANCERS	4	\$	25,000	\$	-
PRJ-23-20362	NOORANI DANCE		4	\$	25,000	\$	-
PRJ-23-21823	Opera Modesto, Inc.		4	\$	25,000	\$	-
PRJ-23-21983	PENINSULA CHORAL ASSOCIATION DBA PENINSULA GIR		4	\$	23,000	\$	-
PRJ-23-20262	PERFORMING ARTS FOR LIFE AND EDUCATION FOUNDA		4	\$	25,000	\$	-
PRJ-23-21139	SANTA BARBARA INTERNATIONAL FILM FESTIVAL INC		4	\$	25,000	\$	-
PRJ-23-21308	SARAH WEBSTER FABIO CENTER FOR SOCIAL JUSTICE		4	\$	25,000	\$	-
PRJ-23-22302	SEQUOIA SYMPHONY ORCHESTRA		4	\$	25,000	\$	-
PRJ-23-20926	SIERRA COUNTY ARTS COUNCIL		4	\$	9,938	\$	-
PRJ-23-21821	Song for Cesar	National Cl	4	\$	25,000	\$	-
PRJ-23-21711	Soul Force Project	JOY OF SH	4	\$	25,000	\$	-
PRJ-23-21080	STUDIO CHANNEL ISLANDS ART CENTER		4	\$	25,000	\$	-
PRJ-23-20160	Vic James Center		4	\$	25,000	\$	-
PRJ-23-22308	KALEIDOSCOPE CHAMBER ORCHESTRA		4	\$	25,000	\$	-
PRJ-23-22134	MIXED BAG PRODUCTIONS		4	\$	25,000	\$	-
PRJ-23-21591	NEW SAN CAI		4	\$	25,000	\$	-
PRJ-23-21620	SOZO IMPACT INC		4	\$	25,000	\$	-
PRJ-23-20759	SYNERGY OF LOVE ORGANIZATION		4	\$	25,000	\$	-
PRJ-23-21248	THE NONSEMBLE :: Jazz at Left of Center	Venice Her	4	\$	25,000	\$	-
PRJ-23-20627	ACTORS GANG INC		4	\$	25,000	\$	-
PRJ-23-21242	AMERICAN RIVER NATURAL HISTORY ASSOCIATION		4	\$	25,000	\$	-
PRJ-23-21507	DANCE MUSIC INITIATIVE		4	\$	25,000	\$	-
PRJ-23-20331	DELL-ARTE INC		4	\$	25,000	\$	-
PRJ-23-21239	EAST WIND FOUNDATION FOR YOUTH		4	\$	25,000	\$	-
PRJ-23-21638	EASTSIDE ARTS ALLIANCE		4	\$	25,000	\$	-
PRJ-23-20882	Eclectic Collective	Institute for	4	\$	20,000	\$	-
PRJ-23-21732	eMotion Arts	DANCERS	4	\$	23,785	\$	-
PRJ-23-20817	FILM INDEPENDENT INC		4	\$	25,000	\$	-
PRJ-23-21556	FLORICANTO DANCE THEATRE		4	\$	25,000	\$	-
PRJ-23-20968	pateldanceworks	SHAWL-AR	4	\$	25,000	\$	-
PRJ-23-22073	SACRAMENTO THEATRE COMPANY		4	\$	25,000	\$	-
PRJ-23-20919	SANTA MONICA SYMPHONY ASSOCIATION		4	\$	25,000	\$	-
PRJ-23-20257	SATURDAY NIGHT BATH CONCERT FUND		4	\$	10,000	\$	-
PRJ-23-21537	SEASUN THEATRE ARTIST GROUP		4	\$	25,000	\$	-
PRJ-23-22143	SF Creative Writing Institute	COUNTER	4	\$	25,000	\$	-
PRJ-23-21979	Climate Creative	SOCIAL G	4	\$	25,000	\$	-
PRJ-23-21445	IMAGINE LOS ANGELES INC		4	\$	25,000	\$	-
PRJ-23-21245	IMMERSIVE ARTS ALLIANCE		4	\$	25,000	\$	-

PRJ-23-21235	JOE GOODE PERFORMANCE GROUP		4	\$ 25,000	\$ -
PRJ-23-21953	MUSEUM OF DANCE		4	\$ 25,000	\$ -
PRJ-23-20998	The Larking House	MID-WOR	4	\$ 25,000	\$ -
PRJ-23-22348	The Young Shakespeareans	Community	4	\$ 25,000	\$ -
PRJ-23-21322	DOWN BUT NOT OUT		4	\$ 25,000	\$ -
PRJ-23-21879	Dr Manuel M. Lopez Community Garden	Friends of	4	\$ 25,000	\$ -
PRJ-23-20587	BARN THEATRE		3	\$ 25,000	\$ -
PRJ-23-21650	Imperial County Film Commission	North Cour	3	\$ 4,000	\$ -
PRJ-23-20686	JEWEL BOX CHILDREN S THEATER COMPANY		3	\$ 25,000	\$ -
PRJ-23-21743	NORTH BAY LETTERPRESS ARTS		3	\$ 25,000	\$ -
PRJ-23-22178	WESTWIND BRASS INC		3	\$ 25,000	\$ -
PRJ-23-22368	RIVER ARTS AND MEDIA		3	\$ 18,000	\$ -
PRJ-23-20528	SAN FRANCISCO ARTS EDUCATION PROJECT		3	\$ 25,000	\$ -
PRJ-23-20606	EAST BAY HOLOCAUST EDUCATION CENTER INC		3	\$ 25,000	\$ -
PRJ-23-22281	FUTURENOMIC RESOURCES INCORPORATED		3	\$ 20,000	\$ -
PRJ-23-22358	KAIO FOUNDATION		3	\$ 25,000	\$ -
PRJ-23-22258	Kelly Curtis Photography	AMADOR	3	\$ 25,000	\$ -
PRJ-23-21423	FREMONT STAGE 1		3	\$ 25,000	\$ -
PRJ-23-21902	MARIN THEATRE COMPANY		3	\$ 25,000	\$ -
PRJ-23-20910	ONE STEP BEYOND INC		3	\$ 20,000	\$ -
PRJ-23-22191	JEFFERSON CENTER FOR THE ARTS		3	\$ 24,432	\$ -
PRJ-23-20872	GOOD PEOPLE COMPANY		2	\$ 25,000	\$ -
PRJ-23-21096	BALLET PROJECT OC		2	\$ 25,000	\$ -
PRJ-23-21635	Ri-Nu Imagination		2	\$ 25,000	\$ -
				\$ 13,538,802	\$ 8,213,895
				Program Allocation:	\$ 8,236,172
				Variance:	\$ 22,277

TAB Q

California Arts Council | Public Meeting | 08/30/2023



Strengthening arts, culture,
and creative expression as the
tools to cultivate a better
California for all.

Gavin Newsom, **Governor**

Jonathan Moscone, **Executive Director**

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833

(916) 322-6555 | www.arts.ca.gov

HANFORD MULTICULTURAL THEATER COMPANY

SILVIA GONZALEZ SCHERER, FOUNDER

Hanford Multicultural Theater Company (HMTc) founder Silvia Gonzalez Scherer is an actress and playwright who has assisted in the revitalization of several areas in Chicago by participating in artist-led activities. The activities enticed people to these areas to observe the arts which soon led to becoming a gateway to businesses. Thus, increasing the vitality of the areas. From 2011-2015 Silvia watched the downtown of Hanford experience the same slow demise. Determined to see the end of this, she contacted Lilia Gonzales-Chavez at the Fresno Arts Council for support. Lilia assembled important people in Hanford to give support to Silvia's performance arts concept.

HMTc began offering free acting classes to encourage people to try the performing arts in a nurturing environment. Classes were held at the upper level of the Old Historical Courthouse in 2017, which then moved to the Civic Center west wing. Later the Hanford Carnegie Museum allowed use of their location. Recognizing the need for fundraising, the HMTc group undertook the massive function of doing a Dia de Los Muertos community event that has grown tremendously to be an annual event. Disney and Pixar took note and sent HMTc "Coco" film promotional bags to give to the community.

After hunkering down during the pandemic at a fourth location, a downtown location was located and HMTc moved in January 2023. This was the location of a drycleaners from 1937. The boiler room was converted to a theater and can accommodate up to 75 seats. The location has a terrific urban feel that comedians and bands are requesting to use.

Currently the Hanford Multicultural Theater Company is busy with acting and improv classes for all people ages 4-90, rehearsals and shows for one-act play festivals, puppet shows, short film showcases, and monologue and story slams.

For more information on HMTc, click www.hanfordmtc.com.

TAB R

California Arts Council | Public Meeting | 08/30/2023

**Consuelo Montoya
Chair's Report
August 30, 2023**

I want to first welcome the California Arts Council back to the Central Valley, our nation's breadbasket. I also want to thank the staff for hosting a listening session last night in Fresno at [Arte Américas](#) where a beautiful exhibition of my late father-in-law Jose Montoya work is on view. The gallery was filled with community members from Mariposa County to Lindsay.

We did our best to align this meeting with the most excruciatingly hottest moment of the summer to really give our council the Central Valley experience. Of course the weather is in our favor today and you are spared triple digits.

I took the train up from Los Angeles to ground myself in the communities along the way that I am here to represent.

From Bakersfield to Fresno I will name a few:

Wasco
Allensworth
Famoso
McFarland
Vinland
Delano
Earlimart
Pixley
Tipton
Tulare
Goshen
Traver
Laton
Kingsberg
Wineland
Selma
Fowler
Clovis
Fresno

These are just a few of the communities along the path of major thoroughfares like the HW99. There are countless others across the valley that are harder to see but filled with potential.

—

It gives me great pleasure to bring my role on the California Arts Council home. I grew up just 8 miles from Hanford in an unincorporated rural community called LATON which is actually based in Fresno County.

As a creative, I always knew that art was the path for me but for some reason I did not find a lot of mentors or outlets in my vicinity. I sought opportunities outside of my community and was determined to bring it back.

I studied art in my undergraduate degree aspiring to be a muralist and dedicated my masters program to Cultivating the Arts in Rural communities which was the focus of my thesis.

In my first professional job as an arts administrator and professor at Otis College of Art and Design, I was able to bring a 180k Ford funded project to my hometown. They wanted to explore how institutions could engage rural under-resourced communities and I just happened to know one very well.

It was not until I was appointed to the California Arts Council that my understanding of the resources for the arts across the state became clear.

I learned about the State Local Partnership program and how each county is intended to have a county arts agency to share opportunities with the local communities and advocate on their behalf. I realized that four of our 58 counties across the state, four did not have representation, and that I came from one of those areas.

While I was based in Fresno county, my community had little formal infrastructure connecting it to its resources. Kings County was much closer in proximity, it was where we got our gas. It dawned on me that I was part of the gap.

This gap still exists today but we are working hard to close it through our State Local Partner mentorship program which is an initiative I am proud of being a part of creating.

We intentionally chose to meet in Stockton earlier this year which is in San Joaquin County and Kings County today because we want these communities who do not yet have a designated State Local Partner to know that we are here for you and will do what is necessary to get you covered.

I am proud to take one step forward in this direction by being present today and that my role on the council has this purpose.

And now for some business.

This meeting represents a full cycle for our council where we get to adjudicate the resources we steward.

I want to thank each and every member of the council, staff and public who have contributed to this process:

Those of you who spent tireless hours writing these grants that are extensive and often cumbersome. I know some of your efforts will not yield an opportunity this time but we hope you will take this experience forward and apply in the future. And congratulations to those who were successful in receiving a grant.

Thank you to the panelists for pouring over the thoughtful applications and deliberating with our guidelines and values in mind.

Thank you to our dream team staff. Your jobs are not easy and I know feedback to you is often critical but in this moment I want to spotlight the hard work it is to manage the volume and complexity of our field and your caring efforts to do the very best for it.

Thank you to our council members for keeping your ears available to the public while doing the diligent work of research and discussion to shape these opportunities equitably. It is a privilege to work alongside you.

I want to thank Jonathan Kayla and Ayana. It takes leadership to move this forward and coral us cats. We appreciate your true dedication and vision as well as your can-do attitude.

I want to thank the public, artists, organization leaders and everyday people who are connected by these resources. Thank you for continuing to give us feedback and sometimes a little grace.

Policy making takes time, it takes negotiating possibilities and we do our best to do this work with no harm to individuals or the field. We appreciate you listening and coming along throughout the process.

On a personal note, I want to thank my parents, family, husband and children.

This year I term out of my role on the California Arts Council after four years of service.

I am extremely proud to have been appointed by the speaker emeritus Anthony Rendon, who I will acknowledge later under my legislative memo. It does take sacrifice to do this work as you can see from the 300 page book we use to prepare for these meetings and my family has been supportive of my determination to serve on behalf of communities like the one I grew up in.

It is with great gratitude that I do this work and fulfill my promise to give back to my community.

TAB S

California Arts Council | Public Meeting | 08/30/2023



Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023

To: Council Members

From: Programs Policy Committee

Re: Awardee Fiscal Sponsor Change Recommendation

The Programs Policy Committee recommends Council vote to approve two fiscal sponsor changes.

Purpose

The purpose of this memo is to provide recommendations on two fiscal sponsor changes for council vote. The change requests are for Cycle A Jump StArts grant recipient Rhythm Arts Alliance and Cycle B Creative Youth Development & Arts Education Exposure grant recipient Mercury Orbit Music.

Background

The current fiscal sponsor policy was last revised by Council in August 2022. Regarding changes to a fiscal sponsor, the current policy reads as follows:

“An awardee organization may only request a change to their fiscal sponsor organization after the grant application deadline when it is necessary and reasonable, such as when the fiscal sponsor used in the application:

- Becomes defunct or closes
- Is not in good standing with the IRS or loses its 501(c)(3) status
- Loses its fiscal or administrative capacity to serve out the grant term

A change will not be made for an awardee based solely on a desire to change to a different fiscal sponsor. Changes will only be made by official written request to and prior approval by the California Arts Council.”

Recommendation

The Programs Policy Committee and staff have reviewed and accepted the information for Rhythm Arts Alliance and Mercury Orbit Music’s new fiscal sponsors, and recommends that Council vote to approve the change of fiscal sponsor as being necessary and reasonable. Approving this change will allow:

- Rhythm Arts Alliance’s Jump StArts amendment grant in the amount of \$23,750 to be paid.
- Mercury Orbit Music’s Creative Youth Development grant in the amount of \$36,000 and Arts Education Exposure grant in the amount of \$54,000 to be paid.

Denial will cause termination of all three grants: JMP-21A-16413-A1, CYD-22-19034, and AE-EXP-22-19073.

Other Supporting Documents

[August 2022 Programs Policy Memo](#)

[Current Fiscal Sponsor Policy](#)

Statement of Justification (brief explanation of situation) for both organizations

Fiscal Sponsor Letter of Agreement for both organizations

Fiscal Sponsor's 990 tax form for both organizations



Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023

To: Council Members

From: Programs Policy Committee

Re: Update to Fiscal Sponsor Policy

The Programs Policy Committee recommends Council vote to update the current Fiscal Sponsor Policy.

Purpose

The purpose of this memo is also to provide recommendations for Council to update the current Fiscal Sponsor Policy, and vote to allow CAC staff to process fiscal sponsor changes without a Council vote.

Background

The current fiscal sponsor policy was last revised by Council in August 2022. Regarding changes to a fiscal sponsor, the current policy reads as follows:

“An awardee organization may only request a change to their fiscal sponsor organization after the grant application deadline when it is necessary and reasonable, such as when the fiscal sponsor used in the application:

- Becomes defunct or closes
- Is not in good standing with the IRS or loses its 501(c)(3) status
- Loses its fiscal or administrative capacity to serve out the grant term

A change will not be made for an awardee based solely on a desire to change to a different fiscal sponsor. Changes will only be made by official written request to and prior approval by the California Arts Council.”

Recommendation

The Programs Policy Committee is recommending that the current policy be updated to reflect:

“A change will not be made for an awardee based solely on a desire to change to a different fiscal sponsor. Changes will only be made by official written request to and approval by CAC staff.”

The committee has determined that updating this policy would benefit the field by increasing timely processing of fiscal sponsor change requests and disbursement of funds. Through the current policy, fiscal sponsor changes by Council vote can cause a delay of up to two months for the funds to be re-disbursed to the newly identified fiscal sponsor. This impacts the grantee's ability to carry out their

scope of work as they await an upcoming Council meeting to have their case reviewed. The committee suggests that it is appropriate to rely on CAC staff for due diligence on these requests, including considering fiscal sponsor memos, tax documents, and etc.

Other Supporting Documents

[August 2022 Programs Policy Memo](#)

[Current Fiscal Sponsor Policy](#)

TAB T

California Arts Council | Public Meeting | 08/30/2023



Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023

To: Council Members

From: Equity Committee – Caleb Duarte, Gerald Clarke

Re: Equity Committee Updates and Next Steps

Purpose

The purpose of this memo is to provide updates to the Council regarding developments in the Equity Committee's work for the August 30 Council Meeting in Hanford, CA.

Background

The Equity Committee has been focused on four main tasks these past few months:

1. Re-evaluating the CAC Formal Land Acknowledgement.
2. Re-evaluating the Decision Support Tool (DST).
3. Attending the Panelist Training process to provide feedback.
4. Reconnecting with the Tribal Affairs Secretary, Christina Snyder to:
 - a) Initiate a grant supportive process explicitly to support tribal communities.
 - b) Follow-up from the Native Artists 2019 Convening recommendations.
 - c) Build authentic communal relationships, not just formal ones.

Activities In-Process & Completed

- Council member, Gerald Clark has reviewed, revised, and recommended an updated CAC Land Acknowledgement. Please see the full draft of it below. We recommend that the Council formally adopt this new version for all public-facing meetings, and that it be included on the CAC website on the Racial Equity and/or Racial Equity Resources page.
- Attended the General Operating Grants Panel Training session and took note of current training methods and curriculum and made a short list of suggested changes for the next program training and funding cycle.
- Met with Tribal Affairs Secretary, Christina Snyder, who provided helpful recommendations, referrals, and precedent to inform our goal of creating a grant intended explicitly for sovereign nations. This will involve Program, Policy and Allocations Committees and they can expect to receive a recommendation from the Equity Committee on this in the future. We are in the process of following up on all leads and initiating the first steps of creating real community connections, as well as much needed financial support for native artists.

- Equity Committee is still in-process of reviewing and potentially revising the Decision Support Tool (DST) for use by Staff and by Council. The purpose of the DST is to consider all the impacts of decision making and policy, intended and unintended, and especially as it relates to racial equity and the CAC mission. We recommend a future training session for both staff and council with the updated version of the DST once reviewed and approved.

Updated Land Acknowledgement from Gerald Clarke:

The California Arts Council acknowledges the original inhabitants of the lands now called California and that California continues to be home to many Indigenous communities. Generations of tribal communities developed deep understandings of the land and continue long standing relationships with the land, water, air, plant and animal beings through ceremony, culture, and stewardship. These communities are not only an important part of our history as contemporary Californian's but are also important voices in our understanding of this place.

In acknowledging the violent history of the founding of the State of California, its support of state sponsored genocide, the misrepresentation of Indigenous peoples and their culture, and the erasure of their contributions to our shared history, we at the California Arts Council recognize our responsibility to these Indigenous communities and we are compelled to support tribes, tribal organizations and related organizations (including arts organizations) in their efforts to uplift Indigenous people and communities.

Personalized Section Example. Will be unique to each person: With these ideals in mind, I recognize that today I am living on and zooming in from the homelands of the Maidu, Miwok, Patwin and Wintun peoples of the Sacramento region, and to also acknowledge and honor the Wilton Rancheria, the only federally recognized tribe in Sacramento County. I'd like to highlight the recent news these past few weeks of a Bay Area nonprofit organization which is also a CAC previous grantee, that worked to return of 43 acres near Oakland to the female-led [Indigenous Sogorea Te' Land Trust](#). This concludes my formal land and people's acknowledgement, and I open the floor to others who may be residing in other areas of California who may wish to acknowledge other tribal affiliations, or specific tribal support activities they are part of or aware of at this time.



Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023

To: Council Members

From: Programs Policy Committee – Leah Goodwin and Ellen Gavin

Re: Committee Report

In our first subcommittee meeting since the Advance, we discussed the following:

1. Program Ideas

We asked staff to tell us how much money would be available this year for programming, somewhere between \$10 million and \$13 million that will be clarified by Ayanna at the next meeting. We have already committed \$13 million in funding because of the change to a two-year funding cycle for some grant programs. It was noted that the messaging on this is important. We are not giving less money; in fact, we are saving the field and the Council staff the time and expense of writing full proposals for another cycle. This signifies millions of dollars in savings across the state.

2. Application Revisions

Many in our field complain about how onerous the application is, particularly for groups with no professional grantwriting resources. We spoke of how all of the details around inclusion and diversity, communities defined and served, accessibility to disabled artists and audiences, etc. are crucial. But maybe we can devise questions whose answers may be more narrative and able to be responded to in the applicant's own storytelling voice. This will be brought forth at the open Programs Policy Committee meeting for suggestions. Staff is also looking at this issue and will share their suggestions at the open Programs Policy Committee meeting on September 20.

3. Incorporating the Guiding Principles Into Our Work

Presented at the Advance, the Programs Policy Committee's recommended Guiding Principles should be discussed by the Equity Committee and brought to Council for full discussion, approval, and incorporation into the Decision Support Tool. The tool currently has limited utility and should be revised to reflect current priorities.

The Programs Policy Committee recommended the following principles to be considered along with the strategic framework:

- Position artists & arts producing organizations front and center
- Design programs that encourage intrastate cultural exchange
- Safeguard the creation of original art in all of its forms
- Ensure practicing artists and arts organizations have a primary seat at the table in all collaborations
- Support and encourage a living wage for artists
- Nurture growth and stability of diverse organizations at different levels of development
- Ensure the Council staff have the resources/capacity/funding to do the work
- Design a panel process to best support panelists and fair outcomes

Currently, the Strategic Framework Committee is looking at these recommended principles to map them onto our Framework.

4. Advance Items

Proposed new programs have included a Native American Initiative, a Touring Program and continuation of Individual Fellowships. We spoke about a re-upping of the Creative Corps (bill was passed with no \$\$), working in collaboration with Workforce Development, and kicking into gear the Public/Private Partnership Ad Hoc Committee to increase our funding.

In anticipation of the September meeting, it is our intention to consider these items from the Advance and outline a timeline for the next phase of our work:

- a. Touring program/grant - Touring can connect with our partnership with WESTAF (Western States Arts Federation)
- b. Support small organizations
- c. Individual Artist Fellowships: in-house v. regional strategy
- d. Anchor institutions of color multiyear support
- e. Literary arts
- f. Consider non-arts organizations that foster arts in their mission
- g. Keep currently funded arts education and Creative Youth Development
- h. Fund the next cohort of Cultural Districts – Cultivate capacity
- i. Creative Corps as a statewide WPA-type program

5. Integrate Council Programs Policy Committee team into the Arts in Corrections Program

How else can we help AIC grow?

6. Consider a Governor's Appreciation for the Arts Gala Event

7. Give Governor's or Director's Awards to deserving California artists in various disciplines



Memorandum

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T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023

To: Council Members

From: Legislative Committee- Chelo Montoya and Alex Israel

Re: Committee Report

Purpose

The purpose of this memo is to provide an update to the full Council on the activities of the Legislative Committee.

Committee Activities

The Legislative Committee met earlier the month and is planning its engagement for the upcoming legislative cycle, which will begin in early December of this year. To educate the Council, the committee has put together the below report on the Legislative calendar.

Legislative Calendar

California's Legislative Cycle is a two year cycle. The legislative calendar is set each year by the Secretary of State.

Fall

In early fall, the Legislative cycle wraps up while the process of creating a new budget for the following fiscal year begins.

- **September 1** is the last day that fiscal committees can meet and report policy bills to the floor, and **September 8** is the last day to amend bills on the floor.
- Any bills that do not pass by **September 14** do not move forward.
- **September 30** is the last day for the Governor to sign or veto bills.
- **October 14** is the last day for the Governor to veto a bill passed by the Legislature.
- Departments and Agencies (such as the California Arts Council) work with the Governor's Administration to secure resources for inclusion in the Governor's Budget.
 - After this deadline, CAC staff and the Legislative Committee will update the Council on the past cycle.
- Bill ideas are hatched in late fall and winter. After a year's legislative session ends, legislators begin to collect ideas for legislation for the following year. They meet with advocates, policy experts, and lobbyists who propose bill ideas.

- This represents a great window for engagement by Council Members and the CAC's Legislative Committee to present ideas to the Legislature for consideration as future legislation.

Winter

In the winter, the Governor proposes a budget to the Legislature and people. Administration departments and agencies work to amend this budget through the winter and spring, as the Legislature identifies its policy and budgetary priorities and each house begins creating its own spending plan.

- Bills that were passed take effect on **January 1**.
- **The Legislature is scheduled to reconvene on January 3, 2024.**
- **By January 10**, the Governor presents a budget for the next fiscal year to the Legislature and people of California.
 - Once the budget is presented, CAC staff will share information with the Council during the next meeting.
- **January 20** is the last day to submit bill requests to the Office of Legislative Council (Capitol legal staff).
- **February 17** is the last day for Senators and Assemblymembers to introduce bills on the floor of the Senate or Assembly.
- In the winter and spring, members of the public and stakeholder organizations can submit letters of support/opposition to budget subcommittees, meet with subcommittee and legislative staff, and act as coalitions to influence legislative decisions. By late spring, they can testify at budget subcommittee hearings to share concerns or support.
- CAC hosts the Poetry Out Loud competition mid-March. CAC staff works with Legislative staff to host the county champions in the State Capitol. Typically, a Council Member supports this process as a judge of the competition.

Spring

In the spring, the Legislature continues work on its legislative and budgetary priorities. Bills and budget issues will be discussed in hearings between the Administration and the fiscal and policy committees of both houses (the Senate and Assembly).

- Spring recess runs from March 30 to April 10 (little is happening during this time).
- **April 28** is the last day for policy committees to hear and to report to the floor on bills that would cost money (fiscal bills).
- **May 5** is the last day for policy committees to hear non-fiscal bills introduced in their house.
- **May 19** is the last day for fiscal committees to hear bills introduced in their house, and the last day to meet before June 5, when committees resume again.
- **Early May:** The Governor's Administration releases a revised draft budgetary plan by May 14, which both houses of the Legislature review as they finalize their own draft budgets for the state.
 - Once the budget is presented once again, CAC staff will share information with the Council during the next meeting.

- **Mid-May through Early June:** Leaders and staff from both the Assembly and Senate negotiate differences with the Governor's Administration to craft a final budget deal. The Legislature must pass a budget by June 15 at midnight or members will not get paid, and the Governor must sign a budget by the end of June because the next fiscal year begins on July 1.
 - If changes still need to be made, Legislative staff and Administration staff can negotiate amendments to the legislation implementing the budget bill, called trailer bill language and budget bill language.

Summer

Summer is a slower season, as members are in their home districts over recess for a month. Legislative and Administration staff may still be fine-tuning some elements of the budget's implementing language, but attention mostly turns back to passing and signing remaining bills.

- **Depending on the year, in either July or August,** there will be the last day for policy committees to meet and report bills. Once session ends, the Legislature enters summer recess and members return to their home districts. Recess begins in July and ends in August, when members return to the Capitol and resume work on legislative priorities.

Timeline for Next Steps

- Present – through mid-October: Regular committee meetings to continue planning for the upcoming Legislative year and identifying key contacts.
- November-December: Introductions to key Members of the Legislature and/or their staffs to discuss Council priorities.



Memorandum

2750 Gateway Oaks Drive, Suite 300, Sacramento CA 95833
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: August 30, 2023

To: Council Members

From: Strategic Framework Committee- Phil Mercado and Olivia Raynor

Re: Committee Report

Purpose

The purpose of this memo is to provide an update to the full Council on the activities of the Strategic Framework Committee.

Committee Activities

At the open Strategic Framework Committee meeting in July, the Committee presented the feedback that had been gathered from Council members at the June Advance:

https://arts.ca.gov/wp-content/uploads/2023/07/2023.07.31_SFCommittee_Book.pdf

Key areas of work identified by the Council specifically for this Committee were:

- Identifying and prioritizing “In Our Pocket” areas
- Deepening understanding of Theory of Change recommendations
- Cross-walking principles and priorities in the Strategic Framework

Based on that discussion, we are mapping the Council’s priority and high-leverage areas onto the Strategic Framework Aspirations and Theory of Change Top-Level Outcomes, as well as tracking work-to-date in each of these areas.

We will work in collaboration with the other committees of the Council to establish immediate, short, and longer-term priorities for the work of the CAC.

Timeline for Next Steps

- Present – through mid-October: Bi-weekly meetings to continue mapping of priority and high-leverage areas and work-to-date
- October 25: Presentation at full Council meeting on Aspiration/Outcome map and how it might inform strategic investments for program year 2024



Memorandum

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www.arts.ca.gov

Date: August 30, 2023

To: Council Members

From: Allocations Committee - Olivia Raynor and Vicki Estrada

Re: Committee Report

Context

The allocations committee is charged with recommending the funding of the CAC grants programs.

The committee has met several times to identify key areas that may impact the allocation decision making process. These areas cut across the activities of multiple committees. The committee would like the following items to be discussed in the future.

Key Areas for Future Discussion

- Transparency regarding the overall allocation process
- Decision making in the context of a reduction in CAC funding
- In conjunction with Program Committee discuss the location and demographics of panel members
- Geographic equity and grants

Next Moves

1. Continued discussion with Council and staff
2. Plan for Sept 20 Program open committee meeting to align allocations and guidelines for 2024.

TAB U

California Arts Council | Public Meeting | 08/30/2023

California Arts Council

Fiscal Year 2024-25 Budget Planning

*Presented by:
Ayanna Kiburi, Deputy Director*



Local Assistance Funding Adjustments

General Fund \$23,800,000.00

Volatile Funds

(based on revenues and/or increased spending authority)

Graphic License Plate \$1,405,000.00

Keep Arts in Schools \$250,000.00

Federal Trust (NEA) \$100,000.00

\$300,000.00^

Revenues from FY 2023-24

Graphic License Plate \$900,000.00


(actual revenues have been less than authority)

Keep Arts in Schools \$250,000.00

Approximate total: \$27,510,000.00**

^ These funds are being requested but may not be available until later in the year of next FY 2025-26.

***Approximately \$4 million will be set aside for 2nd year allocations to Gen Ops and FTA.*



Operations Funding

General Fund	\$3,713,000.00
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Arts in Corrections	\$8,000,000.00
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Volatile Funds

(based on revenues and/or increased spending authority)

Federal Trust (NEA)	\$1,183,000.00
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Graphic License Plate	\$970,000.00
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Total for Operations:	\$13,866,000.00
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Budget Considerations

- All decisions are contingent on our final budget in October of any given year
- CAC special funds are volatile and revenues are not predictable
- CAC is launching a new marketing strategy to increase special fund (KAIS, Arts Plate) revenues



Thank you!

